

THE DIAPASON

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BOOKINGS BY LA BERGE PROMISE BIG SEASON

ARTIST RECITALS IN DEMAND

Impresario Arranges Many Performances by Organists Under His Management—His Silver Jubilee Comes Next Year.

Plans for a post-war season of organ recitals by prominent organists that will include performances from coast to coast are announced by Bernard R. La Berge, American organ impresario, from his office in New York City. He discloses that bookings for the artists under his management are far ahead of those of recent seasons—a source of pronounced encouragement to everyone interested in the promotion of organ music.

Mr. La Berge's silver jubilee in the organ recital field will come next year and he has under consideration interesting plans which he will announce in the near future.

"Now that the war is over and gas rationing has ended," reports Mr. La Berge, "things will be much easier, and a number of recitals will be booked which were difficult to arrange previously, due to difficulties of traveling."

La Berge virtuosi who are scheduled for transcontinental tours are Clarence Watters in November, David Craighead in February and Dr. Alexander McCurdy and his wife, Flora Greenwood, harpist, former solo harpist of the Philadelphia Orchestra, with Stokowski, who will tour in the spring. Mr. La Berge's other artists are making tours and filling individual dates in the Middle West and Eastern states throughout the season.

Carl Weinrich is booked for a tour of the Middle Western states in February. Nita Akin will tour the Eastern states late in the winter. Claire Coci is making a tour limited to five weeks in the Eastern states in November and December. Alexander Schreiner will go on an extensive tour of the Eastern states in March.

Catharine Crozier, Walter Baker, Hugh Giles, Bernard Piché and Arthur Poister will be heard in a number of cities in the Eastern states during the fall and winter. Hugh Porter will not tour this season because of his heavy duties at Union Theological Seminary.

David Craighead, a young and extraordinarily gifted artist, is Mr. La Berge's new find. Coming from California, he studied at Curtis Institute, graduating with the highest honors. He is now on the faculty of Westminster Choir College in Princeton and is organist of the Bryn Mawr, Pa., Presbyterian Church. All those who have heard him report that he is a young artist with a real future.

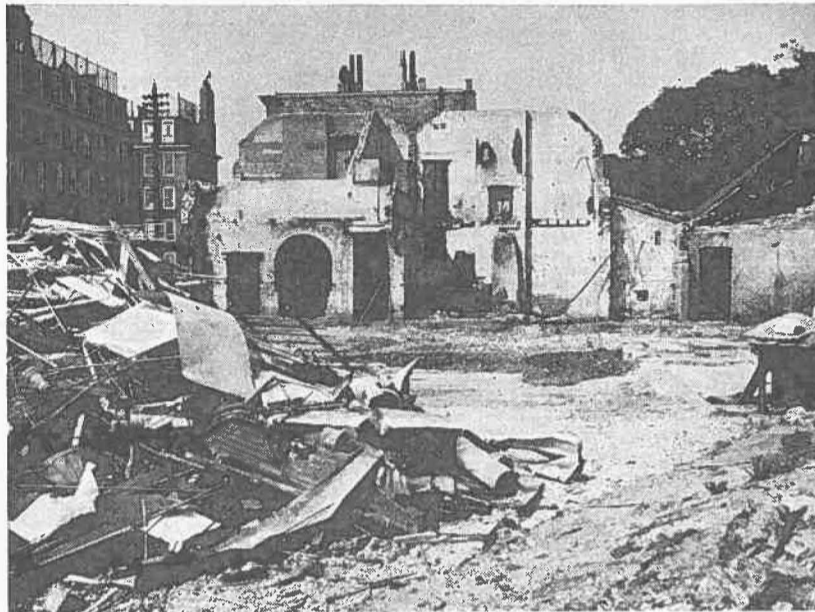
CHICAGO WOMEN WILL PLAY

MRS. HALLAM'S COMPOSITIONS

Compositions of Lily Moline Hallam, founder and first president of the Chicago Club of Women Organists, will be presented by members of the club on their first program of the season, Oct. 8, at the United Church of Hyde Park, Chicago. Mrs. Ora Bogen, program chairman for the evening, announces that the following members will play: Edith Heller Karnes, Alice R. Deal, Mary Gwin and June M. Cooke. Elsie Alenius, violinist, and Florence Peterson, pianist, with Mary Ruth Craven at the organ, will present the composer's Rhapsody and a group of songs will be sung by Jane Symons Oien, accompanied by Grace Symons at the piano. The public is invited to this concert, which will begin at 8 o'clock.

Details of this concert as well as those of the club's activities for the coming season were discussed by the members of the board at a supper meeting held at the home of Mrs. Ethel Meyer, the treasurer, Sept. 17. Marie Swab is program chairman for the year and Mrs. Vera Flandorf is the club's president.

WHAT IS LEFT AFTER ENGLISH ORGAN FACTORY IS BOMBED



THIS PICTURE OF THE WRECKAGE of what was the large and well-appointed organ factory of Henry Willis & Sons in London gives a graphic conception of the results of bombing in England when the Nazis were causing havoc. The photograph is a general view of the old Rotunda Organ Works taken three weeks after its destruction in April, 1941. It shows all that was left of an establishment in which

many famous organs had been built.

The destruction by the enemy did not, however, make an end to the activities of the Willis concern. At last reports they were carrying on in a piano factory near the site of the destroyed plant, and in various workshops. The Willis Liverpool factory was damaged only slightly. The company also operates a small factory in Edinburgh, Scotland.

SONATA FOR ORGAN COMPOSED BY H. SIGURD HUMPHREYS

H. Sigurd Humphreys, recently appointed head of the music department of Kentucky Wesleyan College, Winchester, has completed a sonata for organ which he began more than four years ago. It is entitled "Sonata Vergiliana" and is dedicated to Virgil Fox, with a motto from one of Virgil's "Eclogues" heading the first (allegro) movement. Mr. Humphreys played a portion of this sonata last June on the four-manual Pilcher organ in Louisville's Memorial Auditorium.

Mr. Humphreys earned both his B.M. and M.M. degrees under Sidney C. Durst, Mus.D., F.A.G.O. at the Cincinnati College of Music, majoring in organ and composition. For the last three years he was minister of music at the Fourth Avenue Methodist Church, Louisville. Among other programs, most of which were under the auspices of the Louisville Chapter, A.G.O., were two entitled "The Chorale, from Luther to Dupré" and "Bach-Schweitzer," and a recital of original organ and choral compositions. His chorus choir's Christmas performance of Handel's "Messiah" drew listeners from all over Kentucky and Indiana each time it was given.

Among other duties in his new post, Mr. Humphreys will direct the Kentucky Wesleyan Singers, a forty-voice chorus.

SERGEANT CANDLYN AWARDED SILVER STAR POSTHUMOUSLY

Sergeant Donald S. Candlyn, only son of Dr. T. Frederick H. and Mrs. Candlyn, has been posthumously awarded the silver star for gallantry in action, by direction of the President. Part of the citation records that last Dec. 26 Sergeant Candlyn volunteered to run through an intense barrage fire in order to make contact with the battalion post. The soldier previously assigned to do this had been killed and enemy fire had destroyed all connection by radio. Sergeant Candlyn was killed by a sniper's bullet. The citation concludes with these words: "His unusual courage under enemy fire and his aggressiveness in action reflect the highest credit upon Sergeant Candlyn and the armed forces of the United States."

CANADIAN ORGANISTS ENJOY A RICH PROGRAM

TWO-DAY SESSION IN LONDON

Ontario City Host to C.C.O.—Lectures By Balogh and Peaker—Recitals by Schreiner and Jeffery—Silverster Elected President.

BY MURIEL GIDLEY

Members of the Canadian College of Organists met in annual conclave Aug. 29 and 30 at London, Ont., where they were received with gracious hospitality by the local center under the chairmanship of Harvey Robb. The two-day program was arranged with admirable foresight. Whereas the atmosphere was supercharged with humidity, most of the events took place in the air-cooled basements and auditoriums of the churches. It was a pleasure to welcome not only many Canadians, but more friends than usual from across the border, Cleveland, Detroit, Flint and New York being represented.

Preliminaries were dispensed with because of the delayed arrival of the president and secretary-treasurer, whose car suffered the common ailment of collapsed tires en route. The luncheon at the Dundas Center United Church, therefore, was the official beginning of proceedings.

The serious side of the convention activities was admirably introduced with a visit to the beautiful chapel of St. Peter's Seminary. Father A. Durand, a member of the faculty, in simple, earnest words, referred to the Catholic doctrine responsible for the building of churches and chapels as rich and splendid as possible, pointing out that it was the mystic sacrifice which had given rise to all the pageantry of the liturgy and which had called into its service so many of the arts. At the close of his brief talk Father Durand took visitors into the sacristy and showed them some of the splendid vestments and sacred vessels used in the chapel.

Lecture on Gregorian Chant

After hearing Dr. L. L. Balogh's lecture on "The Present Status of Gregorian Chant," the writer feels that for many years to come the C.C.O. might well devote a considerable part of its conventions to the subject of Gregorian chant. Dr. Balogh's hearers gave him their complete attention during an hour's discourse of wide range, delivered with authority and deep conviction, albeit with lightness of touch and keen shafts of wit.

Beginning with a short historical survey, Dr. Balogh stated that Gregorian chant had its roots in Greek rather than in Hebrew music. He then dealt with the various periods and styles of the chant, including a discussion of the ecclesiastical modes, the distinction between the ordinary and the proper of the mass and the reform of the chant in modern times at the hands of the Benedictine monks of Solesmes and others. The employment of Gregorian chant in modern organ composition was extensively illustrated by gramophone records, some made for the occasion by the lecturer, including works by Dupré, Emundson, Kreckel and Dr. Balogh. In discussing the existing status of the chant the speaker deplored the tendency to make the church "a dumping-ground for all sorts of secular artistic efforts." Due credit was given to both Catholic and Anglican movements to teach the people to sing the chant. As part of an eloquent appeal for the more general recognition of Gregorian chant as the ideal type of church music, with "its simple melodies, wonderfully devout and prayerful," the lecturer played various records made by the Solesmes monks, at one point asking his hearers to compare the ultimate suitability of this music with a particularly operatic passage from Mozart's Twelfth Mass. This challenge was to draw forth some engaging controversy in the remarks made by Dr. Charles Peaker in his address on the following

WALTER SASSMANNSHAUSEN, LUTHERAN ORGANIST, DEAD

Walter L. Sassmannshausen, for many years a prominent organist and teacher in Lutheran Churches, died Aug. 29 in Chicago. Funeral services were held Sept. 1 at Pilgrim Lutheran Church, which he had served for sixteen years.

Mr. Sassmannshausen was born at Mount Olive, Ill., Nov. 17, 1890. He was graduated from the Lutheran Teachers' College, then at Addison, Ill., in 1910, as the valedictorian of his class. He was engaged at the college as an instructor for three years following his graduation. Then he was called to the school of Ebenezer Church, St. Louis; in 1917 to Christ Church, Chicago, and in 1929 to Pilgrim Church.

Mr. Sassmannshausen married Helen Pabst, Feb. 19, 1919, and they were the parents of three children, Walter, Irene and Carol. Walter served overseas as lieutenant in the air corps. Besides his widow and children, the decedent is survived by two grandchildren, three brothers and four sisters.

SHELDON B. FOOTE ASSUMES POST IN ST. PETERSBURG, FLA.

Sheldon B. Foote, F.A.G.O., has been appointed minister of music of the First Avenue Methodist Church of St. Petersburg, Fla. He has left Trinity Methodist Church in Grand Rapids, Mich., to accept his new position. He is to establish a comprehensive program of church music in accordance with the Westminster plan.

Mr. Foote has filled important church positions in various parts of the country. He holds the degree of bachelor of music from Northwestern University and has been on the teaching staff at Northwestern, Albion College, the South Dakota State Normal School and the Milwaukee Institute of Music.

ERNEST DOUGLAS presented a program of organ and piano music at his studio in Los Angeles, Cal., Sunday afternoon, Sept. 9, those on the program being Ted Giddings and Miss L. L. Chase at the organ and Miss Oletha Lane and Miss Helen Barnard at the piano. Among the features on the program was a performance of Mr. Doug's Fantasia for organ and piano and the singing of the same composer's "Epitaph" by Paul Kegley.

day, incidentally giving the convention lectures a fine sequence and continuity of thought.

Dr. Balogh, of John Carroll University and Notre Dame College, Cleveland, delivered his lecture at the University of Western Ontario. He was introduced by Harvey Robb, principal at this institution.

Recital by Gordon Jeffery

The recital of the first evening was played by a talented young London organist, Gordon Jeffery. His playing shows technical brilliance and fine rhythmical control, with phrasing carefully marked and incisive. Being an enthusiastic exponent of the baroque style of organ playing, he flaunts mixtures, mutations and reeds with sparkling perseverance. The writer suggests that more contrast of tone between the various movements of the Vivaldi-Bach Concerto in A minor, the Bach Toccata, Adagio and Fugue in C, and the many variations in the partita "Gott, Du frommer Gott," would be a decided boon to the auditor. The Introduction and Allegro and Andante Cantabile, written by London's well-known composer, C. E. Wheeler, F.C.C.O., for many years registrar of the C.C.O. and a past president, were treated with less rigidity and colored with greater variety of registration. The first-mentioned opens in a rigorous, majestic style, followed by a brilliant allegro with sonorous harmonic sequences; the second, in lighter vein, is a graceful pastorale. "Cortège and Litany," Dupré; Interludes, Tournemire, and "La Nativité" Langlais, worthy examples of the modern French school, were interpreted with skill. Lastly, Handel's Allegro from the Concerto No. 4, in F, a fine movement less frequently heard, brought the program to a fitting conclusion.

Dr. Charles Peaker's Lecture

To be present at a lecture-recital by Dr. Charles Peaker is a privilege intellectually stimulating and humorously entertaining. His fluent manner of expounding the articles of his musical faith and knowledge leaves the impression of a verbal essay of artistic design and significance. Dr. Peaker stressed the importance of the many chorale preludes founded on familiar tunes, which should be included in the repertory of every church organist and used with discretion.

Although the German chorale tunes are unfamiliar generally to congregations, the beautiful variants conceived by Bach in the "Little Organ Book" might well be played on many occasions as works of art, the shorter ones as interludes at communion, or at funerals. To illustrate his remarks Dr. Peaker played a great variety of his favorite chorale preludes from memory with the ease which comes with long acquaintance. These included at least six from the "Little Organ Book," two secular ones, "He Is Dead and Gone," Ferrari, and "Ben Jonson's Pleasure," Milford, concluding with "Lobe den Herren," by Karg-Elert. Dr. Peaker commended the splendid prelude on "Veni Emmanuel" by Dr. Egerton of Montreal, who responded to the sudden call to perform it with brilliant virtuosity.

Three Young Members Heard

The recital arranged for the younger members of the College took place at the Dundas Center United Church. Miss Aileen Guymer, London, opened the program by playing with steady smoothness the following pieces: Rustic Suite, Rowley; "Among the Pines," F. T. Egner; Nocturne, Wheeldon; "Jubilate Deo," Silver. Although designated as pieces suitable for the service, many present might regard some of them in direct contrast to those usually associated with divine worship.

Roma Page of Toronto gave a very satisfying performance of: Scherzetto, Whitlock; Sonata No. 1, Guilman, and Scherzetto, Vierne. Her playing, marked by technical vitality, and competent choice and management of registration, indicates a brilliant future. Elsie Payne of London concluded the program by playing two favorite recital classics—the Toccata and Fugue in D minor, and Sonata No. 1, first movement, Mendelssohn.

Fellowship at Annual Dinner

The annual dinner, a much anticipated event because of the opportunity it affords for jollity and good fellowship, was held at First-St. Andrew's Church. The ladies of the church provided a meal worthy of the best catering standards in normal times, an extraordinary feat in view of present difficulties. Frederick Silvester, incoming president of the C.C.O., acted as chairman. After dinner the successful candidates in the recent examinations

were announced and introduced. T. J. Crawford read a witty poem composed in honor of the occasion. The whole culminated in an interesting address given by Dr. Allan Skinner, F.R.C.S., one of London's noted surgeons.

It is encouraging, as Dr. Peaker later pointed out when thanking the speaker, to find a member of the learned professions interested to such a degree in the arts. Dr. Skinner, who is head of a very flourishing "Little Theater" group in London, gave a brief résumé of its history. He stressed the need of bringing music and drama to the people and encouraging latent creative ability, which is in danger of being submerged entirely through excessive modesty or enticed elsewhere by more dazzling opportunities.

Alexander Schreiner's Recital

The concluding recital and the climax to an outstanding convention was played by Alexander Schreiner of Salt Lake City on the four-manual Casavant of First-St. Andrew's Church. Mr. Schreiner, whose name is known to all on this continent through his broadcasts and recitals, played a program appealing to musician and layman alike. His first classic group, comprising the Allegro, Concerto in G minor, Handel; Prelude and Fugue in D major, Bach; Chorale Prelude, "If Thou but Suffer God to Guide Thee," Bach, and Prelude and Gigue in E flat, for pedals alone, Bach, was an exposition of the greatest inspiration, displaying an impeccable technique, which never wavered in spite of the torrid atmosphere of a crowded auditorium. The Prelude and Gigue for pedals alone was adapted by Mr. Schreiner and proves beyond doubt his facile pedal virtuosity.

Following this exacting study the program continued with: Fantasia in A major and "Panis Angelicus," Franck. In the latter, arranged by himself, the melody in canon sang out with appealing warmth of color. After two reflective numbers, "Unto the Hills," Seth Bingham, and "Song of the Lonely Njeri," Stanley Saxton, the recital concluded gloriously with the Finale from the Sixth Symphony, Vierne. Mr. Schreiner yielded to enthusiastic applause by playing an encore—Prelude in B major, Dupré.

Officers and Council Elected

These officers were elected:

President—F. C. Silvester, F.C.C.O., Toronto.

Vice-Presidents—Eric Dowling, F.C.C.O., St. Catharines; A. E. Whitehead, Mus. D., F.R.C.O. Montreal; Hugh Bancroft, Mus.B., F.R.C.O., Winnipeg; Arthur Collingwood, F.R.C.O., Saskatoon; James Hookirk, Mus.B., A.C.C.O., Vancouver.

Registrar—Charles E. Wheeler, F.C.C.O., London.

Secretary-Treasurer—K. W. Scott, A.C.C.O., Toronto.

Council—Brantford—Markwell Perry, Mus.B., A. G. Merriman, A.R.C.O.; Hamilton—George Veary, A.R.C.O.; H. D. Jerome; Kitchener—G. Kruspe, Mus.B., A.R.C.O.; London—T. C. Chattoe, Mus.B., A.C.C.O.; Harvey Robb; Niagara Falls—F. W. Timms; Montreal—Maitland Farmer, F.R.C.O., L.R.A.M.; St. Catharines—D. Campbell, L. Jones, A.C.C.O.; Toronto—Healey Willan, Mus.D., F.R.C.O.; Sir Ernest MacMillan, Mus.B., F.R.C.O.; W. W. Hewitt, A.R.C.O.; Muriel Gidley, L.T.C.M., T. M. Sargant, T. J. Crawford, Mus.B., F.R.C.O.; John Reymes-King, M.A., Mus.B., F.R.C.O.; G. D. Atkinson, H. G. Langlois, B.A., Mus.B., F.C.C.O.

Money to Restore British Organs

The secretary reported that the Dominion government had granted registration of the British Organ Restoration Fund under the war charities act with a provisional objective of \$50,000. Contact has been made with the clergy of Coventry Cathedral with a view to rebuilding the organ. Members of the C.C.O. are expected to give at least one recital a year for the benefit of the fund. The treasurer, H. G. Langlois, reported that the total of the fund had risen to nearly \$4000, notwithstanding the difficulties in getting started, and it was most encouraging to learn that substantial contributions had come in, unsolicited, from individuals and groups outside the C.C.O. membership.

BETHLEHEM'S BACH CHOIR

PREPARES FOR 1946 SEASON

The famous Bach Choir of Bethlehem, Pa., has resumed rehearsals in preparation for its thirty-ninth festival of the choral music of Johann Sebastian Bach, to take place in May, 1946. The choir numbers 230 singers.

Ifor Jones has chosen the Christmas Oratorio for performance at the Friday sessions next year.

MISS EDNA PARKS



ON THREE SUCCESSIVE SUNDAYS beginning July 22 Trinity Church, Copley Square, Boston, presented Miss Edna Parks in vesper recitals. Miss Parks is organist of Grace Church, Medford, and summer organist in July and August at Trinity Church in the absence of Dr. Francis W. Snow.

Miss Parks is a graduate of the Yale School of Music, where she studied with Frank Bozyan and Professor Harry B. Jepson, the university organist. After a year's study at the New England Conservatory of Music she completed the requirements for the master of arts degree at Boston University. For several years this talented young organist has been a pupil of Dr. Snow and has assisted him at Trinity Church.

Miss Parks was formerly organist at Christ Church, Quincy, and for the summer school at Middlebury College. She is a colleague of the American Guild of Organists, has appeared on special A. G. O. programs and gave a recital for the 1942 Wellesley conference. The summer vesper recitals attracted large audiences to hear the famous four-manual Skinner

IN THIS MONTH'S ISSUE

First Installment of history of fifty years of the American Guild of Organists is presented.

Emerson Richards' brief for the classic organ is completed in second installment of his communication.

Canadian College of Organists holds its annual convention in London, Ont.

Coveted "E" award for distinguished service to the nation in war is bestowed on the W. H. Reisner Manufacturing Company, Hagerstown, Md.

Bernard R. La Berge prophesies a great season for the artist organ recital throughout the nation.

THE DIAPASON

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organ at Trinity. For her master's degree thesis at Boston University Miss Parks compiled a history of the large organs in Boston.

MISS MARIAN REIFF NAMED TO LOS ANGELES CHURCH

Miss Marian Reiff has been appointed chief organist of the First Congregational Church of Los Angeles. She is a graduate of Mount Lebanon College, Pennsylvania, and of Westminster Choir College. For the last two years she has been instructor in organ at the latter school and assistant to Dr. Alexander McCurdy in Philadelphia, whose pupil in organ Miss Reiff is.

Miss Reiff will play a program of organ music the first Sunday afternoon of each month during the coming season, commencing with October. Her organ assistants are Miss Doris Gulbranson and Carl Beaver, college students. Arthur Leslie Jacobs is the minister of music.

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**FAMED BAMBOO ORGAN
ESCAPES IN BOMBING
VISITED BY U. S. SOLDIER**

Master Sergeant Jeff B. Seale Describes Instrument in Philippine Church—Has 832 Bamboo Pipes and 121 of Metal.

The following is a part of an interesting letter from Master Sergeant Jeff B. Seale in which he describes a visit to the historic bamboo organ in Rizal Province of the Philippines and conveys word of the fact that in the American rout of the Japanese the bombing did not damage this old instrument:

Manila, Luzon, Aug. 27, 1945.—EDITOR THE DIAPASON:

For a number of years I have been a subscriber to THE DIAPASON, but this is my first letter to you. A few years back your magazine published a short article, along with a picture, of the famous "bamboo organ" located in the Las Pinas Church, Rizal Province, Philippine Islands. Today I visited this church and thoroughly inspected the organ. The church was built in 1762 and construction of the organ was begun in 1818 by Father Diego Cera, a member of the Augustine Recolectos Friars. Nine hundred and fifty pieces of bamboo were covered for six months with sand from the beach to preserve them from the attacks of bamboo bugs. In 1822 the organ was completed, but in 1862 an earthquake badly damaged the organ and in 1882 the roof of the church was blown off and the organ was thoroughly drenched by the rain.

After this only a part of the organ was repaired, but in 1917 a Belgian missionary named Father Faniel repaired the organ completely with the help of local citizens. The old bellows and hand pumping device were most unsatisfactory and in 1932 a new reservoir and an electric blower were installed. Unfortunately the power generators were destroyed while our troops were routing the Japanese and I was unable to hear the organ. The church was not damaged by the bombing and by some miracle the Japanese soldiers did not

bother the organ.

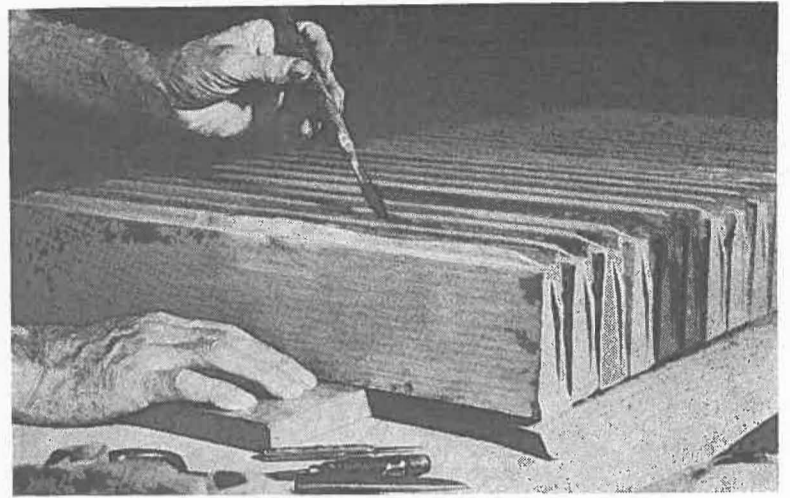
There are 832 bamboo pipes, and although it is known as the "bamboo organ," there are also 121 metal pipes. All of the bamboo pipes are placed on chests upright just as in most pipe organs, but in this organ the metal pipes are in a horizontal position directly over the console. There are twenty-three stops, eleven at the left of the single manual and twelve at the right. Eighteen stops control bamboo ranks, four the metal pipes and one stop, the "nightingale," controls a few very small bamboo pipes which are set in a round container resembling a dishpan. Water is poured into the "pan" around the pipes and as the air escapes from the pipes through the water it gives a trilling effect. There are five octaves on the manual and one octave of pedal notes. The organ is not under expression and there are no couplers.

JEFF B. SEALE, Master Sergeant, U. S. Army.

**RECITALS WITH ORCHESTRAS
TO MARK E. P. BIGGS' SEASON**

E. Power Biggs, who received such a high rating in the recent *Musical America* radio polls, will open his fall recital activities Sept. 25. His tour is being booked by the concert management Arthur Judson Division of Columbia Concerts, Inc., and Mr. Biggs is the first organist ever to be presented by this firm.

In addition to a Montreal orchestra engagement, Mr. Biggs will play in October in Buffalo and Grand Rapids. All of these engagements are with small orchestras which Mr. Biggs will conduct from the console. Featured on the programs will be the Mozart Sonatas for organ and strings which he recently recorded for Victor with Arthur Fiedler and his Sinfonietta. Programs such as these, combining organ and small orchestras (a minimum of twelve string players is required) mark an interesting departure in organ programs. The presentation of great organ-orchestra literature as well as organ solos is creating wide interest and demand for other performances by Mr. Biggs. Additional concert dates are being booked throughout the season at periods which will not conflict with his weekly Sunday radio series over CBS.



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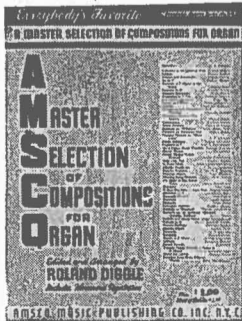
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**Hagerstown Manufacturers First to
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Assistance rendered the United States in the world war by a concern prominent in the organ industry was commemorated at a ceremony in Hagerstown, Md., on the afternoon of Sept. 7, when the Army-Navy "E" award was conferred on the W. H. Reisner Manufacturing Company. The recognition by the government entitles the Reisner Company to be the first in the organ field to fly the "E" flag over its factory and every man and woman in the plant may wear a lapel pin as a symbol of his contribution to the war effort.

Participating in the special ceremony were: W. H. Reisner, president; W. H. Reisner, Jr., vice-president and general manager; Charles M. Hykes, secretary; Frank E. Myers, shop superintendent; A. E. Roane, electrical engineer; Rodger Haynes, mechanical engineer; A. B. Wakenight, sales manager, and W. Guy Lumm, pipe organ engineer. The Hagerstown Municipal Band provided music. Commander M. L. Shropshire, U.S.N.R., was master of ceremonies, Captain David W. Hardin, U.S.N., presented the pennant and Lieutenant Colonel James T. Rhudy presented the lapel pins to the employes. W. H. Reisner, Sr., accepted the pennant on behalf of the company and speeches of acceptance of the pins were made by C. Frank Myers and Madeline H. Brown, oldest man and woman employe.

In his presentation address Captain Hardin included these remarks:

Contrary to popular opinion, the Army-Navy "E" has not been widely won. The high standards are such that less than 5 per cent of the eligible war plants throughout this country received this coveted honor, the highest of its kind given in the United States. From the peacetime manufacture of pipe organ supplies and hardware, you promptly turned to production of a rather wide range of items badly needed by the navy. Your horizontal plotting tables, your wiring boards, your coils for magnetic relays, all bear the mark of quality which is a tribute to the skill and ingenuity of every one of you. I have heard it said that the workmanship and quality of your plotting tables, for example, were far superior to those produced elsewhere; that your redesign of the wiring system of this same table saved the navy thousands of dollars and tons of critical material. Because all the items you produced for the navy were completely foreign to your peacetime production, they constantly taxed your ingenuity; yet you never failed in a single assignment, and you never failed to maintain your production schedule. It is worthy of special note that your production, which showed a 300 per cent increase over a five-year period, was maintained not only on the expected scheduled set-up, but actually thirty days ahead.

Typical of the enterprise shown by your organization was the idea you conceived for wiring the component harness and assemblies of the plotting table before placing them in their proper place in the

HONORS PAID TO W. H. REISNER COMPANY AND EMPLOYEES



THIS IS THE SCENE at the ceremony at which the "E" pennant was awarded to the W. H. Reisner Manufacturing Company at Hagerstown, Md., Sept. 7. Reading from left to right those in the picture are: Major E. G. Cooper, Thomas W. Pangborn, soldier (unidentified), Captain David W. Hardin, U.S.N., Lieutenant-Colonel James T. Rhudy, Lieutenant

Hugh Welsh, U.S.N.R., Mrs. Madeline H. Brown, Lieutenant W. E. Medford, U.S.N., C. Frank Myers, W. H. Reisner, Jr., Charles M. Hykes, A. B. Wakenight, Mayor Richard S. Sweeney of Hagerstown, W. Harry Reisner, Sr., Sergeant A. C. Miller, Commander M. L. Shropshire, U.S.N.R., a legionnaire (unidentified) and the Rev. Scott L. Wagner.

frame. This saved many hours of labor and is but another indication of your determination. You persistently sought to improve your other products, and you found no job impossible if it meant shortening the war.

In supplying war materials the Reisner company converted its factory into a center for development and manufacture of essential army-navy requirements, which include the following: Communications and radar equipment, consisting of horizontal and vertical plotting tables and edge-lighted status boards for the navy bureau of ships; also wiring boards for the bureau of aeronautics special device section; line-throwing equipment for the bureau of navy ordnance, and research work in anti-mine detectors for the army. The manufacturers of prime army-navy contracts, the Reisner firm have been the principal source of supply for the bureau of aeronautics special device section.

In the first world war the Reisner Company became engaged in measuring spherical and cylindrical lenses which led to the designing of a paper gauge and dial indicator.

**JOHN W. MORRISON, ORGAN MAN
OF SPRINGFIELD, MASS., DEAD**

John Wesley Morrison, 64 years old, a well known builder of organs, died at his home in Springfield, Mass., Sept. 10. Mr. Morrison had been ill for nearly two years. He was with several large concerns at various times, notably the Estey Company of Brattleboro, Vt., with whom he was connected twenty-eight years. Of late years he had his own factory in Westfield and built a number of instruments under the Morrison name, the last large one being the organ in the First Baptist Church of Springfield.

Mr. Morrison was born in Omaha, Neb. He attended the public schools and for three years studied at Creighton Medical College, with the intention of following in the footsteps of his maternal and paternal grandfathers, both of whom were doctors. As a boy he sang in an Episcopal boy choir and in adult life at Trinity Cathedral.

Early he developed a love for mechanics and electrical work, and became proprietor of the Morrison Electric Works later, located in Council Bluffs, Iowa, also serving for a time as city electrician.

Mr. Morrison studied voice and organ with John Wright, and other teachers. He played string bass in orchestral engagements in and around Omaha.

Besides his widow, Edna Morrison, well-known Springfield musician, Mr. Morrison leaves a sister, Mrs. Doty Hall of Omaha.

**MRS. AND MRS. CARL G. ALEXIS
FETED AT SILVER WEDDING**

Mr. and Mrs. Carl G. Alexis of Rockford, Ill., who on Aug. 25 had been married twenty-five years, were feted Aug. 22 by 360 guests at the First Lutheran Church. Mr. Alexis will complete his twenty-fifth year as this church's organist next spring. The men's chorus and women's choir sang in tribute to the couple. The Rev. P. N. Sjogren was in charge of the ceremonies, held in the church auditorium and followed by a social hour in the church parlors. All organizations of the congregation joined in the event, arranged by the church board of administration. A purse was presented to the couple.

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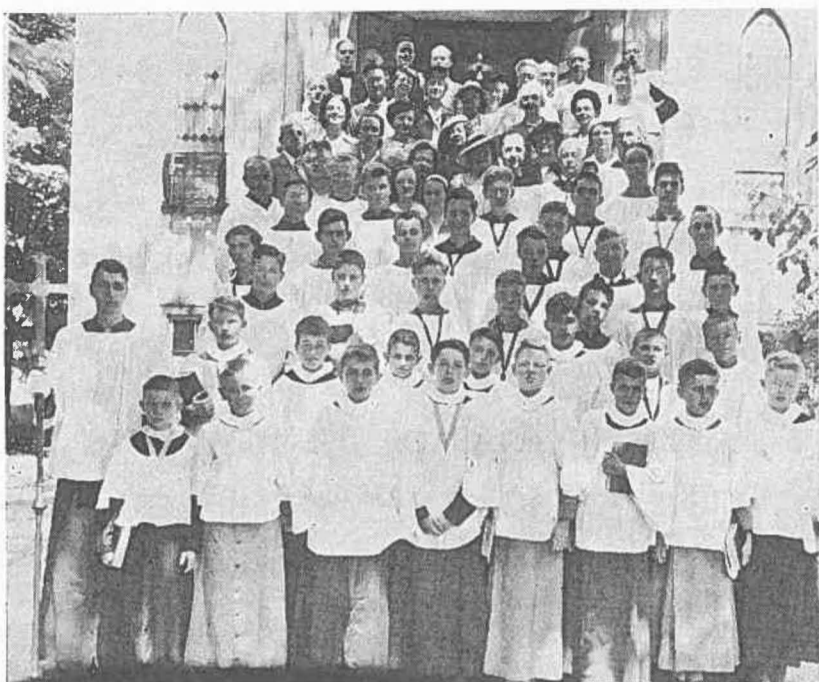
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GROUP AT WA-LI-RO CHOIR CAMP IN OHIO



A LARGER NUMBER of choirmasters than usual were in attendance at the Wa-li-ro Choirmasters' Conference, Put-in-Bay, Ohio, July 9 to 13, from Cleveland and environs and from Akron, Painesville, Urbana, Massillon, Ashtabula, Barberton and Cincinnati, Ohio; Pittsburgh and Sharon, Pa.; Grand Rapids, Kalamazoo and Marshall, Mich., Charleston, W. Va.; Buffalo, Louisville, St. Louis, Middletown, Conn., and Fort Worth, Tex. Another person who had been missed the last few years was Lieutenant Laurence Jenkins, who was upon leave.

Paul S. Beymer directed the conference. Bishop Tucker made his annual visitation to St. Paul's for confirmation. Dr. T. Tertius Noble directed the music, which consisted of the new Confirmation Hymn in the 1940 Hymnal, and one of his own compositions, "O Wisdom," July 11 Dr. Harvey B. Gaul of Calvary Church,

Pittsburgh, directed the music. In the evening Dr. V. A. Peterson of St. James' Church, Cleveland, officiated at a vespers of the Blessed Sacrament, with Walter Blodgett, curator of musical arts at the Cleveland Museum of Arts and organist and choirmaster at the First Unitarian and St. James' Churches, directing the visiting choirmasters in a service of plainsong.

At dinner the awards for the week were announced and the winner of the gold ribbon was Eric Dalheim, from St. James' Church, Painesville.

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BACK THE ATTACK—WITH WAR BONDS

New Christmas Music Comes from Presses; Anthems for Peace

By HAROLD W. THOMPSON, Ph.D., L.H.D.

The new Christmas music has been arriving thick and fast while I have been loafing; I must try to catch up.

It is only fair to begin with a soldier-composer, Claude Means, one of whose charming short numbers (unaccompanied) arrived late last year. It is called "O Little Stranger" (J. Fischer). The rhythm is supple and the melody and words are dreamy and tender. For 1945 he has arranged an old Bohemian carol, "Let Our Gladness Have No End" (Gray), also three pages in length but a pleasant contrast to the other, with a brisk tune and a short bit for SSA. How about using the pair?

Before the first world war a set of carols edited by Dr. Harvey B. Gaul included a jolly one from Normandy which Ralph E. Marryott has re-edited, "Now the Holy Child Is Born" (Gray). It is unaccompanied, opening with alto against a hummed drone by TTBB, followed by a section for S-T duet, then the women against the drone, then S-A-T trio, then men against humming by the women, then SSATB, and a quiet close with bare fifths sung by the men. This will certainly be one of the popular numbers of the year.

Dr. Gaul has a new and varied number, eleven pages in length, entitled "Carol of the Provincetown Portuguese" (Gray), also to be published as a solo for high voice. The carol begins and ends softly and has a fine accompaniment. The Portuguese sailors of our Massachusetts coast are among the most romantic figures in New England's lore; it is interesting to have this reminder.

A lovely, quiet carol, unaccompanied and easy, is "While Stars Their Vigil Keep" (Birchard) by Professor Morten J. Luvaas. It is in two stanzas. Though the women's voices divide a little, it could be arranged easily for a quartet. This is one of the best.

Carl F. Mueller's connection with the firm of Carl Fischer is to bring us a series of choruses, of which three are to be carols for this season. I have seen only one, "O Moon, Shine Forth," which has a short section for TB; it is a good one and can be sung by a quartet.

Kenneth E. Runkel has been giving us several useful arrangements for "multiple choirs." For Christmas he now has "Hush, My Dear" (Presser), with another text beginning "Trust in God" for general use. The admirable music is by Bach and the arrangement is for three choirs accompanied: Junior (unison), intermediate (SAB) and senior (SATB). Some time soon I intend to list all his editions of this type.

A fine traditional number for junior and senior choirs is W. A. Goldsworthy's "Good Christian Men, Rejoice" (J. Fischer), originally a section of "One Night in Bethlehem." The part for juniors, in unison, could be taken by a medium solo voice. The interweaving is well done.

Last year Richard Keys Biggs published an accompanied work of nine pages called "Today Christ Is Born" (J. Fischer). It closes with the Glorias from a well-known traditional carol. I mention it in case it arrived too late for your inspection last year. There are Latin words for college choirs or Catholic use.

Another carol that I seem to have missed when it appeared some time ago is William Self's "A Child Is Born" (Homeyer, Boston). It is easy and beautiful, stanzaic, with alleluias in the refrain. A good many of us remember when Mr. Self's resonant organ was opened at a convention in Worcester, Mass., and recall his admirable playing.

A number which might be sung at a choir concert in the Christmas season is Mario Castelnuovo-Tedesco's "Mary, Star of the Sea" (Galaxy), which has also the Latin text by Savanarola. It is accompanied and ten pages in length. The accompaniment does not seem very idiomatic to the organ.

The firm of J. Fischer has issued a booklet of thematic pages which illustrate their new Christmas publications. I would not do full justice by attempting a review before I have the complete texts, but I should like to list the titles:

Garden, Charlotte L.—"Tonight." Accompanied.

Negro Spiritual-Work—"New Born."

Unaccompanied chorus with divisions.

Edmundson—"Break Forth, O Beautiful Light." Introit-antiphonal, accompanied.

Skeat—"Bethlehem," from "The Son of Man." Previously reviewed and commended.

Gruber-Rossini—"Lo, within a Manger." Bar or A solo. From the mass "Adeste Fideles."

Toelle—"In Bethlehem." For SAA, accompanied.

Thanksgiving, Peace

Dr. Noble has a bright accompanied anthem in eight pages for chorus with soprano solo or semi-chorus entitled "Thy Kingdom and Dominion Endureth Forever" (Galaxy). The text is selected from Psalm CXLV. The music illustrates the use of contrasts between the jubilant chorus, followed by the soloist singing "The Lord is gracious and full of compassion." The last page is one of the most effective quiet passages in all Dr. Noble's writing.

Another admirable Galaxy issue is Miss Bitgood's "A Good Thing It Is to Give Thanks," accompanied, and also furnished with the contrast of a short solo, for Bar or A. This is nine pages in length and could be sung by a quartet.

William G. Blanchard's "From the Morning Watch" (Hall & McCreary) is not listed as for Thanksgiving, but the text begins with trust and ends with praise, and the music is strikingly good, with modal suggestions. Its seven pages will be best sung unaccompanied by a chorus. I should like to recommend it for general use as one of the best anthems of the year.

N. Lindsay Norden has arranged Edgar Tinell's "Hymn of the Sun" (Gray) as an anthem suitable for Thanksgiving. The solo voice, preferably T, but possibly S, is important throughout most of the sixteen pages. The music is warm and romantic in style.

One of those charming short numbers that the firm of Novello seems to find—this one published in 1944—is Walker Robson's "O Holy Spirit of Peace," with text by an English dean. Though it is a prayer of an individual rather than of a nation, it expresses the way that most of us feel. A soprano soloist is used for the last line, but a quartet could sing this, even unaccompanied.

George Shackley's "Dawn of a New Day" (Paull-Pioneer, New York) is a bright, easy anthem, accompanied, with short sections for S-A-T and for B solo *ad lib.*

Dr. Gaul's new series entitled "Songs of the Plain People" (Galaxy) will have folk melodies from various sects found in Pennsylvania. One number will be an "Old Moravian Thanksgiving." I have seen the "Night Hymn of the Moravians" in this series and commend it: it will be very beautiful if you have a soprano soloist with thin, silvery voice.

HARRY HALL DIES AFTER 50 YEARS AS ORGAN BUILDER

Harry Hall, 75 years old, president of the Harry Hall Organ Company and one of the veteran organ builders of America, died Aug. 19 at his home in New Haven, Conn., after a long illness.

A native of Horsham, Sussex, England, Mr. Hall was associated with organ manufacture for more than fifty years. His first employment in this country was with the Hook & Hastings Company. In 1912 he founded the Hall Organ Company in West Haven, remaining with that organization until 1930, when he organized the Harry Hall Company in Hamden.

Mr. Hall is survived by his widow, Mattie Shipman Hall; a daughter, Mrs. Russell Kirschner; a son, Thomas Hall, and two grandchildren.

MISS CATHERINE M. ADAMS IS AT BAKER UNIVERSITY

Miss Catherine M. Adams is on leave from Miami University, Oxford, Ohio, where she has been assistant professor of music education since 1937 and minister of music at the United Presbyterian Church, and is now at Baker University Baldwin, Kan., where she is professor of organ and theory and university organist and choirmaster. She will also do some work at Kansas University toward the doctorate of sacred music degree. Miss Adams has a student choir of sixty voices and expects to organize several tours for them this year. She also teaches a large organ class.

SAMUEL N. LEIDY, secretary and treasurer of the Catawissa Railroad Company for fifty-two years, died Sept. 11 at his home in Philadelphia at the age of 72. Mr. Leidy was organist and choir director of All Saints' Lutheran Church in Germantown. He was formerly organist and choirmaster of the Tabernacle Presbyterian Church and was a member of the American Guild of Organists. He left a widow, Mrs. Sara Leidy; a daughter, Mrs. Byron H. Callingham; a son, Lester R. Leidy, and four grandchildren.

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**ROBERT B. BROWN APPOINTED
TO CHURCH IN BAYONNE, N. J.**

The Rev. Michael J. Mulligan, D. D., pastor of St. Henry's Roman Catholic Church, Bayonne, N. J., announces the appointment of Professor Robert B. Brown as organist and musical director of the parish.

Professor Brown was born in Pittsburgh and educated in the public and parochial schools and Duquesne University. He won a scholarship in organ and church music at the Gregorian Institute, Toledo, Ohio. He also received a certificate of merit in church music from Duquesne University, and is a graduate of Carnegie Institute of Technology with the degree of bachelor of fine arts in music education. His organ training was received under the direction of Dr. Caspar Koch, Dr. Clifford A. Bennett and Professor Charles A. Pearson.

Dr. Mulligan also announces that Professor Brown will be in complete charge of the music and choral work of the New Jersey Opera Guild. An adult choral group will be formed under Professor Brown and meetings will be held at St. Henry's Social Center. In this group will be trained those to be selected to take part in the next operetta produced by the New Jersey Opera Guild.

Professor Brown for several years was organist at St. Joseph's Church, Johnstown, Pa. For three years he was associate organist and choirmaster at the Church of the Sacred Heart, Pittsburgh, and last year he was appointed musical director of Sacred Heart Parish, succeeding Dr. Clifford A. Bennett, now director of the Gregorian Institute, Toledo, Ohio.

**ALBERT FREITAG, SCRANTON
ORGAN MAN, TAKEN BY DEATH**

Albert Freitag, church organ maintenance man for thirty-six years in Scranton, Pa., and vicinity, died Aug. 6 at his home in that city.

Born in 1876 in Rostock, Germany, Mr. Freitag began his apprenticeship at the age of 14, completed it and was graduated as a full-fledged organ builder. He worked in several of the large organ factories in different parts of Germany. Then he spent a year in London continuing his study of organs, after which he came to the United States and worked in organ factories in Milwaukee, Boston and other cities. After living in Troy, N. Y. for several years he moved to Scranton in 1909, and here he became indispensable to the organists of that vicinity.

Mr. Freitag, besides being skilled in his work, was a much-beloved friend of all the organ fraternity.

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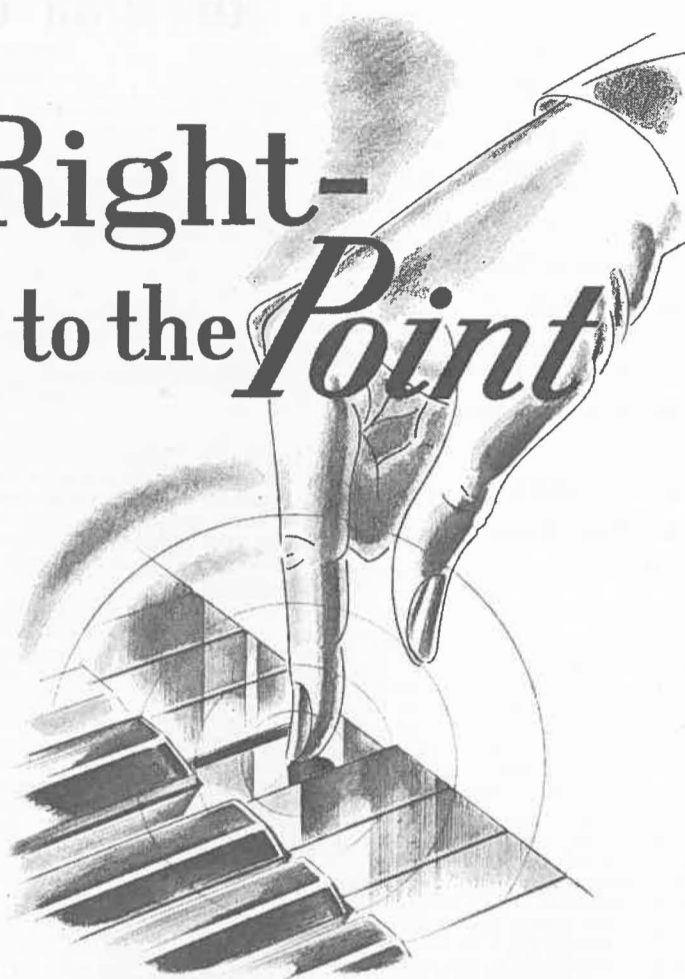
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- Chaplain*
THE REV. GEORGE A. BUTTRICK, D.D.

Organ Program Opens Waterloo, Iowa, Season; Mrs. Parrott Is Honored

The Waterloo, Iowa, Chapter held its September meeting at the Walnut Street Baptist Church Sept. 11. A good attendance of both members of the Guild and the public enjoyed a fine program of organ music by Mrs. Oliver Stevenson, organist of the First Presbyterian Church; Mrs. Adelaide Altland, organist of the Walnut Street Baptist Church, and Professor George W. Samson, instructor in organ at the Iowa State Teachers' College in Cedar Falls. Mrs. Stevenson opened the program with "Fairest Lord Jesus" by Edmundson and "Ein feste Burg" by Whitford. Mrs. Altland played: Chorale, "Our Father Which Art in Heaven," Bach; Prelude and Adagio in C, Bach, and "Bell Prelude," Clokey. Professor Samson concluded the program with a short talk on modulation and improvisation, with examples of both, and then played Two Improvisations from "Benedic Anima Mea," my Sumner Salter, Grand Chorus in E flat by Guilman, and Prelude and Fugue in A minor, Bach.

A highlight of the evening was the presentation by Mrs. Altland in behalf of the chapter of a framed scroll to Mrs. Ellen Law Parrott, retiring dean, commemorating her three years of service as dean.

At the business meeting, which was presided over by the new dean, Mrs. Byr Della Sankey Feely, plans were formulated for a Christmas concert in the early part of December by the combined choirs of several churches of Waterloo and Cedar Falls, whose combined membership is well over 200 voices. The concert will be under the direction of Dr. E. T. Liemohn, head of the music department of Wartburg College, Waverly, Iowa. Dr. Liemohn will also present his a cappella choir of over fifty voices and solo numbers are to be presented by Professor James De Jonge, instructor in voice at Iowa State Teachers' College.

At the conclusion of the business meeting Dean Feely appointed the following committee chairmen: Membership, Miss Loretta Maley; publicity, Paul O. Seifert; year-book, Homer H. Asquith. Mrs. Feely also appointed Dr. Harley W. Farnham, pastor of Grace Methodist Church, as chaplain. Officers for the year 1945-46 are as follows: Dean, Mrs. Byr Della Sankey Feely; sub-dean, Homer H. Asquith; corresponding secretary, Mrs. Rose Bueneke; recording secretary, Mrs. Dorothy Patterson; treasurer, Miss Lucille Schmidt; librarian, Mrs. Marbeth Timm.

PAUL O. SEIFERT.

Dean Craig Outlines Virginia Plans.

The first fall meeting of the Virginia Chapter was held Sept. 11, at All Saints' Episcopal Church, Richmond, with Charles W. Craig, F. A. G. O., newly-elected dean, presiding. The meeting was in the form of a "get-together," and a picnic supper was served. Dean Craig gave a resume of the programs planned for the season. These will include recitals by Clarence Watters and Hugh Giles, a two-day choir clinic conducted by Dr. and Mrs. Clarence Dickinson, a presentation of "The Messiah" by combined choirs, a minister-organist meeting, a student recital, a hymn festival and a meeting with the branch chapter in Petersburg.

Dean Craig discussed the expansion program of the Guild and stated that plans are under way for the organization

of several branch chapters in Virginia. Announcement was made that Frank N. McGeoch, chapter treasurer for several years and faithful worker in the Guild, has been transferred to New York by his company.

ALTON HOWELL,
Publicity Chairman.

Recital by Talented Michigan Boy.

The opening meeting of the Eastern Michigan Chapter was held in the Central Woodward Christian Church, Detroit, on the evening of Sept. 10.

Displaying a flawless technique and a maturity of musicianship which would have done credit to an artist twice his age, Thomas R. Schippers, 15 years old, of Kalamazoo gave an interesting recital as the chapter has ever been privileged to hear. The first group opened with two Bach numbers, the Toccata and Fugue in D minor and as a contrast the chorale prelude "In dulci Jubilo." Then came the familiar Edwin Arthur Kraft arrangement of Handel's Largo. The group closed with a spirited playing of the Finale to Vienne's First Symphony. The second group opened with an interesting and varied reading of Gigout's Scherzo in E. There followed three novelties played with exquisite taste. The first was a lovely lyric "Madrigal" by Jawelak, then a piece by Vardell entitled "Skyland," based upon the Scottish ballad Barbara Allen, next an amusing "Humoresque Americana" by Claude Murphree, which used as its theme the old folk-tune "Arkansas Traveler." The program closed with a brilliant rendition of Cesar Franck's Finale in B flat.

"Tommy" is leaving soon for Philadelphia, where he has been awarded a scholarship at Curtis Institute. He not only gave us a thoroughly pleasing recital, but brought his teacher, Henry Overley, Mr. Overley, who is professor of music at Kalamazoo College, delivered an interesting address preceding the organ program, taking for his subject the music of the Jewish ritual.

On Oct. 9 we are to journey across the river to Windsor for an international meeting.

MARK WISDOM, Secretary.

Plans of Central Tennessee Chapter.

The first meeting of the Central Tennessee Chapter for the 1945-46 season was held at the Y.W.C.A. building in Nashville, Sept. 11. After a "Dutch treat" supper in the cafeteria the members gathered to discuss plans for the year. In the absence from the city of both the dean and the sub-dean the meeting was called to order by Cyrus Daniel, organist of the First Presbyterian Church and of Vanderbilt University. Reports were made by officers and committee chairmen, concluding with that of the program committee, of which Mr. Daniel is chairman.

The year-book was presented to the members and there was comment on the programs outlined. In keeping with an expression of opinion by members at the meeting in May, programs this season will emphasize the presentation of organ music. Four programs will be devoted entirely to organ music. Two of these are to be public recitals, one of which will be given in October by Mrs. C. E. Bowers, organist of the Vine Street Christian Church, and the other, in April, by Arthur R. Croley, organist at Fisk University. The other two programs will be devoted to music suitable to the church service. The first of these, in November, is to be presented by F. Arthur Henkel, organist of Christ Church, Episcopal. The second, which is in charge of Miss Frank Hollowell, organist of the First Baptist Church, will be given in May. The December meeting is devoted to an

"educational program" directed by Mr. Daniel, at the First Presbyterian Church. His subject is listed as: "Modulation Technique and Its Application; a Discussion with Illustrations at the Blackboard and Keyboard." In January, at the Cathedral of the Incarnation, Robert Strobel, organist there, assisted by his choir, will discuss "The Liturgical Service of the Catholic Church."

Remaining programs for the year include a social evening in February, under the direction of William S. Haurly, chairman of the social committee, and the annual dinner in May, at which time officers will be chosen.

LAWRENCE H. RIGGS, Secretary.

Western Pennsylvania Chapter.

The opening dinner-meeting of the Western Pennsylvania Chapter will be held at the Sixth United Presbyterian Church, Pittsburgh, Oct. 2. Following the meeting, Clyde English, organist and choir director of the church, will play a recital on the church's four-manual Austin organ.

At a special meeting of the officers of the chapter, Mr. English and Julian Williams mutually agreed to trade offices for the season, Mr. Williams becoming dean. This is due to Mr. English's being called out of town for teaching, so that he could not see his way clear to handle the dean's position in the chapter this season, although he had been elected dean at the May meeting. Other officers of the chapter are: T. W. Moffatt, secretary; W. V. C. Bulkeley, treasurer, and George Norman Tucker, registrar. The following members were elected to the executive committee: Eugene Baur, Mrs. J. R. MacGregor, A. R. Norton (terms expiring 1946); Louise Clarke, James P. Johnston, Paul W. Koch (terms expiring 1947); Alfred Johnson, Claire Bachmann and Mrs. Janet Cato (terms expiring 1948).

Outing for Indiana Group.

The Indiana Chapter opened the season earlier than usual this year with a party at the home of Mr. and Mrs. J. Byce Sconce in Edinburg, Ind., Sunday, Sept. 16. The afternoon was spent in an informal fashion playing games outdoors, strolling about the yard, or climbing the hill behind the house for a view of the surrounding country. Others roamed through the fine old house, built in the 1860's and recently restored by the Sconces. It was furnished with interesting and beautiful antiques ranging from a Steinway square piano, ornate crystal chandeliers and flowered carpets, to a unique three-way love seat! Attention naturally was focused on the modern organ, which was constantly in use, played either by hand or automatically. A loudspeaker carried the music to the porch.

After a picnic supper of prewar proportions, graciously provided by our hostess, we crowded into the organ room. Musical games and fun completed a delightful day for sixty members and guests.

HELEN M. RICE, Secretary.

Meeting of Texas Chapter.

Approximately fifty members of the Texas Chapter, with headquarters in Dallas, assembled at White Rock Lake Sept. 17 for their opening meeting of the season. After partaking of an appetizing wiener roast supper prepared by the social chairman, Mrs. Bruce Daugherty, and her co-workers, Mrs. Frank Frye and Mrs. Fred Buchanan, the members went to the shelter-house for the business session, over which the dean, Henry W. Sanderson, presided. A very interesting program for the monthly meetings was outlined by Mrs. W. E. Blomdahl. A recital to be given by Hubert Kasczynski of Dallas and Robert Markham of Waco at Cliff Temple was announced by Mrs. J. H. Cassidy. Corporal Bill Teague of Perrin will give a recital at the Highland Park Methodist Church Oct. 14.

Alice Knox Fergusson, membership chairman, presented six new active members and four patrons. Out-of-town members present were Misses White of Mission, Tex., and Carr of Hillsboro, Tex.

The Warden's Column

The response from various parts of the country to the announcement of celebrations of the Guild semi-centennial throughout the season is gratifying indeed. Elaborate plans are already being made and several regional celebrations will be held. At national headquarters the conclave of deans and regents will take place Dec. 27 and 28, with the Christmas dinner party and general meeting Thursday evening, December 27, the forum on examinations Friday afternoon, Dec. 28, and a theater party that evening. In addition there will be organ recitals and visits to organs.

April 13, 1946, is the actual date of our fiftieth anniversary. This, as you know, is the Saturday before Palm Sunday. We suggest, therefore, that all chapters and branches, separately or combining with others in regional gatherings, plan an event as near this date as practical in commemoration of the organization of the A.G.O. At headquarters we shall hold a service Monday evening, April 8.

At the October meeting of the council the decision will be made whether to call a national convention for the last week in June, 1946, or to have a spring music festival in New York City the last week in May and regional festivals throughout the country. In committee discussions held since the ban on conventions has been removed there has been the feeling that the great handicaps of extremely congested travel conditions and lack of hotel accommodations remain, and that it might be better to postpone a national convention until a time that would allow of a record national attendance. The action taken by council will be reported in the November issue of THE DIAPASON.

Another anniversary well worth observing during the year is the death of Henry Purcell in 1695.

All members of the Guild will be glad to learn that it has been decided to publish a 1946 year-book with a general directory. Changed addresses should be sent to the national secretary.

Your attention is directed to an article in this issue of THE DIAPASON on "The Guild Finances 1945," being an informative statement prepared by the national treasurer, showing exactly what use is made of the money received from dues and what an exceedingly small proportion of the amount received from chapters comes to headquarters.

Each member is asked to take a personal interest and active part in our fiftieth anniversary national campaign for the Guild by sending to national headquarters names of organists and choir-masters as prospective additions to our membership, and those who would be interested in organizing chapters or branches anywhere in the United States. We now have chapters in all but six states—Arizona, Idaho, Montana, Nevada, New Mexico and Wyoming. Please do your share in helping to bring representatives of these states into the Guild. Send for the folder "Are You a Member?" and interest candidates in taking the A.G.O. examinations. The 1946 requirements are now available at national headquarters.

S. LEWIS ELMER.

Fourteen New Illinois Members.

The executive board of the Illinois Chapter met Sept. 10 in the office of THE DIAPASON. The new dean, Mrs. Ora Bogen, presided. Bertram Webber was elected to fill the place on the board of Dr. Emory L. Gallup, who is now sub-dean. The names of fourteen new members were presented and voted upon. GRACE SYMONS, Registrar.

News of the American Guild of Organists—Continued

Riverside, Cal., Has New Branch Chapter; Twenty Members Are Enrolled

Organization of a branch chapter at Riverside, Cal., took place June 26 in the presidential suite of the Mission Inn. Twenty members have enrolled. The chapter will include active organists of Riverside and San Bernardino counties. Alternate meeting places will be in San Bernardino, Redlands and Riverside the third Monday of every month. The first regular meeting was held Sept. 17 in Riverside.

Newly-elected officers are: Newell Parker, dean; Leslie Spelman, sub-dean; Mrs. T. R. Wood, secretary; Milton Sherwood, treasurer; Seward H. Brush, registrar; H. B. Hannum, librarian; Barton Bachmann, auditor. The executive committee is made up of nine members. They are Miss Doris Sischo, Richard Stanley, J. William Jones, Mrs. Fern Simms, Mrs. Manta Love North, Mrs. Florence Abel, Mrs. Marjory Perkins, Miss Lena Kennedy and Mrs. Barbara Paschke. Dr. Henry Clark Smith was elected chaplain.

Events Planned by Georgia Chapter.

Mrs. John B. Felder, dean of the Georgia Chapter, called a meeting of the executive board at her home Sept. 3 to discuss plans for the year. Three principal projects were discussed by the group and it is believed they will receive full support from the entire membership of the chapter as well as the co-operation of the Atlanta musical public. First, the annual hymn festival is to be presented as a huge Thanksgiving service the last week in November in the municipal auditorium. Second, comes the presentation in February of Edwin Arthur Kraft, who organized the Georgia Chapter in 1914, when he held the post of Atlanta city organist. His recital last year at the First Baptist Church was a great event and his return this year has been demanded by all who attended. Third, it is hoped that Virgil Fox, who has played in Atlanta many times and always to enthusiastic audiences, may be available for a recital in the late spring.

Mrs. Felder's assisting officers for the year are: Mrs. Victor Clark, sub-dean; Mrs. Paul Bryan, secretary; Mrs. Robert Lowrance, treasurer; Mrs. Ray Smathers, registrar; Mrs. Charles Chalmers, librarian; Joseph Ragan, auditor. The executive board includes the officers and four additional members: Miss Ethel Beyer, Mrs. Walter Spivey, Mrs. Allan Greene and Julian Barfield.

JULIAN BARFIELD, Publicity.

San Diego Chapter Begins Year.

The San Diego, Cal., Chapter held the first meeting of the season at the First Presbyterian Church in downtown San Diego Sept. 10. The newly-elected officers for the year are: Dean, Howell Lewis; sub-dean, Stanley Ledington; secretary, Irene Mitchell; treasurer, Inez Davenport; board of directors, Thusnelda Bircsak, Marguerite Nobles and Charles Shatto; historian, Lillie High, and librarian, Carolyn Rittenhouse. Plans for the year were announced by the dean, including the artists arranged to be presented later in the year.

Three of the newest members of the chapter gave a public recital. Maxine Parish played the Toccata in D minor, Bach; "Dramatic Pedal Study (in the Handelian Style)," Macdougall; "Prayer of St. Chrysostom," Weaver. Isabel Tinkham played: Chorale in A minor, Franck, and "Mountain Sketches," Clokey. Margaret Lee played "Dramatic Pedal Study (a la Gigue)," Macdougall, and "Suite Gothique," Boellmann. All three organists are pupils of Ethel W. Kennedy, one of the charter members of the chapter.

DIANA QUINT.

Auburn, N. Y., Chapter.

The Auburn, N. Y., Chapter held its first meeting of the season Sept. 17, when the members met at the home of Miss Louise C. Titcomb, the dean. One new member, John Luker, organist at St. James' Church, Skaneateles, was accepted into the chapter at this meeting.

Two public events which the A. G. O. is sponsoring were discussed. The first is a recital at the Second Presbyterian Church Monday evening, Oct. 22, by Dr. Melvin LeMon of Wells College. The second event is the choir festival to be held in the First Presbyterian Church Sunday afternoon, Nov. 18. All the choirs in the city and the out-of-town choirs in the

vicinity whose directors or organists are A. G. O. members are invited to participate. This festival will also include junior or youth choirs. The program chairman, Harry S. Mason, gave an outline of the meetings for the year.

Deep regret was expressed over the recent death of Richard C. French. He was a charter member of Auburn Chapter and will be missed because of the distinct contribution he made through his good will, happy nature and able musicianship.

JOSEPHINE F. ORR, Registrar

Garden Party in Oklahoma City.

The Oklahoma City Chapter was entertained Saturday evening, Aug. 18, by Miss Mary Haley with a garden party. This was in honor of Mr. and Mrs. Edward A. Flinn, Jr., who are moving to Tulsa. Mr. Flinn is one of Oklahoma City's prominent organists and has been a very active member of the Guild, having held various offices in the chapter.

At the close of a delightful evening of good fellowship refreshments were served and gifts were presented to Mr. and Mrs. Flinn by the chapter.

MRS. C. A. RICHARDS, Secretary.

New Arrivals in Birmingham.

The fall season for the Alabama Chapter opened auspiciously with a luncheon meeting Sept. 11 at the Redmont Hotel. The full attendance included several recent arrivals in the city, notably David Witt, newly-appointed organist and director at the South Highlands Presbyterian Church; Mrs. Frank Heberlein, wife of the newly-installed minister of music at the First Baptist Church, who, like his predecessor, Alwyn Howell, is a graduate of the Westminster Choir School, and Muriel Hoffman and Joyce Steinhorst, also Westminster graduates, in charge of the choirs of the East Lake Methodist and Jones Memorial Churches respectively.

With the new dean, Leona Lewis Golden, in the chair, business was transacted, after which George Bridges, Birmingham artist and sculptor, was introduced and delivered an address on the subject "Art as a Release of Power."

Minnie McNeill Carr, one of the founders of the chapter, has accepted the position of organist at the Independent Presbyterian Church after a long tenure at the South Highland Presbyterian. Mrs. Wallace Grieves has gone to the Second Presbyterian as organist and director.

LAURA JACKSON DAVIDS.

September Meeting in Buffalo.

The September meeting of the Buffalo Chapter was held Sept. 24 in the Grosvenor Library. It was the fall "get-together." Dean Charles R. Nicholls, M.Mus., presided. The program for the year was outlined and received with enthusiasm by the members. Mrs. Margaret M. Mott, head of the music department of the library, spoke on the extensive resources of Grosvenor Library, which are of interest to organists. Following the program a buffet supper was served.

This chapter is very happy to announce that it will present E. Power Biggs in a recital Monday evening, Oct. 15, in the First Presbyterian Church. Mr. Biggs will also be heard with a string ensemble.

EDNA L. SPRINGBORN, Secretary.

Louisville Chapter.

The Louisville Chapter met Sept. 10 at the French Village for dinner. The meeting was well attended and enthusiastic in making plans for the 1945-46 season. Arrangements were completed for the Claire Coci recital scheduled for Nov. 20.

Mrs. Emma Cook Davis, chairman of the chapter's Sunday afternoon recitals, announced they would be held again at Christ Church Cathedral on the first Sunday afternoon of each month beginning Oct. 7. George Latimer, organist of the Second Presbyterian Church, will play on that date. Dean Farris A. Wilson gave a resume of his trip to New York City, where he attended the spring music festival of the Guild.

Arthur W. Tobias has accepted the position of organist in the Fourth Avenue Methodist Church, Louisville. Mr. Tobias was formerly at Broadway Methodist Church. J. Bertram Harmon will be associated with Mr. Tobias as minister of music and will direct the choir.

CATHARINE S. HIGGINS, Secretary.

Erie Chapter Picnic Supper.

The Erie Chapter met Sept. 10 in the home of Mrs. Walter Jameson for a picnic supper and business meeting. Mrs. George B. Duffy and Mrs. Theodate Ashley were in charge of arrangements for the event and William Shafer, the dean, presided at the business session. Various plans were discussed for the new year and those Guild members who had attended summer school sessions gave reports.

MARIEN DIETEMAN, Secretary.

Guild Finances for 1945.

Appended herewith is a copy of the financial report submitted by the national treasurer at the annual meeting of the Guild, held in New York May 11. We would like to take this opportunity to inform the deans and chapter officers (as well as members) just how their \$3 in dues is divided into three parts: (a) \$1.05 is retained by the chapter; (b) \$1.20 is paid to THE DIAPASON for the monthly paper sent each member; (c) the remainder of 75 cents is kept at headquarters for the national work. If these figures were reduced to percentage it would show that a little over 30 per cent is kept for chapter work, 45 per cent goes to THE DIAPASON and 25 per cent is kept at headquarters.

Many of our members do not realize the work that is done nationally on this 25 per cent of the Guild funds. The smallest portion of our income is given over to the work of the Guild. When you realize the various expenditures such as printing, postage, office rent, secretary, etc., that are carried by this small sum, it is miraculous that we do as well as we do. One feature not understood by most members is the use of dues paid by headquarters members. We have in headquarters at least 730 paid-up members. The amount spent on public meetings at New York (including the spring festival) never exceeds \$325 on an average. This means that the rest of the dues paid by headquarters members goes into the general funds every year and actually provides the source whereby the Guild is kept going every year. Inasmuch as headquarters is not a chapter, its finances are not segregated, but kept in the general funds and are used not for local work but for general work. This is a condition which does not seem to be grasped by many of the members. Another source of income used for national purposes is the initiation fee, of which 50 per cent is kept by the chapter and 50 per cent goes to the general fund.

We feel that our members should realize the small amount of money used for national purposes, especially as the Guild is embarked on a period of general expansion. We would welcome any suggestions or criticisms of our general financial policy. Many members feel that the dues should be increased, but it is doubted whether this is feasible. The chapters should be encouraged to make "contributions to national expansion," as this is a very tangible way of helping to spread the standards of the Guild and of our profession to every part of the country.

We wish to extend our deepest thanks to all those who give so generously of their time and strength to the furthering of this unique and unusual organization.

HAROLD W. FRIEDL, National Treasurer.

FINANCIAL REPORT, 1944-1945.

Receipts.	
Balance on hand May 1, 1944...	\$ 4,672.93
Membership Dues:	
(a) National	11,078.82
(b) Headquarters	2,053.56
Subscribers Dues	100.00
For National Expansion	69.00
Initiation Fees	1,167.90
Return from Investments	282.55
Sale of Guild Pins	32.65
	\$19,456.81
Disbursements.	
Salary of Office Secretary	\$ 1,599.83
Additional Help	389.06
Printing and postage, etc.	2,433.92
Telephone and electricity	271.53

Office rent	866.71
Cost of THE DIAPASON	7,641.85
Advertising	58.00
Bank charges	30.73
Warden's expenses	364.33
Cost of public meetings	480.14
Social security	324.68
Miscellaneous	155.74
Refunds to chapters	110.94
Purchase of supply of Guild pins	210.49
National Music Council	25.00

\$14,962.95

Balance April 30, 1945

4,493.86

\$19,456.81

Summary.

Balance	\$ 4,493.86
Deposited in North River Savings Bank	582.30
Invested in Dividend shares	4,241.00
Invested in Consolidated Edison	1,000.00
United States War Bond	1,000.00
Newsted Building and Loan Association	2,068.15

\$13,385.31

New St. Petersburg Officers.

Officers for the St. Petersburg, Fla., branch are: Dr. Harriette G. Ridley, regent; Gertrude Cobb Miller, sub-regent; Lura Fullerton Yoke, secretary; Charles Budden, treasurer. The secretary and treasurer were re-elected.

LURA FULLERTON YOKE, Secretary.

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PRINCEVILLE, ILLINOIS

The Story of the American Guild of Organists

BY THE COMMITTEE ON GUILD HISTORY

Charles Taylor Ives
 *Hamilton C. Macdougall.
 *Will C. Macfarlane
 Harold Vincent Milligan
 Herbert C. Peabody
 *Sumner Salter
 *R. Huntington Woodman
 Samuel A. Baldwin, Chairman

*Deceased.

A prominent New York musician recently referred to our organization as "that amazing American Guild of Organists."

If it is amazing to maintain the highest principles and ideals for fifty years, and to grow from a small group of organists into a national organization of over 6,000 members, with 108 chapters and eleven branch chapters, from the Atlantic to the Pacific, then our organization is an amazing one.

As we approach our fiftieth anniversary it is fitting that the story should be told while there are a few of us left to tell it, for the sake of the many present-day members who know little of the early years. It is a story of devotion and self-sacrifice on the part of a long line of men who have given unstintingly of their time and energy to the work of the Guild.

Charles Taylor Ives, one-time treasurer of the Guild, was one of the first to be interested, and he has given us his impressions of the early times, as follows: "Gerrit Smith was the real founder of the American Guild of Organists and should always be remembered as such. It was he who suggested the name. In 1895 Gerrit Smith spent the summer in England and learned a great deal about the Royal College of Organists. He became enthusiastic about forming a similar organization here, and I think I was about the first to whom he outlined his plans. I distinctly remember his inviting me for luncheon at the Murray Hill Hotel, at which time I became equally interested. Another among the very first was Henry G. Hanchett. John Hyatt Brewer also was active at the start. Later Mr. Brewer was responsible for the academic part and fought until the last against admittance except through examinations.

"The meeting at which the Guild was formally organized was held in the choir-room of Gerrit Smith's church on Madison Avenue, and he was elected warden. He was always a charming presiding officer and no better choice could have been made.

"The original founders numbered 145 and the list was quite successfully made up to include organists from far sections of the country. There are now fewer than twenty of the founders living.

"Although some churches had quartets, there were many fine chorus choirs. Although I do not think that any organist in that period could compare in brilliant playing with most of the younger crowd now, the choirs themselves would compare most favorably, both as to repertoire and performance. Richard Henry Warren at St. Bartholomew's was outstanding. Gerrit Smith had a vested choir which was an innovation at that time. R. Huntington Woodman had a very fine chorus and a service list somewhat in advance of the average. John Hyatt Brewer, Dudley Buck and Waring Stebbings were outstanding in their choir work.

"After a few years it was decided that the Guild could not have proper growth if it depended on examinations, and so a classification called colleagues was instituted and made possible the present membership of more than 6,000."

But before the visit of Gerrit Smith to England in the summer of 1895 steps had been taken toward the formation of a guild and prominent organists throughout the country had been asked whether they would be interested in becoming founders of such an organization. After a year of informal discussions and planning a general meeting was called for Feb. 3, 1896. The heading was:

"Call for a meeting of clergymen and organists to consider the advisability of forming an American Guild of Organists."

The paragraphs of special significance in the call are as follows:

"The objects sought to be accomplished and the features which should be embodied in establishing such a society have been very carefully considered by the un-

dersigned and formulated in a series of articles, a copy of which is enclosed. The meeting of Feb. 3 is called for the purpose of discussing these articles; considering how best to secure the cooperation of the foremost men of the entire country, and what ways and means of organizing the proposed Guild should be adopted. If it is thought best a larger meeting can be convened at a later date, at which all whose position entitles them to rank as founders of such a Guild can take a part in the organization, adoption of the constitution and election of officers. The undersigned committee has gone so far as to secure from Dudley Buck his consent to the use of his name as its candidate for the office of honorary president.

"It has long been evident to the thoughtful men of the profession that the advancement of church music in America is hampered by the lack of such relations between churches and organists in general as can only be secured by such united action among the latter and such cordial relations and understanding between the clergy and themselves as the Guild proposes to make possible. The many hindrances to the attainment of the highest and best in our professional work—so well known and widely appreciated as to make a mention of them in this place entirely unnecessary—we can scarcely hope to remove by individual action, nor can the needs of the situation be fully met except by a body which includes both clergymen and organists in its membership.

"While the fellowship is open to any founders who may choose to take the examination, the well-known difficulty of preparing for such a test while engaged in the active performance of professional duties, and the public esteem already enjoyed by those who have a record of years of successful work, make it seem advisable and proper that the designation founder shall be deemed to be in every respect as honorable as that of fellow, and that the founders shall be the controlling body in the Guild until time shall have allowed the younger men to come to the front and fill up the ranks of the fellows. It is intended to so plan the organization that eventually the fellows shall be the governing class of members, the number of founders being absolutely restricted to those who unite in the formation of the Guild, while the fellowship is to be held exclusively by men who shall have earned their right to that honorable title by the proved results of their study."

This was signed by Dudley Buck, Homer N. Bartlett, John Hyatt Brewer, William C. Carl, William S. Chester, C. Whitney Coombs, Frank C. Dossert, Clarence Eddy, Henry G. Hanchett, Charles H. Morse, Joseph Mosenthal, William E. Mulligan, Smith N. Penfield, Sumner Salter, Harry Rowe Shelley, Gerrit Smith, George William Warren, Richard Henry Warren, George E. Whiting, R. Huntington Woodman, and the Right Rev. Henry C. Potter, D.D., LL.D., bishop of the Episcopal Diocese of New York; and the Rev. Drs. Lyman Abbott, A. J. F. Behrends, Amory H. Bradford, John Wesley Brown, James L. Buckley, David H. Greer, Charles Cuthbert Hall, Thomas S. Hastings, John Humpstone, Henry Mottet, W. S. Rainsford, Roderick Terry and the Rev. John B. Young, S.J.

The meeting was held in the chapel of the South Reformed Church, Madison Avenue and Thirty-Eighth Street. Twenty-three organists were present and the Rev. Roderick Terry, D.D., presided.

The problems in connection with organization and membership were fully discussed and will be dealt with in the next article. Committees were appointed on constitution, membership and nominations for officers and councilmen. To report at the meeting for organization of the Guild, which, after a number of delays, occurred on April 13, 1896.

All honor at this time should be paid to Gerrit Smith. It was his wisdom and skill as an organizer that made the Guild possible and without his initiative there would have been no Guild at that time. He served as warden for three years, the limit under the first constitution, a third year being possible only by a unanimous vote. He was then elected honorary president, succeeding Dudley Buck.

Immediately after his first election as warden, the following article appeared in May, 1896, in *The Pianist* and this periodical became the first official organ

of the Guild, the name being changed to *The Pianist and Organist*:

Gerrit Smith, A.G.O., M.A., Mus.D.

Few musicians in New York are better known or more deservedly popular than Gerrit Smith. Born at Hagerstown, Md., Dec. 11, 1859, he inherited from a distinguished ancestry the qualities by which he has become conspicuous as a gentleman, and early gave signs of marked musical talent.

His first musical instruction, extending over a period of years, was received in Geneva, N. Y., from Mme. Towler, a pupil of Moscheles and mother of the well-known pianist and teacher, Mrs. Agnes Morgan, in this city. He achieved distinction as a boy chorister while attending St. Mark's School at Southboro, Mass., and was organist of the college chapel during the last two years of his course at Hobart College, from which he graduated in 1876. It was during one of his vacations that he received his first organ lessons from Adolf Baumbach, organist at Grace Church, Chicago.

After his college graduation his artistic impulses led him abroad to Stuttgart, where his attention was divided between music and architecture. In the fall of 1877 he returned to New York, determined to devote himself to music, and placed himself under the instruction of S. P. Warren of Grace Church. His first position was at St. Paul's Cathedral, Buffalo, at a salary of \$1,000. While in Buffalo, Mr. Smith found time to study organ and piano with Eugene Thayer and William H. Sherwood, who conducted summer schools near that city.

In 1880 he again went abroad, this time to Berlin, for the purpose of study under Professor August Haupt. He also took up theory with Edward Rohde and counterpoint with Haupt. On the way back to New York, after a year's study, he visited different cities, playing many organs and meeting such well-known musicians as Professor Carl Plutti at Leipzig, Dr. Ritter at Magdeburg, Gustav Merkel at Dresden, John Stainer, Dr. Bridge and George C. Martin in London.

On his return Mr. Smith was engaged at St. Peter's Church, Albany. Here he gave twenty free organ recitals and organized a choral club which gave, among other works, the first orchestral performance in this country of Dvorak's "Stabat Mater."

In 1885 he came to New York to take the position of organist and choirmaster in the South Dutch Reformed Church, the position which he still so ably fills. Here he has given 210 free organ recitals, which have won for him a wide reputation. Most of the distinguished writers of organ music of the present time have contributed special manuscript compositions for these recitals, among others Guilmant, Capocci, Dubois, Salome, Tomhelle, Grison, Rousseau, Deshayes, Diemel, Selby, West and McMaster among foreign composers and Bird, Chadwick, Brewer, Woodman, Klein, Bartlett, Flagler, Chaffin, Huss and Dethier among the Americans.

Dr. Smith has been from the start a generous and vigorous champion of the cause of the native composer. He was one of the prime movers in the organization of the Manuscript Society and has been its efficient and honored president throughout its six years of marvelous growth. He has been for several years professor of music in Union Theological Seminary and has recently been elected to the important office of warden of the American Guild of Organists, whose existence is largely due to his enterprise and organizing ability.

His merits and achievements were several years ago recognized by his alma mater, which conferred upon him the degree of doctor of music in addition to that of master of arts. His compositions include over fifty songs, an album of piano pieces, several church anthems, a church cantata, "King David," two books of ten Christmas carols, ten Easter carols, several Te Deum settings, part-songs, choruses for male and female voices and an album of twenty-five "Song Vignettes."

Gerrit Smith passed away in the summer of 1912. The following is an extract from an account of the memorial service for him written by Lucien G. Chaffin, music critic, organist and composer and a warm personal friend. At the time he was connected with the *New York Evening Post*. In the issue of that paper dated Nov. 2, 1912, Mr. Chaffin wrote:

In Memory of Gerrit Smith.

The American Guild of Organists held a memorial service for Dr. Gerrit Smith on Wednesday evening at the Old South Reformed Church, of which Dr. Smith was so long organist and choirmaster. The church was well filled and the service, prepared by John Hyatt Brewer and Warren R. Hedden, was most impressive. The address was by the Rev. Dr. Roderick

Terry, former pastor of the church. Dr. Terry said:

"The professional life of Dr. Smith may be spoken of by many in this audience better qualified than I to estimate it. His personal characteristics and the relation of his art to church worship it is more within my ability to describe.

"For almost twenty years he and I were associated in directing the services of this church, and I am convinced that he felt the importance and solemnity of his responsibility in the matter as keenly as could the pastor. No light, trifling or unworthy motive ever, entered into his idea of his work. The true art sense which God had given him, in connection with a deep religious sentiment, guarded him from falling into careless or flippant methods and inspired him to employ only the most dignified and devoted music written for use in worship. His art instinct was, I think, his most striking characteristic. His early bent toward architecture (so soon relinquished for music) was evidence of this artistic feeling striving for utterance. And in his chosen profession the artistic was always his strongest quality. He could not play or compose anything that was not beautiful, so that there could be nothing inharmonious in his adaptation of music to worship.

"This testimony I can give, as also my witness to the sweetness, truth and affectionateness of his nature. He was a friend such as it has seldom been my privilege to know. My thoughts linger about days spent upon the sea, or wandering over the hills—for our association as minister and organist was but a small part of the relation we bore to one another. In vacation time, as in study hours, I witnessed the clear, pure flowing of his soul; a lover of Nature in all her forms, as well as a thinker in the mysteries of life and of philosophical speculation. It was a rare privilege to know such a man.

"These words are spoken in no spirit of fulsome eulogy; they are from the heart and are true. He was a rare man to those who knew him intimately and loved him."

[To be continued.]

GATTY SELLARS, the English organist-composer, returned to England late in August to play for the national band festival at the Alexandra Palace, London, for which he is solo organist.

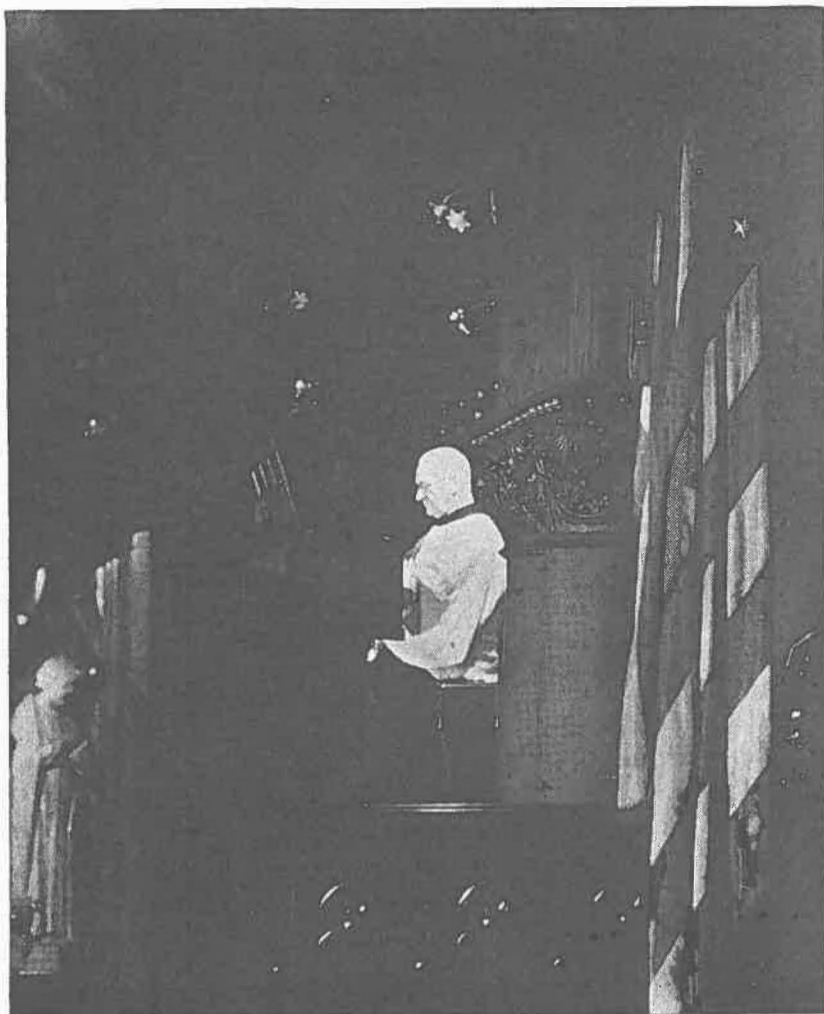
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FRANK NELSON, WHO RETIRES AFTER LONG CAREER



ORGANIST RETIRED ON FULL SALARY; SERVED FIFTY YEARS

Retirement on full salary for life, with the title of organist emeritus, was voted Professor Frank Nelson by St. John's Episcopal Church, Knoxville, Tenn., Sept. 9 at services commemorating his fiftieth anniversary there as organist and choirmaster. The day was set aside to honor Mr. Nelson.

The retirement date will be Oct. 1 or as soon thereafter as his successor is elected and takes office.

The vestry's resolution was read at the

services following the reading of numerous testimonials to Mr. Nelson from church, city and state leaders.

After the service a reception for Mr. Nelson was held in the parish parlor.

MISS FLORENCE PETERSON, organist of Trinity Lutheran Church, Galesburg, Ill., recently completed her twenty-fifth year as organist at that church. She was presented with a gift by the pastor, the Rev. Marvin L. Raymond, on behalf of the congregation. Miss Peterson is a graduate of the Knox College department of music with the class of 1914.

Regarding

RUSSIAN CHURCH MUSIC

The many published arrangements of Russian Church Music made by N. Lindsay Norden were made entirely from original Russian copies. These are *authoritative publications*. Several so-called "arrangers",—who have never seen the original Russian music,—have copied some of these, and, in order to avoid copyright difficulties and possible fines, have changed harmonies, or have inserted extra bars to make their arrangements appear original: such editions are, however, inaccurate. Errors in first editions have been copied in some cases.

If you wish to secure accurate editing of the originals purchase only the arrangements made by N. Lindsay Norden,—the outstanding editor of Russian Church Music.

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Report of an organ recital

by

Glenn Dillard Gunn, Music Critic,

appearing in the

Washington Times-Herald

May 28, 1944

Ellis Varley played a program of American compositions last night on the great organ of the Washington Cathedral with results which prompt the reflection that the greatest medium of musical expression in Washington, perhaps in the nation is this same magnificent instrument.

Many of the tone colors displayed last night were of jewel like quality—rare, exquisite, more alluring far, than any collection of precious stones, because endowed with the power to express emotion as well as sensibility. No symphony orchestra can match this variety and few can equal the quality of the sounds an expert can evoke from this instrument.

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Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Editor and Publisher

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Advertising rates on application.

Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, OCTOBER 1, 1945

A Brief for "Classical" Organ

One of the most interesting—and important—debates that have been conducted in the columns of THE DIAPASON in the course of the years is that over the so-called "classical" and "romantic" types of organs. Since the day when Robert Hope-Jones stirred up the organ world, about the time this news-magazine was started, there has been no other subject connected with tonal design that has aroused as great interest. In this issue and the last is a letter from Emerson Richards, a layman eminent among organ fans, which is intended as a comprehensive brief on behalf of the classical organ and as a complete answer to those who have criticized the return to the type of tonal ensemble of the period in which Bach and other great men of his day played and composed. It is also intended to be an expression of the convictions of the men who have led the movement among the organ builders. And Mr. Richards throws much light on various phases of the subject. Many of our readers will agree with him and others will disagree emphatically.

Mr. Richards at the outset indicated that he was the apostle of this renaissance, who was converted from the sins of romanticism while traveling in Europe and studying the famous organs of the seventeenth and eighteenth centuries. As such and as one detached from the business of organ manufacture, being a lawyer by profession, Mr. Richards makes his contribution to the discussion as one on the sidelines, though intensely interested. Regarded as a representative of his side of the debate, we feel justified in according his communication an unusual amount of space, dividing it over two issues. We believe that everyone who has given thought to the subject, no matter what his own opinions may be, will read what Mr. Richards has to say with real interest.

The Post-War Organ Prospect

Six hundred million dollars is to be spent in the immediate post-war period by Protestant churches for new edifices, according to a prediction made by Elbert M. Conover, director of the Interdenominational Bureau of Architecture, and announced by the Religious News Service. These figures, which no doubt have been made public only after careful and conservative research, make anyone interested in church growth stop for a moment and do some calculating.

Let us suppose—and this probably is a conservative estimate—that 8 per cent of the \$600,000,000 will constitute the investment in organs for the new churches. We thus reach the conclusion that post-war organs to be built as soon as the builders can do the work will represent an outlay of \$48,000,000. This does not take into consideration what the Roman Catholic churches will spend, or the demand by Jewish synagogues and other religious bodies. The picture indicates an astounding

prospect for the organ industry, which evidently is on the eve of unprecedented prosperity after the long and hard era that began when the motion-picture theaters no longer required organs; followed by the lean years of the depression and soon thereafter by the world war, which halted all construction of new organs.

Aside from Mr. Conover's figures there is the natural backlog of reconstruction and modernization which accumulated in the war years and which alone will keep established organ builders busy for a long time. And there will be many orders by relatives and communities for organs as memorials to heroes of the war who laid down their lives on foreign soil.

One will be helped in forming a conception of the magnitude of the task that is involved in the estimated building program of the churches when he reads in the September issue of THE DIAPASON that twenty-five years ago M. P. Möller, Sr., told the members of the Organ Builders' Association of America, of which he was president, that the annual production of the organ factories of the United States at the time had reached \$3,000,000 to \$4,000,000.

Details of Mr. Conover's prediction are of interest.

"Projects are in various stages of planning and fund raising," he says in his report. "They include all types of structures from small chapels costing \$5,000 to plants costing \$1,000,000. This tremendous and unprecedented building movement is a logical development. It follows fourteen years of inactivity in church building during the depression and war years."

Mr. Conover said there had been "great advances in church work and tremendous shifts in population," with 700 communities now without church building facilities.

The Animals' Contribution

Few of us ever think what a complex instrument the organ really is, but when we do, we think of the metal and wood that go into pipes, and of the creation of the wind supply by means of electricity, and of the fine art of voicing. To how many has it ever occurred that some of the animals led to slaughter in the nation's stockyards contribute their part to the making of an organ? The late Philip D. Armour, one of the first of the great packers, explained to his pastor many years ago that all of the pig except the squeal is utilized in processing the animal. Some day perhaps science will find a way to use even that squeal.

We are indebted to the National Association of Glue Manufacturers, Inc., of New York for some interesting facts. The information service of this association, with a name as formidable as it seems to be unmusical, tells us in a letter that while musical instruments have followed the soldier to every corner of the globe and have helped to maintain his morale, a secondary benefit of music from the Aleutians to the Equator has been the experience gained by musical instrument manufacturers to help them adapt their products to perform under extreme climatic conditions. In the Burma area, for example, the temperature runs from 95 to 115 degrees and the relative humidity is 95 per cent. Instruments purchased on the open market by the army and donated by generous civilians were not originally designed for such conditions. Organs and other instruments, such as violins and ukuleles, stood up when protected by waterproof coverings. When coverings were removed, there was rapid deterioration of tone and construction.

Glue makers and instrument manufacturers went into a huddle. Believing that attacks by fungi were more damaging than high humidity, the glue men prepared hide glue solutions incorporating a bactericide of organic mercury salt type (lignasen). The latter prevents all types of bacteria formation, and instruments glued with the new combination have withstood severe climatic tests for many months without showing adverse effects.

Thus we seem to have discovered as a by-product of the war a way of improv-

BLISS WIANT



SINCE LAST AUTUMN BLISS WIANT has been connected with Scarritt College, Nashville, Tenn., and he has lived on the campus since the fall of 1942. He organized a choir composed of men from the Vanderbilt Graduate School of Religion, which is only a block away, and the women of Scarritt College. These two institutions have been side by side for twenty years, but have not united their student bodies in worship until October of last year. Since then they have held weekly chapel services of a high order.

It was decided last January to present the cantata for Ascensiontide by Bach on Ascension Day. It was the first Bach cantata ever given in the city. Participating in the production were members of two other college communities, Fisk University and Peabody College, in addition to a few professional musicians.

Mr. Wiant hopes to return to his work in China as soon as it is possible.

ing the mechanical quality of the organ; and while we give our organists and organ builders credit for what organ music has achieved we should not forget the lowly steer or pig who is doing his bit.

PHILIP R. McDERMOTT ON AUGUSTANA COLLEGE STAFF

Philip R. McDermott, minister of music at the First Presbyterian Church in Davenport, Iowa, has been appointed associate professor of organ, theory and church music at the Augustana College School of Music, Rock Island. Professor McDermott, who will retain his position at the Davenport church while serving at Augustana, will take over the teaching duties of Professor Wilbur F. Swanson, who has resigned to become head of the department of music at Gustavus Adolphus College, St. Peter, Minn.

Before going to Davenport, Professor McDermott was organist and choirmaster of the North Austin Lutheran Church, Chicago, for ten years. He received his bachelor of music degree at Northwestern University and is now engaged in completing work for the master's degree. In addition to studies in his major field of organ, he has specialized in musicology.

FILL CONNECTICUT HOME FOR ORGAN-PIANO RECITAL

The following program was played by Norman Spicer of Boston, organist, and Natalie Gutekunst of New York, pianist, at the beautiful Warner residence, the Anchorage, Pine Orchard, Conn., Aug. 17: Trumpet Tune, Purcell; Adagio, Bach; "Come, Sweet Death," Bach; Gavotte, Wesley; Largo, Handel; "Water Music," Handel; "Benedictus," Karg-Elert; Andante Cantabile, Tchaikowsky; "Ave Maria," Schubert; "The Kettle Boils," Clokey; piano and organ, "Sheep May Safely Graze" and "Jesu, Joy of Man's Desiring," Bach, and Pastorale, Guilman; "Dreams," McAmis; "The Musical Snuffbox," Liadoff-Spicer; Toccata, Dubois.

The music room seats 200 and all tickets were sold three weeks in advance. The organ is a large three-manual Skinner designed especially for orchestral transcriptions and the program was planned to suit the organ and the audience.

Looking Back into the Past

Thirty-five years ago the following news was recorded in the issue of Oct. 1, 1910—

The Grand Avenue Methodist Temple in Kansas City, Mo., announced a gift of \$25,000 for an organ in memory of Christian Schoellkopf from his brother and nephew.

Clarence Eddy was engaged to open a four-manual organ of sixty-five sets of pipes in Trinity Methodist Church, Springfield, Mass. It was built by J. W. Steere & Son.

Twenty-five years ago the following news was recorded in the issue of Oct. 1, 1920—

C. Wenham Smith, for many years a prominent organist in the East, died in Newark, N. J., Sept. 6. He was born in London and in 1872 he was appointed organist of St. George's Cathedral. He was a founder of the American Guild of Organists.

Canadian organists in convention in Toronto in September changed the name of their organization from "Canadian Guild of Organists" to "Canadian College of Organists." Dr. Albert Ham, president of the organization since its inception in 1909, retired at his urgent request and Dr. Percival J. Illsley was elected president to succeed him.

One of the largest organs in the South, a four-manual built by Henry Pilcher's Sons for the First Presbyterian Church of Atlanta, Ga., was opened with a recital by Dr. Charles A. Sheldon, the church's organist. Sept. 19.

Ten years ago the following news was recorded in the issue of Oct. 1, 1935—

George W. Till celebrated the completion of thirty years as "keeper" of the great organ in the Philadelphia store of John Wanamaker.

Lebanon Valley College, Annville, Pa., had a new four-manual organ just installed by M. P. Möller.

The University of Minnesota commissioned the Aeolian-Skinner Company to make extensive additions to its four-manual organ, thus completing the original design of the instrument built in 1932. The specification was presented.

RECITALS BY BUFFALO MAN AT CATHEDRAL IN RHEIMS

Private first-class Samuel L. Reynolds of Buffalo has won the distinction, according to word reaching Buffalo, of being the first American to give a recital on the Rheims Cathedral organ. The news has been received by Miss Maud Ollis, a fellow organ student; Mrs. DeWitt C. Garretson, who was Private Reynolds' teacher, and by Mr. and Mrs. James Calvin Williams, an uncle and aunt with whom he made his home.

"You may be sure that I was thrilled and above all most grateful to God for allowing such a privilege to come my way," he wrote Miss Ollis.

"I had a very large audience. It numbered over 2,000 civilians and army personnel. I was most graciously received and the French newspaper was very kind with its comments. I played the program once and had to replay it and lengthen it the second time."

Prior to his induction in August, 1942, Private Reynolds had been organist at the Lutheran Church of Our Saviour and the Lincoln Memorial Church in Buffalo. He also has served as assistant organist at the Michigan Avenue Baptist Church.

MISS HARRIET NORTHROP TAKES FORT WAYNE POSITION

Miss Harriet Northrop has been appointed minister of music at the First Presbyterian Church of Fort Wayne, Ind. She has a four-manual Estey organ at her disposal and will direct the choir of twenty-five voices. The church also supports a junior choir and Miss Northrop hopes to enlarge the work among the young people and to develop a series of youth choirs.

Miss Northrop is a graduate of the Columbia School of Music in Chicago and holds the bachelor's and master's degrees from that school. Later she studied under Dr. Clarence Dickinson at the School of Sacred Music in New York and received the degree of master of sacred music. She has held positions in the First Baptist Church and Trinity Episcopal Church, Wheaton, Ill., at the First Presbyterian Church, Elmira, N. Y., and at Christ Lutheran Church, Harrisburg, Pa.



NITA

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SAN DIEGO — Tribune — "His Skillfull registration made every piece colorful and unique."

SAN JOSE — Mercury-Herald — Feb. 24 — "Demonstrated that in the matter of colorful registration he was master of them all."

DENTON — Record-Chronicle — Feb. 9 — "The audience accorded him a well merited ovation."

KALAMAZOO — (Headline) "Reveals himself as Master Organist."

MONTREAL — The Gazette — "Playing of exceptional brilliance and virtuosity was heard from Walter Baker of Philadelphia in St. Andrew and St. Paul, under sponsorship of the Casavant Society."

Mr. Baker introduced a major work by that rarely heard organ composer, Max Reger. This was Reger's formidable Introduction, Passacaglia and Fugue, Opus 127, which may be fairly called colossal in the problems it offers to the player. But it held no terrors for this gifted American organist. His playing was exuberant. He made the compli-

cated polyphony not only clear but extremely colorful, bringing out appropriate voices with a wonderful sense of dramatic values and timing. Antiphonal effects secured between the chancel and the tower organ were specially notable.

A similarly marked gift for what might be called dramatic virtuosity was a feature of the performance of Karg-Elert's Nymph of the Lake. There may be those who doubt the stylistic efficiency of this kind of music, but even they would have been forced to pay tribute to Mr. Baker's magnificent technique of coloring this music, of giving it life, reality and meaning."

TORONTO — Globe and Mail — March 8 — (Headline) "Walter Baker Lustrous in Casavant Program."

TORONTO — The Evening Telegram — March 8 — "It was the organ as a concert instrument all the way, and an organist at the console with imagination to match astounding technique."

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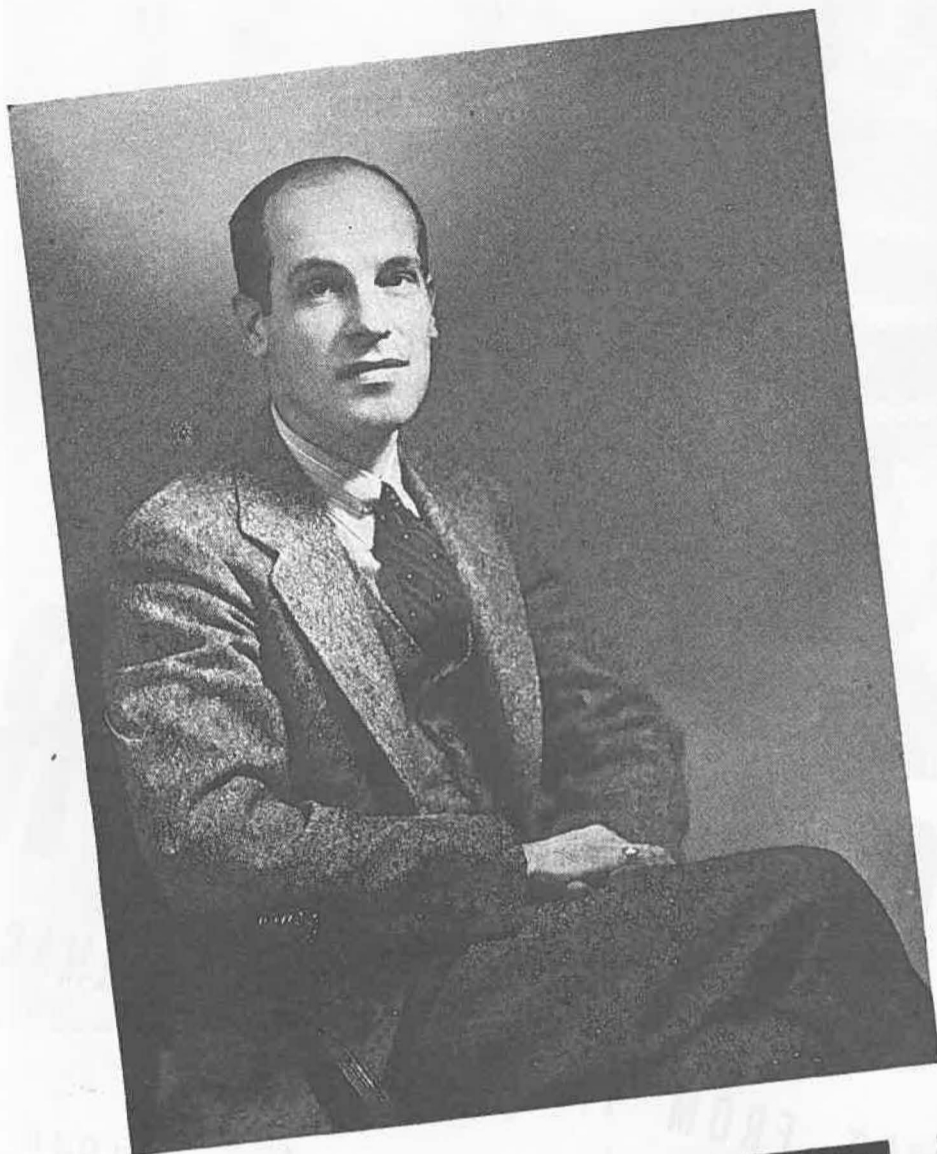


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- DENTON, TEXAS. "Packed house of enthusiastic music lovers." *Record-Chronicle*, April 19, 1944.
- MARSHALL, TEXAS. "Entire seating capacity filled." *Courier*, March 20, 1944.
- PLAINFIELD, N. J. "Large audience." *Toronto Telegram*, March 1, 1943.
- TORONTO, CANADA. "A large audience." *Toronto Telegram*, March 17, 1944.
- TORONTO, CANADA. "Crowd jammed sanctuary." *Yakima Presbyterian*, May, 1944.
- YAKIMA, WASH. "Audience overflowed the church." *Mercury-Herald*, March 20, 1943.
- SAN JOSE, CAL. "A capacity audience." *Daily Times*, Feb. 24, 1943.
- LITTLE ROCK, ARKANSAS. "Attracted a large audience." *The Diapason*, June, 1944.
- MINNEAPOLIS, MINN. "Jammed the church auditorium." *The Diapason*, May, 1945.
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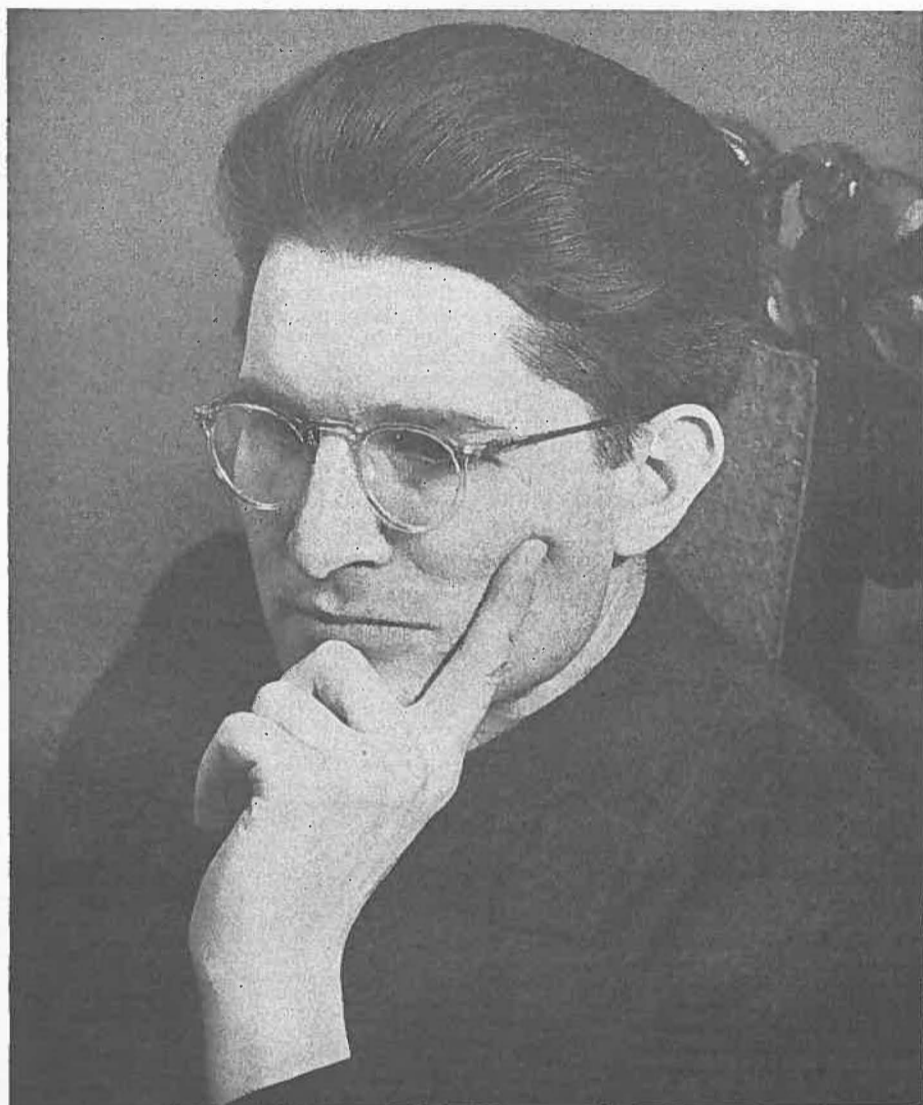
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HIS INTERPRETATIVE POWERS ARE STUPENDOUS. HE IS EQUALLY CONVERSANT WITH THE LITERATURE OF THE OLD MASTERS, BACH, AND THE MOST MODERN. THE WELL-KNOWN CRITIC ALFRED FRANKENSTEIN, OF THE SAN FRANCISCO CHRONICLE WROTE OF HIM: IT IS QUITE CONCEIVABLE THAT WEINRICH IS THE FOREMOST LIVING BACH PLAYER AMONG THE ORGANISTS. ABOUT HIS PERFORMANCE OF THE SCHOENBERG NEW VARIATIONS FOR ORGAN, THE WELL-KNOWN CRITIC VIRGIL THOMSON OF THE NEW YORK HERALD TRIBUNE WROTE THAT WEINRICH PLAYED THEM TO PERFECTION.

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Classic Organ: Its Design Analyzed and Renaissance Traced

[The following letter from Emerson L. Richards of Atlantic City, N. J., for many years prominent as an organ "fan," organ architect and student of organ design, is intended as a clear and complete thesis for the classic organ and is a valuable contribution to the discussion of a subject that has aroused great interest throughout the organ world. Mr. Richards' article, being too long for publication in one issue, has been divided and this is the second part.]

By EMERSON RICHARDS

[Continued from the September issue.]

In this design the mixture does play a vital part, and here is where the controversy starts. But, like most controversies, this one is due more to a misapprehension of the function of the mixture than to the aesthetics of the mixture principle. Because the mixture has been misunderstood its design and construction in many modern organs has reflected both the lack of sympathy and the misapprehension of the designer and builder. Admittedly a mixture is an expensive and troublesome voice to build and maintain. It is justified only by the necessities of the acoustical conditions inherent in the organ.

In a limited space I hope to clear up some of the misrepresentations that have lately appeared upon this subject. First, it is stated that the sole purpose of the mixture is to obtain power. This is not the true function of the mixture. It is a fact that a mixture can be designed to give the impression of power, but this is not the prime objective. The first function of the mixture is to carry upward the harmonic structure of the flue chorus.

It is a common observation that the higher the harmonic series is carried the richer and more satisfying the tone. The 8-ft. flues, particularly the diapason and the flutes, do not have a sufficiently extended harmonic series to impart this desirable quality. The only practical way to remedy this difficulty is to re-enforce the 8-ft. pipe with other pipes pitched in the desired harmonic series and having the required strength of the necessary harmonics. Thus we re-enforce the first harmonic with the octave, or second harmonic, the third with the twelfth, the fourth with the super octave, the fifth with the seventeenth, the sixth with the nineteenth and the eighth with the twenty-second. We can carry this re-enforcement through 24, 26, 29, 31, 33 and on as high as the fortieth, although such re-enforcement cannot be continued completely through the organ compass and would be ineffective for reasons cited later.

The harmonic re-enforcement of the 8-ft. pipe is required principally in the lower octaves. Sounds are not heard proportionately, but in a logarithmic ratio. A modern analyzing machine will tell us that the sixth harmonic is 250 per cent stronger than the fundamental tone in a French type reed, but the ear detects no such proportionate strength, although it is this relative dynamic strength of the harmonics that produces the impression of brilliancy. This same acoustical relation between the sound produced and what the ear hears runs all through this discussion.

The usual range of audibility for people of middle age is about from 30 to 8,000 cycles. There are exceptions in both directions. Therefore, as we go up the scale, the harmonics, progressively, and in reverse order, pass beyond the range of audibility and no longer make an impression upon the mind. Thus if we strike middle C, the 29th is just within the range of average hearing and the 36th (14,080 cycles) has already disappeared. Since we could not hear it, it would serve no useful purpose if we continued the 36th in a mixture, even as high as the middle of the keyboard. Consequently we drop the pitch of the mixture ranks as we ascend the keyboard so as to keep the re-enforcing pipes within the audible range, even though the result is sometimes to re-enforce the sub-harmonics rather than the prime tone. This is called "breaking" the mixture. Re-enforcement by means of the mixture of the harmonics of the foundation tone is treated as the individual problem of each pipe in that stop. In the lower octaves of the compass of the organ a higher series of harmonics can be introduced to

re-enforce those already in the pipe because they can be heard. The farther up we go the higher re-enforcing harmonics are eliminated because they have passed beyond the range of hearing. It will be seen, therefore, that the most important function of the mixture is acoustical and has no real relation to power.

There is another important effect produced by a properly designed mixture that has not heretofore been discussed. In an ordinary 16-8-4-ft. organ stop every effort is made to preserve a uniform strength and color throughout the compass. This means that the harmonic composition of each pipe is kept as nearly like its fellows as possible. Of course, as the pitch ascends, there is some change in the tonal color, due to the phenomenon already mentioned—that the higher harmonics gradually pass beyond hearing range as the pipes ascend in pitch and, consequently, in the extreme treble all stops become whiter or more fluty in tone and less characteristic.

The same condition will be noted in the case of orchestral instruments. Observe the extreme upper notes of a violin, for illustration. But there is this difference in the case of orchestral instruments and organ pipes: The color of an orchestral instrument does vary greatly in various parts of its compass, and this, in turn, changes with the strength of tone employed. Composers take advantage of this fact to accentuate or differentiate between harmonic lines that may be going simultaneously.

Mixtures make possible the same effect on the organ. Due to the breaks in a mixture the re-enforcing harmonics are not of the same series throughout the compass. Consequently, when associated, they affect the 16-8-4-ft. pipes of a stop in a different manner in different parts of the compass, according to the position of the breaks. For example, if we draw an 8-ft. principal and a 3-rank cymbal, having the normal ten breaks, the color produced in the bass will be radically different from the effect of the re-enforcing harmonics in the treble.

This means that the lowest six notes of the principal have been re-enforced by two high-pitched quints and a unison, with the result that the combination will have a brilliant, almost a reed-like, effect, while in the upper part of the fifth octave there is no re-enforcement of the harmonics of the pipes. The unison only is re-enforced, while the sub 8 and 5-ft. unite to form a 16-ft. resultant that tends to darken the color of the principal pipes. Now if we are playing on this combination music that has a two-part structure, as frequently happens in Bach, the two parts will stand out quite distinctly as if played on two different manuals. This particular effect can be heard frequently when listening to the Germanic Museum organ. Musicians are often puzzled to account for Mr. Biggs' apparently playing on two different manuals, when they could see that only one manual was in action. Of course this effect is familiar to anyone accustomed to a baroque or classic organ, but it is not native to the romantic organ. Naturally it explains why any polyphonic music is so much more intelligible when played on an organ having a full complement of proper mixtures.

The second objection of mixture critics is that it causes shrieking and spikiness in the treble. If it does do this the organ builder, not the mixture, is at fault. No mixture properly designed and regulated will cause screaminess in the treble. More often it is a 4-ft. coupler acting upon either a loud 4-ft. or a 2-ft. stop that is really to blame, rather than the mixture. If the mixture is properly broken it is usually lower in pitch in the extreme treble than a 2-ft. stop, and therefore cannot be guilty of unbalancing the treble.

The scaling and mouth treatment of mixture ranks are of vital importance in this regard. The usual scaling employed in the case of ordinary ranks simply will not do. In mixtures the scales increase and decrease in different parts of the compass, and unless this is understood a screamy, or ineffectual, mixture can result. Also, the matter of regulation, particularly in the auditorium, is of grave importance. "Bull" notes have to be suppressed and sometimes the affinity of the auditorium for a whole harmonic rank may mean a complete revoicing of that rank in the mixture.

The mouth treatment and other details of pipe construction of the various ranks of the mixture are equally important. Unless one has been fortunate enough to obtain complete measurements of well-voiced mixtures to be found in so-called baroque organs, the required technical design, with relation to the scales, pipe construction and regulation, is to be had only as a consequence of endless experiment, trial and error, to the accompaniment of the loss of much time and money involved in such a procedure.

It is also to be considered that the

mixture has to be kept in tune. In this regard it is no worse than the reeds it usually displaces, but a tuner must acquire an experience and technique peculiar to this type of stop if he is to do a successful job. Needless to say, mixture stops should be placed as outside stops on a soundboard, so that they are easily accessible and too many ranks should not be placed on one valve.

It must not be overlooked that another function of the mixture is the generation of resultant tones of graver pitch than the pipes employed. Sixteen-ft. and 8-ft. resultants are normally produced by fifth and third sounding mixtures and this tends to broaden and deepen the general ensemble.

The third criticism of mixtures is that they are a cheap power device. To a designer who keeps track of exact engineering costs a mixture is far from a cheap stop. The cost of the average mixture will equal that of two 8-ft. stops. A single high-pressure 8-ft. reed will make much more noise than a well-voiced mixture and at about 60 per cent of the cost. But the reed is no substitute for a mixture, since the tonality of the flue mixture is requisite for the completion of the flue chorus. It has been this attempt to substitute the harmonics of high-pressure reeds for mixtures that has resulted in much of the grief attendant on the development of the romantic organ.

The idea that the harmonics in strings or reeds can be used to carry up the harmonic structure of foundation pipes has long since been exploded, but it still persists in the romantic organ tonal structure. Here a mass of keen strings and high-pressure reeds, plus octave couplers, are relied upon to produce the necessary re-enforcement and consequent brilliancy. Their failure to broaden the harmonic structure is the fundamental cause of the musical failure of the romantic organ. Modern research in the structure of organ pipe tone explains why this is so. Since some of this research has been published I shall only repeat general conclusions as they affect the issues here.

The theory was that since a large number of harmonics were present in a keen string these harmonics could serve to re-enforce the weak harmonics in the diapasons and flutes. The fallacy in this theory is that these harmonics are relatively and dynamically too weak to supply the missing harmonics in the strength required. It also overlooks the fact that the string has many harmonics that are not native to the diapason tonality and therefore, if it did anything, it would be to change the character of the diapason chorus. In this discussion we must always keep in mind that to influence the character of a tone the strength of the re-enforcing harmonics must be of an exaggerated power relative to the fundamental, in order to make an auditory impression. This logarithmic rule is ever present.

The reed, likewise, falls for either of two reasons. If it is of the light-pressure variety it falls for the same reasons as the string. The harmonics are too weak and of the wrong series. If high-pressure reeds are employed the failure arises from a different cause. In these reeds the fundamental is developed at the expense of the harmonics, so that the harmonics are relatively too weak to help the flues. The consequence is that the high-pressure reed swallows the diapasons and removes them from the ensemble. Neither strings nor reeds, then, will supply the wanted harmonic structure to the flue chorus.

This brings us to what is the most significant difference between the classic and the romantic organ—the high-pressure reeds. It has been stated with great finality that high pressure was necessary for "refinement" in reed tone. Let me repeat that modern scientific analysis utterly destroyed this pontifical assertion. All that happens is that the fundamental is increased and the harmonics are suppressed, so that a more fluty ("smooth") ("refined") tone results. The so-called "smooth" tone is nothing more than pure foundation or tibia tone, with like devastating effect on the ensemble. These high-pressure reeds are the *sine qua non* of the romantic organ. And since this organ is predominantly of 8-ft. tonality, the addition of an overwhelming 16-8-ft. tone (against which a single 4-ft. clarion is helpless) converts the harmonic structure from the vertical to the horizontal and completely upsets the harmonic balance.

In the case of the classic organ the natural ascent of the harmonic structure is preserved by the mixture and the elimination of the high-pressure reed. The flue chorus is not obliterated by the low-pressure open eschallot reed employed in the classic organ, but only a contrasting color chorus is obtained that does not overwhelm the flue chorus.

Another duty of mixtures is to level out the pitch-tonal range. The tendency is to brighten the bass and deepen the treble while increasing the intensity of the treble where the organ is weakest.

We have spoken of the "impression" of

power produced by the mixture. Actually a properly designed mixture does not greatly increase the dynamic level of the ensemble. This is proved by our radio experience. The power in-put panel on a broadcast unit will show little disturbance when a mixture is added in an organ broadcast, but a violent reaction occurs when a high-power tuba is drawn. This "impression of power" comes in part from the ears' habitual association of harmonic brilliancy with power. We know that the harder we strike a piano string the greater the brilliancy of the tone. The harder a trumpet is blown, the greater and more prominent the harmonics. The same applies to the violin. Therefore the ear naturally associates brilliancy with power. If, then, the organ is to obey this same natural impulse inherent in other musical instruments it must provide a greater harmonic output as it increases in dynamic intensity.

As we review what has been said above, only mixtures can supply this harmonic re-enforcement, with its attendant impression of increased power. Thus the classic organ obeys the same natural laws as other musical instruments and, again, the romantic organ fails. The romantic organ can only increase the power of its 8-ft. tone and thereby actually decreases the impression of brilliancy as it rises in power. The result may be an overwhelming, even awe-inspiring, crash of sound, but not a musical tone that is useful in the performance of a musical composition. Moreover, such a sound must be thick and indecisive. It is this opaque quality, so characteristic of the romantic organ, that makes Bach impossible and deadens the interest of the listener in organ music, classic or modern. The classic organ's less weighty, more transparent, pliable tone of higher musical content has the opposite reaction and begets a greater comprehension of the music.

Another tendency in the American-classic organ is to reduce unnecessary but expensive mechanical accessories. Consoles are simpler. This is traceable partly to the reduction of unnecessary or seldom-used couplers. Since each division is tonally complete, sub and super couplers are unnecessary and only likely to be abused. Simple inter-manual couplers are sufficient. Manual subs and supers may be allowed when cost is no object. Mechanically this organ is much less complicated to build and erect and there is a greater number of pipes of all pitches per unit of cost than in the old romantic organ. Analysis will show that for the same number of stopknobs the classic organ will show the greater number of pipes. The same thing will be true where the price is equal. Pipes make the music.

In the orchestra eight violins may be ample to play the actual music. Why, then, do we insist on the traditional twenty-four? The greater number will not make the music three times as loud. But there is a vast increase in richness and sonority. The same is true of the organ. A few high-pressure stops can make an impressive noise, but there is not the richness, color and harmonic perspective that comes from a large number of moderately-winded pipes. The classic organ trades some of the romantic's redundant 8-ft. stops for a greater variety of 4 ft.-2 ft. mutations and mixtures. This great increase in sound sources tends to build up a more complex tonal ensemble—a broader, deeper and sonorous tonality of a much richer texture.

Another advantage of the classic organ arises from the use of light wind. Not over three and one-half inches is used in any department. This avoids expensive blowing plants, makes for easier, unforced, voicing and, above all, makes blend possible.

Our experience is that only lightly-winded pipes can be made to blend with each other. The theory that only pipes of like harmonic content (or put another way, pipes with well-developed harmonics) will blend has not worked out in practice. Audsley and other authorities preached this doctrine, but the classic organ denies its validity. We find that pipes of different tonalities will blend into a cohesive whole when of relatively equal scales and power, if gently winded. Thus a metal geddeckt will support a mixture of principal-toned pipes quite satisfactorily, although the doctrine was to the contrary.

Classic organs are also liberally supplied with mutations so designed and winded that they will unite in any possible combination. Since color is so largely a matter of pitch combinations, this ability of mutations (as well as mixtures) to unite with foundation stops in almost endless variety is of the greatest importance. It makes possible a rich palette of colors restricted only by the imagination of the organist. Here, again, blend is all-important.

One of the outstanding features of the American-classic organ as Mr. Harrison builds it is this insistence on blend and the requirement that every stop have something to say in any ensemble or combination. Every stop must be a part of the team. Rugged individualists are

ruthlessly rejected. Even the most extreme (on paper) groupings must meet this test.

It is this wide latitude of combinational possibilities, together with the actually greater number of voices, that makes the classic organ musically so much more interesting and interpretative than the romantic organ. In the latter one is limited to a selection of one or another of individually beautiful voices that do not unite to form new ensembles, but always retain their own identity apart from their fellows. The strong contend vainly among themselves, uniting only to overwhelm the weak. But Coach Harrison tolerates no grandstand performers on his team. Every stop must harmonize with every other stop to stay in the organ. Then it is up to the organist to call the signals. It is these qualities that make this organ a real musical instrument capable of playing organ music, and serving the church as well.

Many so-called organ experts lose sight of the fact that the organ is not an end in itself. In their self-centered devotion to tonal details they forget that it is a musical instrument, and that it must be so judged. The sole questions are: Can it convey the composer's intentions to a reasonably intelligent audience with the same measure of success as a piano, a violin or an orchestra? Can it perform its liturgical duties in the church? The modern organ must meet this test, not as a substitute for an orchestra, but as a musical instrument. The greatest names in music have written a vast literature of great music for this instrument they knew and loved. Is it too much to ask that we exercise our critical faculties—that we look at the modern organ objectively; that we judge it by the only standard by which a musical instrument can be appraised? Does it play organ music? More and more we have come to realize that the romantic organ failed to meet this simple but critical test. We now begin to realize why this is so. Luscious celestes, Chinese horns and ear-splitting tubas mirabilis are no substitutes for honest tonal foundations.

A great many of our younger musicians wish to take the organ seriously. We owe them a duty to plan an instrument adequate to their talents. We have just come through an era of extravagant excesses. It is our position that the modern organ can stand a generous application of ordinary horse sense. The principles that Mr. Harrison and I have advocated here and in practice are neither radical nor pedantic. Is it common sense to appeal to the teachings of experience? The old Hutchings, Roosevelt, Johnson and Hook organs are still tonally among the best of American organs, because their sound tonal designs stem from the same general sources to which we have gone for inspiration. We have no intention of "robbing the organ of its tonal glory." We do wish to restore what has been lost. We want to add to, not subtract from. We want to mold the past and the present into one homogeneous whole that will add greater resources of color, clarity, contrast, intensity and feeling, and that will afford the organ a better chance to interpret organ music to an understanding public. We want the organ to be truly a musical instrument. We want it to meet the test not only that it can play organ music, but that, when it does play it, it gives the audience a musical satisfaction that has been so lamentably absent in the romantic instrument.

All that is good in the present instruments we wish to keep. All that can profitably be taken from the past we wish to add. We are proposing no innovations. We ask only a return to the solid foundations which gained for the organ its reputation as the king of instruments, the respect of musicians and the applause of the music-loving public.

We are not preaching revolution. We are proposing reform. With the passing of the romantic period music as an art turned to a re-examination of basic principles. Quite true, some composers have sought to escape from the restraint of all art forms, but those whose work survives have found permanence in the solid rock of classic expression. Only the romantic organ stands out in opposition—breasting the rising tide that soon must overwhelm it.

We do not ask to replace the romantic organ with some gaudy novelty. We propose no thunderous diapasons, razor-sharp strings, corpulent flutes or terrifying tubas wherewith to overwhelm an awe-struck public. We pour no narcotics in the public ear. We prefer the robust restraint of maturity to the juvenile excesses of the mauve era that is now passing.

Those who would defend the romantic organ do not seem content with attempting to justify it, but, like most who attempt to plead a lost cause, aim to attack their opponents with imaginary inventions that only tend to divert or becloud the issue. "Passing fancy," "extremists," "baroque enthusiasts," "fad," "reactionary" are the verbal missiles with which they spearhead the assault. I hope I

have made it clear how ridiculous all this is. I have tried candidly to state our position. I believe it is shared by a great majority of the organ-wise public. Certainly a majority of the organ builders realize it, as can be seen by the specifications now offered to the post-war public.

In the April issue of *The Organ* a well-known British writer asserts that a big English college organ could well do with a modest positiv. Truly this reform in design has spread with amazing speed beyond anything I had hoped or expected. Why? Because the younger organists insisted upon it. The older and more experienced men also realized the truth. And, above all, an enlightened musical public demanded it. They all wanted and are now getting organs that at long last will play organ music.

We are no longer to be drowned in an ocean of sound, but to be borne on the wings of the new organ into the clear, fresh atmosphere of a new musical understanding—uplifted and satisfied by some of the noblest music ever written.

EMERSON RICHARDS.

Jamison Takes Issue with Richards.

Los Gatos, Cal., Sept. 6, 1945.—Dear Mr. Gruenstein:

Mr. Richards of Atlantic City in the September DIAPASON makes a series of romantic statements re the classic-baroque. May I comment on three of them.

First. There seems to be a lack of liaison as to the placement of pedal pipes. Mr. Richards says: "In the case of the straight pedal, all of the upper work can be assembled on one pitman chest and most of the 16-ft. foundation, as well, with perhaps only a few of the largest pipes set off." An advertisement (in the same issue of your paper) reads: "Bass notes (pipes longer than four feet) are rarely placed on the chest with the rest of the pipes of the set." Somebody is mistaken. Also embarrassing to the senator's argument in favor of the economy of the straight pedal must be the advertisement's bald statement that each set-off pipe requires (and gets) its own relay-contact, magnet, pneumatic and, possibly, chest. That is identical with unit or augmented practice and costs. May I say that the builder I represent makes both straight and augmented pedal schemes, but offers the augmented for just 61.1 per cent of what he asks for the straight. If costs did not affirm this we would change the ratio.

Next, Mr. Richards says that nothing more than five-inch wind is permissible for a bombarde section. "At no time do we favor high-pressure reeds. Our tonal analysis shows that high-pressure reeds develop a terrifically high percentage of fundamental tone of the gross flûte or bourdon class that obliterates the flue ensemble and reduces almost any organ music to a muddy mass of sound." I am not surprised at this from a former advocate of 100-inch pressure reeds, but I do feel that such high-pressure talk reduces his argument to a muddy mass of misunderstanding. A technical article is supposed to be authoritative and to clarify, not to cloud. Let's get the facts straight.

1. The higher the pressure on reeds, human voice, orchestral instruments, etc., the more brilliant (less fundamental) the timbre.

2. Senator Richards has set up and knocked down the straw-man of "refined" reed tone so often that all of the stuffing has come out of him. "Refined" in the sense of all the harmonics being refined out and nothing but fundamental left. That kind of refined reed timbre results from thick tongues and fat shallots—not from high wind. The heavy-wind orchestral trumpets of Father Willis and Arthur Harrison furnished, with their blazing, transparent magnificence, a climax to flue-work outside the ken of the five-inch bombardiers. Cavaille-Coll's low-pressure bombardiers, according to direct word from Dr. Schweitzer (who was brought up on them) "spoil ensemble"! He says he likes everything about the French organ but its reeds. He likes the Father Willis organs of the "good old days."

Finally, in an array of involved claims, Mr. Richards makes his case for the tonal balance of the straight pedal organ. The gist of it is something like this: The low pedal pipes have less harmonic development than the high pedal pipes and hence need more harmonic reinforcement than the high pipes. He advocates (so I deduce) that the basic 16-ft. pedal register should be allowed to follow its normal bent and grow brighter as its pitch ascends, but the harmonically supplementing 8-ft. and 4-ft. pedal ranks should, while bright in their basses, grow more fundamental as they rise in pitch. He therefore treats them abnormally, so to speak, by "tapering them off very much in the treble."

If this same procedure were applied to a manual chorus based on 2-ft. tone it would mean that the 8-ft. register would get brighter to the very top note, while the 4-ft. octave would start out bright but get flutier as its pitch rose, and ditto the fifteenth. I can say without hesitation that such treatment would yield a chorus without any real or impressive top—a

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lifeless thing indeed. There is nothing in a diapason chorus that puts that silvery glitter into it that the fifteenth does. To tame the manual fifteenth is to dim the glory of the flue-work. The full strength and brilliance of the fifteenth must be carried to, at least, the top octave. The brighter it is the louder it can be and still coalesce. When made fluty it squeals (having no harmonics to mesh with those of the chorus members). The octave 4-ft. rank should maintain its power and brilliance to the top note. It is the true basis of climax in any flue chorus. The reason for any reduction whatever in the fifteenth is that the human ear dislikes too much power at too high a pitch. This is a subjective factor that in no way applies to even the top note of the highest pedal rank.

It may be that Mr. Richards favors such pedal tapering off as he specifies because it suits the manual work of any organ of his choice—in fact, I should imagine he would be the first to insist it does. A tonal design is an integer, not a patchwork. But there are several types of manual and pedal chorus work. I will remember the morning I tested the celebrated Schulze organ at St. Bartholomew's, Armley. I found that the same pitched pipes of the great 16-ft., 8-ft and 4-ft., as well as the 2½-ft. and 2-ft. ranks are identical in power and color. Holding middle C with the 16-8-4 diapasons drawn sounds "just like sub and super couplers." I laughed, at the time, to think what Audsley would say to that—in his favorite organ! (I am pleased to read in the last number of *The Organ* an article by Bonavia-Hunt in which he confirms this.) When the big mixture is added to this array of straight stops you get a chorus that has been praised for the last eighty years or more by every organ authority who has heard it. That's one way of balancing. (May I interject, with fear and trembling, that at Tyne Dock Schulze used an augmented pedal—consistently so—to supplement another Schulze manual chorus of world-wide fame.) Then there is the compromise system (which I believe in) which gently tapers off the very top end of the manual fifteenth but leaves the 4-ft. octave maximum throughout. This system agrees with most ears. But of course in every system the pedal must be regulated for power and fire to correspond to the regulation of the manual work. What would match one would not match another, etc.

If one had a pedal diapason unit of fifty-six pipes playable at 16-ft., 8-ft. and 4-ft. and held the low C of the pedal-board, then drew the 16-ft. stop, then the

8-ft. and then the 4-ft. stop, he would probably find that the 8-ft. C had more definition than 16-ft. C and the 4-ft. C more brightness still. Even according to Mr. Richards, there is nothing wrong with that. The augmented holds its own with his "straight" so far. But in an organ with a big, bright manual top what, in the name of sense, is the idea of tapering off the top end of the pedal that is supposed to be a part of tout ensemble? Top G of the 4-ft. pedal rank sounds the pitch of the forty-fourth note of an 8-ft. stop. That is well into the upper-middle range of the manual chorus—right where everything is "all out." If the pedal is to compete polyphonically with the manual work, it needs color and power right to its top. If it is to fuse into the manual ensemble in vertical chords it must be bright. If it is to tell, then it must be big. I like that system and reasoning better than that offered by Mr. Richards. Certainly it fits the type of manual chorus work I prefer, which is based on Schulze-Cavaille-Coll and Willis—three pretty fair authorities.

If one had, as he likely would in even a moderate-sized organ, two such pedal fifty-six-pipe units, one a bearded wood diapason of medium scale, the other a metal violone, the addition of the metal 8-ft. to the wood 16-ft. and 8-ft. would yield a pleasing balance and bite. The two units, both drawn 16-8-4, plus a pedal mixture would produce a crisp solidity beyond criticism. It would if Armley is.

Pedal reeds are another matter. One might almost say they should lie outside ensemble. The superiority of the edgy, ultra-bright pedal bombarde at 16-8-4 is unchallengeable. It can well be augmented, for it must be brilliant to the top note, contrary to the Richards flue formula.

J. B. JAMISON.

ST. MARY MAGDALENE CHOIR OF Toronto, conducted by the distinguished organist, composer and conductor, Healey Willan, has started on a tour of the United States. The choir consists of eighteen mixed voices who sing a cappella and who made their first American appearance in Town Hall, New York, Sept. 24 and 25. The program for the first concert consisted of selections devoted to Advent, Christmas, Lent and Easter and other sacred selections; the following night the program was devoted to selections appropriate to Ascensiontide, Whitsuntide, saints' days, compositions dedicated to the dead, Corpus Christi and a group of general sacred songs.

Programs of Organ Recitals

Warren D. Allen, Stanford University, Cal.—The summer session of Claremont Colleges presented Dr. Allen, organist of the Memorial Church of Stanford University, in a program of music based on the hymns of the church at Bridges Auditorium, on the four-manual Estey organ, July 9. His program included: Chorale Prelude on "St. Anne," Noble; Fugue in E flat major, Bach; "Veni Creator," Titelouze; Ricercare, Frescobaldi; Settings of the Lord's Prayer; Chorale, Sonata in D minor, Mendelssohn; Allegro, Buxtehude; Moderato, Krieger; Moderato, Pachelbel; Prelude, Reger, and Variations and Fugue from Sonata No. 6, Mendelssohn; "Let Me Be Forever Thine," Strungck; "My Heart Is Filled with Longing," Bach; Passion Chorale, "O Sacred Head, Now Wounded," Reger; "A Rose Bursts into Bloom," Brahms; "O Lord, I Have Such Love for Thee," Karg-Elert; Chorale Preludes, "A Saving Health to Us Is Brought," "The Blessed Christ Is Risen Today," "Hark, a Voice Saith All Are Mortal," and "In Thee Is Gladness," Bach; Music on British-American Tunes; Puritan Procession (from the suite "Pioneer America"), Bingham; "Shining Shore" (on the hymn-tune by George F. Root), Edward Shippen Barnes; Fantasia on "The King of Love," Frederic H. Wood, and Toccata on a Gregorian Theme, Barnes.

Lieutenant Elwood W. Hill, Washington, D. C.—Lieutenant Hill of the army was heard in a recital at the Cathedral of St. Peter and St. Paul on the evening of Aug. 21, presenting the following program: Antiphon, "Let All the World in Every Corner Sing," and "Alla Sarabanda," from Quintet for Strings, Vaughan Williams; Concerto in F major, No. 13, "The Cuckoo and the Nightingale," Handel; Symphonic Chorale, "Jesu, meine Freude" (Introduction), Karg-Elert; Roulade, Bingham; "The Tumult in the Praetorium," de Malein-greau.

Curtis Hughes, Mayfield, Ky.—On Victory Day Mr. Hughes, assisted by Helen Floyd, soprano, gave a recital at the First Methodist Church and played these compositions: Allegro Vivace and Air ("Water Music"), Handel; Air, "Come, Sweet Death," Bach; Pastorale ("Le Prologue de Jesus"), Traditional; Bible Poem, "Lord Jesus Walking on the Sea," Weinberger; "Forgotten Graves," from "Pastoral Psalms," Bingham; "Dripping Spring," from "Sketches from Nature," Clokey; "When Children Pray," Fenner; Scherzino, Rogers; "Night Blooming Cereus," Beckett; Toccata in D minor, Nevin.

Mr. Hughes this fall became a member of the faculty of Maryville College, Maryville, Tenn., teaching piano, organ and voice.

Dudley Warner Fitch, Des Moines, Iowa—At his Sunday afternoon recital in St. Paul's Church Oct. 21 Mr. Fitch will play these compositions: Prelude on "Dies Est Laetitiae," Edmundson; Melody and "Pageant," Eugene Hill; "Adagietto, McKay; "Gavotte Moderne," Bedell; "A Song of Victory," Diggle; Fugue in G minor, Bach; Prelude No. 2, in G major, Mendelssohn; "Carillon," Sowerby; Allegro Appassionato, Fifth Sonata, Guilman.

Elmer A. Tidmarsh, Mus.D., Schenectady, N. Y.—Among Dr. Tidmarsh's programs at the Union College chapel on Sundays in October will be the following:

Oct. 7—Works of Johann Sebastian Bach: Prelude and Fugue in G major; Prelude in B minor; "We Thank Thee, God," Finale from Trio-Sonata in E flat; Air from Suite in D; Toccata and Fugue in D minor; "Sheep May Safely Graze"; Prelude and Fugue in A minor; Passacaglia and Fugue in C minor.

Oct. 14, 11:15 a.m. (broadcast over WGY)—"Water Music," Handel; Prelude to "The Blessed Damosel," "The Girl with the Flaxen Hair," "Clouds" and "Clair de Lune," Debussy; Toccata and Fugue in D minor, Bach.

Oct. 21, 11:15 a.m. (broadcast over WGY)—Prelude and Fugue in G major, "Sheep May Safely Graze" and Finale from Trio-Sonata in E flat, Bach; "Drifting Clouds," d'Antalfy; "Carillon de Westminster," Vierne; "Carillon," DeLamarter; Toccata from Fifth Symphony, Widor.

David Ulrich, Philadelphia, Pa.—In a recital at the Wanamaker store Sept. 12 Mr. Ulrich presented the following program: "Salve Regina," Bedell; Chaconne, Couperin; "Les Cur de Lys," and "Le Bon Pasteur," from "La Martyre de St. Sebastien," Debussy; E minor Prelude and Fugue, Bach; "O Sacred Head Now Wounded" and "Jesus, My Trust," Reger; Allegro in D, Handel; Prelude on "B-A-C-H," Richard Keys Biggs.

Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's program on Sept. 13 in the series of memorial recitals at Grace Church consisted

of the following works: Three Early Flemish Pieces: Three-Part Fugue, Okeghem; "A Gay Song," Obrecht, and Canzona, des Prés; Love Song from "The Peasant Cantata," Bach; Allegro from Secular Cantata, "Amor Traditore," Bach; Sonata No. 1, Mendelssohn.

Edward H. Hastings, Middletown, Conn.—Mr. Hastings, assistant organist of Wesleyan University, was heard in a recital at the West Parish Congregational Church of Bethel, Maine, Sept. 14. His program consisted of these compositions: "Noel Grand Jeu et Duo," d'Aquin; Gigue, Handel; Toccata and Fugue in D minor and Air for the G String, Bach; Chorale Preludes, "In dulci Jubilo," Bach; "Es ist ein Ros entsprungen," Brahms, and "Nun danket Alle Gott," Karg-Elert; "Harmonies du Soir," Karg-Elert; Toccata in G, Dubois; "Noel," Mulet; Finale from Second Sonata, Guilman; "Clair de Lune," Debussy; Finale from First Sonata, Mendelssohn.

Miss Dorcus Bendix, Burlington, Iowa—Miss Bendix was presented by Mrs. James E. Jamison in a recital at Messiah Lutheran Church Sunday afternoon, Aug. 19. The program included these numbers: Chorale Preludes: "Christ Lay in the Bonds of Death," "My Heart Is Filled with Longing," and "In Thee Is Gladness," Bach; Fugue in G minor, Bach; "La Tabatiere a Musique," Liadoff; "The Bells of St. Anne de Beaupre," Russell; First Movement from Sonata in C minor, Guilman; Gothic Suite, Boellmann.

Erwin Esslinger, St. Louis, Mo.—Mr. Esslinger has been giving two series of recitals from radio station KFYO in the course of the summer. Aug. 15 he also gave a Victory Day recital at Hope Lutheran Church, presenting this program: "In Dich hab' ich gehoffet," Bach; "Praise to the Lord," Walthers; "Humble Us by Thy Goodness," Bach; "Grand Choeur," Dubois; Finale, Second "Symphony," Vierne.

The following are among the August programs played by Mr. Esslinger in the second radio series:

Aug. 19—"Grand Choeur," Dubois; "Lobe den Herren," Walthers; "Nun freuet Euch, Lieben Christen," Bach; Fantasy on the Hymn-tune "Melcombe," McKinley; "Sheep May Safely Graze," Bach; Finale, Second Symphony, Vierne; Toccata in D minor, G. B. Nevin.

Aug. 26—"O frommer Gott," Reger; "Jesu, Priceless Treasure," Bach; "Lord, Keep Us Steadfast in Thy Word," Walthers; Andante Cantabile, Fourth Symphony, Widor; Three Chorale Improvisations, Margrethe Hokanson; Canzona in D minor, Bach.

David Pew, Denver, Colo.—In a recital at St. John's Cathedral Sunday afternoon, Sept. 2, Mr. Pew played: Prelude in C minor, Bach; Gavotte, Wesley; Tenth Concerto, Handel; "In Paradisum," Dubois; "Swing Low, Sweet Chariot," Diton; Fountain Reverie and Festival Toccata, Fletcher.

On Sept. 9 Mr. Pew presented the following program: Water Music Suite, Handel; Rhapsody No. 3, Saint-Saens; "To the Rising Sun," Torjussen; Finale, Symphony No. 8, Widor.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following numbers before services at the Church of the Pilgrims in September: "Woodland Idyll," Clokey; Meditation on "St. Vincent," Sowerby; Canon in the Octave, Elmore; Chorale Preludes, Zechiel; "Chorale Symphonique," Diggle; Versets on "Hall, Festal Day," Martin Shaw; Three Pastorales, Robin Milford; Arioso, Bach; Chorale Fantasia, "O My Soul, Be Glad and Joyful," Reger.

Corliss R. Arnold, Monticello, Ark.—The First Presbyterian Church presented Mr. Arnold in a recital Sept. 2 at which he played these numbers: Chorale Prelude, "Sleepers, Wake!," Bach; Prelude and Fugue in C minor, Bach; Chorale Prelude, "O Blessed Jesus," Brahms; "In Summer," Stebbins; "Will-o'-the-Wisp," Nevin; "Introitus," "Melodia Monastica," "Canzona Solenne" and "Corale," Karg-Elert; Toccata, Fifth Symphony, Widor.

Francis E. Aulbach, Chicago—Mr. Aulbach gave a recital at Christ Church Cathedral, Eau Claire, Wis., Sept. 1, playing: Toccata and Fugue in D minor, Bach; "Wind in the Pine Trees," Clokey; "The Guardian Angel," Pierne; "The Squirrel," Weaver; Chorale and Toccata, Gothic Suite, Boellmann.

Allan Scovell, Alton, Ill.—A "program of old favorites" was played by Mr. Scovell at the First Baptist Church Sunday evening, Sept. 5. His numbers were these: "The Lost Chord," Sullivan; "The Rosary," Nevin; "Narcissus," Nevin; Largo from "New World" Symphony, Dvorak; "Ave Maria," Schubert; Largo, Handel; Gavotte, Gossec; Improvisation on the Hymn "Day Is Dying in the West"; "Finlandia," Sibelius.

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**Leaders in Lutheran
Music at Valparaiso
University Meeting**

Led by Dr. Theodore Hoelty-Nickel, head of the music department of Valparaiso University, some fifty church musicians met for the second annual music conference by invitation of the university at Valparaiso, Ind., Aug. 20 to 23. This meeting was a continuation of the conference held last year, the general theme again being "The Musical Heritage of the Church." A twenty-four page agenda listed the following topics and lecturers among others: "A Renaissance of Music in Our Lutheran Church," Dr. Hoelty-Nickel; "The Doctrine of the Universal Priesthood and Its Influence upon the Liturgies and Music of the Lutheran Church," Professor Walter E. Buszin, Concordia College, Fort Wayne, Ind.; "The Venetian Organ Music in the Lutheran Church," Dr. Leo Schrade, Yale University; "Problems and Attitudes in Church Music," the Rev. J. E. Sanderson, Gettysburg Seminary, Gettysburg, Pa.; "The Organization and Training of Choral Groups," George Arkebauer, Zion Lutheran Church, Fort Wayne; "The First Lutheran Hymnbooks" (illustrated), Frederick L. Schwass, Burroughs Intermediate School, Detroit, Mich.; "Changes in the Approach to Bach," Dr. Hans Rosenwald, Chicago Musical College, editor of *Music News*; "Preparing Our Youth for Our Musical Heritage," Dr. Theodore G. Stelzer, Concordia Teachers' College, Seward, Neb.

There were three services at matins, with Dr. O. P. Kretzmann, president of Valparaiso University, and Dr. W. G. Polack, editor-in-chief of the Lutheran Hymnal and professor at Concordia Seminary, St. Louis, as speakers; the Rev. M. Alfred Bichsel as officiant, and Carl Walter, organist of Grace Lutheran Church, River Forest, Ill., as organist. Hugo Gehrke, organist of Immanuel Lutheran Church, Milwaukee, played a program of chorale preludes by Bach. The conference group preceded each chorale prelude by singing the chorale on which

the following prelude was based. Newman W. Powell of Valparaiso University played a group of Rummel and Busoni piano transcriptions of Bach chorale preludes. At the close of the three-day session Dr. Edward Rechlin, New York, internationally known Bach interpreter, presented his recapitulation.

**S. REID SPENCER, BROOKLYN
ORGANIST-TEACHER, DEAD**

S. Reid Spencer, a well-known Brooklyn organist and teacher, and the author of a textbook on harmony, died in that city July 28 as the result of a cerebral hemorrhage. He had been ill for nine months.

Mr. Spencer was born in Baltimore July 30, 1872. He was graduated from Northwestern University and was a pupil there of the late Dr. Peter C. Lutkin. From 1895 to 1900 he taught at Northwestern. Then he was on the faculty of the German Conservatory and of the New York College of Music under Arthur Fraemcke and Carl Hein, and taught also at the New York School of Music and Arts. Mr. Spencer composed a Fugue for organ and several other organ pieces and a Magnificat and Nunc Dimittis and other choral numbers.

Mr. Spencer is survived by his widow, Leontine G. Spencer.

**CHURCH PRAISES McFADDEN
IN GRANTING YEAR'S LEAVE**

Centenary Methodist Church, St. Louis, Mo., has granted Edgar L. McFadden, its organist and choir director for the last twenty years, a leave of absence of one year. Mr. and Mrs. McFadden and family will make an extended visit in Arizona. In granting the leave the board of stewards, in behalf of the congregation, expressed its "profound appreciation of the invaluable and significant contribution to the programs of the church made by Mr. McFadden during these years of devoted and untiring service." "The love and best wishes of all our people go with the McFaddens during this year of leave, assuring them of a most cordial welcome upon their return," the statement added.

Miss Marion Gibson has been appointed temporary organist and choir director during Mr. McFadden's absence.

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ELIZABETH B. JACKSON ENDS

22 YEARS' SERVICE TO CHURCH

After twenty-two years Elizabeth B. Jackson has resigned as organist of the Takoma Park Presbyterian Church, Washington, D. C.

Mrs. Jackson majored in music at Western College, Oxford, Ohio, and attended the Indianapolis Conservatory of Music. This was followed by study in New York. She teaches a flourishing piano class and in recent years has demonstrated a genuine talent as a composer. On the anniversary of her engagement at the Takoma Park Church each year the entire musical program has been made up of Mrs. Jackson's compositions by request of the church.

At her final service, Sept. 16, several of her compositions were used by request of the minister, the Rev. R. Paul Schearer, and the congregation. The choir tendered Mrs. Jackson a farewell dinner Sept. 19.

Mrs. Jackson's successor is Temple

Dunn. Mr. Dunn has been engaged as organist and choir director. After several years as a Louisville, Ky., organist, Mr. Dunn moved to Washington, where he became assistant organist of Calvary Baptist Church and filled numerous engagements in important churches. At the time of his latest appointment he was organist of the Chevy Chase Presbyterian Church, to which he was appointed ten months ago following the resignation of Mabel Frost.

THE PALESTRINA SOCIETY of Connecticut College, New London, under the direction of Paul F. Laubenstein, at a musical vesper service held in Harkness Chapel Sept. 9 presented as the third offering of its fourth season, the "Missa Octavi Toni" (hypomixolydian) "Puisque j'ai Perdu," by Palestrina's great Flemish contemporary, Orlando di Lasso. This is a substantial, well-knit work, melodically fluent, full of surprises and with more than one foreshadowing of later developments, but with all its ingenuity still retaining a Palestrinian reverence and serenity. Professor Arthur W. Quimy, col-

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lege organist, rendered music of the period by Palestrina, Antonio de Cabezon and Pieter Cornet. Devotions were conducted by Professor Gerard E. Jensen of the college faculty.

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ERNEST WILLOUGHBY GOES TO ST. MARK'S, PHILADELPHIA
Ernest Willoughby has been appointed organist and choirmaster of St. Mark's Church, Philadelphia.

Before coming to the United States Mr. Willoughby was assistant organist of Hereford Cathedral, England, music master of Hereford Cathedral School and assistant conductor of the Hereford Orchestral and Choral Societies and the Three Choirs Festival Chorus. He holds the degree of associate of the Royal College of Music in London. On coming to the United States he was appointed assistant professor of music at Bryn Mawr College, and was college organist and director of the choir and glee club. He also held the position of organist and choirmaster at the Church of the Good Shepherd, Rosemont, Pa., and later at the Church of the Redeemer, Bryn Mawr. In March, 1944, he was invited to become organist and choirmaster of Christ Church Cathedral, Victoria, B. C., which position he held until he took up his duties at St. Mark's, Philadelphia, Sept. 1. At St. Mark's he will have a choir of men and boys, and enjoy the privilege of playing a four-manual Aeolian-Skinner organ of approximately ninety stops.

Mr. Willoughby's compositions include a number of anthems and church services, and he was also editor of the Bryn Mawr College Choral Series, published by Carl Fischer.

HELEN McCLELLAN BRIDE OF A NAVY MAN IN FLORIDA

Miss Helen Gertrude McClellan, daughter of Dr. and Mrs. H. G. McClellan, St. Petersburg, Fla., became the bride of John J. Mangan, chief petty officer, U. S. N. R., in a ceremony performed Aug. 22 by Dr. H. W. Virgin in the Fifth Avenue Baptist Church. Mrs. Mangan is organist and choir director of the Fifth Avenue Baptist Church. She is an active member of the Carreno Club and is state secretary and sub-dean of the Florida Chapter, A. G. O. She received her B. A. degree from Beaver College, Jenkintown, Pa., where she majored in organ, and has done post-graduate work at the University of Colorado.

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In the course of this discussion and analysis the author throws much light on Bach's style in general. *The result is not only a masterly commentary, from the standpoint of the practicing musician as well as the musicologist, on one of Bach's most controversial masterpieces, but a valuable contribution to the study of Bach's music as a whole.*

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**V-J Day Marked in
Large German Church
By Recital and Service**

Cessation of hostilities with Japan was observed Aug. 16, an army holiday, by the First Division Artillery and attached units with an organ recital by Corporal Dale W. Young, organist of the artillery, followed by a service of thanksgiving at St. George's Catholic Church, Dinkelsbühl, Germany. This is one of the largest and most famous churches of Europe, dating to A. D. 1465, and is filled with great paintings and art treasures, one of which is an altar reredos painting of St. Sebastian by the German artist Dürer.

Parts of the organ were installed as early as 1634 and the present tracker action and console is over 100 years old. The stops are so difficult to manage that it was necessary to resort to the old European custom of engaging one man on each side of the console to draw and make the stop changes. The tone quality is excellent. In addition to the baroque ensemble there are choice celestes, flutes and the usual reeds. The entire organ is unenclosed, with no swell pedals, which is unfortunate for vocal accompaniments, but with expert assistants some of the desired effects and a certain balance were obtained.

Corporal Young was assisted by Sergeant William Pierce of the 634th Tank Destroyer Battalion, formerly Fred Wareing's orchestra soloist and a singer in New York churches.

The program was as follows: Organ, Rigaudon, Campra; "In Thee Is Joy," Bach; Dorian Toccata and Fugue in D minor, Bach; "Pomp and Circumstance," Elgar; voice, "The Lord's Prayer," Malotte, and "Now Thank We All Our God," Crüger; organ, "Hallelujah" ("Messiah"), Handel.

Addresses were delivered by Colonel Harry H. Critz, executive officer of the First Division Artillery; Lieutenant Colonel Henry Davisson, commander of the 634th Tank Destroyer Battalion, and Chaplain Paul Kozikowski. Flag-bearers and guards stood before the high altar during the entire service, which was concluded as the soldiers, nurses and officers of all faiths who filled the edifice to its capacity sang the American national anthem and remained at attention until the close of the postlude, the "Hallelujah" by Handel.

**LIEUTENANT TOROVSKY DIES;
FATHER OF CAPITAL ORGANIST**

Lieutenant Adolph Torovsky, U.S.N., retired, father of Adolf Torovsky, the Washington organist, died suddenly at his home in Annapolis, Md., Aug. 8, and was buried with military honors in the National Cemetery in that city Aug. 11.

Lieutenant Torovsky was born in Czechoslovakia and became a member at an early age of the Twenty-Sixth Hungarian Regiment band in Vienna. While there he studied under some of the famous musicians of that city, including Johann Strauss, the second.

When his enlistment expired in 1891 he came to this country and joined the Naval Academy band as a trumpet player, although he was a capable performer on nearly every instrument in the band or orchestra. He was also an accomplished linguist.

Lieutenant Torovsky quickly rose, becoming second leader and then first leader of the academy band. While at the academy he composed many marches and class songs and was instrumental in making "Anchors Aweigh" famous as a football song for the regiment of midshipmen, having made the original band and orchestra arrangements. He retired as leader in 1922.

In 1913 he became director of the St. John's College band and wrote "St. John's Forever," which became the march and football song for the corps of cadets. His retired life was very active. He was a member of the Saturday Night and Sunday Evening Clubs of Baltimore.

The widow, Mrs. Ann Torovsky, and three sons—Adolf, Jr., organist-choirmaster of the Church of the Epiphany, Washington; Rudolf, head of the photography department at St. Elizabeth's Hospital, Washington, and Richard, lieutenant-colonel, U.S.A., retired, of Baltimore—survive the decedent, besides three grandchildren—Adolf 3rd, Alice and Mary Anne.

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**AUSTIN J. STAPLES GOES TO
KLETZING COLLEGE IN IOWA**

President C. W. Butler of Kletzing College, University Park, Iowa, announces the appointment of Austin J. Staples as professor and head of the music department, effective with the opening of college Sept. 10.

Mr. Staples was born March 1, 1918, in East Hartford, Conn. After graduation from local schools, he entered the Sherwood Music School in Chicago, where he majored in piano in preparation for an organ career. Upon graduation there with honors he entered the New England Conservatory of Music, from which he was graduated with special honors in 1942. Mr. Staples studied organ with the late Dr. Albert W. Snow and Homer Humphrey. His other teachers include Everett Titcomb, the Rev. Walter Williams, Richard Appel, Francis Findlay, Warren Storey Smith, and Dr. Carl McKinley.

In Boston, Mr. Staples was active in student activities, having been elected twice as president of the men's dormitories and served three terms on the student council. He was also a past president of the Carr Organ Society of Boston and is a member of the American Guild of Organists. He several times appeared in recital on the large four-manual Skinner organ in Jordan Hall, Boston.

Since 1942 Mr. Staples has been active in training boy choirs in Episcopal parishes. He taught in Roanoke, Va., and for the past year at Oakland, Cal.

NEW ORGAN CHIMES, in memory of Mr. and Mrs. William Bal were dedicated Sept. 9 at St. John's Episcopal Church, Newark, N. J. They were installed by the Leet Organ Company of Cranford and Leslie Leet, president of the company, who also is organist and choirmaster of the church, presided at the organ.

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Beautiful Polish carol. Lovely setting. | PUER NATUS IN BETHLEHEM Seth Bingham
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Reverent; sincere; more beautiful than ever. |
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SATB-A Cap.1627 .16
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**ROBERT GLASGOW PLAYS IN
OKLAHOMA CITY AUDITORIUM**

Robert Glasgow, 20-year-old organist and chaplain's assistant at Fort Bliss, Tex., gave a recital in the Shrine Auditorium in Oklahoma City July 20 before a large audience, which enthusiastically demanded several encores at the close of the program.

Mr. Glasgow, an Oklahoma City boy, who has been in the army for two years, is a former student of Mrs. J. S. Frank, and for one year prior to entering the service was organist at the First Church of Christ, Scientist, Oklahoma City. Since he has been stationed at Fort Bliss he has been active as organist of the separation center chapel and of the First Presbyterian Church of El Paso.

The program included the following numbers: Trumpet Tune, Purcell; Three Airs: "Be Thou but Near," Siciliano and "My Heart Ever Faithful" (organ and piano), Bach; Prelude and Fugue in E minor, "The Cathedral," Bach; Siciliano, from Sonata for Organ (manuscript), Silberman; Adagio, Fantaisie in C, and Cantabile in B major, Franck; "L'Organo Primitivo," Yon; "Clair de Lune," Karg-Elert; Symphonic Piece (for organ and piano), Clokey; Toccata, from Fifth Symphony, Widor.

Doris Ann Harding assisted Mr. Glasgow at the piano in the ensemble numbers.

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**ROBERT H. PRUTTING DEAD;
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Professor Robert H. Prutting, minister of music of the Central Baptist Church, Hartford, Conn., and one of the prominent organists of Connecticut for a number of years, died Sept. 5. He had been at the Central Baptist Church since May 1, 1929.

Joel E. Ramette, who was Mr. Prutting's assistant, sends THE DIAPASON the following memorial tribute:

"His life attested his sincerity and gentle Christian spirit. His work and devotion to the art of music as a means of expression in true worship gave us a vision of higher and nobler purposes. His keen interest in the welfare and progress of all who were associated with him made the field of our church music an institution of harmonious relationships and genuine Christian fellowship. The beauty of his spirit, which is now returned unto rest with our Heavenly Father, is a remembrance enshrined in our memories as a living example of Christian manhood."

Mr. Prutting was born sixty-six years ago in Hartford. In 1906 he became organist at the Church of the Good Shepherd, later holding similar positions at the Wethersfield Avenue Congregational Church and the First Presbyterian before he went to the Central Baptist as minister of music. He was conductor of the Hartford Philharmonic Orchestra from 1911 to 1921.

Mr. Prutting left his widow, Mrs. Nellie Yuch Prutting, and a daughter, Mrs. Jeannette Dodge of Simsbury.

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KENNETH R. OSBORNE GOES TO UNIVERSITY OF ARKANSAS

Kenneth R. Osborne, M.S.M., has been appointed head of the department of fine arts at the University of Arkansas, Fayetteville, and went there for the beginning of the school year Sept. 10. He plans to build a department which will center around the construction of a new building. The fine arts included are music, art and drama. Mr. Osborne has been at Davidson College in North Carolina since August, 1941, as assistant professor of organ and theory. He has been organist and choir director at the First Presbyterian Church, Concord, N. C. Last year he was on leave of absence to serve as acting head of the music department of Kent State University, Kent, Ohio.

ROMA E. ANGEL, F.A.G.O., has resigned as organist and choirmaster of St. Matthew's Episcopal Church, Philadelphia, to become organist and choirmaster at the Memorial Church of St. Paul (Protestant Episcopal), Overbrook, Philadelphia. Miss Angel assumes her new duties Sept. 30. She has served St. Matthew's Church for sixteen years. Miss Angel is prominent in the musical life of Philadelphia, being at present dean of the Pennsylvania Chapter, A.G.O., and vice-president of the American Organ Players' Club. She is also actively interested in the commission on church music for the Diocese of Pennsylvania.

ARTHUR R. GERECKE has been appointed organist and choral director of Redeemer Evangelical and Reformed Church in St. Louis after twenty-two years of service at Ebenezer Evangelical and Reformed Church of that city. He will take up his new duties Sept. 2 and will have two choirs under his direction. He is taking the place of Edward H. Due, who has been at this church for many years and now is retiring. The position at Ebenezer will be filled by Carl Braun, formerly organist at St. James' Church, of the same denomination. Redeemer Church is a large and growing congregation in the southwestern part of St. Louis.

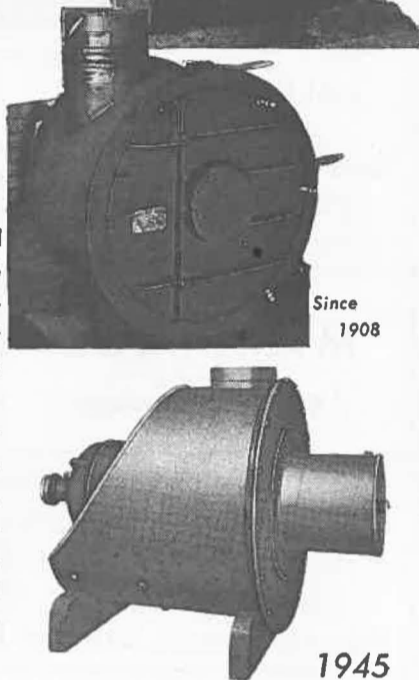


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