

THE DIAPASON

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PITTSBURGH RECITALS AT HALF-CENTURY MARK

RECORD OF FIFTIETH YEAR

Dr. Marshall S. Bidwell Reports 1,039 Compositions Played in Last Season—Saturday Evening Attendance Shows Growth.

Carnegie Institute in Pittsburgh has just issued its annual volume reviewing the free organ recitals in Carnegie Music Hall. This was the fiftieth season of these recitals, which have made organ history for half a century as a result of the gift of the late Andrew Carnegie to his home city. The programs of the seventy-six recitals and lectures given during the 1944-45 season are presented in this brochure with program notes.

A total of 1,039 compositions were performed, of which 928 were played as organ solos; these represent the works of 296 composers, of whom 120 are Americans. Thirty organ pieces were given their first performance at the recitals this year. Three all-Bach recitals were offered during the winter.

The thirty-three composers heard most frequently in the 1944-45 season, with the number of their works performed, are: Bach, 126; Handel, 28; Widor, 19; Wagner, 16; Mendelssohn, 15; Beethoven, 13; Edmundson, 13; Guilman, 12; Schubert, 11; Tchaikowsky, 10; Brahms, 9; Chopin, 9; Karg-Elert, 9; Vierne, 9; Debussy, 8; Franck, 8; Grieg, 8; Yon, 8; Liszt, 7; Mozart, 7; Saint-Saëns, 7; Clokey, 6; Haydn, 6; Reger, 6; Bedell, 5; Bonnet, 5; Dvorak, 5; Floyd, 5; Gaul, 5; Purcell, 5; Rimskv-Korsakoff, 5; Schumann, 5; Sibelius, 5.

Dr. Marshall S. Bidwell, latest in the line of distinguished organists who have given Pittsburgh the best in organ music during the fifty years, says in his report: "Unprecedented weather conditions during the past winter make the increase in attendance at the Saturday evening recitals surprising, as well as gratifying. The approximate figure for attendance this year on Saturday evenings is 5,016 persons, compared with 4,169 in the 1943-44 season. At Sunday afternoon recitals the audience for the year totaled 22,670, a decrease from 26,500 the preceding season."

Dr. Bidwell in a foreword to the volume starts out by saying:

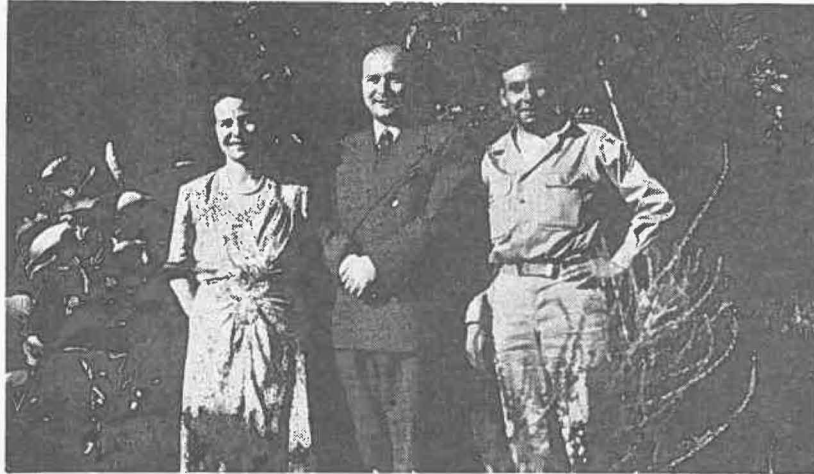
"Andrew Carnegie desired that the people of the great industrial city of Pittsburgh should have an opportunity to derive comfort and inspiration from the world's great music. The ideal of the generous founder, that the needs of all types of listeners be ministered to, has been kept constantly in mind. One need only observe the rapt attention of the audience at the organ recitals in Carnegie Music Hall and reflect that this musical education has been in progress for half a century, to gain some impression of the far-reaching influence of this ideal."

MRS. TUFTS PLAYS VICTORY RECITAL IN GREAT CATHEDRAL

One hour after the announcement of the surrender of Japan on V-J night Mrs. Nancy Poore Tufts gave a recital at the Washington Cathedral. It is an interesting coincidence that the day was the fourth wedding anniversary of Mrs. Tufts and William O. Tufts. Throngs of people hurried to the cathedral to give thanks and the canon in charge turned the occasion into a combination thanksgiving service and organ recital. After the prayers Mrs. Tufts opened with the national anthem. The congregation sang in a way to raise the roof. Most of the people stayed on for the recital.

Mrs. Tufts' recital program consisted of these numbers: Sonata in D, in the Style of Handel, Wolstenholme; "Miniature," Bossi; "Le Coucou," D'Aquin;

MR. AND MRS. FERNANDO GERMANI AND MARIO SALVADOR



IN THIS PICTURE ARE SHOWN Mr. and Mrs. Fernando Germani and Mario Salvador. First news concerning the Italian organ virtuoso since the beginning of the world war was sent by Corporal Salvador, organist of the Roman Catholic Cathedral in St. Louis and former Chicagoan, now with the American forces in Italy. Germani, with whom American organists are familiar through his recital tours, has been busy composing and writing a method for organ, as reported in the August issue of THE DIAPASON. Since his last American tour he has married and the Germanis have three chil-

dren—two boys and a girl.

Corporal Salvador writes under date of July 16:

"I am now stationed in Florence, where I am assigned to the army university. I teach a course of harmony to some very fine students, some of whom had already taken harmony but wish to review it. I am also getting some organ practice on two very fine organs, one of them in Santa Rose Church, which consists of four manuals and ninety-three sets of pipes. The tonal balance of this organ is superb, despite the fact that it is in need of repairs."

with the State Department at Washington before entering the navy.

Lieutenant Gaul is survived by his parents and his sister, Mrs. Hudson Walker of Forest Hills, N. Y. His father is organist of Calvary Episcopal Church, Pittsburgh, and a noted composer.

H. F. BERKLEY, ORGAN "FAN" AND FORMER BANKER, IS DEAD

H. F. Berkley, a lifelong organ devotee, whose business career was spent as a railroad passenger representative and later as cashier of a bank, died at his home in Watsonville, Cal., July 4 at the age of 84 years.

Mr. Berkley, who was born March 20, 1861, in St. Louis, Mo., had installed organs in two of his homes and was frequently called in consultation by churches which contemplated the purchase of organs. For twenty-five years he was with the Missouri Pacific and Iron Mountain Railroads, for seven years in Little Rock, Ark., and then in St. Louis, where he was city passenger and ticket agent. On severing his connection with the railroad he moved to Warrensburg, Mo., and became cashier of a local bank. Ill health forced his retirement and in 1921 he moved to California.

In the latter '90s Mr. Berkley bought a two-manual Odell organ for his St. Louis home. Twenty years later he installed an Austin in his Warrensburg home. In Watsonville, when the Christian Church built a new edifice, Mr. Berkley was asked to design the organ and superintend its placement.

For thirty years Mr. Berkley had been a reader of THE DIAPASON and his letters from time to time contained much of interest on organ matters and of encouragement to the editor.

Mr. Berkley is survived by his widow, a son, a daughter and one grandson.

ESTEY TO BE PARTNERSHIP BUT WITH SAME OWNERS

Announcement is made from Brattleboro, Vt., that the Estey Organ Corporation is changing from a corporation to a partnership, effective Sept. 1. The present name of "Estey Organ Corporation" will be changed to "Estey Organ Company." The same persons who own the interests of the corporation will be included in the partnership, and the basis of ownership will be unchanged.

JOHN GORDON SEELY, TOLEDO ORGANIST, DIES

ILL FOR SEVERAL MONTHS

Had Been at Trinity Episcopal Church Over Twenty-five Years—Organized A.G.O. Chapter—Prominent in Musical Activities.

John Gordon Seely, for more than twenty-five years organist and choirmaster of Trinity Episcopal Church, Toledo, Ohio, died July 27 after several months' illness.

Funeral services were conducted July 30 by the Rev. Benedict Williams, rector of Trinity Church. The choirs of the church paid tribute to him in a silent processional and recessional. The organ was silent and draped in black.

John Gordon Seely was born Sept. 10, 1882, in Las Vegas, N. Mex. He began the study of music in Aurora, Ill., with Miss Alice G. Doty as his first teacher, and when he was in high school he held his first church position in Aurora. After finishing his high school course he entered the Northwestern University School of Music, studied with Dr. Peter C. Lutkin for four years and was organist of St. Peter's Episcopal Church, Chicago. At his graduation in 1905 he was one of those to play the organ in the Chicago Auditorium for commencement.

Ill health following an attack of pneumonia caused Mr. Seely to change his plans and he entered the school of agriculture at the University of Illinois with the intention of devoting himself to an outdoor life. In 1909 he received the bachelor of science degree at the university. Meanwhile he had been organist of the First Presbyterian Church of Champaign, Ill.

After four years on a farm near Aurora he was appointed in 1914 to the position at St. Paul's Episcopal Church, Akron, Ohio, where he remained for four years, followed by a year at the First Congregational Church before going to Toledo.

Mr. Seely organized the Toledo Chapter, A. G. O., was its first dean and always had been a member of its executive board. He was active in many local musical organizations in addition to his church work and teaching. Many of Toledo's leading organists, as well as several young musicians who have gone to other cities, studied with Mr. Seely. He served as president of the Toledo Choral Society for two years, as director of the Orpheus Club—a male chorus—for several years and as organist for the Toledo Consistory.

Among Mr. Seely's published compositions are a Cradle Song and an Arabesque which have achieved marked popularity.

Mr. Seely's twenty-fifth anniversary at Trinity Church was celebrated Nov. 14, 1944, with a Bach program played by Mr. Seely for the Toledo Guild. As a testimonial of its regard the chapter presented a memorial on parchment to him after the recital.

BUILDERS TAKE UP POST-WAR WORK; SABOL IS PRESIDENT

Post-war plans were the principal subject of discussion at a meeting of the Associated Organbuilders of America in Washington, D. C., Aug. 21 and 22. Various obstacles to full resumption of the construction of organs to meet the large accumulated demand remain, but are expected to be removed soon. The restriction on the use of tin in 100 per cent new organs is still in force.

The association elected G. J. Sabol of the Reuter Organ Company, Lawrence, Kan., to the presidency, succeeding Walter Holtkamp of Cleveland, who has served faithfully and energetically since the organization was formed.

**HONORS PAID TO BACH
IN TWENTY-THIRD YEAR**

MEETING IN MARIETTA, OHIO

Unique Organization Founded in 1923
Enjoys Annual Program at Home
of Thomas H. Cisler, Where
Bach Devotees Gather.

The twenty-third annual meeting of the Marietta Bach Society was held on the evening of July 30 at Cisler Terrace, the home of Thomas H. Cisler at Marietta, Ohio.

From the time of the founding of this unique society in 1923 by a group of friends and neighbors assembled in the home of Mr. Cisler, members have met annually on the evening of July 30 as a rehearsal group for the rendition of selections from Bach's works which will thereafter be rendered for the appreciation of others. Membership in the society includes all persons of the community who have the desire to foster interest in and appreciation of the works of Bach.

In the traditional manner the meeting was announced with the playing of chorales by a brass choir composed of high school students who had been assembled by Mrs. S. W. Stout. The opening number on the program was the chorale prelude on "Liebster Jesu, wir sind hier," played on the organ by Miss Marjorie Jean Packer. Selections from the instrumental works of Bach were then played as piano numbers by Ruth Elizabeth Williamson and Miss Constance Wittlig of Cleveland. Organ numbers included the Prelude in D minor, played by Miss Eileen Price, and the Prelude and Fugue in C, played by Dr. Theodore Bennett of the faculty of Marietta College. The chorale melody "Komm, süßer Tod" was played as a trumpet solo by Don Block. In introducing this number Mr. Cisler spoke concerning Bach's fundamental religious attitude in his art and his sublime Christian faith. Selections from the four-part chorales of Bach were sung by a choir assembled for the occasion and directed by Mrs. Ada Lankford.

Accompanists were Miss Phoebe Brown, Miss Corinne Theis, Miss Virginia Meister, Dr. Theodore Bennett and Miss Eileen Price.

A talk on "The Chorale Preludes of Bach" was given by Dr. Charles Gourlay Goodrich, member emeritus of the faculty of Marietta College, who supplemented a descriptive and analytic account of this phase of Bach's works with a review of the listings of the various chorale preludes of Bach in programs published in recent issues of THE DIAPASON. Selections from the various groups of Bach's chorale preludes were played following commentary on them given by Mr. Cisler: "Orgelbüchlein"—"Alle menschen müssen sterben" (played by Robert Scott); "Clavierübung," Part 3—"Christ, unser Herr, zum Jordan kam" (played by Mrs. Carl J. Prescher); "Schübler Chorales"—"Wer nur den lieben Gott lässt walten" (played by Miss Leatrice Sue Spindler); the Miscellaneous Preludes—"Herzlich thut mich verlangen" (played by Miss Lillian E. Cisler) and from the "Eighteen Chorales"—"Vor deinen Thron tret ich" (played by Dr. Bennett) as the concluding number of the Bach program.

All assembled joined in the singing of "America," which featured the descant by Leo Sowerby.

**MOZART SONATAS ON AIR
IN BROADCASTS BY BIGGS**

E. Power Biggs, whose broadcasts from the Germanic Museum of Harvard University on the G. Donald Harrison organ are a national radio feature, has planned six broadcasts in the CBS series as a Bach-Mozart festival, including the fifteen sonatas which Mozart wrote for organ and strings, played with the Stradivarius Quartet.

THE RETIREMENT OF ARCHIBALD SESSIONS, professor of organ and University of Southern California organist since 1935, is announced. He will confine his activities to private teaching and is succeeded for the summer by Irene Robertson, organist of the First Methodist Church, Los Angeles. Mr. Sessions served as organist of the American Church in Paris for five years and later officiated at the Fifth Avenue Presbyterian Church in New York. He has given recitals in Australia and New Zealand, as well as Jerusalem, and toured with Mme. Melba.

IN THIS MONTH'S ISSUE

Half a century of free recitals in Carnegie Music Hall, Pittsburgh, completed. Marshall Bidwell played 1,037 compositions in these recitals during last season.

Comprehensive brief for the classic organ as against the romantic is submitted by Emerson L. Richards.

Requirements for 1946 examinations of the American Guild of Organists are presented.

Marietta, Ohio, Bach Society holds its twenty-third annual meeting.

Edwin D. Northrup, Cleveland organ fan and lawyer, writes of visits to large organs in American occupied zone in Germany.

THE DIAPASON

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**HAYDN ROBERTS, HOUSTON
A.G.O. CHAPTER DEAN, DEAD**

Haydn Roberts, prominent Houston, Tex., organist and dean of the local chapter of the American Guild of Organists, died July 15 in a Houston hospital after a long illness.

Mr. Roberts was born in Alabama and was 32 years old. He had been organist at the South Main Baptist Church and Temple Beth El for over eight years. Mr. Roberts received his piano training under Clarence Burg and Dr. Charles D. Hahn at Oklahoma City University. He also studied with Paolo Conte, famous Italian composer and organist.

Mr. Roberts was a former professor of piano and organ at the Southern School of Fine Arts.

Mr. Roberts had appeared as guest soloist with the Houston Symphony Orchestra and had given recitals and concerts on other occasions. He was a popular teacher of piano and organ, having capacity classes.

Mrs. Thomas W. Summers, corresponding secretary of the Houston Chapter, A.G.O., writes: "Mr. Roberts was one of the original six persons who met to work toward forming a chapter of the American Guild of Organists in Houston. Last fall when the chapter held its first meeting and elected officers he was elected dean. He was untiring in his efforts to make our chapter a successful one from the beginning. Although much of the time he gave to the work was done when his health was failing, he never lost interest or his happy attitude. We of the Houston Chapter owe a great debt of gratitude to Mr. Roberts for the contribution he made as the first dean of our infant organization. He will be greatly missed."

Mr. Roberts is survived by his widow; his father, the Rev. A. D. Roberts, Moulton, Ala.; three sisters and a brother.

STAFF SERGEANT HAROLD SCHWAB has been honorably discharged from the United States Marine Corps and will teach in the theory department of the New England Conservatory of Music beginning this fall. He continues as organist and director at the Union Church of Waban, Mass. During the summer Sergeant Schwab has been studying at the Eastman School of Music, majoring in composition. During the two and a half years that he served his country he continued his work at the church in Waban.

IRVING D. BARTLEY, F. A. G. O., has resigned from the music department of Elon College, North Carolina, to accept a position as assistant professor of music at the University of New Hampshire, Durham. Aside from teaching piano and organ, Mr. Bartley will act as organist and choir director at the Durham Community Church. Mr. Bartley was dean of the North Carolina Chapter of the American Guild of Organists in 1944-45 and was president of the Elon College Music Club for two years.

It is impossible to continue to send THE DIAPASON to readers whose subscriptions have expired and have not been renewed. Paper rationing has severely limited us. If you have received an expiration notice please take care of the matter without delay and thus avoid disappointment through failure to receive the magazine. Your cooperation will be to your advantage and will help THE DIAPASON.

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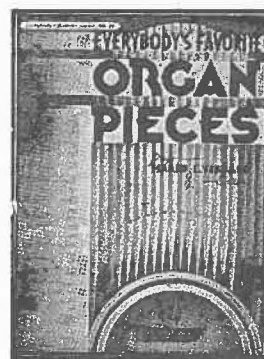
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Recitals in Germany Given by Ossewaarde, Michigan Sergeant

Three recitals have been played in Germany by Sergeant Jack H. Ossewaarde, who in time of peace was active as an organist and teacher in Ann Arbor, Mich. The chaplain of the Seventy-sixth Infantry Division presented Sergeant Ossewaarde in these recitals in the Laurentiuskirche in Crimmitschau May 24 and 31 and June 7.

As he carried no music in his equipment and could obtain none Sergeant Ossewaarde had to rely entirely on his memory, even for the accompaniments for soloists. Here are his programs, designed to give the men in the army a taste of the best things, mingled with items of popular appeal:

May 24—Largo ("Xerxes"), Handel; Chorale Preludes, "Sleepers, Wake," "My Heart Is Filled with Longing" and "Jesu, Joy of Man's Desiring," Bach; Air, Suite in D major, Bach; Toccata and Fugue in D minor, Bach; "Panis Angelicus," Franck; "Finlandia," Sibelius; Largo ("New World" Symphony), Dvorak; Intermezzo (Suite for Organ), Rogers; "Ave Maria," Schubert; Toccata, Fifth Symphony, Widor.

May 31—"We Believe in One God," Air, Suite in D major, and "Come, Sweet Death," Bach; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; "Pilgrims' Chorus" and "To the Evening Star" ("Tannhäuser"), Wagner; Lullaby, Brahms; "Pomp and Circumstance," Elgar.

June 7—"Psalm XIX," Marcello; Prelude in D minor, Clerambault; Chorale Prelude, "O Man, Bewail Thy Grievous Sin," Bach; Fantasie and Fugue in G minor, Bach; Intermezzo, "Cavalleria Rusticana," Mascagni; "Menuet Gothique," Boellmann; "My Heart at Thy Sweet Voice" ("Samson and Delilah"), Saint-Saens; "Marche Religieuse," Guilmant; Improvisation on Three Negro Spirituals, Ossewaarde; "The Lost Chord," Sullivan; "To a Wild Rose,"

MacDowell; Toccata, "Thou Art the Rock," Mulet.

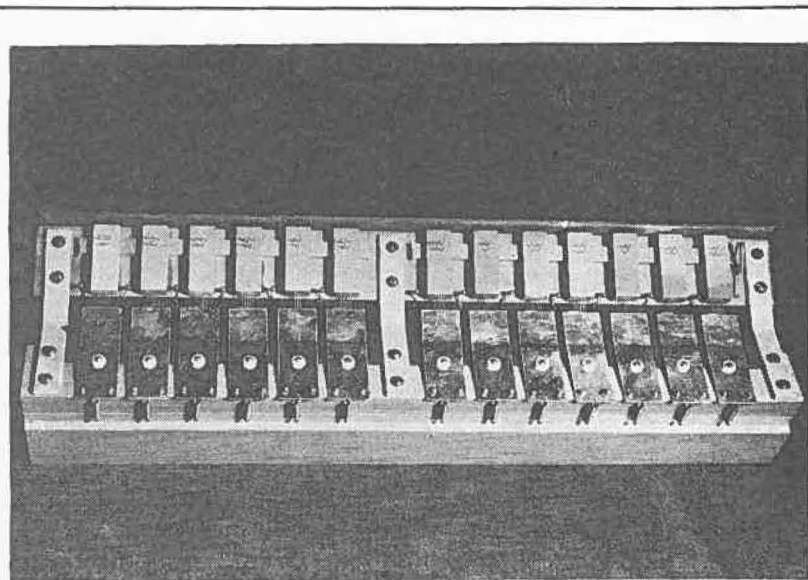
The organ in the Laurentiuskirche is a large three-manual placed in the rear gallery. There is also a chancel division which almost corresponds to the American "echo" division. It was built by Gebrueder Temluch in Dresden approximately thirty years ago.

Sergeant Ossewaarde is a product of the University of Michigan, having received his bachelor's degree in organ (1940) and master's degree in theory (1941) as a pupil of Dr. Palmer Christian. While in Ann Arbor he was instructor in the theory department at the university, organist and director of music at the First Baptist Church and accompanist and associate conductor of the university men's glee club.

"It is with avid interest that I await each issue of THE DIAPASON," writes Sergeant Ossewaarde, "and now, especially, since America seems so far away. Were it not for the magazine I'd be at a total loss as to what is going on. * * * Thanks to you and the publication I can still keep in contact, even though at a distance. I particularly like your coverage of the activities—giving credit where credit is due and such valuable criticism—the type at which no one could take offense, yet giving much-needed advice to most of the artists."

Corporal Dale W. Young, the Indianapolis organist, is another American who has been heard in recitals in Germany. Early in June he accompanied the chaplain from the Schweinfurt air base to Werneck and to Bad Kissingen for services and played a large organ built by G. F. Steinmeyer in 1910 in the imposing Lutheran Church of Bad Kissingen. This instrument is a three-manual of forty sets of pipes. Before the service Corporal Young gave a recital at which he played: Festival Prelude on "Ein feste Burg," Faulkes; "I Stand before Thy Throne," Bach; "Deck Thyself, My Soul," Brahms; Prelude in D major, Bach; Chorale in A minor, Franck; "The Mirrored Moon," Karg-Elert; "When Jack Frost Paints a Picture," Wolf; Toccata on "Vom Himmel hoch," Edmundson.

Civilians also attended the recital and service. Bad Kissingen is a beautiful resort town and was not touched by the war.



BASS CHEST RELAY

Bass notes (pipes longer than four feet) are rarely placed upon the chest with the rest of the pipes of the set. To save space, and because large pipes require a much greater volume of air than the trebles, these larger pipes have small chests of their own.

To feed the contacts of these scattered bass pipes, the Aeolian-Skinner Company provides electric relays to insure the most prompt action. With the playing of a bass note, one of the wiper bars shown in the picture is drawn down across the contacts thus feeding current to all the pipe valves involved by that note. The treble portion of the stop upon the large chest is controlled by the Pitman chest action pictured last month.

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New Music for the Organ

By WILLIAM LESTER, D. F. A.

"Bell Benedictus," by Powell Weaver; published by Galaxy Music Corporation, New York City.

Mr. Weaver has again "rung the bell." To the outstanding successes, "The Squirrel" and "The Cuckoo," he has added this new number, a very attractive, expert exposition of chime and harp stop possibilities. This composer has a gift for individual melody, rhythmically alive, colored with unusually harmonic idioms, and set expertly for the organ—and all this without going beyond the moderately difficult range for the player. For the organist who has at his command a modern instrument with harp and chimes, plus some sympathetic flutes and strings, this colorful miniature will prove most grateful material. The audiences will adore it.

"Caprice sur les Grande Jeux," by Nicolas Clerambault; arranged and edited by Joseph Bonnet; published by J. Fischer & Bro., New York.

This significant work is a fugal fantasia by the famous organist of St. Sulpice in Paris (1676-1749). It is, as suggested in the title, a brilliant, dashing composition, contrapuntal in structure, vivacious in meter and rhythm—a definitely valuable addition to the repertory of the organ in this well-edited edition.

"Masterpieces of Organ Music," Folio 26; compositions by Johann Heinrich Buttstett (1666-1727); edited by Norman Hennefeld; published by the Liturgical Music Press, New York City.

Month after month this venturesome publisher augments an already imposing library by at least one folio, a labor of value to the organist of alert and inquiring mind. Bach's biographer, Spitta, considered the composer treated in this issue, Buttstett, as a creator of great importance, even when measured by the side of the immortal J. S. The five chorale preludes presented in this folio will do much to verify such high appraisal. It is music of high quality and expert writing, often reaching the peaks of musical beauty.

"Evening Bells," by Ralph Kinder; "Chant des Matelots" (Sailor's Song), Grieg-Day; March Maestoso from "Marriage of Figaro," Mozart-Day; March Allegro (Symphony No. 6), Tchaikowsky-Blake; published by Theodore Presser Company, Philadelphia.

The composition by Kinder is a charming chime piece of the simple order, being pleasing to play and equally grateful to the auditor. The transcriptions are of time-tested music. The arrangements are well done and will sound orchestral without being overburdened with stop demands or intricacies of mechanism control—in short, they are excellent re-settings of favorite movements.

Prelude, Theme with Variations, Fughetta and Chorale-Finale, for organ, by J. Alfred Schehl; Six Chorales paraphrased for organ, by J. Alfred Schehl; published by McLaughlin & Reilly Company, Boston.

The first of the two important works listed is not as long as its title hints. And it does not impress one as a series of disjointed movements, a suite of separate sections, as might be guessed from the printed description. The composer has set down a cyclic work of considerable weight, closely knit structurally, of definite climax and cleverly controlled dramatic design. It is virtuosic music, vigorous, song-like, pulsating, gripping in changing sequence—a decidedly first-class addition to organ repertory.

The six chorales are simple, straightforward treatments of familiar themes—"Veni, Veni, Emmanuel," "Puer Nobis Natus Est," "Herzliebster Jesu," "O Sacred Head," "Lobe den Herren" and "Schmuecke Dich, O liebe Seele." The composer has elected to present these melodies in brief, simple fashion, reverently, without undue elaboration or extension.

"From the Swiss Mountains," by William Wentzell; Meditation and Toccata, by d'Evry; published by the H. W. Gray Company, New York.

Mr. Wentzell's opus is a vividly colored poetic fantasy—not church music, but definitely concert material. It presents no particular difficulties to the player and contains pleasant melodic matter presented in piquant fashion. A modern organ of considerable range as to stops and mechanical appliances is demanded. Altogether this is an organ piece of decided character and worth.

The d'Evry number is a reprint of a much-loved and time-proved success of the early years of this century. At one time, perhaps twenty-five years ago, it ran in the lead of popular works of its type, together with the Toccatas of Dubois and Roellmann and the lighter works of

Lemare. Then it seemed to lose some of its popularity and to a large extent slipped from sight. This re-issue should bolster up its popularity. The music is very attractive, easy to play—good organ music of the good popular type—well worth a revival.

Organ Sonatas, numbers 1 to 6, inclusive, by W. A. Mozart; edited by E. Power Biggs; published by Music Press, Inc., New York City.

A few months ago we reviewed another set of these interesting works by Mozart—numbers 12 and 14, if I can trust my memory. At that time we praised both the quality of the works and the excellence of the editorial labors. Now we are offered another book of virtually unknown music by a great master. The works are not solo organ compositions—they rather fall under the heading of short symphonies for strings and organ. Organists with string forces at their disposal will do well to use this grateful, elegant music.

Intermezzo from "The Atonement of Pan," by Henry Hadley, arranged for organ by Margaret Westlake Powers; published by G. Schirmer, Inc., New York.

Admirers of Hadley's fluent muse will welcome this example of his lyrical powers recast from the orchestra to the organ. It makes a lovely melodic nocturne-like piece, beginning in wistful quietude, building in masterly fashion to a dramatic climax, then dying suddenly to a celestial passage. Beautiful music, well arranged.

LIEUTENANT K. R. KINSELLA, SON OF ORGANIST, KILLED

Mrs. Cornelia Long Kinsella, well-known organist in the nation's capital, was notified late in July that her son, Lieutenant Kenneth R. Kinsella, navigator on a B-17 in an Eighth A.A.F. bombing mission over Germany, was killed in action March 6, 1944. In March his 2½-year-old son, Larry, received an oak leaf cluster for his father.

Prior to entering the army in 1942 Lieutenant Kinsella was engaged in real estate and other commercial activities. He was educated at Central High School and Benjamin Franklin University and was given a course in banking by the International Banking Association. At the age of 14 he was regarded as a bass "find" and presented on the radio as such. He was bass soloist at All Saints' Episcopal Church, Chevy Chase, and with the Columbia Light Opera Company. A brother, Lieutenant James F. Kinsella, U.S.N.R., is serving in the Pacific. His father, J. E. S. Kinsella, a veteran of the first world war and for many years a prominent bass soloist of Washington, now lives in St. Petersburg, Fla. Lieutenant Kinsella's widow, Mrs. Elizabeth S. Kinsella, lives in Washington.

CLAUDE L. MURPHREE OFFERS VARIED RECITALS IN FLORIDA

A schedule of interesting recitals constituted the offerings of Claude L. Murphree, F.A.G.O., organist of the University of Florida at Gainesville, in August. The first performance was a piano recital—a Chopin program—Aug. 5. The following Sunday afternoon Mr. Murphree gave a modern French program on the organ at the university. Aug. 26 a Wagner program was presented. The French program included the following compositions: "Caprice Heroique," Bonnet; "Romance sans Paroles," Bonnet; Symphony No. 6, in G minor (complete), Widor; Canzone in B minor, Loret; Scherzo in C major, Commette; Chorale in E major, Franck; Andantino, Tournemire; Toccata, "Thou Art the Rock," Mulet.

MRS. JAMES E. BRYAN, WIFE OF PHILADELPHIA ORGANIST, DIES

Mrs. Dorothy H. Bryan, wife of James E. Bryan, well-known Philadelphia organist, died Aug. 6 after a long illness. She was 38 years old. Services were conducted at All Saints' Church. Mrs. Bryan, formerly of Kingston, Pa., where she taught school, had been active in choir and church work in Philadelphia since 1935. She was a patroness of the American Guild of Organists. Mr. Bryan, a fellow of the Guild, is organist and choir-master of All Saints' Church, Torresdale, and St. Paul's Church, Philadelphia.

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What Is a "Classical" Organ?

JOHN GORDON SEELY

Chestnut Hill, Mass., Aug. 7, 1945.—Editor of THE DIAPASON: I very much enjoyed the article by Wilfred Payne, Ph.D., which appeared in the August DIAPASON. There is no doubt with respect to the character of the baroque organ, but I am not clear as to the "classical" organ. Generally I have regarded it as the type represented by the French organs in Notre Dame and San Sulpice, and perhaps by the Roosevelt, Johnson and Hutchings organs in America, previous to the advent of the so-called "romantic" organ. But some of the early American organs seem very thin and unmusical to me and lacking in warmth and real musical appeal.



Am I right in my opinion that the so called romantic organ is the type developed here in the United States, which has strings of warmth and prompt speech, the new orchestral voices and, unfortunately the phiomela, heavy claribel flutes and fat diapasons? It is difficult to determine the point which divides the open mind from the condition known as pig-headed, and so when someone comes along and creates a stir and develops a substantial following, one does not like to appear as unreceptive to new things, which as far as I am concerned, accounts for the phiomela and weighty diapasons. A musical understanding, however, soon put an end to these things, developed the orchestral voices and restored the mixtures, which I never eliminated and which are now present in just proportion in presentday organs. In the Washington Cathedral organ, having 124 stops, there are fifty-one ranks of mutations and mixtures, which develop an adequate brilliance, devoid of any factor of scream or harshness. In addition to the above there are present seven reeds of authentic orchestral character, as well as a full gamut of strings varying from the conventional salicional types to the broad gamba and gamba celestes and a muted string ensemble. I might also name the 32-ft. pedal violone which appeared for the first time with the organ in the Cathedral of St. John the Divine. Is this a classic or romantic organ? Every note is based, not on tradition, but on 100 per cent musical considerations.

At an earlier time in America—in fact, in my younger days—the symphony orchestra, the opera and church music were, as compared to the present, in a relatively primitive state. As time went on great musical organizations were developed and

a consequent development in musical taste and interest resulted. I would ask those who have protested every development and improvement in the organ if they would have the organ remain as it was fifty years ago?

If a choice of standing pat on primitive organs or going ahead and winning the approval of the finest clientele in the world were presented, which would you choose?

What interest would DeLamarter or Sowerby have in writing for the three-manual tracker organ, on a three-inch shaky wind, thin reeds and no strings or orchestral color? I might also add a pedal organ, consisting of a 16-ft. double open diapason, an 8-ft. cello, a fever and ague tremolo and a swell organ stopping at tenor C.

The term "classical," according to Webster, means "a work of the highest class, of acknowledged excellence." Why, therefore, are not the organs at the Washington Cathedral, Girard College, Philadelphia, or the Bruton Parish Church, Williamsburg, Va., classical organs, in as broad a sense as the French organs named? ERNEST M. SKINNER.



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Large German Organs In Occupied Country Visited by American

An American organ enthusiast's travels in Germany and other European countries while engaged in the service are described in an interesting letter, dated June 29, from Edwin D. Northrup. Mr. Northrup, a Cleveland lawyer, makes a hobby of the organ in time of peace and has taken advantage of the opportunity, while an agent in the provost marshal's section of the Third Army, to inspect large organs in Germany. He has written down for the benefit of readers of THE DIAPASON several specifications and these are to be published in a later issue.

Writing from Munich, Agent Northrup states that he is billeted for the occupation in a large building that was owned by the Nazi party and was built for the labor front and its head, Dr. Robert Ley.

The following is quoted from his letter: The Nazis compelled all churches to inventory the pipes in their organs, but so far as I can learn none was taken. We are told that they took bells and statues from churches and cities in the occupied countries, rather than pipe metal. Hamburg is said to have a scrap pile of 18,000 bells and statues awaiting the smelting which never came. From what I have seen in France, Belgium, Luxembourg, Austria and Germany, there was no shortage of metals. Huge scrap piles existed everywhere. I have seen many damaged churches and, of course, the organs always seem to get it first, but I have yet to find a case where pipes were taken by the Germans for war purposes.

In Luxembourg I found a small builder, Georges Haupt, and visited his factory. He was of German origin, but his wife was from Paris. In normal times his wife told me that the factory employed about twenty-three men. There was a modern erecting room of rather large size and smaller pipe making, console and stock rooms. I saw on the floor an organ which had originally been in a convent, was removed by the Germans for use in a service club, and after their withdrawal again moved to the Haupt factory for rebuilding and reinstallation in the convent. Haupt was being held for "screening" by the Luxembourg police the last I knew. His work has taken prizes here and there, and seemed of very high order. His biggest job is in the Luxembourg Cathedral and was built at a cost of about 60,000 francs (about \$15,000 in our funds at present rate of exchange). Tonally the organ was excellent. The organist was a Belgian named Louis Le Blanc, a very able musician. At present the main organ is installed in the south transept gallery. The solo organ is located in the position we expect to find the rückpositif, but the console is off at the side rather than between the main portions and the rückpositif. The console resembled the one in St. Michael's Church, Hamburg, a Walcker, the picture of which is familiar to almost everyone. On the left and along part of the right were the tilting tablets. Then there were, I think, five banks of levers for the "free" combinations so much used over here. Oddly enough the pedalboard was not entirely flat and was slightly concave and radiating. This console controlled a second organ of three divisions in the rear gallery of what was the older part of the cathedral. With some changes it is the original organ, I understand. This portion can be played separately or with the main organ by drawing the stops on the appropriate manual I or II.

Within the last week I was able to visit a two-manual in a Junker school at Bad Tolz, just at the foot of the Alps. This organ was built by a Munich firm whose factory was burned out in the big raid of Dec. 17, 1944. The specification was interesting to me since it rather leaned toward the so-called baroque revival.

Shortly after I visited this organ I was told of "the largest organ in Germany." So far as I knew the St. Michael's, Hamburg, was the largest, so I was anxious to hear its successor. Quite by accident I did. It is in Kufstein, Austria, just over the border. A fifteenth century castle is built upon a rocky island in the valley between the mountains, and in one of its round towers Walcker has built a two-manual organ. The caretaker was very proud that it was the "first" organ with a detached console, which is located in a separate building 125 feet below the tower. The organ is entirely expressive and on about nine-inch wind pressure. The mixture-work was of great beauty. The "heil trompette" was rather impressive and I mentioned it to an American officer who is also an organist. Within two days the story came back to me from Count de Bertier, French liaison officer, that "there is an organ a few miles from us which has a stop which when drawn speaks 'Heil Hitler!'"

Shortly after V-day I was fortunate

STANLEY R. PLUMMER



STANLEY R. PLUMMER, Sp(W) 1c, is shown in this picture at the console of the great organ in the Philadelphia Wanamaker store. Aug. 1 he played the following program as one of the series of Wednesday recitals at the store: Rigaudon, Campra; Chorale No. 3, Brahms; Prelude and Fugue in E minor, Bach; "Water Music," Handel; Arioso, Bach; Fourth Concerto, Bach; "Sunrise," Jacob; Berceuse, Vierné; "Hunting Horn" Scherzo, Plummer. This was the second Wednesday program played and there was a large audience, including several high-ranking navy officers.

As part of his regular duties Mr. Plummer has been playing recitals for naval personnel for more than three years. He presented more than 150 programs throughout the Caribbean area in the twenty-seven months he was stationed there. Now at the naval hospital he is working music into the rehabilitation program, especially the teaching of the blind to play the piano. Further duties include clerical work in the chaplain's office and the playing of both Protestant and Catholic services. Weekly organ programs of classical and popular music are played at the Swarthmore Convalescent Home Swarthmore, Pa., on the fine three-manual organ.

Before entering the service Mr. Plummer was assistant organist to Dr. D. Sterling Wheelwright at the Washington L.D.S. Chapel for a year and before that was organist and director of the University of Utah Chapel, Salt Lake City, Utah, for four years.

enough to get a bit of leave in England and visited as many famous churches in Bath, Bristol and the west of England as possible. I was able to hear vespers in Salisbury Cathedral and spent an afternoon with Sir Walter Alcock, a delightful person of 83 years who is still carrying on as the cathedral organist. From him I learned that Henry Willis has begun work on the rebuilding of the St. Paul's, London, organ, partly destroyed by enemy action. If I remember correctly it was the famous solo organ that was mostly destroyed.

While in Bath I visited Sally Lunn's house in Lilliput Alley (recall her fame for biscuits) and there met the present owner, Norman F. Byng-Johnson. His hymn anthem, "Sun of My Soul," was a favorite at the Church of the Covenant in Cleveland when Charles A. Rebstock was organist and choirmaster. I was delighted to meet the composer and spent several hours with him, during which he played over many new numbers in manuscript which he cannot get published because of the paper shortage in England.

On my trip to England I passed through Paris and was able to hear Marcel Dupré in a Bach recital at St. Philip du Roule. Returning I was in Paris on Sunday, and was able to visit St. Sulpice again, hear "Le Maitre" and visit a bit with Mme. Dupré. On the following three Sundays Dupré was to be in Le Mans, Switzerland, and Rouen. Then in July he expected to be in London to play at the first of the "prom" concerts in Albert Hall.

WILLIAM S. B. DANA of Cliffside Park, N. J., organist of the Episcopal Church of the Good Shepherd in Fort Lee, N. J., who some years ago was organist of the American Church in Nice, France, died July 24 in St. Luke's Hospital, where he was formerly the chapel organist. He had also been organist of Trinity Church, Cliffside Park, and of the Seamen's Church Institute, New York City. Mr. Dana leaves a widow, Amy; a son, David Dana of Marblehead, Mass., four brothers and two sisters.

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Robert M. Stofer, organist of the Church of the Covenant in Cleveland, Ohio, has made a test of the demand for organ recitals in this prominent church by giving a series of four noon programs. The attendance at the first recital, on June 29, was under twenty-five; at the second one this was doubled, at the third tripled and at the fourth and last the attendance exceeded 100. The last one was designed to demonstrate musical development for a history class at Western Reserve University.

These recitals were described as half-hours of organ music and Mr. Stofer's offerings were as follows:

June 29—"Psalm XII," Marcello; Chorale Prelude, "I Call to Thee," Bach; Prelude on Psalm 34 (verse 6), Howells; Antiphon (Magnificat 5), Dupré; Hymn Meditation on "He Leadeth Me," Van Denman Thompson.

July 6—Prelude and Fugue in F minor, Handel; "Jesus, Joy of Man's Desiring," Bach; Bourree in G, Bach; Andante Cantabile from Fourth Symphony, Widor; "Dreams," McAmis.

Dr. Philip Smead Bird, pastor of the church, presided at all of the recitals and offered prayers. July 13 three settings of the chorale "Neumark"—"If Thou but Suffer God to Guide Thee"—two by Bach and one by Garth Edmundson, were played, while Dr. Bird interspersed the chorale preludes with the reading of verses of the hymn. The other organ numbers were: Toccata and Fugue in D minor, Bach; "Hour of Consecration," Bossi.

At the last recital, July 20, Mr. Stofer played: "Haec Est Domus Domini," Gregorian Chant; "Sit Gloria Domini," Huchald; Prelude, Paumann; Canon, Okeghem; "Ut Queant Laxis," de Cabezon; "Dies Irae," Purvis; "Paradise," Fibich; First Movement of "Symphonie de la Agneau Mystique," de Maleingreau.

**MARTHA A. M. MAHLENBROCK
TAKES NEW EAST ORANGE POST**

Miss Martha A. M. Mahlenbrock, A.A.G.O., has been appointed organist and choir director of Trinity Congregational Church, East Orange, N. J., effective Sept. 1. Miss Mahlenbrock is a graduate of the Guilman Organ School, where she was awarded the Berolzheimer music prize and the William C. Carl silver medal. She studied organ with Willard I. Nevins and written work with Viola Lang and Harold W. Friedell. Miss Mahlenbrock has also studied creative writing with James W. Bleecker. She

passed the A.G.O. examination for the associate certificate in 1944 and is a member of the Metropolitan New Jersey Chapter.

Miss Mahlenbrock has been organist and director at the First Congregational Church, East Orange, for the past year.

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- TEXAS—Henry Sanderson.
Alamo—Eunice Schilling.
Central Texas—Dr. Henry Wunderlich.
Fort Worth—Mrs. Paul Joyce.
Galveston—Mrs. Marvin D. Kahn.
Houston—Mrs. Helen Lasley.
North Texas—Mrs. J. W. Akin, Mus.D.
Texarkana—Mrs. Thomas Bain.
- UTAH—Gwen Summerhays.
- VERMONT-NEW HAMPSHIRE—Mrs. L. R. Hutchinson.
- VIRGINIA—Charles W. Craig, Jr.

The Warden's Column

During this history-making victory year marking the end of the global war and the establishment of peace among the nations, the semi-centennial of the founding of the American Guild of Organists will be celebrated. The Guild was organized April 13, 1896. This celebration of an epochal event for the organists of the United States will be country-wide and continue throughout the musical season. All chapters and branches are asked to organize their own observances, and where it is feasible it is suggested that they combine in regional celebrations.

Plans for the celebration at national headquarters have been under way for a long time and every member will be informed of dates and particulars as soon as possible. There will be a conclave of deans and regents at national headquarters Christmas week, consisting of recitals, a forum on examinations, a pilgrimage, a theater party, a general meeting and a Christmas dinner party. The climax of the series of semi-centennial events at headquarters will occur late in the season, when we shall hold a music festival in New York City with services, recitals, lectures, tours, the annual meeting and the fiftieth anniversary festival dinner.

As a background for the celebration, with the purpose of informing our entire membership, and through them many others, of the history of the A.G.O., a committee with Samuel A. Baldwin as chairman is preparing "The Story of the Guild" and it will be published in THE DIAPASON beginning with the October issue.

Our semi-centennial year provides a wonderful incentive for every one of us to work personally for the extension of the Guild by enlisting the interest of all organists in becoming members. The national expansion committee, Ralph A. Harris, chairman, is planning a national campaign to eclipse all former efforts. This is to be a banner year for the Guild. The growing membership makes it possible to acquaint a much larger number of organists with the nature of our examinations and the great value of preparing for them and receiving certificates. The examination committee, Harold W. Friedell chairman, aims to make the semi-centennial a record year for this most important department of the Guild's activities.

We have organized the West Virginia Wesleyan College Chapter and the Riverside and San Bernardino Counties Chapter; also the Winston-Salem Branch. A luncheon was enjoyed recently in Washington, D. C., with a number of representative members of the District of Columbia Chapter, when important matters were discussed. It has been my privilege to visit thirty-one chapters and numerous places where groups were interested in organizing, and it is my purpose to extend these tours in the interests of the Guild, which result in clearer mutual understanding and closer relations. The many letters received, expressing commendation of cooperation with chapters, are greatly appreciated.

As warden may I make a fervent plea for the greatest concerted effort we have ever made for our Guild, as a fiftieth anniversary tribute?

S. LEWIS ELMER.

- Petersburg Branch—Mrs. Howard Wright.
- Southwestern Virginia—Franklin Glynn.
- WASHINGTON—
Western Washington—William Bunch.
- WEST VIRGINIA—
Huntington—Dr. Harry Mueller.
Kanawha (Charleston)—Dr. D. K. Matheny.
West Virginia Wesleyan College—Marie D. Boette.
Wheeling—Dr. Paul N. Elbin.
WISCONSIN—John K. Christensen.
La Crosse—Sister M. Zitana.
Racine—Sister M. Marian, O.P., A.A.G.O.

Requirements for 1946 Examinations of Guild, Which Take Place in May

Examination requirements of the American Guild of Organists for 1946 are announced by Harold W. Friedell, F.T.C.L., F.A.G.O., chairman of the examination committee. The associate and fellowship tests will be given May 23 and 24 in New York and at various convenient centers throughout the country. The choir-master examinations, open to founders, fellows and associates, will take place May 1. Candidates for the Guild certificates must have been elected colleagues not later than April 30, 1946. Full details as to fees, etc., may be obtained from the examination committee at 630 Fifth Avenue, New York 20.

Following are the requirements:

TESTS AT THE ORGAN.

Thursday Afternoon, May 23, 1946.

ASSOCIATESHIP.

1. To play the whole or any portion of the following pieces: (a) Fugue in G minor (Little) by J. S. Bach, volume II, *Widor-Schweitzer Edition* (G. Schirmer), or volume II, *Bonnet Historical Recital Series* (G. Schirmer). (b) The candidate has a choice of one of the following three pieces: (1) Chorale Prelude on "Divinum Mysterium," by T. Frederick H. Candlyn (Arthur P. Schmidt Company); (2) Toccata by Muffat, volume I, *Bonnet Historical Recital Series* (G. Schirmer); (3) Scherzetto from "Twenty-four Pieces in Free Style," by Louis Vierne (Elkan-Vogel Company, Philadelphia).

The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.

2. To play at sight a passage of organ music.

3. To play at sight from vocal score, G and F clefs, four staves. A certain amount of voice-crossing will appear.

4. To transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.

5. To harmonize at sight, in four parts, a given melody.

6. To harmonize an unfigured bass at sight in four parts, without pedal.

7. To harmonize at sight a figured bass.

8. To improvise a four-measure phrase, modulating from one specified key to another. Two tests will be required.

FELLOWSHIP.

1. To play the whole or any portion of the following pieces: (a) Prelude and Fugue in A minor, by J. S. Bach (H. W. Gray Company). (b) The candidate has a choice of one of the following pieces: (1) Toccata on "Leoni," by Seth Bingham (J. Fischer); (2) Sonata in D minor, by Rheinberger (first movement only) (H. W. Gray Company); (3) Finale from Second Symphony, by Edward Shipped Barnes (G. Schirmer).

The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.

2. To play at sight a passage of organ music.

3. To play at sight a passage in ancient vocal score, with C, G and F clefs (alto and tenor in C clefs). A certain amount of voice-crossing will appear.

4. To transpose at sight a short passage into two keys, neither more than a major third above or below the printed music.

5. To harmonize at sight, in four parts, a given melody.

6. To harmonize at sight, in four parts, an unfigured bass.

7. To improvise on a given theme.

PAPER WORK TESTS.

Thursday and Friday Mornings, May 23 and 24, 1946.

ASSOCIATESHIP.

Thursday, 8:30 a.m. Four hours allowed for this paper:

1. To add to canti fermi strict counterpoint, in three or four parts, in various species and combinations of species. Three

examples will be set. Candidates must be prepared to use the C clefs for alto and tenor parts. A use of the modes and of imitative part writing will be required according to the rules given in "The Art of Counterpoint," by Kitson.

2. To write answers to fugue subjects and show one countersubject to each in double counterpoint at the octave. Show the inversions.

3. Questions in musical history drawn from "A History of Musical Thought," by Donald N. Ferguson, published by F. S. Crofts & Co., New York.

Friday, 8:30 a.m. Four hours allowed for this paper:

4. Ear tests: To write down from dictation two short passages, in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

5. To add alto, tenor and bass parts to a given melody.

6. To add to a given string part another string part in free counterpoint.

7. To add soprano, alto and tenor parts to an unfigured bass.

8. To write a hymn-tune introducing specified modulations and cadences. A stanza or verse will be provided.

FELLOWSHIP.

Thursday, 8:30 a.m. Four hours allowed for this paper:

1. To add to canti fermi strict counterpoint, in three or four parts, in various species and combinations of species. A use of the modes and of imitative part writing will be required according to the rules



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- 1416 Love Came Down at Christmas. Bergh (text by Rossetti) SATB .12
- 1425 Madonna's Prayer. Anderson (text from Lope de Vega) SSA .12
- 1417 On Christmas Night. English-Gibb. SSA15
- 2006 Saint Stephen. Clokey. SATB .10
- 366 The Shepherds' Carol. Billings (1746-1800) SATB15
- 343 While Stars Their Vigil Keep. Luvaas. SATB12

C.C. Birchard & Co., Boston

221 Columbus Ave., Boston, Mass.

given in "The Art of Counterpoint," by Kitson.

2. To orchestrate a given passage.
3. To write any one of the three portions of a fugue as specified: (a) Exposition (subject only); (b) middle section (subject, answer, C. S. and end of exposition given); (c) final section (subject, answer and counter-subject given).

Friday, 8:30 a.m. Four hours allowed for this paper:

4. Ear tests: To write down from dictation two short passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

5. To add parts to a given melody.

6. To write a short essay on some period or development in music history.

7. To harmonize a given ground bass three times, adding a coda. Variety, imitative writing and a continuous flow will be expected.

8. To write four-part music (SATB) to given words.

The choirmaster examination consists of two sections—paper work and the practical and *viva voce*, as follows:

PAPER WORK.
(Three and a half hours allowed for this paper.)

Questions will be asked regarding the following points:

1. Choir training. Voice production. Teaching of the rudiments of music and sight-singing.

2. The use of the organ in the service.

3. Reading of plainsong from the four-line staff. Essentials of plainsong. Candidates are not required to be plainsong experts. Questions will be limited to ones concerning the clefs used in plainchant, the general method of performance, nuances, etc.

4. A general knowledge of the ecclesiastical modes, the names of the modes, the intervals of each and the finals and dominants of each.

5. Repertory of church music. Selection of suitable music for services, taking into consideration the size, balance and efficiency of the choir.

6. Hymn singing and methods of chanting.

7. General knowledge of some of the representative church compositions of the following: Palestrina, Byrd, Gustav Holst, Leo Sowerby.

PRACTICAL AND VIVA VOCE.

1. The candidate will be called upon to suggest methods of teaching good breathing, good tone production, purity of vowel sound, clear enunciation.

2. To rehearse the choir in the singing of a chant to be selected by the candidate from the New Episcopal Hymnal of 1944. Candidates must indicate chant to be used at time of registration.

3a. To rehearse the choir in the singing of the whole or any portion of any one of the following unaccompanied anthems. (Note: The choir is previously trained to make certain errors in notes, diction and time values, which errors the candidate is expected to correct.): (a) Willan, "I Beheld Her, Beautiful as a Dove" (Oxford Press); (b) Vittoria, "Jesu, Dulcis Memoria" (Novello); (c) Horatio Parker, "Urbs Syon Unica," from "Hora Novissima" (H. W. Gray Company).

3b. To show a general knowledge of the pronunciation of church Latin. On application, the Guild will forward, free of charge, a sheet showing this. Additional help will be found in the Coward book, suggested by the Guild. Candidates will not be required to read the Latin fluently, but merely to show ability to teach a choir to pronounce properly the above texts.

4. To accompany on the organ a performance of the whole or any portion of any one of the following anthems: (a) Mozart, Requiem in D Minor (first chorus only) (Novello); (b) Mendelssohn, "Blessed Are the Men Who Fear Him," "Elijah" (Novello); (c) D. McK. Williams, "Cantate Domino" (H. W. Gray Company).

5. Candidates will be expected to answer questions arising out of the foregoing tests.

CHARLES W. FORLINES has been appointed associate professor on the faculty of Morris Harvey College in Charleston, W. Va. He will be head of the organ department and also will teach piano and theory. Mr. Forlines was a student of Dr. Frank W. Van Dusen at the American Conservatory in Chicago and received the bachelor's degree from that school in 1938. Last year he earned the degree of master of sacred music from the School of Sacred Music of Union Theological Seminary, where he studied organ with Dr. Clarence Dickinson.

MONMOUTH COLLEGE OFFERS an award of \$100 for the best setting of a prescribed metrical version of Psalm 126 in four-part harmony for congregational singing. The contest is open to all composers and will close Feb. 28, 1946. The judge will be Howard Lamont Ralston of Pittsburgh, Pa. The text and full particulars may be secured from Thomas H. Hamilton, Monmouth, Ill.

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New Fall Publications

CHRISTMAS ANTHEMS

- Carol of the Provincetown Portuguese.....Harvey Gaul
- Let Our Gladness (Bohemian).....arr. Claude Means
- Now the Holy Child Is Born (Normandy) arr. R. E. Marryott
- Two Christmas Carols.....Denison Fish
- Dost Thou in a Manger Lie (Unison).....John Holler
- A Song of Christmas (Unison).....Clarence Dickinson

For S.A.T.B. unless otherwise noted

GENERAL ANTHEMS

- The Lord is My Shepherd.....J. W. Clokey
- Once to Every Man.....Roland Diggle
- Hymn to the Sun.....Tinel, arr. N. L. Norden
- Thou Hidden Love of God.....Arthur Sullivan
- A Supplication in Time of Stress.....Maurice Garabrant

For S.A.T.B. unless otherwise noted

ORGAN

- Hymn of the American Navy.....Harvey Gaul
- A Chinese Christmas Carol.....T. Tertius Noble
- Pastorale and Cradle Song.....Stanley E. Saxton
- Choral Prelude on "How Brightly Shines"
.....Olsson, edit. Bedell
- Ballade in D.....Joseph Clokey
- Grand Choeur.....Robert Leech Bedell
- Two Sinfonias.....J. S. Bach, arr. Biggs
- Postlude on "Come, Thou Almighty King"...M. C. Whitney
- Prelude and Fugue in A minor.....J. S. Bach

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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 the remainder will appear in October.]

By EMERSON RICHARDS

TO THE EDITOR OF THE DIAPASON:

In 1931 I brought to the attention of the American organ world the tonal possibilities that were inherent in the French, Dutch and German organs of the seventeenth and eighteenth centuries. In these articles I used the term "classic," or "baroque," interchangeably. The term "baroque" stuck, just as my epithet "romantic" clove to the American-English organ of the early 1900s.

I had exceptional opportunities to examine these classic organs, particularly the German ones, and on one tour was accompanied by two of Europe's leading organ builders. It was on the strength of what I saw, and heard, that I began to advocate a reform in the tonal structure of the American organ as then designed.

I had not then, nor do I now have, any prejudice against a single tonal voice to be found in the legitimate romantic organ, but some of them must be enjoyed for themselves alone, not as a necessary part of the tonal structure of an organ. As I consider it, an organ is an instrument designed to play music, not just make beautiful sounds. Played upon the romantic organ, the classic literature of the organ did not make sense to me, and I found, to my dismay, that the musical public felt the same way. Admittedly, the organ recital of the 1900s was a dull and lonesome affair.

During the period prior to the European excursions I had designed a number of important organs and had tried every expedient that experience dictated to find what was wrong with our organs. I had tried the Schulze diapason chorus and the light pressure Willis reeds, and found them helpful, but they were not the solution. Bach (and for the sake of brevity I am going to use him as representative of all his classic contemporaries) was still a dreary mechanical exercise when played on the romantic organs.

Reasoning that Bach was too great an artist to write organ music that was unplayable, I concluded that probably he must be writing for an instrument radically different from our own. The specifications of his organs implied this. I decided to find out, and, with singular good luck, obtained the cooperation of Hans Steinmeyer, who was then the most important organ builder on the continent, and a baroque enthusiast. He had access to all the important organs of the baroque period and with his assistance and, later, with the critical judgment of Henry Willis, a detailed study of the pipe structure and the general tonal ensemble was made.

The first classic organ I heard was the Schnitger in Hamburg, the one Bach had played when still a very young man. It made the whole thing clear. Reading from my travel notes made on the spot: "What a revelation! For the first time I have heard Bach. There was a clarity that made everything plain. You not only understood the old man, but what he had to say is exciting and thrilling. I heard the G and D for the first time. Merklin is a fine organist, but it was the organ that made the music."

All that followed—the Silbermanns, the Cliquot and the Dutch organs—confirmed this first impression, and made it crystal clear that it was the fundamental tonal design of our organs that was at fault. I came home and began to talk and write about "baroque" organs—a word that now I wish I had never used. Americans are prone to paste labels on everything. "Baroque" to us meant a kind of architecture of a flowery, tasteless period, not to be associated with true art. By continental Europeans the word "baroque" is applied to a historical period. In using it they mean the time

period beginning about 1650 and continuing to the beginning of the French revolution. It is applied to all aspects of art. Even Bach is spoken of as a "baroque composer." If I had stuck to the word "classic" I am sure much of this controversy would never have occurred. The word "baroque" conjured up in the organ mind something overwrought, radical, blatant, and when the opposition got through with it, something coldly cruel, harsh and pedantic. At best it was something austere and strictly for the edification of the intelligentsia, but not for the average organ lover. I am writing this to try to erase this impression.

I had not dreamed that within a decade the result would be a veritable revolution in the tonal design of the American organ. It so happened that what I had to say interested two American organ builders, and it was through their activities that the reform got under way. Walter Holtkamp began with his positifs, and with remorseless logic broadened into a strictly classic organ. Donald Harrison, with more natural conservatism, decided to find out for himself. He went to Europe in 1936 and went over much of the same ground that I had pioneered. He came, he saw, and was conquered. Mr. Harrison, too, had been dissatisfied with the musical results obtained by the contemporary organ. Even his organs built between 1928 and 1935, along Father Willis' lines, had not altogether pleased him, although they were much superior to the out-and-out 8-ft. organ of the period. After Mr. Harrison returned from the study of the classic organ and his previous studies of contemporary French organs he began a series of cautious experiments in attempting to integrate the principles of design which the classic organ taught with what he was already doing. He and I have had many discussions and much correspondence on the question of how best to accomplish this, and this has been the extent of both of our intentions in the direction of the tonal reform in the architecture of the organ. The thing that has been farthest from our intentions or desires was to destroy the modern organ.

Neither of us is temperamentally an artistic anarchist. What we have both been trying to do, independently, and sometimes in collaboration, is to evolve a logical, and acoustically sound, design that would preserve all the useful voices of the present organ, but so arrange them as to be part of an architectural whole that comprehends the principles underlying the design of the classic organ. The main idea has been to transform the romantic organ into a musical instrument that will play organ literature. It has never been my idea, and I am quite sure not Mr. Harrison's, to try to supplant the American organ with an out-and-out baroque organ. It is quite true that Mr. Harrison has, as a matter of interest and experiment, built as many as three strictly baroque organs, and perhaps this in itself has contributed somewhat to the confusion of mind into which the American organ world has been thrown.

Desiring to test the utility of many stops and tone colors that were new to us, Mr. Harrison, then the technical director of the Aeolian-Skinner Company, built the Germanic organ, and to give it a fair test in a reasonably adequate auditorium it was installed in the Germanic Museum at Harvard. The original idea was entirely experimental and the cost of development was borne by the Aeolian-Skinner Company. This is, in reality, a small organ of only twenty-four actual voices. The resulting fame was hardly foreseen by Mr. Harrison. To my mind, while the organ has had an enormous following of the musically inclined in Boston, and a far greater radio audience, nevertheless I have never felt that this organ was wholly representative of a truly baroque organ. It is too small. If it had about fifteen additional voices and were a three-manual the musical result would be more in keeping with the work it is trying to do. Nevertheless, this organ has made a profound impression upon the musical public. Mr. Harrison has since built two other organs of the same type. One is in the Art Museum at Worcester and the other is in the private studio of Ernest White. The Tanglewood organ, built for the use of the Boston Symphony Orchestra at the request of its celebrated conductor, Sergei Koussevitzky, is only semi-baroque, having an enclosed orchestral division, and it more closely approaches American-classic design.

During this period Mr. Harrison's firm, of which he is now the president, has built a large number of important organs, many of them three and four-manuals of

CAROLINE B. PARKER



THE D. APPLETON-CENTURY COMPANY announces that on July 23 it transferred its entire list of hymn-books to the Fleming H. Revell Company, New York. The company also announces, "with regret," that Miss Caroline B. Parker, who has been associated with it for many years as manager of the hymn-book department and who is one of the leaders among hymnologists in America, has resigned to join the Fleming H. Revell Company.

considerable size. In these organs there has been a gradual development of the classic principle, but in no sense could they be considered as baroque organs. I have personally tried to find a suitable word that would be descriptive of these organs. Typical of the new design is the organ at All Saints', Worcester. To this I have applied the term "American-classic"; but hyphenated words are never quite satisfactory.

It has never been my idea, and, I am sure, never Mr. Harrison's, to outlaw any of the tonal developments sometimes attributed to the romantic organ, although, as a matter of fact, many of these voices are much older than their alleged inventors. It should be remembered that most of these so-called modern voices were developed about the middle of the nineteenth century and are now nearly 100 years old.

On the other hand, the classic organ has a great variety of tone colors that have been lost to the modern organ. The metal gedeckts are examples, as are the tapered or semi-closed stops. The baroque reeds are another set of colors missing from the modern organ, and the mutations and mixtures provide an exciting excursion into synthetics that should be accounted still additional color resources, even if they had nothing else to recommend them. We do not rule out modern strings, reeds or other legitimate modern stops, but we do insist that the organ is primarily an ensemble instrument, and not an imitation orchestra, and, consequently, that modern orchestral stops which will not blend with the ensemble must be treated as purely auxiliary voices, to be included only when the organ is large enough to afford luxuries of this individualistic class.

It may be said in passing that many of these so-called orchestral organ voices are a delusion. All orchestral instruments, except some percussions, speak with many tones. Note the many varieties of tone to be obtained from a violin, and an organ pipe can imitate only one of them. Consider how many trumpet tones there are, and the organ cannot even imitate as much as one of them.

We believe that every organ stop should have some relation to its fellows and have some influence upon the ensemble. By this we mean blend. Either the stop must blend in order to be included in the organ or, as I have said, be considered an outlaw, available only on rare occasions.

While on the subject of colors let me remind the reader that color is largely a matter of pitch. The harmonics that influence the tone are pitch relationships. So in the organ the greater the range of associated pitches, the greater the color possibilities and interest. Synthetic colors are always a matter of pitch combinations. Combine an 8-ft. and a 2 $\frac{3}{4}$ -ft. stop and a new color may result. Add two 8-ft. together and nothing happens. You hear them both at once, or the one dynamically more powerful swallows the other.

Since the 1936 beginning Mr. Harrison has advanced, step by step, in this plan to build a modern organ upon a classic foundation. There is a master plan which serves as a tonal foundation of all the new organs of which he is the architect. His plan proposes in a two-manual design

two open sections and one enclosed section, and an independent pedal. In a three-manual there will be two open and two enclosed sections and an independent pedal. The design calls for an emphasis on individuality of the various divisions. Therefore the divisions vary radically in pitch, as well as dynamics and color. Thus the great is exclusively a flue section, emphasizing the 16-ft. pitch. The swell is preponderantly a reed division of 8-ft. pitch. The positif is a brilliant, but dynamically subdued, section of 4-ft. pitch, and if there is an enclosed choir it comprises modern accompanimental and orchestral voices with, perhaps, some baroque reeds for even greater diversity of color. The pedal is always independent and each voice is a part of the chorus. There are no extensions. Once the pedal gets beyond a necessary flue basis, emphasis is placed upon the reeds, since in a classic organ the pedal is predominantly a reed division. In very small organs, where the great and positif are reduced to bare essentials, the 8-ft. enclosed division is a compromise between a regulation swell and choir, having, perhaps, a pair of broad strings and a chorus reed as its most essential voices. In all the divisions there is an insistence upon the vertical tonal structure that is inherent in the classic organ, and this involves the use of mixtures, as well as mutations.

In the Harrison design the great organ is exclusively a flue tonality. It has one or more 16-ft. voices in harmony with its graver pitch relationship to the other manual divisions. The 8-ft. is reduced in importance and the influence of the 4-ft. and higher pitches is increased. Thus the typical great will have, according to the size of the organ, a stopped metal 16-ft., an open metal 16-ft., and now a 16-ft. reed of the fagotto family. The 8-ft. will be a principal, or a full-toned, small-scaled diapason, a metal gedeckt, then a small diapason, usually a spitz principal and in the larger schemes a soft open stop. In the 4-ft. there will be a principal, a second open stop of the spitzflöte family and a stopped voice to complete the secondary chorus. There may be an independent twelfth or fifteenth, or these necessary ingredients in the great scheme may be found in the mixtures, of which there will be at least two.

The swell consists fundamentally of three reeds, 16-ft., 8-ft. and 4-ft., and a mixture to top the reeds. The reeds are light-winded trumpets of the open eschallot class, or the type usually considered as "French reeds," but as Mr. Harrison makes them they are much more stable and musical in quality. The mixture is a fifth-sounding voice of the plain jeu class. To this are added all the conventional voices that money will allow. This means diapasons of the geigen type at 8-ft. and 4-ft., strings, both broad and keen, and flutes, both imitative and unimitative. Oboes and vox humanas are welcome.

The second open division is called a positif. This, actually, has an 8-ft. for a "double." The dominant voice is a 4-ft. principal and there is a full complement of mutations, 2 $\frac{3}{4}$ -ft., 2-ft., 1 $\frac{3}{4}$ -ft., 1 $\frac{1}{2}$ -ft. and 1-ft., usually voiced on the flute side, and there is normally a three-rank mixture. This section is voiced on very light wind, usually 2 $\frac{1}{2}$ -inch. It is a brilliant, incisive division, that contrasts with and also supplements and blends with the great.

The enclosed choir, played from the same manual, has a pair of 8-ft. strings of rather broad quality, 8-ft. and 4-ft. flutes of orchestral instincts, and either a set of orchestral reeds, such as an English horn, 16 ft.; clarinet, 8 ft.; hautboy, 4 ft., or baroque reeds of similar import, sometimes an admixture of both. This choir division may contain any of the orchestral voices common to the modern organ that will blend with the other voices in the division.

At no time or place are we in favor of high-pressure reeds. They destroy the ensemble. Our tonal analysis shows that high-pressure reeds develop a terrifically high percentage of fundamental tone of the gross flöte, or bourdon, class, that obliterates the flue ensemble and reduces almost any organ music to a muddy mass of sound.

If the organ is a very large one, including a fourth manual, a family of unenclosed, free-toned bombards, supported by an appropriate mixture, is indicated, but the pressure should not exceed five inches. The oft-repeated assertion that high pressure is needed in reeds to produce "refinement" is another fantasy that Dr. Boner's coldly critical instruments have relegated to the dark ages of acoustics.

The ideal, limited to bare essentials, would have a 16-ft. bourdon or sub bass, an 8-ft. principal, 4-ft. choral bass and a mixture. To this should be added 16-ft., 8-ft. and 4-ft. trombones, after which come open 16-ft. flues, stopped 8-ft. and 4-ft. and additional reeds and strings, as conditions admit. A 32-ft., either a reed or a metal bourdon, should come as early in the scheme as possible.

Pedal extensions are barred. For this we have the soundest reasons. Electric

action makes it easy to borrow pedal pipes at octaves to form, *on paper*, the harmonic upper work of the pedal organ. But electricity is not a substitute for speaking pipes, as experience has demonstrated. The organ salesman smoothly points out that mostly only one note on the pedal is played at a time and that, consequently, octave duplications usually do not result in one pipe trying to speak two notes, as in the case of manual units. Of course there are many instances, particularly in modern music, where this is not true, but this is not the real objection.

We all know that pipes of grave pitch are weak in harmonic development. This is obvious in the case of 32-ft. pipes and also in the lower two octaves of the 16-ft. Even the CC octave of 8-ft. diapasons and flutes is deficient in this respect. But as the pitch ascends the pipes rapidly accumulate a more complex harmonic structure. This is most apparent in the 4-ft.-2-ft. octaves of any voice. It appears, therefore that as pedal pipes ascend in pitch, the need for harmonic re-enforcement decreases proportionately. This means, as a practical matter, that pedal pipes designed to re-enforce harmonically pipes of graver pitch must be voiced and regulated in a manner different from manual stops of the same character. For example, a pedal 16-ft. metal principal will be weakest harmonically in the CCC octave and strongest in the top twelve pipes of the thirty-two-note compass. Now, if an 8-ft. principal is to help the 16-ft., then the bass of the 8-ft. must be relatively stronger and more harmonically developed than the treble, because in that range the treble of the 16-ft. needs relatively little help. And if the re-enforcement is carried still farther by a 4-ft. stop, then again the 4-ft. needs to be strongest in the bass to help both the 16-ft. and the 8-ft. basses, and tapered off very much in the treble. Such a system of voicing and balancing to form a cohesive chorus is obviously impossible in the case of an extended rank. If such treatment were attempted the unit rank would form a series of harmonic and dynamic hills and hollows that would make it useless for any purpose. Usually a compromise is attempted. The upper part of the unit is softened and smoothed out, in which case it fails to support the bass pipes and still presents a screamy treble that tends to override and obscure the music assigned to the manuals. This is the fundamental fallacy inherent in the extended pedal.

But if the old school romantic organ builder fails on aesthetic grounds, he falls back on the old bromides—cost and space. The writer long ago proved that a straight and augmented pedal of relatively the same size do not vary much in cost. Pipes in the 8-ft., 4-ft. and upper pitch range of pedal organs are responsible for only about 25 per cent of the total cost of the stop they represent. If the pedal is augmented the whole stop must be planted on a unit chest involving an expensive relay and wiring. A unit chest is more than twice as expensive to build as a Pitman chest. There are other expensive complications. 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. This simplified layout is far less costly to build and assemble on the site than the electrical complications of the augmented system. Accurate cost accounting proves that the extended pedal is a delusion.

As for room, the treble chest, being half width, can usually be placed alongside the regulators under the great chests.

What I have said about extended pedals does not apply with equal force to manual borrows. While it is desirable that the independent pedal have voices of different intensities in the same pitch range, this may not be practical in all cases. If, for

financial or other reasons, the softer voices cannot be provided independently, they may be borrowed from the manuals. A swell or choir double, either flue or reed, may be borrowed independently to the pedal without compromising the integrity of the pedal organ. Thus a swell contra dulciana, 16 ft., or a choir lieblich gedeckt, 16 ft., may be so borrowed. But the swell contra trumpet, 16 ft., is not a substitute for the pedal trombone. Eight and 4-ft. manual stops are less successfully borrowed for the reasons already stated. It should be realized that such borrows are not all clear gain. There is our old enemy, extra mechanism, to reckon with.

Moreover, if such borrows are made, they should be recognized for what they are—not an additional pedal stop, but merely an individual coupler of that stop from the manual to the pedal. If a swell to pedal coupler is allowable, then a selective coupler, "swell lieblich gedeckt, 16 ft., to pedal," is also permissible. The writer's recent practice is not to put manual borrows on stopknobs with the pedal division, but group them on the same board with the other couplers. In my opinion this is the only honest and forthright method of dealing with the borrowed pedal.

Surely, there is nothing so radical or objectionable about this tonal design as its critics would like us to believe. The most that has been done is to restrain the quantity and aggressive quality of 8-ft. tone so as to admit a completely balanced tonal structure that makes for clarity and the broadening of the harmonic structure, which makes for additional color.

[To be continued.]

JOHN HARMS' SETTING OF CHAUSSON WORK BROADCAST

The English setting of Chausson's "Pater Noster" for solo voice and organ by John Harms, F.A.G.O., of New York was presented July 15 in a coast-to-coast broadcast over station WEAJ with Mr. Harms at the organ.

Mr. Harms directed a performance of Mendelssohn's "Elijah" at the West End Presbyterian Church Sunday, May 13. Walter Baker, concert organist, of Philadelphia, was at the organ. Mack Harrell, baritone of the Metropolitan Opera Association, sang the part of Elijah. After the performance the West End Church gave a banquet in honor of the John Harms Chorus of a hundred voices and the soloists.

On June 10 the Verdi Requiem was given at the West End Presbyterian Church, New York. In spite of the inclement weather there was a congregation of over 1,200 and many stood. Robert Elmore, organist of the Philadelphia Orchestra, was at the organ.

THREE-YEAR SCHOLARSHIPS AT PEABODY CONSERVATORY

Free scholarships providing three years of music study are offered again at the Peabody Conservatory of Music in Baltimore for the coming season. The awards are made primarily on the basis of talent, rather than previous training, as determined by competitive examinations. These examinations will be held from Sept. 18 to 26. All applications should be filed on special forms, obtained from the conservatory and returned to the conservatory office by Sept. 10. Organ scholarships are open to candidates under 25. Scholarship students are permitted to apply their scholarship years to courses leading to a teacher's certificate, artist diploma or bachelor of music degree.

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CHICAGO, SEPTEMBER 1, 1945

Dr. Harold W. Thompson's valuable reviews of church music are missing from this issue of THE DIAPASON because of the illness of Dr. Thompson, who reports from Cornell University that he has been obliged to go to the hospital for treatment of his eyes. He hopes to be able to prepare a column for the next issue. Dr. Thompson's large following among our readers will wish him quick and complete recovery.

Entering an Era of Peace

Epoch-making events have rocked the world since the last issue of THE DIAPASON came from the presses. After years of war we enter upon an era of peace and the problems connected with fighting are succeeded by many new problems in a world converted to construction rather than destruction. The war has ended in the inevitable triumph of right. It has been proved in the hard way that the exertion of force by dictators may have its day, but that democracy prevails in the end.

It will be the privilege of nations in which human rights are respected to mold a new world out of the ruins. In healing the wounds of war the church, as many believe, has a large part. What brute force cannot do must be done by the forces of religion. And our world of church music is so much a part of the church that we shall have a large share in helping to bind the world together and to avoid a repetition of such horrifying bloodshed. So we must help to make a chapter in history that is in contrast to what has gone on.

The organ builders, who have worked bravely to keep their forces together and to serve the nation in any way they could, confront what promises to be a period of great activity. Organ contracts have been accumulating during the war and there is a large demand for instruments in every part of the United States. The next decade should go on record as the golden age in organ construction—an era of more and better organs, just as it will be of better automobiles and washing-machines. Everything is set to go as soon as materials become available. At present the chief concern is the shortage of tin until imports from the Malay Peninsula are resumed.

This is the second devastating world war in the career of THE DIAPASON. All of us, young or old, hope there never will be a third.

Being Patronized by Experts

Some years ago a genial United States senator famed for his persuasive oratory and his beautiful beard was in a hotel dining-room in the corn belt and was served with wheat cakes that especially appealed to him. By way of trying to induce an encore in the form of more cakes, he used his gift of flattery on the waitress, who responded with this: "Say,

mister, I have been kidded by experts." The reporters in the party saw to it that the incident should become a matter of history.

Whenever appraisals of the organ and its music are undertaken by certain erudite critics we recall the story and exclaim: "We have been patronized by experts!"

Several of our readers have sent us copies of the *New York Herald Tribune* of Aug. 5, in which there is a good example of the ability of able writers to fill a column or two without displaying too much knowledge of the subject they treat. Virgil Thomson, nationally eminent musical critic and composer, makes "The Organ" his subject for the day and begins with the arresting statement that "the modern pipe organ and its repertory make a strange dichotomy." (In our ignorance we did not know what "dichotomy" meant, and as many of our readers may be as benighted as the editor of this lowly organ magazine, we may say that Webster defines the term as "a division into subordinate parts.") Then follows this characterization of the organ:

The instrument itself is the most elaborate, the most ingenious, the most complex and the most expensive of all instruments. Also one of the most common. * * * And yet, in two centuries scarcely twenty pieces have been written for the organ that could be called first-class music. The learning, the taste, the engineering knowledge and the skilled handicraft that go into the manufacture of even a reasonably satisfactory instrument are enormous. Nevertheless, not one major composer, since Sebastian Bach died in 1750, has written for the organ with any notable freedom or authority. And very few have written for it at all.

Next we select a few excerpts from the 1,500-word article that some of us might dare to dispute:

Cesar Franck, perhaps, did the best, though none of his half-dozen best organ pieces is as commanding a work as any of his half-dozen best chamber and orchestral works. Also, Franck's position as a major composer in any medium is doubtful. The organ got much of their best work out of Frescobaldi and Couperin and Handel and Bach, not to mention a hundred other composers of the baroque age. Since that time it is chiefly the second-rate that have written for it. Mozart, though a skillful organist himself, never wrote a solo piece for the instrument (though Grove's "Dictionary of Music and Musicians" lists seventeen sonatas for organ, "usually with violin and bass, intended to be used as graduands" in the church service). Mendelssohn wrote six solo sonatas for it that are sound music, if more than a little stuffy. Brahms wrote eleven chorale preludes, his last opus number, of which two are genuinely inspired, though neither of these is particularly well conceived for the instrument. And there are twelve organ pieces by Franck that are reasonably respectable as music. The rest of the post-baroque repertory has been written by the Gounods, the Saint-Saenses, the Regers, the Viernes, the Widors and their like—at its best, second-rate stuff by second-rate composers. Among the modern masters only Schoenberg, and that just once, has produced a work of any grandeur—for the organ. * * *

The organ survived the romantic revolution, but it lost its primacy among musical instruments. It remained (and remains still) firmly entrenched in its privileges as a handiwork of religion; but it has never since dared venture far, as the rest of music has done, from the protecting walls of the church. It plays today the tiniest of roles in the concert hall and in the theater, while attempts to give it a new (and secular) prestige through its exploitation in department stores and cinemas have merely ended by robbing it of what little secular dignity was left to it after a century and a half of cloistered servitude. * * *

And so the organ, in terms of its once central position in musical advance, is today, as it has been for nearly two centuries (and in spite of its continuing to be manufactured in ever more and more pretentious format), as dead as the harpsichord. But, as in the case of the harpsichord, an inspired resuscitation has given today's world of music a source of knowledge, of real acquaintance with the auditory past, that has brought the instrument back to a worthy and just possibly to a proud position in our creative life.

All this is important if true, but there

is reasonable doubt on both grounds. To those who know the organ—its history, its literature, its shortcomings, its assured and glorious place in music—these opinions are of passing interest. But there are many laymen who gain their convictions from the assertions of men in high positions who write so glibly. It is superfluous to attempt to answer Mr. Thomson's *ex cathedra* statements in these columns; our readers know the answers. We might only ask whether greater contributions have been made by latter-day composers for other instruments than have been made by those who have written for the organ. So far as Cesar Franck is concerned, he earned a place in the next world which puts him beyond worry over the evaluations of his work by the critics of today. The critics of his own time no doubt hurt his feelings, but they are forgotten and his name and his work live.

If people in high places wish to look down upon the organ from the heights they occupy, let them first get good binoculars, so as to make an accurate study in a proper perspective.

Good Suggestion to Charlotte

Austin C. Lovelace, A.A.G.O., now in the armed forces and stationed at Camp Peary, Va., has launched a campaign for a large organ to be installed in the municipal auditorium which Charlotte, N. C., is to build as soon as the war comes to an end. In a letter addressed to the mayor of Charlotte, copies of which have been sent to two Charlotte newspapers and to THE DIAPASON, Mr. Lovelace makes a sound and forceful plea for the promotion of organ music and the cultural advancement of the city through a fine instrument in the magnificent new building that is projected. He recommends an expenditure of \$60,000 to \$75,000. The following is quoted from his letter:

There are few cities the size of Charlotte which have so many fine groups to carry on such a program [using choral and instrumental groups in conjunction with the organ]; and few cities have had or will have the privilege of expansion in this field. There is almost a moral obligation upon the people of Charlotte to make use of their favored position. The organ field is an ever broadening one, and interest in organ music has increased by leaps and bounds. Here is an opportunity for Charlotte to take the lead in the South.

Mr. Lovelace is rendering a service to Charlotte and to the cause of the organ by the movement he leads. His action might well be borne in mind by other organists with a view to emulation at the proper time in the case of other municipalities. The organ needs publicity badly. Incidentally someone might well launch a campaign to make more and better use after the war of several large city-owned instruments as a means of stimulating appreciation of music in cities where there are no great orchestras.

FRITZ HEITMANN IS SAFE;
WORD COMES FROM BERLIN

Professor Fritz Heitmann, organist of the Dom (Cathedral) in Berlin and professor of organ at the Berliner Hochschule für Musik, who made an American recital tour in 1939 under the management of Bernard La Berge, is safe, according to word received from Berlin by William K. Provine, organist and choirmaster of the North Church, Congregational, in Cambridge, Mass. Mr. Provine studied with Professor Heitmann some years ago and entertained him in his home on the occasion of his visit to Cambridge.

A letter from Mrs. Heitmann dated July 9 says that she and her husband weathered the storm and are in good health. They and their three children are at their home in Zehlendorf, a suburb of Berlin, now in the American zone of occupation. The note received by Mr. Provine was forwarded via the army postal service, since postal communications for civilians have not yet been resumed. Mrs. Heitmann writes that Professor Heitmann is giving recitals again "after a two-month interruption" and that the Hochschule für Musik will open again in the autumn. Nothing was said about the Dom or the condition of the organ there.

Looking Back into the Past

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

The second annual convention of the National Association of Organists was held in Ocean Grove, N. J., early in August. Homer N. Bartlett was elected president of the organization.

George H. Fairclough was organizing a chapter of the American Guild of Organists in Minnesota.

In an advertisement THE DIAPASON said: "THE DIAPASON is a speaking stop in the great instrument represented by the * * * men who * * * create the means of worship, entertainment and education found in the organ. Although it is a pioneer in its field and has enjoyed a career of only ten months, it has been adopted as the news disseminator and advertising medium of many organ makers. * * * All editorial matter is intended to be strictly unbiased. The advertising columns are the only space THE DIAPASON has for sale."

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

M. P. Möller, newly-elected president of the Organ Builders' Association of America, sent a letter to the members Aug. 13 in which he pointed out that forty-five years previously, when he entered the organ business, the annual output of American builders was valued at approximately \$100,000, whereas at the time he wrote the annual product of the organ factories was worth between \$3,000,000 and \$4,000,000.

Homer Norris, prominent New York organist, died Aug. 14 as the result of injuries suffered when he was run down by a taxicab. He was for many years at St. George's Episcopal Church.

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

Organists on the Pacific coast held a convention in San Diego, Cal., July 23 to 26. The sessions drew not only a large representation of western organists, but a number from points as far distant as Boston.

Virgil Fox was appointed organist of the Brown Memorial Presbyterian Church in Baltimore.

"Modern Organ Pieces"

A very useful repertory of popular favorites is offered the organist in "Modern Organ Pieces," a collection issued in a new edition by Broadcast Music, Inc., of New York. One is immediately impressed with the value of this volume to the recitalist who desires to be equipped with encore numbers and pieces that lend variety to a serious recital program. The book originally was published by the D. Appleton-Century Company and was taken over by the large and growing Broadcast Music Company within the year. In its new dress "Modern Organ Pieces" is handsomely and clearly printed, with the music on three staves, and meets every requirement of a real bargain. Thirty-seven composers are represented with a total of forty-one pieces. Most of the contents consists of transcriptions of compositions every audience knows and loves, but there are such organ compositions as the Andante Cantabile from Widor's Fourth Symphony, amid such works as Wagner's "Magic Fire Scene" music, Liszt's "Liebestraum," the Paderewski Minuet, a Chopin Nocturne, a number of Russian selections, the Rimsky-Korsakoff "Flight of the Bumble-bee," three Grieg numbers, and so on. The revised edition also has Hammond registration. It is certainly a good buy at only \$2.

GEORGE I. TILTON, organist and choirmaster of the Third Presbyterian Church, Trenton, N. J., has been appointed organist and director at the Spring Lake Presbyterian Church, Spring Lake, N. J., a fashionable summer resort on the New Jersey coast. This church is open from the third Sunday in June to the second Sunday in September, ministering to the summer colonies at Spring Lake and nearby communities. Mr. Tilton organized a quartet choir to sing the service. The Rev. Dr. Robert B. Whyte, pastor of the Old Stone Church, Presbyterian, Cleveland, Ohio, is the minister. The church is 64 years old and is situated on the lake immediately back of the ocean, in a beautiful setting. People from near and far crowd the church to capacity.

DAVID ULRICH



DAVID ULRICH, WHO TAKES UP his duties as organist and choir director at the Drexel Hill Presbyterian Church, Philadelphia, Sept. 1, goes to his new position from St. Jakobus Lutheran Church, where he has been for the last three years. Mr. Ulrich has won an enviable reputation as a concert organist. He has been heard in recitals annually for the last five years at Drexel Institute and for the last two years has been a guest recitalist at the Wanamaker store.

Mr. Ulrich was born Nov. 13, 1912, in Brooklyn, N. Y., and received his bachelor of music degree from Temple University in Philadelphia in 1935. This was followed by graduate work in musicology at Columbia University with Paul Henry Lang and at the Juilliard School of Music with Roy Harris. From 1935 to 1943 Mr. Ulrich taught theory, musicology, organ and piano at Temple University.

THE UNIVERSITY OF CHICAGO Choir, directed by Gerhard Schroth; the University of Chicago Orchestra, conducted by Clarke Kessler, and Frederick Marriott, organist, gave a summer concert Sunday evening, July 29, in Rockefeller Memorial Chapel. The choir sang Hassler's "O Sing unto the Lord," Brahms' "O Saviour, Throw the Heavens Wide," Paladilhe's "Benedictus," Kalinnikoff's "Agnus Dei," Kastalsky's "God Is with Us," Tschai-kowsky's "How Blest Are They," Vaughan Williams' mystical songs, "Easter," "I Got Me Flowers," "Love Bade Me Welcome," "The Call" and "Antiphon," Bais-tow's "The King of Love My Shepherd Is," Christiansen's "Dayspring of Eternity" and Vaughan Williams' "All Hail the Power of Jesus' Name." Mr. Marriott played works by Purcell, Bach and Vaughan Williams.

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Programs of Organ Recitals of the Month

Charles Wright, Bridgeton, N. J.—Mr. Wright, director of the Bridgeton School of Musical Art, gave the special Wednesday morning recital at the Wanamaker store in Philadelphia Aug. 8. His offerings consisted of: First Trio-Sonata, Bach; "Harmonies du Soir," Karg-Elert; Chorale in E major, Franck; "Water Sprites," Nash; "Caprice Viennois," Kreisler; "Variations de Concert," Bonnet.

William F. Spalding, Denver, Colo.—Mr. Spalding gave a French program at St. John's Cathedral Aug. 26, making use of the following works: Fugue on the Kyrie, "Soeur Monique" and "Benedictus," Couperin; "Le Coucou," d'Aquin; Cantabile from Sixth Symphony and "Ave Maria," Widor; "Chapelle des Morts," Mulet; Prelude and Fugue in B major, Dupré.

Rowland W. Dunham, F.A.G.O., Boulder, Colo.—In the summer session recitals at the University of Colorado Mr. Dunham, dean of the college of music, has played the following programs in August:

Aug. 5—Prelude and Fugue in A minor, Bach; Pastorale from First Sonata, Guilman; "In Paradisum," Dubois; Chorale in A minor, Franck; Cantilena, Foote; "Drink to Me Only with Thine Eyes," Miles; "Walther's Prize Song" ("Meistersinger"), Wagner; Allegretto in B minor, Guilman; Toccata in F, Widor.

Aug. 12—Fantasia in D, Franck; "Sea Pieces," MacDowell (soloist, Professor Horace Jones, violinist); "Marche Funebre et Chant Seraphique," Guilman.

Aug. 19—Sonata in A minor, Borowski; Cantabile, Franck; Largo, Handel; "Grand Choeur Dialogue," Gigout.

George H. Fairclough, F.A.G.O., San Francisco, Cal.—Mr. Fairclough, who has been giving the Sunday afternoon recitals at Grace Episcopal Cathedral, has presented the following programs among others:

Aug. 5—Sonata in C minor, Mendelssohn; Air for the G String and Fugue in G minor, Bach; "In Summer," Stebbins; "Piece Heroique," Franck.

Aug. 19—Suite from "Water Music," Handel; Chorale in E, Franck; Sonata, "God's Time Is Best," and Fugue in E flat, Bach.

Nathan I. Reinhart, Atlantic City, N. J.—Mr. Reinhart gave the recital in the City Hall Auditorium at Portland, Me., July 25, playing the following works: "Exultamus," Kinder; Introduction to "The Dream of Jubal," Mackenzie; Prelude and Fugue in A minor, Bach; "Will-o'-the-Wisp," Nevin; Two "Pastels from the Lake of Constance" ("Landscape in Mist" and "The Sun's Evensong"), Karg-Elert; Spring Song, Shelley; "Hymn of Glory," Yon.

Mae Marshall, Joplin, Mo.—Mrs. Marshall was presented by the Joplin Junior College in a recital at the Scottish Rite Temple July 25. Her program included: Prelude and Fugue in F minor, Handel; Gavotta, Martini; "Sonata Romantica" (first movement), Yon; "The Cuckoo," Weaver; "Circe's Palace," Stoughton; "Carillon," DeLamar; "Suite Gothique," Boellmann.

Laurence Dilsner, Long Branch, N. J.—Mr. Dilsner gave a victory recital preceding a service of thanksgiving in St. James' Episcopal Church Aug. 14, playing: "Fireworks Music," Handel; Largo, Handel; "A Might Fortress Is Our God," Bach; "Now Thank We All Our God" and "In Memoriam," Karg-Elert.

Edward H. Mattos, A.A.G.O., New York City—Mr. Mattos has been giving recitals on Wednesday afternoons at 5 o'clock in Calvary Church. Among his programs have been the following:

July 18—Prelude and Fugue in G minor,

Dupré; Prelude and Fugue in F minor, Bach; "O World, I E'en Must Leave Thee" and "My Inmost Heart Rejoiceth," Brahms; Pastorale and Duet, Whitlock; Fugue and Chorale, Honegger; "The Fair Hills of Eire, O," Mrs. H. H. A. Beach.

Aug. 1—Five Chorales, Op. 78, Karg-Elert; Suite from "Water Music," Handel; Three Preludes on Welsh Hymn-tunes, Vaughan Williams.

Aug. 8—Prelude and Fugue in B minor, Stanford; Chorale Prelude on "St. Flavian," Bingham; Sketch in C and Canon in B minor, Schumann; Chorale, Scherzo and Adagio, Peeters; Finale from First Symphony, Vierne.

John T. Erickson, New York City—Dr. Erickson, who is spending his vacation at Silver Bay, N. Y., gave a recital Aug. 2 in the Helen Hughes Memorial Chapel, playing these numbers: "All Glory Be to God on High," Bach-Biggs; Reverie-Improvisation, Bedell; Bourree and Musette, Chenoweth; "Wind in the Pine Trees," Clokey; "Festal Offertorium," Fletcher.

Homer Whitford, F.A.G.O., Cambridge, Mass.—Mr. Whitford gave the recital Aug. 2 at the Portland, Me., City Hall Auditorium and presented this program: Toccata in E minor, Pachelbel; Sarabande ("Cello Sonata"), Bach; Gavotte, Handel; Allegro (Concerto 10), Handel; Suite, "Baroques," Bingham; "Dreams," Introduction to Act 3, "Lohengrin," and "Liebestod," "Tristan," Wagner; Chorale Paraphrase, "Nun danket," Whitford.

Frank M. Church, Boaz, Ala.—Mr. Church, of the faculty of Snead College, gave a recital July 22 in Cedartown, Ga., at Daniel Merner Chapel of the Ethel Harpst Home and presented the following program: "Alleluia," Bach; "Clouds," Ceiga; "Dawn," Sheldon; Prelude and Fugue on "B-A-C-H," Liszt; Variations on an American Air, Flagler; "Spider-weaver," Shure; "The Wind in the Chimney," Clokey; Introduction to Act 3, "Lohengrin," Wagner. Mr. Church also played on the piano a Passacaglia composed by him.

Edna Scotten Billings, Kansas City, Mo.—Mrs. Billings, organist of Grace and Holy Trinity Episcopal Cathedral and teacher of organ at the Kansas City Conservatory of Music, gave a recital at Mount St. Scholastica College, Atchison, Kan., July 16, playing these compositions: Trumpet Tune and Air, Purcell; "Sheep May Safely Graze," Bach; Prelude and Fugue in C minor, Bach; Gavotte, Martini; Toccata on "Vom Himmel hoch," Edmundson; Prelude, Edna Scotten Billings; "The Bells of St. Anne de Beaupré," Russell; "The Musical Snuff-box," Liadoff; Italian Rhapsody, Yon.

Mrs. Edward D. Seeber, Bloomington, Ind.—Mrs. Seeber, organist and director at the First Presbyterian Church of Bloomington, gave a dedicatory recital at the Christian Church of Orleans, Ind., July 29. Her program consisted of the following selections: Prelude and Fugue No. 14, Buxtehude; "O Thou That Takest upon Thee the Sins of the World," Couperin; "Jesu, Joy of Man's Desiring," Bach; "O Sacred Head, Now Wounded," Bach; Fantasia, Bach; "Ave Maria," Schubert; Meditation, Massenet; Berceuse, Dickinson; Two Hymn Meditations, Van Denman Thompson; Fountain Reverie, Fletcher; Festival Toccata, Fletcher.

C. Harold Einecke, Grand Rapids, Mich.—Dr. Einecke gave recitals Aug. 9 and 10 for the institute of church music at Defiance College, Defiance, Ohio, in the high school auditorium. His program Aug. 10 was as follows: "Christ, Whose Glory Fills the Sky," Edmundson; Communion, Purvis; "The Kaleidoscopic Hymnal," Frederic Groton; Chorale Prelude, "Jesu,

meine Freude," Gardner Read; "Bell Benedictus," Weaver; Prelude on "Netherlands," Beatrice Fisk; Prelude on "Ein feste Burg," Lundquist; "Abide with Us" (from "Bible Poems"), Weinberger; Toccata on "Sleepers, Wake," Martin.

Dr. Einecke gave a recital at the University of Minnesota Aug. 2, playing: "Rigaudon," Campra; Chorale Prelude and Fugue in A minor, Bach; "The Walk to Jerusalem" and "O God, Be Merciful to Me," Bach; Prelude on B-A-C-H, Richard Keys Biggs; Air in the Style of Handel, Pasquet; "A Toye," Farnaby; "Mist," Doty; Toccata on "Sleepers, Wake," Martin.

John Reymes-King, M.A., F.R.C.O., Toronto, Ont.—At his Sunday evening recitals in the Metropolitan Church in July under the will and bequest of Mrs. Massey-Treble, Mr. Reymes-King, organist of the church, played:

July 8—Prelude and Fugue in F minor, Bach; Liturgical Prelude, Oldroyd; Intermezzo on "Londonderry Air," Prelude on "St. Columba" ("The King of Love") and Postlude and Trio in G minor, Stanford.

July 15—Triple Fugue on "St. Anne," "Flocks in Pastures Green" and Chorale Prelude, "In dulci Jubilo," Bach; Trumpet Voluntary, Purcell; "Alleluia" on "Lasst uns erfreuen," Slater.

July 22—Fantasia and Fugue in G minor, Bach; Two Folk-tunes, arranged by Burrows; Chorale in A minor, Franck.

July 29—Toccata and Fugue in D minor, Bach; Allegro from Concerto, "The Cuckoo and the Nightingale," Handel; "Ronde Francaise," Boellmann; "Epilogue," Willan.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist of Luther Memorial Church, played the following compositions in her fifteen-minute Sunday morning recitals in June and July: "Le Moulin de Paris," fifteenth century; Three Verses from the Te Deum, 1531; Prelude on the Fourth Tone, De Araujo; "Les Cloches," Le Begue; "Sheep May Safely Graze," Bach-Biggs; "Marche des Rogations," Gigout; Air, Tartini-Edmundson; Intermezzo on an Irish Air, Stanford; "Kyrie Eleison" and "Ave Maria," from "Cathedral Windows," Karg-Elert; Andante Cantabile from Fourth Symphony,

Widor; Spring Song, Shelley; "I Hear Thy Welcome Voice" and "I Need Thee Every Hour," Miller; Andante, Harwood; "Drifting Clouds," d'Antalfy; "Hear, O Israel," Weinberger; "Ripon Cathedral," Hall; "Clair de Lune," Andantino and "Lamento," from "Pieces de Fantaisie," Vierne; "So Now as We Journey, Aid Our Weak Endeavor," "Hail, Star of the Sea," "Best Creator of Light," "Through Adam's Fall Is the World Defiled," "In Quiet Joy," "Our Father in Heaven" and "Jesus, My Joy," Dupré; Air with Variations, Sowerby; "Prayer from Christ Ascending to His Father," Messiaen.

Helen Neumann, Denver, Colo.—Miss Neumann gave the recital at St. John's Episcopal Cathedral Aug. 5, playing these works: Toccata in C, Bach; "Bells through the Trees," Edmundson; "Before the Image of a Saint," Karg-Elert; "A Midsummer Idyl," Warner; "Meditation from "Thais," Massenet; "Song to the Evening Star," Wagner; Toccata in F, Widor.

Myrtle Freeland, Denver, Colo.—Miss Freeland gave the recital at St. John's Cathedral Aug. 12, presenting the following program: Prelude and Fugue in E minor, Prelude and Fugue in F and "I Call to Thee, Lord Jesus Christ," Bach; Berceuse, Dickinson; "The Cuckoo," Weaver; "The Swan," Stebbins; Air from "Alceste," Gluck; Vesper Processional, Gaul; "Clair de Lune," Karg-Elert; "Passepied," Debussy; "Finlandia," Sibelius.

VERNE R. STILWELL presented his organ pupils in a recital at Grace Episcopal Church in Grand Rapids, Mich., July 20. Those on the program were Harriet Van Dam, Joan Van Malsen, Mrs. Otto Wood, Mrs. Charles F. Rose, Jr., and Mrs. Leon Verschoor. At the request of the class Mr. Stilwell played: Adagio in C major, Bach; "Clair de Lune," Debussy, and Finale, First Symphony, Vierne.

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Another Post-War View

Greencastle, Ind., Aug. 10, 1945—To THE EDITOR OF THE DIAPASON:

Often it is comforting to realize that statements made in all solemnity in black and white on the printed page (even of THE DIAPASON) are not necessarily true.

Any attempt to bring order out of chaos and to formulate principles is certainly commendable, and this was no doubt the aim of Dr. Payne in his article in the August issue. One wonders, however, if he has not rather added confusion. His definitions of "classical" and "baroque" may serve a useful purpose, though the distinction is clearly one of degree and not of kind. Organs "which have a brilliant ensemble," he says, are classical, while those "whose harmonic development is extreme" are baroque.

But what does Dr. Payne mean by "romantic"? He says: "The romantic organ * * * excludes * * * cohesive ensemble." Who would want an organ without a cohesive ensemble? Apparently Dr. Payne thinks most organists do, since his last sentence, giving his "notion" about what kind of organs will be built after the war, ends this way: "There will be a great many romantic organs, a modest number of classical organs."

Another query: If two words are necessary to indicate varying degrees of classicism in organ building, should there not be two words to express varying degrees of romanticism? With Dr. Payne's permission I should like to suggest "romantic" for the moderately non-classic organs and "hog-wild" for the kind of organ which frequently results when the organ purchasing committee is given a free rein and takes entire charge of the specification.

Looking through Webster's for the definition of "romantic" which best applies to organs, one finds the following: "Asserting imagination and sentiment and emphasizing individualism in thought and expression."

Dr. Payne says "romantic and classical design will not mix." If this means what I think it means Dr. Payne is wrong. If it doesn't mean what I think it means then I am stupid.

Is it not possible to agree on a few fundamentals, such as these?

1. Classical design refers to the building up of a cohesive tonal ensemble by 8-ft., 4-ft. and upper work, all planned to create normal organ tone. On all organs this chorus should be found on at least one manual, and on larger organs on more than one manual. Historically speaking,

this is *the* organ, and even today this chorus is the most important element in the instrument.

2. Romantic tendencies in organ building refer to the inclusion of such stops as the celestes, imitative reeds, keen strings, extremely soft stops, harp, chimes, etc. While it is true that this material is not used simultaneously with the classic chorus, it does not in any way preclude or interfere with the normal use and effectiveness of the classic chorus. Which leads to my last point:

3. Romantic elements *do* mix with classic design. In fact, it is only when these complementary elements are united in one instrument that the normal contemporary American organ in its best estate results. Henry Willis, writing somewhat over a year ago in THE DIAPASON, said: "The classic and the modern will meet in perfect amity and ensemble." And earlier in the same article he stated: "Given a sound and sure foundation, * * * the classic basis, embellishments can be added *ad lib.*"

Dr. Payne polishes off his crystal ball and gives out with predictions of things to come in the brave new post-war world, as has already been quoted. To try my feeble hand at the same game, I believe that after the war a modest number of classic organs will be built, mostly in schools and colleges where there are organists of taste and training who desire to play the really great organ literature. Since most of this music was written before the nineteenth century, romantic elements in these organs can be kept to a minimum, but need not be excluded entirely. A small number of "hog-wild" organs will probably be built, where organists are incompetent and ignorant and builders are without artistic ideals. But I believe a *large* number of organs will be built which will possess a solid classic tonal structure and at the same time will include enough of the romantic elements to make possible the playing of any organ music. I believe standards of taste in organ designing and organ playing are rising rapidly, and that American organ builders for the most part will be very reluctant to build a poorly-designed instrument. And—to end this little one-man credo—I believe that the organ is about to resume its high place among the musical instruments, and that once again, as before the nineteenth century, it will deserve its proud title, "the king of instruments."

VAN DENMAN THOMPSON.

[University organist and Director of the school of music, DePauw University.]

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R. Buchanan Morton, L.R.A.M., A.R.C.M., director of music and organist of the House of Hope Presbyterian Church, St. Paul, Minn., has made his annual report to the music committee, listing all the music, including hymns and organ compositions, used in the services of the season 1944-45. Mr. Morton directs seven choirs at this large church. Following is a list of the anthems sung in the course of the year:

- Arensky—"Bow Down Thine Ear."
- Bach—"Come, Ye Daughters" (from the "Passion according to St. Matthew"); "Jesus, Priceless Treasure" (four chorales); "Now Thank We All Our God"; "With Joy We March Onward to Zion."
- Baird—"I Sat Down under His Shadow"; "Let All Mortal Flesh Keep Silence."
- Beach, Mrs. H. H. A.—"Let This Mind Be in You."
- Beethoven—"Hallelujah" (from "The Mount of Olives").
- Bitgood, Roberta (arranged by)—"Hosanna" (Christian Gregor).
- Black, C. (arranged by)—"As Lately We Watched" (carol).
- Bohemian—"The Angel and the Shepherds" (carol).
- Brahms—"How Lovely Is Thy Dwelling-Place" and "Worthy Art Thou" (from "A German Requiem").
- Davies, H. Walford—"God Be in My Head."
- Dickinson, Clarence (arranged by)—"In Joseph's Lovely Garden" (carol); "Let Them Praise Thy Great and Glorious Name" (antiphon by Mozart); "Lord, We Cry to Thee" (Zwingli); "O Nightingale, Awake" (carol); "The Citizens of Chartres" (carol); "Thou That Takest upon Thee" (antiphon by Mozart).
- DiLasso—"The Shepherd Has Arisen."
- Doersam, Charles H.—"Uphill."
- Dvorak, A.—"Blessed Jesu" (from "Stabat Mater").
- Franck—"O Be Joyful in the Lord."
- Gale, Walter C.—"I Heard the Voice of Christ Say Peace."
- Gaul, Harvey (arranged by)—"Three Men Trudging."
- Gevaert—"A Joyous Christmas Song."
- Gounod—"I Am Alpha and Omega" (from "Mors et Vita"); "Sanctus" (from "St. Cecilia Mass").
- Gregor, Christian (arranged by Roberta Bitgood)—"Hosanna."
- Handel—"Hallelujah A men" (from "Judas Maccabaeus"); "Hallelujah Chorus" (from "The Messiah"); "He Shall Feed His Flock" (antiphon); "How Willing My Paternal Love" (from "Samson"); "Let Their Celestial Concerts" (from "Samson"); "Lift Up Your Heads" (from "The Messiah"); "The Messiah" (oratorio); "Rejoice, O Judah" (from "Judas Maccabaeus").
- Harris, Cuthbert—"Now Is Our Salvation Come."
- Harris, W. A.—"O What Their Joy and Their Glory Must Be."
- Hastings, F. S.—"Just As I Am" (antiphon).
- Haydn—"Great and Glorious."
- Holst—"Gird on the Sword"; "Lullay My Liking" (carol); "Of One That Is So Fair" (carol).
- Ireland—"Great Love."
- Jacob, Gordon (arranged by)—"Brother James' Air."
- Jennings, A. B.—"Springs in the Desert"; "The Beatitudes."
- Kalinnikoff—"Agnus Dei."
- Kremser—"Prayer of Thanksgiving."
- Liszt—"Ave Verum."
- Macfarlane—"Ho, Everyone That Thirsteth."
- McIlwraith, Isa (arranged by)—"I Wonder As I Wander" (carol).
- Mendelssohn—"Be Not Afraid" and "O Rest in the Lord" (from "Elijah").
- Morton, Ian—"St. Theresa's Bookmark."
- Noble—"Fierce Was the Wild Billow."
- Palestrina—"In Diverse Tongues Spake the Apostles."
- Parry—"Jerusalem."
- Plainsong—"The Golden Sequence" ("Veni Creator Spiritus").
- Schuetz—"O All Ye Nations, Praise the Lord."
- Sowerby—"Jubilate Deo."
- Spohr—"How Lovely Are Thy Dwellings Fair."
- Tallis—"If Ye Love Me."
- Thiman—"O Christ, the Heaven's Eternal King."
- Tschaikowsky—"Christ When a Child."
- Tye—"Father of All."
- Wesley—"Blessed Be the God and Father."
- Whitehead (arranged by)—"Praise to the Lord, the Almighty, the King of Creation."
- Willan—"In the Name of Our God We Will Set Up Our Banners."
- Williams, D. McK.—"In the Year That King Uzziah Died."
- Wood Charles—"Expectans Expectavi"; "Jesu, The Very Thought of Thee."

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**GRACE LEEDS DARNELL HAS
LARGE CLASS IN TENNESSEE**

A large and enthusiastic class of men and women at the East Tennessee State College, Johnston City, Tenn., attended a course in the training and organization of junior choirs, given by Grace Leeds Darnell of New York during the month of June. The group of girls and boys of all ages who served as a demonstration class joined with the adults in giving a service at the end of the course in the college auditorium. President Sherrod of the college and clergymen from the various churches of Johnson City were in the procession and a large congregation took part in the singing of the hymns.

Diplomas were presented to the class for the credits the college granted them and certificates were awarded to the boys and girls who had made the best records.

Since Miss Darnell's return to New York she has been working with the blinded soldiers in the Avon Farms Convalescent Hospital and will continue indefinitely in this war service.

**FRANCIS S. MOORE DIRECTOR
OF BOGUSLAWSKI COLLEGE**

Dr. Francis S. Moore, the Chicago organist, has been appointed musical director of the Boguslawski College of Music and has assumed his new duties. He will continue this in connection with his work as organist and director of music of the First Methodist Church of Oak Park. He succeeds the late Dr. Moissaye Boguslawski, the eminent pianist, who founded the school.

Dr. Moore has been a prominent church musician in Chicago since he succeeded Clarence Eddy as organist of the old First Presbyterian Church, a position he held for more than thirty years before going to Oak Park. He received his training from Mr. Eddy and in Europe.

DR. MARSHALL BIDWELL will be the soloist at the first of the season's recitals in the Church of the Covenant, New York City, Tuesday, Sept. 25, at 8:15 p.m. He will include a large number of chorale preludes and other organ music of hymnic character. This event is to be a public meeting of the Hymn Society of America, and organists and choirmasters in the metropolitan area are invited to attend with lovers of hymns in their churches.

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**Tannenberg Organ 141
Years Old Is Retired
to Museum in York, Pa.**

An organ 141 years old which served Christ Lutheran Church in York, Pa., for nearly a century is being removed because of the work of modernizing the Sunday-school chapel of the church and has been presented to the Historical Society of York County for preservation. It will be dismantled by Fred Furst, a York organ builder, and installed on the property of the Historical Society.

The organ was the work of David Tannenberg or Tannenberger, an organ builder of Lititz, Pa., according to the Moravian church archives of Lancaster county. It was transported by wagon to York and assembled in the stone church in the spring of 1804. The organ cost £335, or about \$946, according to the value of a pound in the province of Pennsylvania at that time. Christ congregation was required, in addition, to pay the board and lodging of the builder and his helpers while there.

On May 16, 1804, while Mr. Tannenberg was completing the tuning of the instrument, he suffered a stroke, fell from the seat and sustained injuries that caused his death three days later. His grave is identified by a flat stone with this inscription: "David Tannenberg, born March 21, 1728; died May 19, 1804, aged 76 years and two months, less two days."

The organ was purchased with money willed to Christ Church by Barbara, widow of Joseph Schmidt. She died Jan. 16, 1798, in her seventy-fourth year.

When the present Christ Church building was erected in 1812-14 the organ was installed in the north gallery, where it was used continuously until 1893, when a new and larger organ was erected as a memorial by Frederick Greiman. The Schmidt organ remained in the north gallery auditorium until 1905, when it was placed on the platform in the Bee Hive chapel.

**WILLIAM H. SCHUMAN HEAD
OF THE JUILLIARD SCHOOL**

Directors of the Juilliard School of Music announce the election of William Howard Schuman as president of the school, to take office Oct. 1. Mr. Schuman succeeds Dr. Ernest Hutcheson, who resigned in March and is now president emeritus and acting president.

Mr. Schuman is a well-known composer. He was born in New York Aug. 4, 1910, and received bachelor's and master's degrees in music from Columbia University. He also attended classes at the Mozarteum in Salzburg and studied privately in New York. From 1935 to the spring of this year he taught music at Sarah Lawrence College. Since May 15 he has been director of publications of G. Schirmer, Inc. He will continue to act as special consultant to that firm.

Mr. Schuman's works include five symphonies, a ballet, two cantatas, two overtures, a piano concerto, three string quartets and many shorter compositions. Prizes he has won include the first Pulitzer prize in music, awarded for "A Free Song"; the first award offered by the Critics Circle of New York, for his Symphony No. 3; the first Town Hall-League of Composers award, two Guggenheim fellowships, the Koussevitzky Foundation award and the composition award offered by the American Academy of Arts and Letters.

**HARRY H. HUBER APPOINTED
TO HUTCHINSON, KAN., CHURCH**

Harry H. Huber has resigned as organist and choirmaster of the Broadway Methodist Church, Camden, N. J., and has been appointed organist and choirmaster of the First Methodist Church, Hutchinson, Kan. Mr. Huber, who holds a master's degree in music from Temple University in Philadelphia, will assume his new position Sept. 1. The Kansas church has a large Reuter organ and four choirs. The membership is one of the largest in that section of the country.

SUZANNE ELIZABETH is a new arrival in the home of Mr. and Mrs. W. Arnold Lynch, Topeka, Kan. She set eye on this troubled world July 19. Suzanne's father is organist and director of music at the First Presbyterian Church. He believes his daughter will soon be able to reach the pedals, but organ study is to follow "learning to play on the linoleum."

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**Bidwell Plays for
Church Music School;
Session in Evanston**

A recital by Dr. Marshall Bidwell of Carnegie Music Hall, Pittsburgh, was a prominent feature of the Northwestern University summer school of church music, held for two weeks beginning Aug. 6 on the Evanston campus under the direction of Professor Oliver S. Beltz. Dr. Bidwell played Aug. 8 on the three-manual Kimball organ in the First Baptist Church, recently augmented tonally by the addition of several sets of pipes from the old Chicago Auditorium organ by William H. Barnes, the church's organist.

Dr. Bidwell made use of every color in this fine palette and gave a performance marked by the technical precision and the musical feeling which characterizes all of his work. At no point did he permit his varied program to become stodgy. Three Bach numbers, two works of present-day Americans and three compositions by eminent Frenchmen constituted the offerings of the evening. The program was as follows: Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; Allegro from Trio-Sonata in E flat, Bach; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Prelude and Fugue in A minor, Bach; Pastorale, Roger-Ducasse; Allegro Vivace from Fifth Symphony, Widor; Variation and Toccata on "Ave Maris Stella," Dupré; Prelude on "Belmont," Edmundson; Finale from First Symphony, Vienne. This was supplemented by two encore numbers—Palmgren's "May Night" and the Bach "Jesu, Joy of Man's Desiring." There was a stunning climax to the Widor number and the Vienne work was a grand warhorse as Dr. Bidwell rode it. The Roger-Ducasse Pastoral recalled its performance on so many of Lynnwood Farnam's programs. And there were appealing contrasts in Edmundson's handling of a hymn-tune.

The first night of the school session was marked by the annual dinner, served at the First Methodist Church of Evanston, at which those registered for the session—a total in excess of 125—sat down. Dean R. G. McCutchan, the hymnologist and former director of the De Pauw University school of music, was the "inimitable" toastmaster and called on a number of guests and on representatives of the various states represented to convey greetings. Twenty-three states were found to have church musicians from within their borders enrolled at the school. Noble Cain was the speaker of the evening, offering many useful suggestions as to choirs and their repertory.

LIEUTENANT CHARLES D. WALKER of the navy is now overseas on the U.S.S. Cape Gloucester and helped to win victory over the Japanese. Previously he was stationed in Florida. On the small carrier he has a Hammond, a band and a glee club-choir and he writes that "I surely appreciate THE DIAPASON out here—a link with things at home."

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To MAURICE MICHAELS, the San Francisco organist, music is both a vocation and an avocation. While serving California churches over a period of many years he has been connected with the piano trade in various capacities. For the last two years he has been manager of the Oakland branch of the Baldwin Piano Company. Previously he was associated for many years with Sherman, Clay & Co. He was manager of their piano department in Oakland and then for six years was at the head of their Hammond division in San Francisco when representation of that instrument was assigned to Sherman-Clay.

Mr. Michaels is in his fourteenth year as organist of the Seventh Church of Christ, Scientist, in San Francisco. In 1916 he was appointed organist of the Fourth Church of Christ, Scientist, and he held this post until 1930. Then he and Mrs. Michaels moved to Los Angeles for a year and during that time he was organist of the Thirteenth Church of Christ, Scientist, playing a new four-manual Möller organ.

The organ has been Mr. Michaels' hobby ever since he took his first lesson from Miss Virginia de Fremery of Oakland, then organist of the First Congregational Church. Miss de Fremery, a pupil of Charles M. Widor, inspired Mr. Michaels to become thoroughly devoted to the instrument. He writes: "It was Miss de Fremery who brought THE DIAPASON to my attention and after reading one issue I immediately subscribed for it. That was in 1914. It has been my pleasure to receive and read THE DIAPASON each and every month since, and I am indeed indebted to you for this pleasure that has covered a period of thirty years."

Later Mr. Michaels studied organ and composition with Wallace Sabin, another outstanding west coast organist.

DOCTOR OF MUSIC DEGREE TO NORMAN COKE-JEPHCOTT

Norman Coke-Jephcott, F.R.C.O., F.A.G.O., was awarded a doctorate of music, *honoris causa*, by Ripon College, Ripon, Wis., June 16. Dr. Coke-Jephcott is organist and master of the choristers of the Cathedral of St. John the Divine in New York and a member of the council of the American Guild of Organists. The citation for the degree mentioned his contributions to American church music, but the chief recognition was given to his "Variations and Fugue on a Theme by Beethoven." It was for this work and its significance in American music that the degree was granted. The work has been entered by the curator of the New York Public Library in the Henry Hadley Memorial Collection of Representative American Composition.

D. STERLING WHEELWRIGHT, assistant organist and instructor at Stanford University, has returned to California after spending the summer in company with his young son as music director of a vacation camp in the San Juan Islands, off the coast of northern Washington. Dr. Wheelwright organized a choir among the hundred boys and girls and thirty-two staff members and with the aid of a portable organ directed Sunday services.

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**BOMBING OF ST. PAUL'S TOLD
IN LETTER OF HENRY WILLIS**

In a letter to the editor Henry Willis, the English organ builder, relates additional facts concerning the bombing of St. Paul's Cathedral in London and the destruction wrought. He writes:

London, England, July 17, 1945.—Dear Mr. Gruenstein: Re St. Paul's Cathedral, London. An article appeared in your June issue in which your correspondent erred in minor matters of fact. The cathedral was hit by two bombs, both dropped by piloted, not robot, enemy air craft.

After the first bomb had burst in the choir the organ was in process of being taken down and stored in the crypt and nearly all the pipes had been stored underneath the northwest transept when the second bomb smashed through the roof and transept floor, bursting amid the pipe work stored in the crypt, resulting in damage of the most serious description. The main part of the instrument was left *in situ*, but had been badly shattered by blast. Estimated cost of making good is £15,000.

My firm has the great task of rehabilitation in hand and we hope to have the major portion of the organ in playing order by Easter, 1946.

Yours sincerely,
HENRY WILLIS.



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