

THE DIAPASON

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HUGH McAMIS IS DEAD AFTER SHORT ILLNESS

END COMES AT SAN ANTONIO

New York Organist and Composer Had Enlisted After Having Visited Home City in Texas When Laid Low by Sudden Attack.

Hugh McAmis, F.A.G.O., nationally-known organist and composer, died the night of Aug. 19 after a short illness in his home city, San Antonio, Tex. He had been organist and choirmaster of All Saints' Episcopal Church, Great Neck, N. Y., one of the most prominent New York suburban churches, for the last thirteen years, and was held in high esteem in his parish and among his fellow organists. He had achieved fame as a recitalist throughout the country.

Mr. McAmis had gone to San Antonio to visit his mother and to enlist in the armed forces, and was selected to be assistant to Colonel Cecil H. Lane, the head chaplain at Camp Wolters. He was inducted Aug. 6 and was taken ill a week before his death with what appeared to be an acute kidney ailment that baffled the medical authorities.

Mr. McAmis is survived by his mother, Mrs. C. M. McAmis, and a sister, Miss Josephine McAmis, who make their home in San Antonio. Burial took place in the Texas city Aug. 21.

Hugh McAmis was born in San Antonio, Tex., in 1899. After study with teachers in his native state he went to New York, entered the Guilman Organ School and was graduated in 1919. The next year he took the postgraduate course. He won the associate certificate of the American Guild of Organists in 1919 and the fellowship two years later. From 1918 to 1923 Mr. McAmis was organist and choirmaster of the Beck Memorial Church in New York City. In the summer of 1922 he studied with Widor and Libert in Paris and won a grand prix at the Fontainebleau School. In 1924 he returned to France and his study resulted in his being awarded two diplomas. From 1924 to 1926 he studied with Joseph Bonnet, gave recitals in France and England and made his Paris debut at the Cathedral of the Holy Trinity. While in France he was organist and choirmaster of St. Luke's Chapel, Paris.

In the summer of 1926 Mr. McAmis was called from Paris to preside over the new four-manual Möller organ which had been installed in the San Antonio City Auditorium. Here he played to audiences as large as 6,000 and the total attendance of the first season was recorded as more than 100,000.

On returning to the East in 1928, All Saints' Church in Great Neck called Mr. McAmis to open its new organ and become organist and choirmaster. Here, with two large organs for his use, and three private ones on nearby estates where he was organist, he made Great Neck an attraction for lovers of organ music.

Mr. McAmis' best-known composition, "Dreams," has enjoyed one of the greatest successes of any American piece of recent years.

Mr. McAmis spent much time in travel, studying organs in many countries throughout the world. On this continent he played from the wilds of the Gaspé Peninsula in Canada to the small hill towns on the plateau in Mexico.

ARTHUR POISTER, OBERLIN PROFESSOR, ENTERS ARMY

Arthur Poister, professor of organ at the Oberlin Conservatory of Music, Oberlin, Ohio, entered the United States army Aug. 24. He was enlisted at Camp Perry and from there will be sent to a permanent camp. Mr. Poister's work as a teacher and recital organist is thus suspended for the duration of the war.

THE LATE HUGH McAMIS AT HIS CHURCH IN GREAT NECK, N. Y.



COLUMBIA CHORUS SINGS AS TRAINED BY C. H. DOERSAM

The choral concert of the summer session chapel choir at Columbia University, which was given on the afternoon of Aug. 5 at St. Paul's Chapel in New York, might well be designated as a memorial to Charles Henry Doersam, who for ten years was the director of this chorus. Mr. Doersam was engaged in rehearsing the program until the day preceding his death on July 14, and every effort was made by Professor Lowell P. Beveridge, who took his place, to carry the concert through as Mr. Doersam would have wished. A list of works of Bach, Purcell, Franck, Tchaikowsky, Schvedoff and Tschesnokoff was sung. This concert has always been a feature of the Columbia summer session, attended by teachers and others from every part of the United States.

SAMUEL W. BIHR, WELL-KNOWN ORGAN MAN, DIES SUDDENLY

Word comes at the end of the month of the death of Samuel W. Bihr, a well-known organ man, who passed away suddenly in Tulsa, Okla., July 17 of a cerebral hemorrhage.

Mr. Bihr was born in Columbia, Mo., June 10, 1875, and was educated in the public schools and at the University of Missouri. He began his business career in a Columbia music store and for the last thirty-eight years had served as a salesman successively for the Estey Organ Company, George Kilgen & Son, Henry Pilcher's Sons, the Wicks Organ Company and the Reuter Organ Company. He was with the Kansas City Organ Service and Supply Company at the time of his death.

Mr. Bihr is survived by the widow, Mrs. Hattie Bihr; a son, S. W. Bihr, Jr., a Kansas City architect, and a daughter, Mrs. Gertrude B. Plaga, also of Kansas City.

CHORUS WORK IN PLACE OF VACATIONS IN LINCOLN, NEB.

Austin C. Lovelace, M.S.M., choirmaster and organist at the Church of the Holy Trinity, Lincoln, Neb., has been holding a free session in voice for all interested persons during June, July and August. There was a course in the fundamentals of vocal technique and sight-singing. In addition to this the chorus learned Mendelssohn's "Elijah," using this work for practice of the technical theory learned. Groups joining the chorus were the church choir and the Grieg Male Chorus, which Mr. Lovelace di-

rects, besides singers from other churches and choral groups. The course was begun in the belief that many people would appreciate an activity for the summer which would replace many canceled vacations caused by the war. The enthusiasm with which it was received would suggest that such a plan warrants consideration by other organists over the country.

MARIETTA BACH SOCIETY'S PROGRAM IN CISLER HOME

The twentieth annual meeting of the Marietta Bach Society was held on the evening of July 30 in the home of Thomas H. Cisler at Marietta, Ohio. Appropriate to the observance of the anniversary of the death of Johann Sebastian Bach, the composer's last chorale prelude, written just before his death, was played by Dr. Theodore Bennett as contained in Graeser's edition of the "Art of Fugue." Description of this chorale prelude as unique among Bach's works was given in a paper presented by Miss Lillian E. Cisler. Included in the program were the Fantasie and Fugue in C minor, played by Dr. Bennett, and the chorale prelude "O Sacred Head Now Wounded," played by Mrs. Virgil E. Myers. The program contained instrumental numbers of Bach for violin and for flute and arias from the cantatas and from the "Christmas Oratorio" and the "St. Matthew Passion."

Observing a time-honored custom, the program was opened with Bach chorales played by a brass quartet, made up of high school students. Chorale singing by a Bach choir was directed by Professor Gerald Hamilton of the music faculty of Marietta College.

ORGAN RECITALS TAKE PLACE OF THE MORNING SERVICE

Organ recitals will take the place of three regular Sunday morning services at the First Unitarian Church in Chicago in September. Two of them are to be played by the church's organist, Gilman Chase, and the first is to be given by Miss Annette Smith, one of his talented pupils. The dates and programs offered the people of the south side parish are as follows:

Sept. 6—Prelude in B minor, Bach; Minuet, K. P. E. Bach; Trumpet Tune, Purcell; Chorale in E major, Franck.

Sept. 13—Fantasia and Larghetto, Handel; Sonata, "The Ninety-fourth Psalm," Reubke.

Sept. 20—Allegro from Concerto in G major, Vivaldi-Bach; Chorale from Prelude, Chorale and Fugue, Franck-Chase; First Movement, Symphony in G, Sowerby.

FAMOUS ORGAN TAKES ON ELEPHANTINE FORM

STORY OF THE PURCHASER

William H. Barnes Describes Resources of Chicago Auditorium Organ and Task of Moving—Discusses Future Plans.

[In this interesting article the purchaser of the great organ installed in the Chicago Auditorium in 1889 describes its resources and the vast task involved in moving it, and discusses his plans for its future in a new home and in rejuvenated form.]

By WILLIAM H. BARNES, Mus.D.

The August issue of THE DIAPASON carried the announcement of my purchase of the organ in the Chicago Auditorium, with some history of the organ and the famous building which housed it for fifty-three years.

I would like to give the details of the organ; its present condition; and how it seems to awake suddenly and find yourself the owner of not one, but seven, white elephants. At least I felt as though I had bought seven white elephants when the auctioneer yelled (as the last item, No. 2201, on his list of furnishings of the Auditorium Hotel and Theater) that the organ had gone to William Barnes for my original bid of \$1,000. There were no other bidders. The initial bid kept out the "shoe clerks and junk men." To be sure, there were organ men present at the auction, but it appeared that they were suffering from a certain financial strabismus that made it impossible for them to meet the competition. I hired four of them on the spot and added two more the next day to start the dismantling. Then it was that I really discovered what I had bought.

I would have to move this organ in the hottest days of summer. Added to this was the dirt of fifty-three years' accumulation in the organ. Every time the theater was swept during this period the dirt landed in the organ chamber. Not good, clean dirt, but greasy, sticky dirt. The boys, including myself, came out every night looking like colored minstrels, or Welsh coal miners. Mrs. Barnes said I must raise her allowance for laundry and soap.

Frank Wichlac was in charge of the removal and had the invaluable services of the Sauter boys, Frank and Paul, as well as William Linden and two others. They all certainly earned their money. I have found a number of easier ways of earning, or at least making, a living than being an organ man; but I know none more interesting. All of the men were keen and enthusiastic, and as each stop was removed and packed they had to try a few sample pipes to learn what it was that they were handling.

The organ was very badly located for purposes of permitting its vast tonal resources to come out. The entire organ, except the echo, which was over the ceiling of the main body of the theater, was placed on the left side of the proscenium in a chamber only twenty-five feet wide and forty-two feet deep. The height starting at the back of the chamber was about thirty feet, increasing to forty feet at the front. The layout was double-decked—great organ of twenty sets back of the lower screen, and, immediately above, the swell of twenty-three sets back of the upper screen, which Dr. Audsley says looked like the portcullis of a medieval castle. It was through the lower screen, constructed like an enormous peacock's tail, that we had to remove the entire organ. Only a small trap door allowed admittance to the organ before a quarter section of this screen was removed. Incidentally, this trap door was immediately above one of the stars' dressing-rooms, so it was a bit secluded, or should have been. The solo organ of

fourteen sets was behind the great expression box and the choir organ of seventeen sets on top. Each of these latter divisions spoke into the side of the organ chamber, and even though the solo wind pressure was eight inches, with the remainder of the organ on four inches, it could scarcely have been effective. The choir organ, even though the pipes were exaggerated in loudness, could not much more than have been heard.

Behind all of the four enormous expression boxes which covered the front two-thirds of the chamber from floor to ceiling, buried in the corner, was the marvelous pedal organ of nineteen independent sets. This literally needed a shipping clerk to get the sound out. A quarter of this amount of pedal well placed would have been more effective, I am sure. What one really heard of this organ was the great and swell, and the magnificent 32-ft. double diapason, whose low CCCC was beautifully placed on the side wall along the openings. Even so, there were some forty-five effective stops, effectively placed. Fifty percent of this organ would be remarkable and would have gained for the instrument as a whole a great reputation.

Now as to the condition of the pipes themselves. With one or two exceptions among more than 6,000 pipes in the main organ they were in excellent condition. Neither the tuners nor the tops of the pipes, nor any other parts, have been injured in any way. The wood pipes are a delight. Seven of the flutes have double mouths. Roosevelt by no means confined double mouths to double flutes. In fact, just about everything about the organ was double. There were double the normal number of screws in all the building frames, swell-boxes and other parts. All windchests were fifty per cent longer than normal, being twelve feet long. Two screws were never used in any place where they could put in five. Lumber one inch thick never was used when they could use lumber two inches thick. Everything on a grand and costly scale, where expense was no object! Perhaps this is a family trait of the Roosevelts.

To return to the pipes: The diapasens, while of widely varying scales, all had wide, low mouths, and all were made of metal a little better than so-called "common" metal, but with a little less tin than necessary to cause spots to appear—probably about 40 per cent tin and 60 per cent lead. This kind of metal was employed for all pipes of the diapason family, throughout, including the twenty-nine ranks of mixtures. There were some strings of 90 per cent tin, while the milder voices, such as spitzflötes, geshorns, unimitative strings and metal flutes, were of spotted metal. An interesting feature of the voicing was the wide latitude permitted in the wind pressure with which nearly any pipe in the organ may be blown and still produce a satisfactory musical note. Anywhere from three-inch up to six-inch pressure, with any pressure in between, may be used. This means that the pipes were marvelously voiced, as any voicer will tell you. Many pipes not so well voiced will go off speech, or fail to sound satisfactorily with a change in pressure of so small an amount as one-half inch either way from the pressure at which they were voiced. Undoubtedly the pressure must have varied greatly in this organ when playing full organ, as it was built before the days of fan blowers.

The reeds, especially the 16, 8 and 4-ft. French trumpets on the great and the 16, 8 and 4-ft. tubas on the solo, are the most remarkable stops in the organ. Imported from France, with, of course, true open French shallots, the reeds and tongues, which were protected from the atmosphere and dirt by a double block, were in perfect condition. This double block construction is unique so far as any pipes I have ever seen in this country are concerned. It may have been standard practice in France. In any event, I consider these six sets of chorus reeds as the prize pipes of the whole layout. The tone of the tuba mirabilis is simply magnificent, even when blown with the lungs of an organ man, something which we all know should not be done to reeds. Even the longest tongues of the 16-ft. tuba major were unweighted, but with a big curve in them. They are probably a little slow. (This is a mere guess, as even an organ man's lungs weren't sufficient to blow a 16-ft. reed.)

There are four sets of free reeds, two on the pedal, a 16-ft. euphone on the

choir and a type of cor anglais on the solo. I have never cared for free reeds, but the workmanship on these is superb, reminding one of a watchmaker rather than an organ builder, as the parts are so perfectly and carefully fitted. The swell reeds are quite similar to present-day reeds, except that the corneopane is six and one-half inches in diameter at 8-ft. C, a common practice of nineteenth century builders. The fagotto is of very small scale and is almost the same as the small-scale trumpets of present-day builders. There is a basset horn on the solo of large scale, producing a very big clarinet tone.

The strings of this organ, especially the more imitative ones, are the least satisfactory. Roller beards were not used, but the old-fashioned box beards. For the milder, less imitative, type of string tone these are satisfactory, but such pipes are lacking in character and variety. Some judicious substitution of modern strings no doubt will be made when the organ is rebuilt.

Now for some statistics. These do not have to be dull, necessarily, and I believe that they are really interesting. The low CCCC of the pedal double diapason measured twenty-six inches deep by twenty-three inches wide, with lumber two and one-half inches thick and thirty-two feet long, clear white pine. Such lumber today cannot be had. There were 700 board feet of lumber in this one pipe, which weighed approximately 1,500 pounds. How these pipes were ever set in position is still a mystery to all of us. Our block and tackle failed to hold even the FFFF sharp, and the pipe fell and was damaged. So the low seven were sold to a lumber company, which sawed them in two to move them. We kept the stop down to GGGG, which after all is much the most valuable part. You remember the saying that the lowest notes of a 32-ft. are apt to be not much more than "an expensive draft." The 32-ft. bourdon of large scale and the 32-ft. bombarde are saved intact, so that 32-ft. tone will not be lacking.

There was enough lumber in the four swell-boxes to build a couple of cottages. Five large bucketfuls of screws were removed, running into many thousands. Eight large van loads, of six tons average weight, or about 100,000 pounds of material, were moved to the basement of the First Baptist Church of Evanston, where the organ now is stored. This is after giving away several truckloads of wooden wind trunking and other material which will not be used again, and selling 2,000 pounds of one-half-inch lead tubing to the junk man.

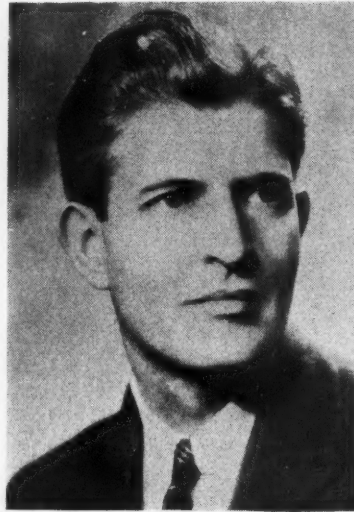
The stop action was tubular, from the console to an enormous combination machine in the basement, and thence to the organ. The entire pedal organ had but one primary, and it was tubed from one wind chest to another, and through the channel boards.

There must have been at least seventy-five feet of tubing and channeling through the various pedal chests to the primary valve. Naturally all of this is obsolete and the pedal chests will all be made with separate primaries when rebuilt. In 1889 builders were very careful about the use of magnets. Even the swell chest of twenty-three stops had only one primary, in the middle of the chest, with channel boards into it, from each side. The magnets were enormous solenoids drawing perhaps ten times the current required by a modern magnet. There were only four times sixty-one, or 244, plus thirty for the pedal, or a total of 274 magnets in the entire organ of more than 6,000 pipes. In the heyday of the theater unit organ these figures were almost exactly reversed. They had usually 6,000 magnets and 274 pipes. A rebuild of course will involve new primaries, and at least two for each manual division.

All of the leather in the organ was in bad condition and will have to be renewed, on the six bellows and all of the wind chest pneumatics. Contrary to the custom of the time, when one enormous reservoir supplied the whole organ, this one had separate reservoirs and concussion bellows, and very elaborate valve mechanism for each manual division and two for the pedal. This was following the French practice, rather than the American. There were undoubted signs of French influence in the pipe-work and in the mechanical layout and design of the organ.

[Continued on page 10.]

ROBERT W. MORSE



ROBERT W. MORSE APPOINTED TO CATHEDRAL IN ALBANY

Upon the termination of his engagement as summer organist at Grace Episcopal Church, New York, substituting for Ernest Mitchell, Robert W. Morse will assume the position of organist and choir-master at All Saints' Episcopal Cathedral in Albany, N. Y.

Since 1931 Mr. Morse has been organist and choir-master of St. John's Episcopal Church, New York City. Prior to 1931 he was, successively, at St. Matthew's Church, Wheeling, W. Va., and the First Presbyterian Church, Jersey City, N. J.

NORTHWESTERN INSTITUTE DRAWS CHURCH MUSICIANS

The tenth annual church music institute under the auspices of the Northwestern University School of Music, held at Evanston Aug. 2 to 7, drew a large attendance, including a number of organists from a distance. The registration exceeded 120. The hymn festival under the direction of Dean R. G. McCutchan, editor of the Methodist Hymnal, held at the First Methodist Church Sunday evening, was a stirring event. Choir rehearsals, addresses on worship music, choir repertory, etc., were daily offerings by such speakers as Don Malin, Horace Whitehouse, Oliver S. Beltz, Barrett Spach and Theodore Lams, and Dean McCutchan and the Rev. Deane Edwards delivered lectures, while voice problems were handled by Walter Allen Stuitts of the Northwestern faculty.

Every afternoon an hour was devoted to "The Organ, Its Function, Its Literature," with Barrett Spach of the Fourth Presbyterian Church, Chicago, in charge two days and George McClay and Walter Flandorf lecturing on other days.

The institute banquet took place Monday evening at the First Methodist Church.

A feature this year was an organ recital Aug. 5 in Lutkin Hall by pupils and former pupils of Professor Horace Whitehouse. This recital was marked by

IN THIS MONTH'S ISSUE

Organ in the Chicago Auditorium, its resources, the task of moving it out of the place where it has stood since 1889 and its future are discussed by William H. Barnes, purchaser of the instrument.

Death takes Hugh McAmis, prominent New York organist, at the age of 43 years.

Robert S. Alter, Cincinnati business leader and organist, shown as a man of remarkable versatility in sketch of his activities.

Improvisation as an ideal accompaniment for the church service is the subject of Walter Flandorf, Chicago organist and improviser.

Carl Weinrich is appointed to a place on the faculty of Columbia University.

List of deans of A.G.O. chapters for the new season is presented, with their addresses.

Dr. Harold W. Thompson reviews new collection by Philip G. Kreckel and anthems fresh from the publishers.

Dr. Hamilton C. Macdougall writes interestingly on varied topics in "The Free Lance."

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

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the following program played by five talented organists: Sonata No. 2 (first movement), Hindemith, and "Salve Regina," Second Symphony, Widor (Eskil Randolph); "Elfen" and "Lied des Chrysanthenes," Bonnet, and Toccata, Lanquetuit (Helen Shotwell); Chorale Prelude, "My Heart Is Filled with Longing," Bach; Toccata in D minor (Doric), Bach, and Allegro Vivace and Finale, First Symphony, Vierne (Howard March); Fantasia in Echo Style, Sweelinck, and Fugue and Chorale, Honegger (Lawrence Moe); Prelude and Fugue in D major, Bach (Carolyn Fosberg).

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Henry Pilcher's Sons recently completed, or are finishing organs at the Louisville factory, for the following churches:

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ROBERT NOEHREN



ROBERT NOEHREN TAKES UP NEW WORK IN GRAND RAPIDS

Robert Noehren has been appointed organist and director at the Fountain Street Baptist Church, Grand Rapids, Mich., and will begin his duties Sept. 1.

Mr. Noehren goes to Grand Rapids from St. John's Episcopal Church in Buffalo, where he was organist and choirmaster for the last eight years. During that time he presented many unusual services and recitals, including two programs devoted entirely to the music of Dietrich Buxtehude and a series of Bach recitals which gained wide popularity. For the last few years he has given an annual festival of church music. At these festival services the fine work of St. John's choir attracted congregations which filled the church. The choir has won fame for its magnificent tone and balance and the clarity of its performances.

Mr. Noehren was born in Buffalo and

began his study of the organ with Harold Fix, organist of the Central Park Methodist Church. Later he entered the Institute of Musical Art in New York and there was a pupil of Gaston Dethier, the distinguished Belgian organist. In 1930 he won a coveted scholarship for study with Lynnwood Farnam at the Curtis Institute of Music in Philadelphia. He became organist and choirmaster at St. Peter's Episcopal Church in Germantown, Philadelphia, before going to St. John's Church in Buffalo. His training in choral work has been obtained under Ernest Mitchell of Grace Church, New York, and Harold Wells Gilbert of St. Peter's in Philadelphia. He also had a summer of study in England.

Mr. Noehren has played in many cities of the United States and Canada, including recitals at the National Cathedral in Washington, the Fifth Avenue Presbyterian Church and Calvary Church in New York, Princeton University, Williams College, the Cleveland Museum of Art, and the Cathedral of Christ the King in Hamilton, Ont. At the recent regional A.G.O. convention in Chicago Mr. Noehren performed Leo Sowerby's Symphony.

At the Fountain Street Church Mr. Noehren is planning a reorganization of the choirs. During the coming season he will give a number of recitals on the large Skinner organ.

"Occupations in Music" the Subject.

Opportunities for those who would turn a hobby into a profession are described in a six-page leaflet on "Occupations in Music," published by New York University. It covers the nature and variety of jobs in the field, earnings, training required, probable trends, other advantages and disadvantages. References for further reading have been selected from dozens of books, pamphlets and magazine articles reviewed in preparing the abstract. Written for the person who is choosing a career, it should be interesting also to teachers, counselors, parents and professional musicians. Single copies, at 25 cents, cash with order, are obtainable from Occupational Index, Inc., New York University, New York City. This is one of a series covering sixty-seven occupations.



COUPLERS

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Ham, Annette Mason	
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Elmore-Reed	
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CARL WEINRICH TAKES POSITION AT COLUMBIA

WILL TEACH AT UNIVERSITY

To Give Recitals on Four-Manual Organ in St. Paul's Chapel—Will Continue Work at Wellesley and the Dalcroze School.

Announcement has been made that Carl Weinrich has been appointed to teach organ at Columbia University. In addition to the teaching, it is planned to have him give recitals on the large four-manual Aeolian-Skinner organ in St. Paul's Chapel, built in 1939. Mr. Weinrich will continue his work at Wellesley College and at the Dalcroze School.

During the summer Mr. Weinrich has been conducting master classes in various places, including Shenandoah College, Dayton, Va.; Juniata College, Huntingdon, Pa., and Lewistown, Pa., and directed a large choral-organ class, with Federal Whittlesey, at the Church of the Covenant in Erie.

Under the management of Bernard R. LaBerge Mr. Weinrich will have a busy recital season, beginning in October with engagements in the East, and including recitals in Canada and on the west coast in January and February. As one of the artists on the arts program of the Association of American Colleges he will also make two-day visits to colleges, which will include a public recital and three informal recitals for the faculty and students.

Carl Weinrich was born July 2, 1904, in Paterson, N. J. He received his early musical training in his home town and during his student days played the organ in local churches. While in high school he studied piano, organ and theory with Mark Andrews and became a fellow of the Guild at 18. He then decided to go to New York University, where he majored in English literature. During his college days he studied composition with Charles Haubiel and Marion Bauer, spent a summer in Paris with Marcel Dupré and had his first lessons with Lynnwood Farnam. After receiving an A.B. degree he was awarded a three-year scholarship at Curtis Institute, which enabled him to study organ with Farnam, piano with Chasins and composition with Scalero.

After finishing his studies with Farnam in 1930 Mr. Weinrich was asked to substitute at the Church of the Holy Communion in New York City during Mr. Farnam's illness and after Mr. Farnam's death he was appointed to the position. There he continued the tradition of organ recitals begun by his teacher, and established himself as one of the leading virtuosi of the organ.

In 1934 Mr. Weinrich went to Princeton, N. J., as head of the organ department at Westminster Choir College and in 1936 became instructor in organ at Wellesley College. After his resignation from Westminster in 1940 he accepted a year's appointment as acting organist at Vassar College and in 1941 he established an organ department at the Dalcroze School in New York.

While still at the Church of the Holy Communion Mr. Weinrich began his career as a concert organist. Under Bernard R. LaBerge's management he has toured extensively in the United States

CARL WEINRICH, WHO GOES TO COLUMBIA UNIVERSITY



and Canada. His important engagements have included recitals at the Library of Congress in Washington and appearances with leading symphony orchestras.

In 1937 he began to record for Musicraft. His first album, containing the Fifth and Sixth Sonatas of Bach, attracted much attention in recording circles.

Mr. Weinrich lives in Englewood, N. J., with his wife and 3-year-old daughter. While in Princeton Mrs. Weinrich taught psychology at Westminster Choir College.

ROY L. SCOTT PASSES AWAY; BURLINGTON, N. J., ORGANIST

Roy L. Scott, for many years an active organist well known in New Jersey, died Aug. 1 at his home in Burlington, N. J. He had been organist and choirmaster of St. Mary's Episcopal Church in Burlington over a long period. Burlington was his native city and he spent all of his life there. Mr. Scott was born Oct. 15, 1878. He married Miss Blanche Seabury of Philadelphia April 29, 1914, and Mrs. Scott survives her husband.

CALLAWAY AND BRACKETT LEAVE CAPITAL FOR ARMY

Paul Callaway of the Washington Cathedral and E. William Brackett of St. John's Parish, Georgetown, are Washington organists who are now with the armed forces. Mr. Callaway was inducted Aug. 8, terminating his services at the cathedral Aug. 22, the day on which he reported for duty with the army. During his absence the work of the organist and choirmaster will be performed by Ellis C. Varley, who comes to his new post with the advantages of extensive and varied experience and excellent credentials. He has served at Grace Episcopal Church, Hartford, Conn.; Faith Congregational, Springfield, Mass.; St. Paul's Episcopal, Akron, Ohio, and Grace Episcopal, Sandusky, Ohio. While in Sandusky Mr. Varley was supervisor of public school music. He organized and headed the music department of the Western Reserve Academy, a boys' preparatory school at Hudson, Ohio, and for eleven years was private organist for Harvey S. Firestone. Mr. Varley is noted particularly for his success with boy choirs, at least one of which has gained national repute. Westfield, Mass., is his home.

Upon his induction into the service the latter part of June Mr. Brackett also was granted leave of absence for the duration of the war. In his stead Nowell S. Ferris is guiding the destiny of the choir of men and boys of St. John's. Mr. Ferris is a native of Nottingham, England, and his boyhood musical training began there. This was followed by a course in theory under Sir Walter Parratt, organist of St. George's Chapel, Windsor, and in organ at the Royal College of Music, London. Five more years were spent in study with Dr. Becket Gibbs in England. Coming to this country in 1913, Mr. Ferris succeeded Edgar Priest as organist of St. Paul's, Washington. Then followed a long engagement at St. Andrew's in Ann Arbor, Mich., and later a stretch at St. Mark's, Grand Rapids, where he succeeded Paul Callaway as organist. Mr. Ferris went to the capital from Trinity Church, Middletown, Conn. In this country he has studied with T. Tertius Noble.

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**SUMMER RECITALS ARE
PORTLAND, ME., EVENTS**

SEASON OF 1942 ENDS AUG. 21

**Alfred Brinkler, with Cooperation of
Fellow Organists, Brings About
Continuation of Performances
on the Great Organ.**

Portland, Maine, with its famous organ in the City Hall—a four-manual built by Austin and presented to the municipality by the late Cyrus H. K. Curtis—has continued to enjoy its organ recitals in the summer just coming to a close. The fact that these recitals have not been canceled is due to the efforts of Alfred Brinkler, whose service to the organ world is not limited to his church duties and teaching, and to the cooperation of his fellow organists. The situation is explained in an appreciative editorial in the *Portland Press-Herald*, which said:

Since the end of music commission-sponsored concerts in Portland, the organ in the City Hall auditorium has not been silent. Thanks to the organizing ability of Alfred Brinkler and the perseverance of his fellow organists and of himself, organ recitals have regularly been offered during the summer afternoons. They have been offered again this year; and this is the last week. Today and every day through Friday, when the last concert will be played, the organ may be heard—free of charge. This is no small contribution to the artistic life of Portland.

For various reasons, in spite of the greatly reduced number of tourists from other states where the Kotschmar organ is known, and, one suspects, more appreciated than it is at home, an attendance almost double that of last year has been registered. That attendance is still far too small; but it would be a matter for regret were Portland, possessing one of the great instruments of the world, to keep it mute under lock and key. From that unhappy fate the Maine Chapter of the American Guild of Organists has saved us. Now that their work is almost completed for the season a word of acknowledgment is appropriate if tardy.

A list of the performers who were heard in the course of the season includes

MISS RUTH BAMPTON



MISS RUTH BAMPTON, M.S.M., has been elected minister of music at the Second Presbyterian Church in Germantown, Philadelphia. She took up her duties there Aug. 1. Miss Bampton has been associate professor of music and chapel organist and director of the college choir at Beaver College, Jenkintown, Pa., since 1935. Last summer she was granted a year's leave of absence to accept a visiting professorship in the education department of Redlands University in California. She returned to Beaver College in June. Miss Bampton is a composer, and co-author of several outstanding music books for children.

the names of William P. Washburn, Homer Whitford, Mabel Zehner, Dr. Alexander McCurdy, Homer Humphrey, Douglas L. Rafter, Franklin Young, Alfred Brinkler, John E. Fay, Howard Clark, Phyllis M. Cobb and George Faxon. Dr. McCurdy gave the final program Aug. 21. The series opened July 7 with Mr. Faxon as the recitalist.

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Expressive prayer to be sung very softly. A Cappella.
- Oct. 1355 **Evening Song (O Gladsome Light)—Albert D. Schmutz**... .12
Full and harmonically rich setting. A Cappella.
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Arr. by James R. Gillette**..... .15
Children's Choir in unison sometimes sings melody, sometimes a descant.
- Oct. 1382 **For a World That Has Lost Its Way—Milton Dieterich**... .12
A prayer for guidance in these chaotic times. A Cappella.
- Oct. 1387 **O God, Our Help in Ages Past—Arr. by Robert L. Barton**... .12
Effective arrangement of the Croft hymn tune.
- Oct. 1389 **I Will Give Glory to Thee—Robert W. Wilkes**..... .15
A straightforward, briskly paced setting of this text; for general service use.
- Oct. 1374 **O Lord, Thou Art Our Father—Milton Dieterich**..... .10
Modal in style with pungent chords and many interesting melodic passages in inner voices. A Cappella.
- Oct. 1391 **Prayer—Polish Melody, Arr. by Don Malin**..... .12
Short anthem or response. A Cappella.

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*Despite present conditions we are still
and expect to remain organ builders.*



Improvisation as Ideal Accompaniment for Church Service

[Mr. Flandorf, the Chicago organist, has made a thorough study of improvisation in the church service and has achieved a reputation for his talent in this field. He has been invited to speak on the subject at meetings of organists from time to time and at the request of THE DIAPASON prepared the paper which follows, embodying some of his ideas and the principal points made in his lectures.]

By WALTER FLANDORF

Improvisation has been taught, especially in Belgium and France, and in other countries than our own, for many years. Bach, Beethoven, Chopin, Cesar Franck and Tournemire, among the great musicians, were celebrated for their excellent improvisations. And from my experience I can assure you that the general public, even here where we have had little education along these lines, can become quite as enthusiastic over a capable improvisation as over the playing of any formal composition. Besides, next to breathing and singing, improvising is about the cheapest and most natural thing in the world to do, and its returns to the performer are of infinite value.

Considered from the ideal standpoint, a church service, if it is to be a worship of God, should be something which exists only for this one purpose and happens only in that one place at that time. The thought of the congregation should be concentrated entirely on what goes on in the church. Therefore, any recollection of other occasions when a composition or a sermon was heard—or worse, an unfavorable comparison of these with performances outside of the church and this particular service—is surely contrary to the best intentions of the worshipers, and most undesirable. What you hear in the service really—except, of course, for the liturgy—should be something which the congregation has never heard anywhere before.

There should not be anything in the service which might make you wish you were somewhere else; otherwise you ought not to be in church!

This ideal church service probably will never be completely achieved. For one year Bach did write a whole service of music between one Sunday and the next, and tried each week to make his choir learn the new music—with doubtful success. Tournemire wrote complete service music for the organ for every Sunday of the year. We do not have their genius, but we do have far more inherent ability—every one of us—to achieve such an ideal church service than we know.

I shall try to point out to you the usefulness of improvisation, if not its indispensability in the church service and in the life of the organist.

To begin with the organist: He has studied several years with a number of teachers—piano, organ, theory, harmony, counterpoint, some composition, a little ear-training, perhaps even some conducting. Away from his teachers he has played accompaniments for soloists and choirs. He has learned to play a number of compositions, and manages somehow to increase his repertory as time goes on. (This he has to do, because certain compositions in the world of church music, as well as elsewhere, become fashionable and go out of style—be they pre-Bach or post-modern, not to say post-mortem—like women's haircuts.)

With this preparation the organist acquires a church job and tries to live up to the obligations of a church organist—*Soli Deo Gloria*. He discovers almost at once that he must often close both eyes and ears in order to play those things which are not intended "only to the Glory of God," but solely for the satisfaction of certain members of the congregation or even the clergy. If he does not do so he finds that he is not fertilizing his victory garden, but very likely "watering his stock." Yet we all learn to know that sense of frustration and humiliation which comes after playing an altogether unworthy and unfitting composition because it was requested by a "pillar" of the church. Imagine asking a physician to perform some particular operation on you because you enjoy it so, or asking a lawyer to try a legal case for your personal edification! No other profession is as ready to please as the musical profes-

sion, and to its own detriment in the long run.

Taken altogether, the church organist's lot is not very enviable. If he complains a little he is apt to be told: "Ask the church to get you a new organ, or at least have your old wheeze-box repaired. Enlarge your choir, get a paid quartet, buy new music for yourself and the singers. Urge the church to buy new hymn-books. Get new choir robes, with angel wings and big bow ties for the little folks. Arrange a summer camp for the boys. Get a music degree, or, if you already have one, get another. Try to get the music committee to see things your way, and if they won't, get rid of them. Ask for a paid vacation, or an increase in salary. Then you'll be happy." But none of these external bandages, however desirable they may be in themselves, can cure the real hurt which is in the organist's heart, and is chiefly a feeling of apology and inferiority. Although he does not realize it, I believe that this sore feeling comes from the fact that he is not actively creative in the service. The minister uses his opportunity to create an original sermon or prayer, but the organist plays only what others have written.

Sometimes the urge for originality crops out in the organist's attempting to give his own interpretation to a composition. This, in my opinion, is a grievous error. There is only one interpretation, and that is the best interpretation of what the composer had in mind. It is up to us as players to discover his meaning. The music speaks quite well for itself without even being "edited," without fingerings and slurs—"slur" is the right word! Even wrong notes can be discovered and need not be perpetuated from generation to generation in slavish submission to a printer's (or even the composer's own) mistake.

When an organist begins to express himself creatively in improvisation and original composition he will stop "fooling around" with other people's works. And to have creative powers of his own will make it easier for him to discover other composers' intentions, and have respect for them.

In order to be more highly regarded by others as well as by himself, the organist must lose his feeling of utter lack of inventive power and prepare to become creatively active in the service. In collaboration with the minister he must mold the service of the church into an artistic ensemble—each part essential to the building up of climaxes and all parts organically cemented with the use of musical material adapted from the anthems, hymns and canticles. Then the Scripture and the lesson for the day will not merely "end here," but will be better understood by the congregation because of the musical background.

The effort on the part of a clergyman which is most keenly felt by the congregation is an original sermon or an original prayer. The mere reading of a prayer—be it ever so beautiful—or the reading of a sermon from someone else's pen—be it ever so erudite—misses fire all too often, whereas the persuasive power of a direct appeal from man to God, or from man to man, is mysteriously powerful. This is just as true of the music in the service.

When it is once understood that music is a language with which one can say something which someone else can understand and feel, it will be admitted of music, as it is now of the spoken word, that music should say the right thing at the right time in the right way, and that all parts of a service ought to be cemented by the motivation inherent in the compositions used in it. This motivation may be rhythmic, melodic or harmonic. We may even take our choice and emphasize just one or all of these. But the best possible way to bring about this cementing of the service is through improvisation.

In making a first acquaintance with the art of improvisation one should look at a musical *motif* for a while and then try to do a little work with it, or, rather, play with it. Has it ever occurred to you that of all the arts music is the only one in which work is called play? In improvisation we can even make our own rules for our own purposes and then go to it gladly and—play. And the happiness and satisfaction we gain from this form of original musical expression cannot be achieved in any other way of which I know. Moreover, as I suggested before,

the effect on our hearers is equally gratifying. The ability to play a difficult organ composition will be lauded, but even a few measures of improvised music may receive a more spontaneous response from the listeners. Indeed, learning what to do in order to play Bach's Passacaglia on a four-manual organ before learning what to do about two notes through one's own invention is rather like putting the cart before the horse.

In my opinion the only proper organ prelude is a prelude to the first hymn and leading directly into it. One should use the musical *motifs* and develop the idea of this hymn, so that by the time the hymn is sung it has already been properly introduced, which would not be the case if you had played a prelude unrelated to the hymn and therefore no introduction to it at all. If the minister is wise he will choose this first hymn to set the mood for the entire service and with an improvised prelude upon it the organist can be of great help in this.

Next comes the introit. It is preferable to choose related keys for the first hymn and introit. However, the organist can improvise a short modulation from hymn to introit key, using material of the introit, while the late-coming members of the congregation are being seated. After the invocation and response the organist plays a prelude to the first anthem. When the anthem has been sung and people are being seated, since no musical number follows immediately, the organist continues to play music reminiscent of this first anthem until the minister is ready for the Gospel reading. As a rule, when there is no music following an improvisation, the subject of the improvisation should deal with the music which preceded it; when there is music following the improvisation should deal with the *motifs* of the music to come.

The second anthem follows the reading of Scripture. When a composition has its own introduction it is best not to add anything to it, but to have the choir rise at the first note of the introduction written by the composer himself.

In many churches a pastoral prayer follows this, accompanied by soft organ music. Here the organist must be careful never to cover the minister's voice in pitch or power, and the music should remain absolutely neutral. It is almost essential to improvise here, because a known composition is very apt to distract the attention of the congregation, who recognize it, from the prayer. By "neutral" I mean that the improvisation should have very slow and irregular pulsations, and no pronounced melody. Harmonic intricacies, however, help materially in achieving loftiness. This music takes the place of the ascending incense smoke, which is still used in some churches, and should therefore be vapor-like.

It is every organist's experience that there are times when he is urged to make everything as short as possible—to use short anthems, short responses and single amens, and not to have any waits. The reasons given are usually visiting clergymen, foreign missionaries, unavoidably long sermons, special offerings and drives. At other times the clergy depend upon the organist's ingenuity to prolong the music to save the day, as it were. Communion services, funerals and weddings, in particular, are seldom run on schedule, and the organist is obliged to fill in. Some of us use this opportunity for "doodling," and that is probably the best we can do, because we never know how long we must "doodle." What would be the use of trying to play just a portion of a formal composition, as for instance Bach's "I Stand with One Foot in the Grave"—or "I Stand with One Foot in Heaven," for that matter—if we were not sure of having time to haul the other foot in, too? My recipe is a mild form of "doodling" with a strong urge to put character and direction into the effort. The congregation should be made not to notice the lag of time.

Now we come to the offertory, where the heart and mind of each member of the congregation is to be directed away from the dime in his right vest pocket, so that in grateful contemplation of God and the needs of the church his hand subconsciously makes a detour and lands inside the billfold and comes out with a dollar bill. Here is the organist's opportunity to play music which is devotional, pure, peacemaking and humble, almost the simplest music we can make—a two-part invention. One melody leads, the other follows, in symbol of the Chris-


tian's trust in God. This may be medicine hard to take by some of the congregation who have been accustomed to the Meditation from "Thais," "The Swan," or even in some churches I know the Sextet from "Lucia" or the "Anvil Chorus" from "Il Trovatore." Have we not been making an effort in church to honor people for the money in their pockets, instead of the people honoring God with that money? The time to pay the devil may have to last until the debts of the church are paid and the church is endowed, but may that time come soon!

From the offertory the organist leads directly into the doxology. After the benediction the organist can improvise a few notes on the chimes, leading to the benediction response, which might occasionally be written by the organist. This is followed by the postlude, which may well be an improvisation on the benediction response.

The other day I played for a wedding ceremony and the pastor asked me to play an amen after the benediction before bursting into the wedding march. This gave just the right finish to the church ceremony, which for me it had lacked before. I shall henceforth always play something of the kind after the benediction.

I hope that I have shown how with improvisation a church service can be more closely cemented, and therefore made more solid and meaningful, than with music consisting merely of a selection of several more or less unrelated compositions. I hope that I have suggested that the use of improvisation automatically raises the position of the organist in the estimation of himself and the congregation, and that with improvisation the organist contributes his just share to the uniqueness of the service in the proud church of which he happens to be the proud organist. I am glad to learn that some schools in our country are now including courses in improvisation in their curricula.

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RECITALS A SPECIALTY

Baseball and Organ Music Are Combined; Court Case Is Result

[The following from "Topics of the Times," in The New York Times of July 24, tells of the results when organ music and baseball are combined to entertain the populace, and how some unwilling listeners on the outside are affected.]

It is rather rare for a retired music teacher to remain so steadily in the public eye as J. Reid Spencer of the Ebbets Field neighborhood in Brooklyn has been doing. Mr. Spencer is a lover of music, but not of the organ music that is played for the Dodger games. It disturbs his afternoon naps and upsets him generally. He has carried his displeasure to the courts, which have shown a tendency to support the Dodgers.

In most places a good rousing baseball game would suffice as amusement for an afternoon, but in Ebbets Field it has been felt desirable to add to the program organ music, played by Miss Gladys Gooding of the Hotel Belvedere, West Forty-eighth Street. It is not recorded why a Manhattan artist has been imported to play in Brooklyn, but it can be assumed that there are good reasons for it.

Miss Gooding's duties are more exacting than those of most concert artists, who have only to interpret their own mood and that of the composer. Hers is the task of adjusting her music to the flitting, evanescent temper of the Dodger fan, of consoling, of stirring to added effort, of soothing the public and of protecting the umpire against rebellion.

It could hardly be expected that all would be equally pleased by Miss Gooding's programs. Our reporter on the occasion of the Dodgers' recent return to their home field said, in reviewing the organ music of that day, that "an appreciative audience voiced its approval with gusto." This is good critical writing. It sounds very much like the comment that might follow a recital at Carnegie Hall. One 90-year-old woman who lives opposite the ball park is on record as thinking that the music is "grand." But one of Mr. Spencer's supporters states an opposite view.

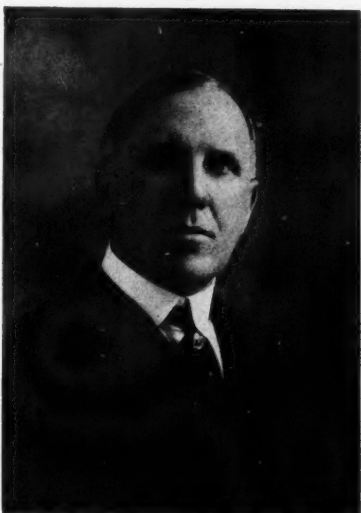
It has fallen to Magistrate Solomon of Flatbush Court to sit in judgment on this controversy at a time when, if ever, a Solomon was needed.

Unfortunately, the court hearing did not develop that broad review of the facts that public interest in the case demands. Mr. Spencer, the retired music teacher, wanted to spread upon the record the whole history of his physical condition and the effects upon it of organ music as played at Ebbets Field. The court, alas, would not hearken to him. It dismissed the complaint on the ground that it did not fasten the blame for the music on a given day to John Collins, the field's program director. Mr. Spencer swears that he will carry the issue higher.

It must be said that Miss Gooding, the organist, has done everything possible to placate Mr. Spencer. With a considerable show of initiative she has come upon an old composition of the music teacher's own pen, a sheet of organ music published back in the first year of an earlier war, 1914, and pleasingly entitled "Canzonetta." Mr. Spencer's present mood is a somber minor. But at that earlier time he was composing for rendition in the sprightly E flat major. Miss Gooding decided to play this composition.

The organist had given notice through the public press of her intention. "To

FRANK M. CHURCH



FRANK M. CHURCH, M.Mus., A.A.G.O., has been appointed director of the music department of Snead Junior College at Boaz, Ala. He began his work there Aug. 24. Boaz is a junior college of high standing. Mr. Church leaves Athens College, at Athens, Ala., to assume his new position. He has been at Athens since 1924, with the exception of a period of absence for advanced study.

Mr. Church is a native of Sandusky, Ohio, and was graduated as an organ soloist from the New England Conservatory of Music in 1900. For two years he studied in Paris and during that time was organist and director of the American Church in the Rue de Berri. After being connected with several colleges and churches he went to Athens College, where he has taught large classes of girls who have done highly creditable work, and he has arranged many musical events.

show that I'm a good sport," she said, "I'll play this next Tuesday when the Dodgers return home." But she did not reckon with Mr. Spencer's independence of spirit or the breadth of his interests.

Many a composer, if he had known his own composition of two decades ago was to be honored with a public playing, would have asked for a seat near the console. But it just happened that Mr. Spencer had other responsibilities that day. Mr. Spencer is, in addition to being a retired music teacher, the driver of an automobile. He was the holder of unused temporary ration coupons, and he wanted to use them while they were still good. While the Canzonetta in E flat major was roaring out at Ebbets Field he was waiting in line to fill his gas tank.

It is said that Mr. Spencer sighed when he learned later that he had missed the playing of his opus.

Any sign of continued dissension in Brooklyn is painful to the whole metropolitan area and some effort should be made to harmonize the dissidents.

The way to make Mr. Spencer see eye to eye with Program Director Collins is to give Mr. Spencer a share in the making of music at Ebbets Field, a post for which he is eminently fitted. An assignment so important as providing music for Dodgers and their fans is surely too burdensome for any one person, even though that person be as gifted as Miss Gooding.

WILMER T. BARTHOLOMEW IN POST AT GOUCHER COLLEGE

Goucher College announces the set-up of the department of music for 1942-43 with Wilmer T. Bartholomew as chairman, following the resignation of Dr. Laurence A. Petran, who has been appointed associate professor in the department of music at the University of California at Los Angeles. Otto Ortmann and Dr. Ernest Joseph Lert are visiting lecturers.

Mr. Bartholomew will direct the department in addition to his work as organist and director of choral music. He holds master's degrees from George Washington University, from Peabody Conservatory and from the School of Sacred Music of Union Theological Seminary. Mr. Bartholomew has been for the last sixteen years associated with



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PERHAPS few lovers of good organ music consider the important role the pipe maker plays in the tone quality of the organ. The finest voicer is incapable of portraying his artistry if the pipes are not properly constructed. Indeed, the pipe making art is as exacting as is the voicing, equal care being exercised in the construction of both large and small pipes.

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the department of research of Peabody Conservatory, where among other work he conducted an analytical study of voice production and voice methods, the results of which were presented before various scientific, medical and musical groups, and published in a series of articles in scientific and musical journals. He has worked also in such related fields as acoustics, psychological testing of music talent, analysis of arm movements in conducting and the oscillograph photography of sound-waves from various instruments. Mr. Bartholomew is a consultant in problems of acoustics and author of "Acoustics in Music." He is organist and director at Wilson Memorial Methodist Church, Baltimore, and a director of industrial choruses.

JAMES R. LAWSON IN ARMY; LEAVES STANFORD POSITION

James R. Lawson, who has been carillonneur at Stanford University in California since the new carillon was installed in the Hoover Library, has enlisted in the army as a private and is now at Camp Robinson, Ark. Mr. Lawson gave up his work at Stanford late in July to serve his country.

Mr. Lawson received his training in Chicago, where he studied organ with Edward Eigenschenk and organ and carillon playing with Frederick Marriott. In 1941 he left his position as assistant carillonneur of Rockefeller Chapel at the University of Chicago to become the first carillonneur at Stanford.

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Buy Defense Bond in North Carolina.
As spring activities of the North Carolina Chapter were curtailed this year, it occurred to the chapter treasurer, Professor Thane McDonald of Wake Forest College, that some of the idle money which might have been spent on entertainment could be used to good advantage. A letter was sent to Dean Russell Broughton at St. Mary's School in Raleigh and the suggestion was made that a defense bond be purchased from the chapter treasury. This suggestion met the hearty approval of the dean, with the result that the chapter is the possessor of one \$25 defense bond and all members can feel they have had a part in this project.

Delaware Chapter's First Soldier.
The Delaware Chapter lists with pride the former treasurer, now Corporal Robert Barrett Johnson, as the chapter's first soldier. Mr. Johnson entered the service last March and for some time was stationed at Spence Field, Moultrie, Ga., where he frequently played the in-

IN THE GUILD

AKRON CHAPTER ORGANIZED

Some thirty-three organists met in the First Congregational Church of Akron, Ohio, July 2 and formed a new Guild chapter. Bethuel Gross of the University of Akron is responsible for this new chapter and we wish him every success in this undertaking.

We are happy to report that a formal installation service was used to organize the chapter. Walter Blodgett was the guest organist, the Rev. George Cross Baner delivered the invocation and Dr. Gross the exposition and installation. The University of Akron Octet sang a group of three numbers under the direction of Dr. Gross.

ATTENTION, CHAPTER OFFICERS

By this time the dean of your chapter has received the 1942-43 A.G.O. Bulletin. As a chapter officer there is a great deal of information which concerns you directly in this bulletin. Kindly make it a point to see it at your earliest convenience.

The warden, Dr. Warner M. Hawkins, will visit the Eastern Michigan Chapter at Detroit in September.

Time to begin planning for a regional convention.

strument in the chapel. One evening he gave a request program, entertaining his buddies for an hour and a half. He is now in Nashville, Tenn., with the 723rd School Squadron, American Air Force Classification Center.

The chapter will retain all members while they are in the service, paying the dues from the chapter treasury.

Charles Raymond Berry, organist of Immanuel Church, Wilmington, Del., is second to leave for army duties. He is in Colorado Springs awaiting orders.

Full-Fledged Chapter in Toledo.

Toledo organists who for several years have been members of the Toledo sub-chapter of the Northern Ohio Chapter of the Guild, with headquarters in Cleveland, recently received a charter from headquarters in New York giving them the status of a chapter. They will be known as the Toledo Chapter. Officers for the year are: J. Harold Harder, dean; Ethel Kimball Arndt, sub-dean; Preston Brown, secretary; Miss Georgina Potts, registrar; Miss Margaret Rinderknecht, treasurer.

Last year, through an arrangement with the officers of the Toledo Museum of Art, the Guild brought Miss Claire Coci for a recital in the museum peristyle.

The event was so successful that this year the museum has suggested two recitals. The Guild therefore will bring E. Power Biggs Oct. 7 and Miss Coci will fill a return engagement March 24.

J. HAROLD HARDER, Dean.

Central Pennsylvania Festival.

Charlotte Kunzig of Altoona, organist of the First Presbyterian Church of Hollidaysburg, Pa., was chairman of the music festival June 8 in the Hollidaysburg church which marked the close of a successful season for the Central Pennsylvania Chapter. Miss Kunzig presided at the console for the hymn, choir and trio singing and opened the program with the C minor Sonata by Guilman as a prelude. This was followed by a procession of singers from the combined choirs of Hollidaysburg, Bedford and Altoona. The trio numbers, "On Thee Each Living Soul Awaits," from "The Creation," and Stainer's "God So Loved the World," were sung by the following soloists: Mrs. Marion Robinson Douglass, First Methodist Church of Hollidaysburg, and Mrs. James K. Robinson and Mrs. J. Calvin Lang, Jr., of the First Presbyterian Church of Hollidaysburg. For the offertory number the Arioso in A by Bach was played by Mrs. Charles Gleichert, organist of the Second Lutheran Church of Altoona, and the massed choir sang the anthem "Hymn of Freedom," by Thiman. The trio then sang "I Waited for the Lord," from the "Hymn of Praise," Mendelssohn, and "Now Behold Jerusalem," Gounod, which was followed by the Fantasia by Dubois as a postlude, played by Helen Brede, organist of the First Baptist Church of Altoona.

Miss Kunzig, who presides over a three-manual Pilcher organ and who teaches organ and piano in Altoona, has been organist at the Hollidaysburg church for many years. She studied piano in Berlin with Xaver Scharwenka and organ with Franz Grunicke and for three summers was at Fontainebleau, where she studied organ with Widor and Dupre.

A. M. Cannarsa, sub-dean of the Central Pennsylvania Chapter, is now serving as dean owing to the fact that Dean Alfred Ashburn has been called to the army. Mr. Cannarsa will assume this responsibility until the next election in May, 1943.

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Robert S. Alter, Man of Many Interests, Is Cincinnati Guild Dean

In Robert S. Alter, who is serving his second term as dean of the Southern Ohio Chapter of the American Guild of Organists, Cincinnati has a versatile man who has been able to devote himself enthusiastically to more different interests than perhaps any other American organist. Mr. Alter first and foremost is a business leader and executive vice-president of the American Tool Works Company, a large industrial concern which was headed by his father. He is an organist and composer for the organ; he is intensely interested in organ design and has devoted a great deal of time to providing his own home with an instrument; and he numbers among hobbies that he has cultivated successfully not only photography, but astronomy and boating. All these are accomplishments that have made Mr. Alter a man admired by the organ fraternity and his hospitable home a center of attraction to his guests.

Mr. Alter had his sixty-second birthday July 30. His business life started about forty-two years ago, his father making him begin as an office boy. Two-thirds of the company was owned by his father, who believed that everyone should start at the bottom, as he did. After having some office experience "Bob" was obliged to acquire several years of shop experience, dealing with the operation and building of machine tools. He was then brought back to the office and has gone through all the departments of the plant and the office up to his present position as executive vice-president and foreign manager.

In 1910 Mr. Alter married Miss Margaret C. Maury, granddaughter of Lieutenant Matthew Fontaine Maury, the "Pathfinder of the Sea," who was a traveling sales engineer for the company.

Early in 1911 the American Tool Works Company turned over to Mr. Alter the sale and introduction of machines in all foreign countries. Since that time he and Mrs. Alter have traveled all over the world and in the course of his travels he appointed sales agents and gave engineering service. He still maintains supervision of all of the company's business in foreign countries.

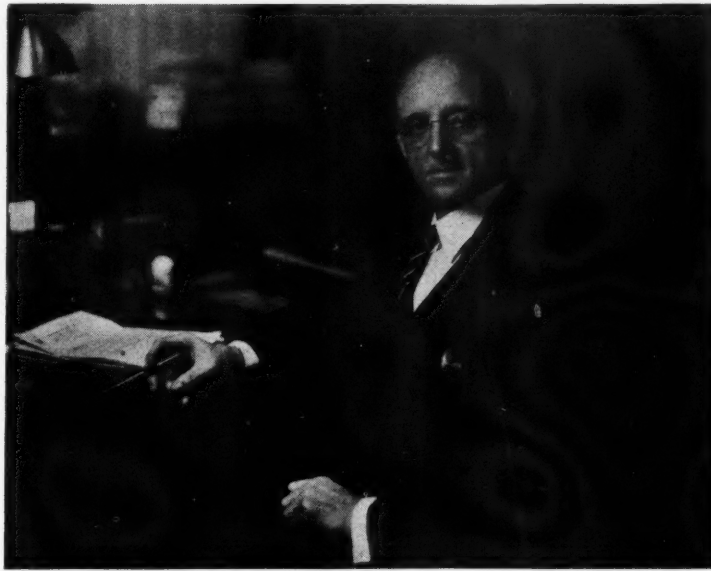
Five times Mr. Alter has been president of the Cincinnati Foreign Trade Club and he is still active on the executive committee. He is also a member of the New York Export Managers' Club and of the Circumnavigators' Club, the last-named having as its members business-men who have circled the globe.

From the time he was 8 years old "Bob" Alter had a distinct leaning toward organ music. He played a little reed organ at home and later a pipe organ in the Episcopal Church in which he sang in the choir. In those early days he helped repair and tune the organ. During his entire life he has been active musically not only in his own church, but in nearly every denomination, and for ten years was organist, without pay, of his Masonic lodge, where he was instrumental in having a two-manual organ installed. Later he and another member built an automatic player into this organ.

Many years ago he had an organ in his home which was semi-electronic—actually a two-manual pedal bass reed organ, with twenty sets of reeds, pumped by a power plant in the cellar, into which he built an automatic player, installed microphones and had the instrument amplified so as to give the effect of a huge organ which could be heard half a mile away. He also had built an electric action into the organ. This caused him to give a great deal of attention to amplification of organs and producing organ effects by electricity.

In 1936 he moved into his large new stone residence overlooking the Ohio River. The national convention of the A.G.O. was held in Cincinnati from June 14 to 17, 1937, and Mr. Alter, who was chairman of the finance committee and who closed the convention with a balance in the bank for the chapter, even after paying expenses of visiting artists, gave a dinner party at his home for 208 of the visiting organists, who in spite of the rain had a grand and glorious time. Mr. Alter encountered such difficulty trying to get a satisfactory pipe organ installed in his home for the convention that he put in a Hammond model E, the first one in Cin-

ROBERT S. ALTER, CINCINNATI MAN OF VARIED INTERESTS



cinnati, for the time being. Being pipe organ minded, it was not long before he began building tone reproducing units for the organ which would give him more of the effect of a pipe organ, and he has within the last six months made additions which make this outfit one of powerful tone quality. He is so enthusiastic over the results obtained that he has plans for revamping the whole system.

Mr. Alter's time is very much occupied with his machine tool business, but he has found time to compose the following: Te Deum in F; Te Deum on hymn-tunes; Jubilate; Magnificat; Nunc Dimittis; "Christ Our Passover" (Easter). These compositions are published by the Willis Music Company of Cincinnati and their sale has been gratifying. On account of his international connections a number of these have been sung in places as far off as Australia and England.

The hospitality of Mr. and Mrs. Alter is frequently extended to oratorio societies of prominence to give concerts in their home. These occasions are always delightful and thrilling.

Last November a Guild recital was given at St. Monica's Cathedral, Mario Salvador of St. Louis being the recitalist. He played J. Alfred Schehl's Prelude, Theme and Variations and the same composer's Chorale-Finale for Organ, Op. 36 (in manuscript), which is dedicated to Mr. Alter. Mr. Alter attended the rehearsal in the morning with a fine recording machine and made some beautiful records of these works. He has made a specialty of making records and has done this for a number of artists.

Another of his hobbies is astronomy and he has three fine telescopes—one four-inch, one six-inch and one large ten-inch. He is also an expert photographer and has about twenty cameras, from the smallest, of postage stamp size, up to eleven by fourteen inches. He is also a boatman and has the fastest Garwood speed boat in his district on the Ohio River. It is claimed that it will do about sixty-two miles an hour. Because of the war he is not running it, as he considers it unpatriotic to burn so much gasoline.

Mr. Alter takes an active part in the local civilian defense and his house is the head air raid and first-aid center in the district, of which he is senior warden, with twenty other wardens under him.

BOULDER FALLING 600 FEET DEMOLISHES SWISS ORGAN

A very unusual accident which caused the destruction of a historic church and the demolition of its organ is reported in Switzerland. A huge boulder weighing approximately ten tons fell from a height of some 600 feet in the mountains at St. Maurice, Canton Wallis, March 3, tore away a corner of the Catholic Church and ruined the edifice. The organ, an instrument of twenty-two sets of pipes, was totally destroyed and the only salvage is the metal in the pipes. The church was one of the oldest in Switzerland. The original edifice was razed by fire in 1693 and rebuilt. In 1914 it was restored to its original condition. The organ was built about 1890.

FRANK W. ASPER GIVES FIVE RECITALS IN MEXICO CITY

Mexico City heard Dr. Frank W. Asper, the Salt Lake City Tabernacle organist, in recital five times during the month of August. Dr. Asper gave his first program in the Metropolitan Cathedral Aug. 9. Other recitals took place at the cathedral Aug. 16 and 23. The two remaining recitals were given at the residence of the Mexican minister of finance.

Two of Dr. Asper's programs were presented in conjunction with the Lener String Quartet, Columbia recording artists.

Dr. and Mrs. Asper will return to Salt Lake City early in September. Traveling conditions make it necessary for them to spend approximately ten days journeying by train to and from Mexico City.

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FAMOUS ORGAN TAKES ON ELEPHANTINE FORM

[Continued from page 2.]

The organ was removed by cutting away a section of the grille and building a slide from this point to the apron of the enormous stage. When the material reached the stage the handling was easy, as a "dolly" could be slipped under and the heavy weights rolled to the stage door and loaded on the van.

I never saw so much heavy material. The zinc basses, not only in the pedal, but in the numerous 16-ft. manual doubles, were of the heaviest weight of zinc, and large scales. The wind chests, fortunately, came apart in smaller sections when the bottom boards were removed, so that they were only four or five feet wide by twelve feet long. The pedal chests, however, were sixteen feet long and of such widths that they had to be sawed to move them. Men must have been stronger in 1889 or had better facilities for moving heavy weights than are available to me, for I had some excellent, experienced and enthusiastic men to do the work.

What is going to be done with the organ? Frankly, I don't know. I hope to have it properly modernized and set up intact in a suitable building, and thus preserve one of the great art works of the nineteenth century. I hope to give the organ a much better opportunity to be effectively heard than it ever had in its original location. I believe it can be made one of the truly great organs of the world. New console, blowers, re-leathering, rewinding and new primaries are all indicated. None of these things can be done during the war, so there is time to find a suitable home and last resting-place for this organ. It is now safe from the hands of vandals and junk men.

The echo organ of eleven stops had been vandalized to a considerable extent and as it duplicated many of the stops in the main organ I gave this section, complete, or rather incomplete, to the organ men. There is surely enough material in the main organ for any normal purpose.

Even before the last of the organ had been removed the Auditorium had been taken over by the city as a service men's center. The building was being restored to usefulness. No doubt an electronic, with a dozen or so loud-speakers, will replace the big organ. Contrast their respective weights. Perhaps 1,000 pounds for the electronic, with many additional speakers, against 100,000 pounds for the organ! Even though we don't listen to music in terms of weight, I still think that the advantage musically is all on the side of the weight in about the same ratio of 100 to 1. This is surely not so when one comes to move the two instruments.

The original stop list of the organ as published in the "Art of Organ Building," by Audsley, was correct in all details, as verified when the organ was removed. In a rebuild the 16-ft. contra gamba on the great will make a satisfactory double and the 16-ft. great double diapason will make a better pedal stop. No doubt other somewhat similar changes will be made, as further study indicates their advisability. The exact original stop-list is reproduced here for purposes of record and historical interest:

GREAT.

(Enclosed in separate box, except stops marked with an *.)

- *Double Diapason, 16 ft., 61 pipes.
- *Contra Gamba, 16 ft., 61 pipes.
- *Diapason I, 8 ft., 61 pipes.
- *Diapason II, 8 ft., 61 pipes.
- *Gemshorn, 8 ft., 61 pipes.
- Viola d'Gamba, 8 ft., 61 pipes.
- Viola d'Amore, 8 ft., 61 pipes.
- *Principal Flute, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Quint, 5 1/2 ft., 61 pipes.
- *Octave, 4 ft., 61 pipes.
- Gambette, 4 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 5 rks., 305 pipes.
- Scharf, 4 rks., 244 pipes.
- Ophicleide, 16 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.

SWELL.

- Double Dulciana, 16 ft., 61 pipes.
- Bourdon, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Violin Diapason, 8 ft., 61 pipes.
- Spitz Flöte, 8 ft., 61 pipes.
- Salicional, 8 ft., 61 pipes.
- Aeoline, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flute Harmonique, 8 ft., 61 pipes.

PORTRAIT OF FATHER OF PIETRO AND CONSTANTINO YON UNVEILED



Seated, left to right: Lina Yon, Constantino Yon, Pietro Yon and C. Bosseron Chambers. Standing: Dorothy Johnson, Ruby Sweet, Mrs. Yorke, Mrs. Lentelli, Mrs. Johnson, Mr. Linter, Mario Yon, Edward Corsi, Mrs. de Pace, Colonel Chrystal and Mrs. Corsi.

A NEW PORTRAIT of Antonio Yon, father of Pietro and Constantino Yon, was unveiled recently at the home of the painter, C. Bosseron Chambers, in New York. Other members of the family present were Miss Lina Yon, a sister, and Corporal Mario Yon, son of Pietro. Among the guests at the reception were Mrs. Johnson, sister of the artist, and her daughter, Dorothy; Mrs. Emerson Yorke, Mrs. Leo Lentelli, Commissioner and Mrs. Edward Corsi, Mrs. Michael de Pace, Colonel Thomas Chrystal, commander at Fort Jay, Governor's Island; Ruby Sweet, Thomas Linter, Salvatore Baccaloni of the Metropolitan Opera, Mr. and Mrs. Hume of Canterbury School, New Milford, Conn., Pedro de Cordoba, the actor, the Rev. John Berchmans,

Yvonne de Treville, soprano; Mario Verch and Pietro Cimera, conductors, and Joseph A. Fischer, music publisher.

According to critics, Mr. Chambers is even more famous as a portrait painter than as an exponent of religious art, whose pictures are internationally known.

The Yon brothers have been prominent in America for many years in the domain of organ playing and composition. Both were knighted by the Vatican. Pietro in particular has won distinction as a concert organist and as musical director of St. Patrick's Cathedral, New York. His compositions for the organ and his masses have won worldwide recognition. Constantino is organist at St. Vincent Ferrer Church and professor of music at Mount St. Vincent Academy.

- Clarabella, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Salicet, 4 ft., 61 pipes.
- Hohl Flöte, 4 ft., 61 pipes.
- Flauto Dolce, 4 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Cornet, 5 rks., 305 pipes.
- Acuta, 3 rks., 244 pipes.
- Contra Fagotto, 16 ft., 61 pipes.
- Cornoepan, 8 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.

CHOIR.

- Double Melodia, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Geigen Diapason, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Flauto Traverso, 8 ft., 61 pipes.
- Lieblich Gedeckt, 8 ft., 61 pipes.
- Quintadena, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Fugara, 4 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Dolce Cornet, 5 rks., 305 pipes.

- Euphone (free reed), 16 ft., 61 pipes.
- Tromba, 8 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Carillon, 40 steel bars.

SOLO.

- Stentorphone, 8 ft., 61 pipes.
- Violoncello, 8 ft., 61 pipes.
- Viola, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 61 pipes.
- Flute Octavante, 4 ft., 61 pipes.
- Hohlpeife, 4 ft., 61 pipes.
- Piccolo Harmonique, 2 ft., 61 pipes.
- Tuba Major, 16 ft., 61 pipes.
- Basset Horn (free), 16 ft., 61 pipes.
- Tuba Mirabilis, 8 ft., 61 pipes.
- Orchestral Oboe, 8 ft., 61 pipes.
- Orchestral Clarinet, 8 ft., 61 pipes.
- Cor Anglais, 8 ft., 61 pipes.
- Tuba Clarion, 4 ft., 61 pipes.

ECHO.

- (Playable from Solo Manual.)
- Quintadena, 16 ft., 61 pipes.
- Keraulophone, 8 ft., 61 pipes.
- Dolcissimo, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Fern Flöte, 8 ft., 61 pipes.
- Dulcet, 4 ft., 61 pipes.
- Flauto Traverso, 4 ft., 61 pipes.

- Harmonia Aetheria, 4 rks., 244 pipes.
- Horn, 8 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.

PEDAL.

- Double Diapason, 32 ft., 30 pipes.
- Contra Bourdon, 32 ft., 30 pipes.
- Diapason (wood), 16 ft., 30 pipes.
- Diapason (metal), 16 ft., 30 pipes.
- Dulciana, 16 ft., 30 pipes.
- Violone (wood), 16 ft., 30 pipes.
- Stopped Diapason, 16 ft., 30 pipes.
- Quint, 10 1/2 ft., 30 pipes.
- Octave, 8 ft., 30 pipes.
- 'Cello (wood), 8 ft., 30 pipes.
- Flute (open), 8 ft., 30 pipes.
- Octave Quint, 5 1/2 ft., 30 pipes.
- Super Octave, 4 ft., 30 pipes.
- Mixture (19-22-26), 3 rks., 90 pipes.
- Contra Bombarde, 32 ft., 30 pipes.
- Trombone, 16 ft., 30 pipes.
- Serpent (free reed), 16 ft., 30 pipes.
- Bassoon, 16 ft., 30 pipes.
- Clarion, 8 ft., 30 pipes.

Couplers—Swell to Great, 8 ft.; Swell to Choir, 8 ft.; Choir to Great, 8 ft.; Solo to Great, 8 ft.; Great to Pedal, 8 ft.; Swell to Pedal, 8 ft.; Choir to Pedal, 8 ft.; Solo to Pedal, 8 ft.

There were no octave couplers to the great organ from any manual. Hence the large list of 4-ft. stops in each manual. Four-foot tone was produced by 4-ft. stops in 1889, and not by 4-ft. couplers.

There were thirty adjustable combination pistons and toe studs controlling the manual and pedal stops and couplers, but there were no general pistons.

There was also a movable stage organ of four stops, which was removed twenty-five years ago.

A summary of pipes is as follows:


- Pedal, 630 pipes.
- Great, 1,647 pipes.
- Swell, 1,769 pipes.
- Choir, 1,220 pipes.
- Solo, 854 pipes.
- Echo, 854 pipes.
- Stage, 244 pipes.
- Total, 7,218 pipes.

Just a final word regarding the original console. This was disconnected and removed some twenty years ago. A small three-manual Kimball console was substituted. It controlled only about a quarter of the stops in the organ. The tubular stop action was, at that time, disconnected and magnet boxes were placed on some half dozen of the stops on each of the great, swell, choir and pedal organs, and hooked to the small console, so that a small part of the organ would play for a few years longer. When the pneumatic leathers gave out completely in all of the wind chests the entire organ was silenced, as the Auditorium management never had any money for major organ repairs.

The combination machine and crescendo pedal mechanism for the original console, located in the basement, were something really extraordinary in size and elaborateness. This mechanism required a room twenty feet long by twelve feet wide to house and one of Rube Goldberg's inventions could not have imagined the complications and parts required. The crescendo pedal mechanism was the *chef d'oeuvre*, no doubt, for size and complexity. Contrast a crescendo pedal mechanism on a modern organ of large size with the great drum or roller five feet long and two feet in diameter which Roosevelt employed! The latter had a series of grooves for each stop and coupler, at predetermined points, so that a great series of levers, cams and shafts could exhaust the stop action mechanism. As the "ads" say: "You can do it better with electricity."

Naturally all of this mechanism today has only antiquarian and historical interest, for in console simplification, reliability and efficiency the last fifty years have witnessed more improvements than in any other department of organ building. When one looks at this old Roosevelt console mechanism, the last word in modernity in its day, one realizes how much all organists and builders owe to such men as, for example, John T. Austin, for the numerous inventions, simplifications and improvements which gave us the modern organ console. But when one looks at the Roosevelt pipework, it is quite another matter. I will place the pipework in comparison with any that has ever been done by any organ builder, at any time. People still listen to the sound of the pipes in the organ, and as a consequence these parts are still of the greatest importance. It was for this reason that I thought it worth while to preserve them.

It is my hope that my seven white elephants may be tamed, made to be really useful and valuable, and employed to produce organ music of a superior quality.



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Children's Choir Is Offered as Solution of Wartime Problem

Los Angeles, Cal., Aug. 13, 1942.—Editor of THE DIAPASON: There is no doubting that we are beginning the lean years of church music. Choirmasters who have met with success and progress in years past find themselves faced by the possibility of the complete disintegration of their program. With all the best choir material being inducted into the armed forces, the choirmaster is forced to create a satisfactory substitute, and do it quickly. And the substitutes are alarmingly few.

There is the possibility of using older men, but older men prefer pipe and slippers to choir rehearsals, and there is no way to draft them. One could have a women's choir. There will probably be many of them this winter, for that is the easiest solution, and church music has its full share of defeatists. In some cases instrumental music might make a fair temporary substitute, but that, too, would be no more than a substitute.

Is there no plan that is constructive—no plan that will fill the needs of the urgent present, and at the same time build for a happier future? Yes, there is; and perhaps it will take something as imperative as the present emergency to open our eyes to its potentialities.

During the boom years of volunteer choirs the children's choir was the step-child in the organization. If there was a bright young high school student to whom the organist could delegate the training of the children's choir it was promptly delegated. The person who preached the importance of the children's choir and the advisability of intelligent, experienced leadership was a voice crying in the wilderness. But the collapse of other choral units may force the children's choir into its rightful prominence. The choral director who gives the same careful preparation and planning to his children's choir that he is accustomed to giving his most important adult choir will find it paying richer dividends than he considered possible.

The most common objection to regular use of children in the service is that they are restless and hard to manage. They frequently are, but it is generally because the director has not taken the time to build up morale and respect for the dignity of the service.

Another common objection is that children are hard to train musically, but in consideration of the achievements of many boy choirs and children's orchestras this objection is little more than an excuse. It is true that fine musical results are hard to achieve with an unmusical, unselective group, but if one expects to make serious use of his children's choir he will select his singers and avoid an unmusical group.

There are several practical advantages in the use of a children's choir. During the school year children have a regular schedule into which choir rehearsals can be fitted without too much difficulty. Of course, in larger centers the gas and tire shortage will constitute a serious problem, but not as great as with a group of adults.

Choir membership for the child enlists the interest of the whole family, particu-

larly membership in an active and important choir. For years the church has been floundering in an effort to hold the interest of the young people. We musicians have been holding the trump card up our sleeve. It is about time we played it.

It takes comparatively few adult male voices to balance a choir of children. Women's voices demand a much heavier balance. Besides, well-trained children's voices have greater clarity and carrying quality than women's voices. And there is no comparison in the general public appeal. If men are scarce, why not use them in a combination where the shortage will be least obvious?

With a children's choir functioning during the emergency, you will be developing thereby an experienced adult choir for the period after the war.

Of course, the organist who has little knowledge of or interest in vocal methods is at a decided disadvantage. He would do well to take some intensive training in the subject. The directors of some of the more successful boy choirs sometimes give summer courses. There are also a few scattered courses in children's choir methods. Any one of them should be helpful. Meanwhile the summer is over, and next summer is a year hence; so we shall have to fall back on more experienced friends or books for guidance. There are about half a dozen good books on the training of the boy choir. I found them helpful in my early experiments with children's choirs. But there is a difference between the boy choir and the children's choir. The only book, to my knowledge, that deals exclusively and particularly with the practical problems of the children's choir (beside the one by the late Miss Vosseler) is my own "The Successful Children's Choir," recently advertised in this magazine.

After a good many years of experience organizing and directing children's choirs, it is my firm belief that the children's choir is the one bright hope for the strengthening of the church; and realizing its untapped potentialities, the happiest solution to the present crisis in church music.

RUTH KREHBIEL JACOBS.

MRS. E. C. VAN NESS DIES; LONG CAREER AT ORGAN ENDS

The passing on Aug. 1 of Mrs. Amenda Davis Van Ness of San Antonio, Tex., ended a long career of church service. Mrs. Van Ness first became a church organist sixty years ago when she played in the First Presbyterian of her native town, Coldwater, Mich. Later she was at the First Baptist Church of Owosso, Mich., from 1899 to 1905, and from there went to the First Congregational of Pontiac. She had served ably as organist of Central Christian Church, San Antonio, for the last twenty-two years. Mrs. Van Ness was 78 years old. She is survived by her husband, E. C. Van Ness, whom she had known since they were 5 years old; a daughter, Mrs. C. C. Herrmann, and four grandchildren of Shreveport, La.

Dr. Charles Heimsath, pastor of the First Baptist Church of Evanston, Ill., officiated at the funeral service. He spoke of Mrs. Van Ness' culture and kindness, and of the unflinching courage in performing her duties at the organ through years of invalidism—a courage which had inspired all who knew her.

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CHICAGO, SEPTEMBER 1, 1942

A Typical Case

The following is not our editorial; but it is so apt that we have appropriated the words of a contributor to THE DIAPASON who deals with the case of one organist that is typical of many. It is a tribute to one man that can apply to all the others who are now in the service of their country and are ready to sacrifice everything to save the United States and a civilization in which alone organ music and the church can exist. Here is what our correspondent writes:

"Friday, July 31, Edgar Danby, A.A.G.O., organist and choirmaster of the Church of the Messiah in Detroit, left for the army.

"He didn't have to go; he wasn't drafted. Furthermore, it wasn't likely that he would have had to go in the near future, for he has a wife and two children, two boys, one aged 5 and the other barely 2.

"Then, too, Edgar had a brilliant career before him, as anyone who has heard him will testify. He wasn't yet what you might call a great recitalist, but surely was going to get there. He will still get there, for the experiences he will live through in the coming years will bring out his musicianship.

"Last year Edgar competed in the difficult examinations and won his first spur, the hallmark of good musicianship, the associateship in the American Guild of Organists. He was working on his second spur, the fellowship, when on Dec. 7 the treacherous attack occurred on Pearl Harbor. Shortly after that Edgar Danby told this writer: 'I'm going to enlist! 'What about your wife and children?' the writer countered. 'I know,' Edgar answered, 'but I've talked about it with my wife, and we agree that a country worth living in is a country worth fighting for.'

"A country worth living in is a country worth fighting for! With these simple but forceful words, the creed of the American pioneer who made the country what it is, Edgar Danby enlisted. He was accepted in the Officers' Training Corps.

"Would that there were more Edgar Danbys in the world!"

To this we can add proudly that there are. Our news columns tell the story from month to month.

A Western Editor's Creed

After a career of thirty years under the guidance of its founder, Frank H. Colby, and then of his widow, *The Pacific Coast Musician*, which lights the way in musical matters in the far West, has been acquired by R. Vernon Steele, who has been a member of the magazine's staff for some time. Mr. Colby was an active organist throughout most of his life and as a consequence his paper reflected the thoughts of the practical church musician. A kindly man, interested in his fellow musicians, he won and held a large following in Los Angeles and wherever

his paper was read.

The announcement of the change of ownership of *The Pacific Coast Musician* contains a profession of faith and purpose that attracts attention. After pledging the dedication of his paper to the best interests of the musical profession Mr. Steele says:

"As to editorial policy, we make this pledge: We will have opinions on all matters of musical interest and we shall have the courage to express those opinions. We do not expect to have agreement from all our readers, nor do we seek it. We may not hope always to be right, but we do pledge ourselves to be sincere. We shall have no axes to grind and none to dull. Whatever ability we have, or with which we may be able to surround ourselves, will be devoted to thought-provoking editorials, expert reviews, comprehensive news coverage, miscellaneous articles of general interest and first-class advertising service."

THE DIAPASON can wish the new man at the wheel nothing better than that he may always be able to adhere to the policy he has adopted. His creed should assure him of success.

To Teach Editing of Music

As a development brought about by the growth of music publication in the United States, a progressive university has decided to establish an intensive course in music editing. This is believed to be the first such course of study ever offered and one would expect it to attract ambitious musicians. New York University offers the course and in doing so takes a step that shows ability to look into the future.

As an announcement from the university states, America after the war will be to a great extent independent of European music imports, according to Dr. Felix Guenther, music editor of the Edward B. Marks Music Corporation, who is to conduct the new course.

"Awakened American interest in fine music, the dislocations in the trade because of the war and recently developed inexpensive methods of reproduction are combining to make the music publishing business in this country of greater importance as an industry than ever before," Dr. Guenther said.

With the growth of the industry there are new vocational opportunities for musicians who have had editorial training and a knowledge of the technical aspects of publishing, he added. For many years the few music editors, proof-readers and other technicians employed in this country have been trained mostly in Europe and Dr. Guenther believes the time has come when America must train its own experts in this field.

"Even after the war the increase in the number of American compositions which will find publication here, and the specialized arrangements which school music organizations will need, will increase the opportunities for trained music editors," Dr. Guenther added.

The new course will be presented in two-hour sessions on Monday and Wednesday evenings at the Washington Square Center of the university, beginning Sept. 23. It will be sponsored by the university's division of general education and will be open to qualified musicians and music students.

Dr. Guenther is a graduate of the University of Berlin and the Vienna Conservatory. He was formerly head of the music department of the People's University, Berlin, and was well known in Europe as an accompanist, pianist, conductor and musicologist. He has been associated with prominent music publishing houses, taught at Queens College and is a lecturer at Connecticut State Teachers' College. He has appeared frequently as a guest lecturer at universities and colleges and before music groups in this country.

The announced course of study will include the general principles of editing music, copyright laws, surveys of catalogues of publishers and similar practical subjects, after which will come a study of "artistic prerogatives," which will in-

clude the examination of manuscripts, their appraisal as to adaptability to the special requirements of a given market, and different ways of adapting and arranging with a view to the potentialities of the piece itself and the market for which it is intended. Finally there will be a study of the technique of music engraving and printing and other forms of production.

It will be interesting to watch the results of this undertaking, which should serve to place the important work of judging new compositions, evaluation of their possibilities and methods of preparing them for the musical market on a methodical basis.

Recognition in Atlanta

In Atlanta, Ga., the city's organists are receiving deserved recognition from the press, judging from the example set by *The Atlanta Journal*. This newspaper is publishing in its issue every Sunday a picture and sketch of one of Atlanta's organists. Helen Knox Spain is the author of the articles. In addition to biographical data concerning each organist there is an outline of the music of the church served by the organist who is the subject of the sketch and something about the organ. The first story in the series appeared July 5. These sketches are serving to make Atlanta people aware of the importance of the music in the churches and familiar with the character of the men and women who provide that music. *The Journal* and Mrs. Spain deserve the gratitude of the entire organ fraternity, as well as of their readers, for launching this series.

Letters from Our Readers

Hope-Jones Didn't Drop "Hs."

Los Angeles, Cal., Aug. 3, 1942.—My dear Mr. Gruenstein: A few lines to tell you how much I have enjoyed your excellent paper every month for over thirty years. Your August number seemed to me to be particularly interesting. The excellent paper by August Maelkelberghe and the account of the organs in the Philippines were outstanding.

I had a grand time with Mr. James N. Reynolds' interesting account of what he had done to the Erben organ in the Huguenot Church in Charleston, S. C. Toward the end of his article I admit feeling a slight shock when Mr. Reynolds speaks of "the small swell-box with four horizontal shades handled by what Hope-Jones used to call a 'look-down pedal.'" I wonder if Mr. Reynolds is quoting the late Robert Hope-Jones or is telling us what he thinks might have been said. I used to know Mr. Hope-Jones very well, and while I have heard him justly accused of dropping many things, such as mixtures and mutations, it is the first time I have ever heard him accused of dropping the letter "h." To me this seemingly intimate touch detracts from an otherwise excellent article. *De mortuis nil nisi bonum.*

Sincerely yours,
STANLEY W. WILLIAMS.

Concerto by Horatio Parker.

Columbia, Mo., Aug. 11, 1942.—Dear Mr. Gruenstein: I was interested in a letter from Mildred Waldron Faith in the July issue of THE DIAPASON, for I have the same difficulty in finding organ concertos which are not too difficult. I do know of one which is tuneful and interesting—Concerto in E flat minor, by Horatio E. Parker—which my students have enjoyed doing.

Sincerely,
NESTA L. WILLIAMS.

THEFT OF A PIPE ORGAN IS PUZZLE TO ILLINOIS SHERIFF

The sheriff's office at Belleville, Ill., was puzzled early in August how to go about it to recover about \$5,000 worth of "unlikely loot" reported by John Francis of the John Francis Carnival Company as stolen from a warehouse at National City. Three particular items listed gave the sheriff's office its principal pause—(1) a steam calliope; (2) another steam calliope, and (3) a pipe organ. The other stolen articles were rather routine. They included several truck tires and wheels and one truck engine.

Recalling the Past from The Diapason's Files of Other Years

TWENTY-FIVE YEARS AGO THE following events were recorded in the September, 1917, issue—

The tenth annual convention of the National Association of Organists was held in Springfield, Mass., early in August. THE DIAPASON'S report stated that "the performers came from various parts of the country and they represented various styles of organ playing—the splendid cathedral style of T. Tertius Noble, the almost unmatched brilliancy of Pietro A. Yon, the remarkable cleanness of technique and good taste of S. Wesley Sears and the refreshing spontaneity and talent of Charles M. Courboin."

Richard Keys Biggs was on duty at the Brooklyn Naval Hospital and was to go to France as a hospital apprentice.

TEN YEARS AGO THE FOLLOWING events of interest to the organ world were recorded in the September, 1932, issue—

Dr. George Whitfield Andrews, professor emeritus of organ and composition at the Oberlin Conservatory of Music, and for forty-nine years, head of the organ department at Oberlin, died Aug. 18 in Honolulu at the age of 71 years. He had retired a year before his death, after having trained and inspired scores of men and women who afterward became prominent organists.

Installation of a four-manual organ of ninety-four speaking stops and 6,238 pipes was completed by Casavant Freres in the Cathedral of St. Andrew and St. Paul, Montreal, and the specification was published.

Hugh Porter, the New York organist, married Miss Ethel Katherine Flentye of Wilmette, Ill., Aug. 20. The couple were classmates at Northwestern University.

Herbert L. Yerrington, A.A.G.O., for fifty-one years organist of the First Congregational Church, Norwichtown, Conn., died July 30 at the age of 78 years.

JOHN HARMS CONDUCTS AND \$109,200 IN BONDS ARE SOLD

John Harms, F.A.G.O., conducted the Inter-Faith Choral Society of Long Island in a performance of Haydn's "Creation" at Temple Israel, Lawrence, N. Y., Aug. 4. The concert was given to further the sale of war bonds and stamps. Over \$109,200 worth were sold. Last November Mr. Harms presented this group at the Lawrence High School in a program consisting of Brahms' "Song of Destiny," a group of liturgical numbers in Hebrew, "The Blessed Damozel" of Debussy and the "Coronation Scene" from "Boris Godounoff" by Moussorgsky. Mendelssohn's "Elijah" was given June 4.

John Harms is also conductor of the Neighborhood Chorus of New York, which gave three concerts at the Church of the Divine Paternity, singing Handel's "Messiah," the Verdi "Requiem" and Bach's "St. Matthew Passion," Andrew Tietjen was organist. Mendelssohn's "Elijah" was given at the Fifth Avenue Presbyterian Church May 19 as a benefit for the American Red Cross. Harry Gilbert was at the organ and the soloists were Mrs. Cornelius Vanderbilt Whitney, Saida Knox, Henry Clancy and Paul King.

Mr. Harms also gave a performance of the "Creation" in New York Aug. 11 as a benefit for the U.S.O. Walter Wild was organist and the soloists were Harriet Henders, Victor Laderoute and Paul King. At Grace Episcopal Church in Plainfield, N. J., where Mr. Harms has been organist, "The Messiah" and the Bach "St. Matthew Passion" were given this season.

Recently Mr. Harms was appointed organist of St. John's Episcopal Church, Far Rockaway, N. Y. In appreciation of his work at Grace Church, Plainfield, he was presented with a purse at the reception for him by the congregation. In Plainfield he is also music master at the Wardlaw School for Boys and conductor of the nurses' glee club at Muhlenberg Hospital. For the last nine years Mr. Harms has been organist and director of music at Temple Israel in Lawrence, L. I.

THE FREE LANCE

By **HAMILTON C. MACDOUGALL**,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

The Music Teachers' National Association report for 1941 is good value for the money—a handsome volume of 500 pages, attractively printed and bound. One is at first aghast at the forty-eight papers, good and indifferent, simple and complicated, practical and musicological. The list of members foots up a trifle fewer than a thousand, about half being "partial members." The treasurer's report is good, showing permanent funds of \$5,105.04 in savings banks; good management, also!

How easy and profitable it is to quote from Herbert Peabody! Here's his latest, hot from the griddle: "The organist can stimulate meditation, and that is one of the chief objects of the church service; another word for it is 'contemplation'; another is 'Charged Air'—I put it in caps, for I like this one best. I think of Charged Air as something to sit in, not as something for the ear, not as sounds coming from somewhere, over in a corner; it's a church pew warmed into responsiveness to the spoken word."

A friend writes me of a visit from a gentleman (Ph.D.) who was very much in love and wanted to have musical assistance from the organ in getting married; there were to be no fugues (the reason given was that they were too mournful) and a selection was to be made from the following list of pieces: Andante Cantabile, Tchaikowsky; Seven-fold Amen, with variations on the theme; Twenty-third Psalm; "Moonlight and Roses" (alas Lemare!); "La Paloma"; Barcarolle (?); "Celeste Aida"; "O Love That Wilt Not Let Me Go"; "Blest Be the Tie That Binds"; "My Heart at Thy Sweet Voice" ("Samson and Delilah"); "Sweetheart"; "Songs My Mother Taught Me"; "Desert Song"; "One Alone." Why was "The Lost Chord" left out? Who wouldn't play the organ at weddings?

"Sermon tasters" are by no means common—at any rate confessedly; I will admit, however, that I am one. Perhaps this is an inheritance from Scottish ancestors. My idea is that when a minister pulpitzes for half an hour, if an intelligent listener can reduce what the minister says to (1) an introduction, (2) several expository paragraphs and (3) a summing-up-conclusion it is a sermon. I came to this firm opinion after having heard at least 800 ministers sermonize while I was twenty-seven years organist at Wellesley College.

When writing my book on early New England Psalmody I consulted all the hymnals I could find in libraries and soon realized that I was becoming a "hymnal taster"; I acquired my own library of hymn-and-tune books. Some of these are well worth having, and as time goes on new hymnals appear and are in some way absorbed by the churches.

My latest acquisition is "The Hymnal," published by the Eden Publishing House, St. Louis, for the General Synod of the Evangelical and Reformed Church, 653 pages. The musical editor is Dr. Clarence Dickinson, and Mrs. Dickinson has given valuable counsel and help. It is most interesting to compare this hymnal with one of precisely the same title and edited by the same people and about the same number of pages. Although I have never been associated with Dr. Dickinson in any musical work and owe him no compliments, I take pleasure in saying that in everything having to do with church music and organ playing or composition I have always considered him a "No. 1 man" in the musical profession. The two hymnals edited by Dr. Dickinson are "The Hymnal" (Presbyterian), 1933, and "The Hymnal" (Evangelical and Reformed), 1941.

If you are not aware of or have not studied the changes that are taking place in both hymns and hymn-tunes, particularly in the years from 1930 to the present day, you are missing a great deal. There is a renaissance in the making of hymnals and the renaissance takes the form of drawing on the riches of the Protestant Reformation literature and music, together with a desirable inclusion of valuable hymns, sacred poems and beautiful airs from Welsh, Scottish, Rus-

sian, Finnish and other European sources. It will be perceived that there is danger that the editor of a new hymnal will overdo the matter; he will be so delighted with the super-abundance of folk-tunes and "traditional" verses that his hymnal will be merely a collection of historical specimens for a college class in the history of sacred music. The Reformed Hymnal strikes an admirable mean between the old and the new, the folk-tune and the staid old hymn-tune, the high-brow tune of the J. S. Bach type and the revival dance air. There is a cheerful section of hymns and tunes for the home, for youth and the school. There are eighteen tunes specially composed for the Evangelical and Reformed Hymnal; these are of varying degrees of excellence, but I believe they will all prove useful. I note with satisfaction that tunes pitched too high—for example H. W. Parker's "Fight the Good Fight"; "Chautauqua," "Day Is Dying in the West," "Duke Street," "Ewing," "Jerusalem the Golden," and many others—are dropped a semi-tone or a whole tone; conversely, occasionally a tune that is pitched too low will be raised—see as a blessed example Maker's "Elton," "Dear Lord and Father of Mankind," which is transposed up a whole tone.

I have urged in this column upon every organist the necessity of scanning every tune carefully before giving it out; with due regard to other important matters the air ought not to go above E flat or perhaps E. A clever device is to print occasionally a tune used for two hymns in two different pitches; the organist can then use the tune at the pitch he prefers. "The Hymnal" (1941) is an unusually broad-minded hymnal, if such a characterization can be applied to a hymn-and-tune book.

My attention was called to still another variety of attribution concerning the arranger of "Antioch." In "The Hymnal of Praise" (the A. S. Barnes Company, New York, 1912) it reads: "Ascribed to G. F. Handel, 1742. Arranged by L. Mason, 1830."

Henry L. Mason, a grandson of Lowell Mason, writes me that "Lowell Mason's 'Antioch' was written in 1836, not in 1830, as you quote the date in your third paragraph. *** However it may be with you, to me there exists a distinct resemblance between the opening phrases of the chorus from Handel and the tune 'Antioch.' And this justifies, I believe, the statement 'arranged from Handel,' which is all that Mason ever claimed."

Death of Indianapolis Veteran.

Joseph P. Pfeiffer, 81 years old, died July 27 in St. Vincent's Hospital at Indianapolis, Ind., after a short illness. Mr. Pfeiffer, a native of Fulda, had lived in Indianapolis forty-seven years. He was educated at St. Meinrad Seminary and was organist and taught school at St. Mary's Catholic Church many years. He had been employed by the Baldwin Piano Company the last two years. Survivors are three daughters, Mrs. Josephine McCran of Covington, Ky., Mrs. Clara Douglass and Mrs. Stella Wohlhieter, both of Indianapolis; two sons, Leo M. Pfeiffer and Bruno C. Pfeiffer; twenty-three grandchildren and two great-grandchildren.

Elizabeth Cross at New York Church.

Elizabeth B. Cross, organist-choir director of the First Baptist Church, White Plains, N. Y., has been in charge of the music at St. George's Church, Stuyvesant Square, New York City, in place of George W. Kemmer, who is on vacation in Maine during July and August. Mrs. Cross is known for performances of oratorios at the White Plains church and is also organist at the chapel of the Home for Incurables, New York City.

MRS. ARTHUR HATCHER



MISS ANNE MERRITT, organist and choir director of the Summerfield Methodist Church of Port Chester, N. Y., was married to Arthur B. Hatcher, also of Port Chester, Aug. 1. Mr. Hatcher is a second vice-president of the Guaranty Trust Company of New York. After a wedding trip to the Rocky Mountains, Mrs. Hatcher will resume her duties at the church, where she has been organist and director for the last sixteen years.

CHICAGO TRIBUNE FESTIVAL SPECTACULAR MUSIC EVENT

The thirteenth Chicago Tribune music festival was held the night of Aug. 15 in Soldiers' Field. In keeping with the nation's war effort, the festival this year was a military and naval spectacle, ablaze with uniforms, and depicted also the civilian war program that has been developed in the area. Participation of the armed forces included entertainment by the Great Lakes Naval Training Station band and the Great Lakes choir of 200 voices; United States army bands from

Fort Sheridan and Camp Grant, and two platoons of United States Marines from Navy Pier. The Carnegie-Illinois Steel Corporation's male chorus and its Carillo band of 100 pieces appeared before a stage setting built at a cost of several thousand dollars, in which a section of Gary's flaming night sky in wartime was reproduced. As in years past, the 100-piece festival symphony orchestra was directed by Henry Weber. The festival massed chorus of thousands of voices was under the direction of Dr. Edgar Nelson and sang Handel's "Hallelujah Chorus" from "The Messiah."

All profits of the festival were to be divided between the Army Emergency Relief Fund and the Navy Relief Society.

JOSEPH H. B. JOINER TAKEN BY DEATH AT CALDWELL, N. J.

Joseph H. B. Joiner, a well-known organist who formerly lived in Indianapolis, Ind., and later in New Jersey, died at his home in Caldwell, N. J., July 26.

Mr. Joiner was born in Stamford, England, and came to America when a boy. Before 1914 he was active in Indianapolis, where for many years he was organist and choirmaster of Christ Church. Since 1914 he had lived in Montclair and Caldwell, N. J., and among the churches he served are First Church of Christ, Scientist, Montclair; First Church of Christ, Scientist, Yonkers, N. Y., and First Church of Christ, Scientist, Englewood, N. J. He was organist of the Englewood church at the time of his death. Mr. Joiner had done a great deal of vocal coaching and was well known as an accompanist. He was pianist for the Optimist Club of Montclair at the time of his passing.

Mr. Joiner is survived by his widow, Anne Morey Joiner.

Edmund Sereno Ender, organist and choirmaster of Old St. Paul's Church, Baltimore, and dean of the Chesapeake Chapter, A.G.O., is taking over the training of the choir at the Episcopal Pro-Cathedral in Baltimore for the duration of the war, or until Donald McDorman, the choirmaster, returns from service in the armed forces.



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[The interesting reminiscences that follow were written for THE DIAPASON by Mr. Wood, who recalls in an engaging manner some of the experiences from his boyhood to the time that he retired at the age of 72 years. Mr. Wood now lives in Hollywood, Cal. A bloodclot in March, 1941, made necessary the amputation of his left leg, and he has been confined to his bed a large part of the time in the last year, but has busied himself designing a new small organ. Mr. Wood, who was prominent in the field of organ construction and design for many years, has seen the mechanical development of the organ in the last generation.]

By WILLIAM D. WOOD

I have been told that I was born at Bradford, Vt., Aug. 1, 1861, my father being Granville Wood and my mother Electa Dustin Eastman. When I was about 1 year old we moved to Boston, where my father was employed by H. D. and H. W. Smith as their tuner of reed organs. A year later the family again moved, this time to Toronto, Ont., where my father was employed by the R. S. Williams Company as reed organ tuner. Two years later we moved to Detroit, my father then being employed by A. A. Simmons as tuner for his organs. Later Mr. Simmons took into partnership James E. Clough and the firm name now became Simmons, Clough & Co. Later Mr. Simmons and his son Fred retired and the Warren Brothers joined Mr. Clough, the name being changed to Clough & Warren. This concern endured many years and was very prominent in the organ and piano industry.

When I was 9 years old my father bought a building lot at Brush and Bronson streets, 100 feet front and 95 feet in depth. There was a building on the southeast corner which had been built for a barn, but was never used as such. This was where my father started the building of organs.

I left school after having completed the ninth grade and in September joined my father in the making of pipe organs. We were successful and moved into a large room over the piano store of the Leicester Piano Company and then into a large factory at State and Park Place owned by Augustus Day. Here on my twenty-first birthday I had a fall of fifteen feet from an outside platform to the ground, breaking my wrist and stretching the ligaments of my right leg.

We continued to build organs in this factory until 1884, when a company was organized at Northville, Mich., a good factory building was erected and a steam engine installed. Things looked very rosy, so I decided to get married and selected Miss Hattie Francke of Saginaw.

Soon after becoming established in Northville we discovered sufficient musical talent to warrant us in organizing a brass band. This was done and we became quite proficient. My father played E flat cornet and I the piccolo, and I was the leader of the band.

We continued building organs in Northville for six years, but did not meet with great success financially; so we sold out to Farrand & Votey of Detroit, who were just branching out in the organ field. We moved to Detroit and I became assistant to Mr. Votey. Soon after this we acquired the business and patents of the Frank Roosevelt Company of New York, with several of their best workmen, and we built many important organs with the Roosevelt system just as we had acquired it. Then Mr. and Mrs. Votey made a trip to Europe and when they returned Mr. Votey brought complete data concerning tubular-pneumatic actions as manufactured by Walcker & Son of Ludwigsburg, Germany. We built a few organs using this form of action, but we were not satisfied with it because it was too slow.

Fortunately about this time Robert Hope-Jones, an Englishman, invented a new form of electric action. The special feature of this action was the low voltage hairpin-shaped magnet and very small, thin discs of soft iron, which were faced with thin leather, forming perfect pneumatic valves. The valve seats were bored in the top board of a wind-box and the magnets were screwed on over the hole and seat. But to make a more near-

ly perfect seat and fitting for the magnet and its armature I invented a metal base consisting of a three-quarter-inch round brass plug. Milled out to receive the armature and magnet was a brass ferrule screwed into the plug to hold the magnet in place. There were holes drilled through the plug for supply and exhaust and also to feed the intervening pneumatic to the pipe pneumatic and valve. We built several large organs using our style of unit magnets. Later on the W. H. Reisner Company of Hagerstown, Md., improved upon this plug base, making an oblong plate in two pieces, with wind-way between them. This saved a boring and their magnets came into general use. The Wicks Company of Highland, Ill., invented a magnet the armature of which had sufficient movement to admit of screwing the pipe valve to the armature, doing away with the intervening pneumatic. The Wicks Company has been most successful using this type of magnet.

Soon after becoming established in Detroit we discovered sufficient musical talent among our employees to warrant organizing another brass band.

Farrand & Votey were now the leading organ builders in the country and built many fine organs, among them being that at the world's fair in 1893 in Chicago; St. Ignatius Church, San Francisco; Carnegie Library, Pittsburgh; Woodward Avenue Presbyterian Church, Detroit; Woodward Avenue Congregational, Detroit, and many others.

One of the very first contracts we obtained for our new electric action organs was from the Catholic Church in Oswego, N. Y., the Rev. Father Barry, and it came about in the following way:

I had occasion to visit Father Barry to solicit the order to make extensive repairs to the old organ in his church. During our conversation he asked me if I was a practical man. I replied: "Yes." "Are you a tuner?" And I again said "yes." "Very well, then," he said. "I will get you to tune up our reed stops while you are here." We went out into the church and up to the organ gallery and started the hydraulic engine which pumped the bellows when I heard a very loud escape of wind in the organ. I said: "What is that?" and he replied: "Oh you can't stop that; the builders who last repaired the organ cautioned me not to try to stop it or the bellows would break." I said I did not think so. "Why, boy," he said, "if you can fix that I will give you a six-pence." I said I would look into it. I had no trouble in correcting the defect and tuned the reed stops; so he gave me the order to make a rebuilding job of the organ at a cost of \$3,500. As I was leaving he put into my hand some bills. I said: "Why, Father Barry, I don't want this. You have given me an order for rebuilding the organ and that is quite enough for me." He said: "Hold your whist and get along with you." When I had boarded my train for Detroit I took the bills out of my vest pocket and found he had given \$25. This was his six-pence for stopping the leak in the bellows.

Later Mr. Votey and I went to Oswego to take measurements and make drawings for the rebuilding job. I happened to have with me a sample of the new Roosevelt sectional wind-chest and laid it down on one of the choir seats. Father Barry came up and, noticing this sample, picked it up and asked what it was and we explained it to him, pointing out its advantages.

"Well," said he, "why would it not be a good plan to incorporate these chests in rebuilding this organ?" We replied that it would be, except that it would cost so much more money.

Later in the afternoon he came up again and said: "Boys, I have been thinking about those new chests and the more I think about it the more I am convinced that the way to do the job is to use those new chests. Now you go back to your hotel, figure it over very carefully and come back to my house tonight and let me know the result." This we did and found that the cost would be \$9,000, and we so told him.

When the organ was about half completed in the church there was a financial panic all over the country and we were short of funds. Votey asked me if I thought Father Barry would make us a part payment. Contracts in those days provided that upon satisfactory completion of the organ in the church payment was to be made. I told Mr. Votey that

I felt that Father Barry would be glad to help us out, so as Mr. Votey was about to make a trip to New York he stopped at Oswego and went to see Father Barry and he explained to him our difficulty, because of the panic. Father Barry said: "How much do you want, Votey?" and Votey replied that \$2,000 would be most acceptable. "Oh, well, Votey, I will give you \$4,000; come with me to my office."

A little time after this the organ was completed and opened by the great French organist Alexandre Guilman. The organ proved a great success and fully warranted Father Barry's determination to use the new chests and electric action in the rebuilding. A special feature of this organ was an echo division built into the altar, with swell blinds opening into a two-foot passageway behind the altar. This echo division had five sets of very soft pipes. It was played from the choir keyboard of the gallery organ.

Another grand organ we built was for St. Ignatius Church in San Francisco, Father Varsi. It had 6,000 pipes. In 1897 I, with the assistance of one man from the factory, a Mr. Whitehead, installed this grand organ. We built the lower octave of the pedal open diapason 32-ft. and 16-ft. in a vacant room adjacent to the organ loft, using clear white cedar, glue-sized inside and coated with two coats of orange shellac on the outside. Those were beautiful pipes and we were able to install them in the organ without a blemish. The organ was to have been opened by Clarence Eddy early in December with a recital, but the bishop objected to the giving of a concert in the church, so Mr. Eddy went to Los Angeles for a visit and returned just before Christmas and opened the organ at the high mass on the morning of Christmas Day. The church was crowded and there was a host of people outside who could not get in. This beautiful organ was destroyed by fire at the time of the San Francisco earthquake in 1904.

Another important organ we built about this time was for the Carnegie Library, Pittsburgh. This organ was a four-manual with sixty-five speaking stops. It was equipped with the Roosevelt combination pedal stop action. The organ was opened by Frederick Archer, the famous English organist. The first number on his program was a concerto for organ and orchestra. Archer came to the organ in the morning to have a rehearsal with the orchestra and a little practice. He set the stop combinations he wished to use and after his practice he turned the organ over to me and my two assistants to do some regulation of the action and to touch up the reeds. In reaching over we rested our arms on the setter bars of the combination, with the result that the combinations he had set were canceled, without our being aware of it. Imagine his discomfiture when, in playing his first number, he stepped on a pedal, expecting to get a certain combination of stops, and instead of this all of the stops went in. He hurriedly pulled out a few by hand and continued playing. During the first *tutti* part, when the orchestra was playing alone, he reset what combinations he could and finished playing the concerto amid thunderous applause. During the intermission I hurried down under the stage to apologize for our carelessness and I'll tell the world he was angry, and I could not blame him.

Still another important organ we built about this time was for the Pabst Theater in Milwaukee. This also was a four-manual with sixty speaking stops. This organ was provided with a bellows and electric motor for operating it. Alexandre Guilman was engaged to give a recital. A short time prior to the recital we had installed a blower to take the place of the bellows. Just prior to the recital it was decided to return to the bellows, fearing the blower would not prove adequate. And this change was made. I journeyed from Chicago to Milwaukee with Guilman and we went immediately to the theater so that Guilman could familiarize himself with the organ. That evening I left our hotel alone to go to the theater to see that everything was in readiness. At five minutes before 8 I said to the janitor: "Go and start the motor operating the bellows." About a minute later we heard a loud bang in the organ. I said: "Ed, have a look up in the organ chamber and see what has happened." A minute later he returned with his face as white as a ghost,

saying the bellows was "busted," the motor running full speed and the bellows as flat as a pancake. I said: "Ed, how did Preschley stop up the blower pipe?" "Well," he said, "there is a great beam of wood up over the center of the stage and the big blower pipe is on top of that beam, and Preschley stopped up the open end of this blower pipe with matched flooring cut to fit." I said: "I'll bet that is where our trouble is. How do we get up there?" He said there was a wire cage elevator to take us up to the level, then steel slats over which we could get to the center, where the big beam and blower pipe were located. I gave instructions not to let Guilman go out to the console until I reported all was in order. Ed and I went up in the elevator and across the steel slats to the center and there, sure enough, was the open end of the blower pipe and the flooring strewn along the top of the great beam. Fortunately I did not get excited. I said: "Ed, go down and get me a couple of boards, a saw, hammer and some nails, and get back as soon as possible."

While he was away I fitted the pieces of flooring together so they would fit the opening in the pipe. When Ed returned I cut two pieces of wood the right length and nailed them at right angles onto the original pieces so they could not buckle. Then I drove this plug into the end of the pipe. Next I cut and fitted a brace from the center of the plug to the beam and nailed it there. I said: "Ed, I'll bet that won't blow out." We descended to the stage, where we found Strack, the architect, and the manager of the theater prancing around like wild Indians, pulling their hair and scolding like old women. I said: "You fellows are making a hash of a noise while I have been up and fixed the defect. Let the recital go on." Which it did without further mishap. It was twenty minutes past 8 when I told them to proceed. The theater was crowded with patrons and Guilman could never be heard again.

This was the end of bellows in organs and the electric fan blowers have entirely superseded them.

It was Mr. Votey who first tried out a blower for supplying the wind pressure to organs, the first trial being made in the organ at the First Presbyterian Church, Detroit, and the second at the Pabst Theater. So at this period the old slider wind-chests, tracker actions, mechanical drawstop actions, etc., had passed into the discard. The success of Farrand & Votey in building organs with the sectional pneumatic wind-chests and the Hope-Jones system of electric action had become so important that the remaining builders turned their efforts to building something similar.

I think that E. S. Votey did more to revolutionize organ building in this country than any other man. He promulgated the sectional pneumatic wind-chests, the Hope-Jones electric action for both key actions and drawstop actions and the electric rotary fan blowers, which are now universal.

ETHEL J. AMIDON 25 YEARS IN HARTFORD, WIS., CHURCH

Twenty-five years as organist of the First Congregational Church at Hartford, Wis., were completed by Miss Ethel J. Amidon July 12. The pastor, the Rev. Mr. Diem, arranged a beautiful service in honor of Miss Amidon and a part of it consisted of the reading of Joyce Kilmer's poem entitled "God Is at the Organ." Miss Amidon played several movements from Mendelssohn's Sonatas and just before the sermon played two favorite numbers requested by the music committee. At the close of the service the pastor presented to Miss Amidon a purse as a gift from the congregation in recognition of her quarter of a century of service and other gifts were received by her from friends. The people then came forward to congratulate their organist.

Miss Amidon has served this church during six pastorates. The First Congregational is the oldest church in Hartford and will be 95 years old this fall. The organ is a Kimball which was displayed by the builders at the Chicago world's fair in 1893.

Miss Amidon received her training in organ at the Wisconsin Conservatory of Music in Milwaukee, where her teacher was Mrs. Winogene Hewitt Kirchner.

Revising the Schemes of Old Organs Yields Worthwhile Results

Atlanta, Ga., July 11, 1942.—Editor of THE DIAPASON: At one time or another there have appeared articles in your paper on scheming and tone balancing organs and the layout of new organs in an effort to make them fully useful, tonally resourceful and pleasant to play from the organist's position. Many of these items are highly interesting and useful, and the July issue has an article by Mr. Jamison, comparing two organs and showing how one was so much better than the other. With most of what he said I am in hearty agreement, particularly as regards contrast of stops in order that repetition be avoided and greatest variety thereby be secured. Most cordially do I stand back of him on the insertion of a trumpet (chorus reed) as the first reed in any two-manual organ. Many times I have said that any organ without reeds or with only the refined voices customary for many years is only a "sissy" organ, a somewhat stronger appellation than Jamison's "lady-like."

There have been very few items on results actually attained through proper revision and enlargement of existing organs, and with your permission I now set out a most interesting experience I have lately had with such a work in an ordinary two-manual organ.

To begin with, I sold the organ and installed it nearly twenty years ago. It is from one of the best-known builders, there is no criticism of materials and work, it is an excellent organ and was sold at a good price, and it was one of the earliest all-enclosed organs in the country. So there was a good foundation for intelligent treatment, and the organ has responded fully. The scheme of the organ was as follows:

GREAT.

1. Diapason, 8 ft.
2. Melodia, 8 ft.
3. Dolce, 8 ft.
4. Gemshorn (taper), 4 ft.

SWELL.

5. Bourdon, 16 ft.
6. Stopped Flute, 8 ft.
7. Salicional, 8 ft.
8. Voix Celeste, 8 ft.
9. Flauto Traverso, 4 ft.
10. Oboe, 8 ft.

PEDAL.

11. Bourdon, 16 ft.
12. Gedeckt, 16 ft.

There was no borrowing except that the twelve lower pipes of the swell bourdon answered also for the twelve lower of the gedeckt of the pedal.

Here were the faults of the organ: First, I sold a full-scale organ, but the factory delivered a slim-scale organ. Second, the bourdon of the swell was the same scale and same voicing as the 8-ft. stopped flute, and the effect was terrible. It was most "absorptive." One could draw two or three other stops and actually hear them "fall" when the bourdon was added, and with the sub couplers there was nothing but "mud." Coupling the bourdon with the subs lowered it to 32-ft. pitch, and the drain on the reservoirs was beyond belief, weakening the tone, making all unsteady and being of no value whatever in ordinary combinations.

The so-called flauto traverso of the swell was a great big-scale wood flute harmonic that "cut" through everything with the power of an octave, ruining it as a solo or combination stop, spoiling the swell and being only screechy when the octave couplers were used. It was one of those "stock" stops that organ builders frequently make in the same scale for 8-ft. or 4-ft. under concert flute or other change of names. I once received a three-manual organ in which the concert flute, 8 ft., of the choir was this same stop, and the 4-ft. flute of the swell an exact duplicate, merely set an octave higher on the chest. And what a time I had tone-regulating those two stops to get some difference into them! The remaining criticisms were that the melodia, though pleasant otherwise, had a hard quality of the tibia dura type, and the lower octave of the pedal bourdon had such small feet that it was not impossible to make several of them even "bark" when fully open.

The whole finishing of this organ was a compromise, giving the finisher nip and tuck to get any sort of results and causing him to feel that he had fallen far short of his standards of toning and balancing.

I have now been able to revise this organ as follows:

GREAT.

1. English Diapason, 8 ft.
2. Melodia (revoiced), 8 ft.
3. Dolce, 8 ft.
4. Gemshorn, 4 ft.
5. Chimes, 23 bells.

SWELL.

6. Horn Diapason, 8 ft.
7. Stopped Flute (revoiced), 8 ft.
8. Salicional, 8 ft.
9. Voix Celeste, 8 ft.
10. Orchestral Flute, 4 ft.
11. Horn (reeds), 8 ft.
12. Oboe, 8 ft.

PEDAL.

13. Contra Bass, 16 ft.
14. Gedeckt, 16 ft.

There is no borrowing whatever; each stop is a set of pipes. There is a fine complement of couplers and there are adjustable combinations and two tremolos—slow for the swell, faster for the great, both new. The console has been extended eight or nine feet, the action is quick and elastic, the pressures have been revised, the pipe air has been reduced from the five inches that was a craze about that time, yet the volume has been increased amazingly on the original number of stops, while the reed addition has done absolute wonders. The whole organ is under expression, all mechanical parts have been fully restored, many improvements have been effected, and the one comment from those directly interested is that the organ could never be taken for the same one, so great have been the changes for the better. It is now a typical English parish church organ.

The end is not yet. We are now to add a stop to the great organ and a fine, full-toned, corroborative 8-ft. stop to the pedal.

It is such results as this that prove beyond discussion what can be done with any existing organ if it is worth putting additional expense into it and there is no class of organ building that yields such profound satisfaction to the careful, understanding builder who analyzes his organ to start with and knows what to recommend to bring it to the satisfying state.

Very truly yours,
J. N. R.

It Made His Name Known

A reader of THE DIAPASON has sent us, without solicitation, a letter that should be enlightening to many other readers. May we quote him? Here is what he says:

I suppose you know this, but I have found out that a card in THE DIAPASON does a lot of good in keeping one's name before the public. I can prove it with one example.

Two years ago, a friend of mine went from Detroit to Toronto and thereabouts for his vacation. In Toronto he met one of the big-wig organists, and naturally enough said he had a friend who was organist in the United States. The Canadian organist politely asked what the name of the United States organist was, and my friend gave my name.

"Oh yes, I know of him!" came back the astonishing answer. In fact he must have known me quite well, judging by the tone of his voice, for my friend came back with two and one-half grains more respect for my achievements.

I couldn't figure it out for a while. I was quite certain that with the exception of a few short dashes across the border to Windsor in order to buy a tie or a glass of ale I had never been in Canada. And I know doggone well that I'm not important enough for my fame to spread under foreign skies.

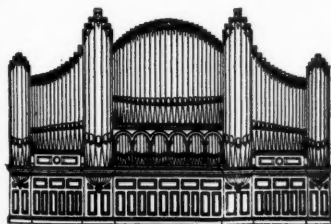
And then the thought struck me that I was running a card in THE DIAPASON at that time. The Canadian organist wasn't shooting with grease, as I first thought. Of course he "knew of me"—he had been seeing the name in THE DIAPASON for the past six months.

And that's the story, but it certainly goes a long way to prove the value of a card in THE DIAPASON.

If your name is not kept constantly before everyone in the organ world through a card in THE DIAPASON, the foregoing should suggest something to you.

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Programs of Organ Recitals of the Month

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush was heard in the following program at the Joslyn Memorial Sunday afternoon, July 19: Triple Fugue in E flat major, Bach; Aria in F major, Bach; Chorale Preludes, "He Who Will Suffer God to Guide Him," "Hark! a Voice Saith, All Are Mortal" and "In Thee Is Gladness," Bach; "Evening Rest," Hollins; Midsummer Caprice, Johnston; "Song without Words," Lemare; "Marche Solennelle," Lemare.

John Glenn Metcalf, Conway, Ark.—Mr. Metcalf, assistant professor of music at Hendrix College, gave a recital in Hill Auditorium at the University of Michigan, Ann Arbor, July 27 in partial fulfillment of the requirements for the degree of master of music. His program consisted of the following works: Toccata, Adagio and Fugue in C major, Bach; Chorale Preludes, "O wie selig seid Ihr doch, ihr Frommen" and "Herzliebster Jesu," Brahms; Prelude on "Rhosymedre," Vaughan Williams; "Deuxieme Symphonie," Vierne.

Frank Crawford Page, F.A.G.O., Baton Rouge, La.—Mr. Crawford gave a recital in the auditorium of Louisiana State University July 28 and played this program: Adagio Cantabile, Tartini-Barnes; Concerto in B flat, No. 2 (first movement), Handel-Dupré; Chorale Prelude, "From God Naught Shall Divide Me," Bach; Dorian Toccata, Bach; Sketch in D flat, Schumann; Evening Song, Balstraw; "Stella Maris" (from Symphony on Gregorian Themes), Weitz; "Impromptu," "Clair de Lune" and Finale from Symphony 3, Vierne.

Winifred Jolley Bengson, A.A.G.O., Burlingame, Cal.—Mrs. Bengson, organist of St. Paul's Episcopal Church, Burlingame, gave the inaugural recital July 26 on an organ in the Millbrae Community Church of Millbrae, Cal. Her program was made up as follows: "Invocation," Karg-Elert; Prelude and Fugue in E minor ("The Cathedral"), Bach; "Bist Du bei mir," Bach; Allegro and Adagio, Third Sonata, Guilman; "Wind in the Pine Trees," Clokey; "In Summer," Stebbins; "Suite Gothique," Boellmann.

Richard Purvis, Fort Meade, Md.—Private Purvis' recital at Fort George G. Meade July 28 was marked by the performance of the following list of compositions, supplemented by an improvisation, all to the enjoyment of a large group of officers and soldiers: Chorale Preludes, "Now Thank We All Our God," Karg-Elert; "Sheep May Safely Graze," Bach, and "The Day Is Ended," McKinley; Rondo, "Le Coucou," d'Aquin; "Dreams," Stoughton; "Romance sans Paroles," Bonnet; "Ave Maria," Bach-Gounod; "Moment Musical," Schubert; "The Old Refrain" and "Schoen Rosmarin," Kreisler; "Idylle," Richard Purvis; Toccata, Symphony 5, Widor.

Henry F. Seibert, New York City—Mr. Seibert, organist of Holy Trinity Lutheran Church in New York, gave a recital in Atonement Lutheran Church at Asbury Park, N. J., on the afternoon of July 26, assisted by Elsa Brennecke, soprano. The organ numbers were the following: Chorale Preludes, "If Thou but Suffer God to Guide Thee," "O Sacred

Head, Now Wounded," "Jesus, Joy of Man's Desiring," "Our Father Who Art in Heaven" and "Now Thank We All Our God," Bach; "The Ninety-fourth Psalm" (Grave), Reubke; Largo from "Xerxes," Handel; First Concert Study, Yon.

Walter A. Eichinger, Seattle, Wash.—The University of Washington presented Mr. Eichinger of the music faculty in a recital at the University Temple July 30. He played this program: Prelude on "St. Columba," Kitson; Prelude in B minor, Bach; "Come, Sweet Death," Bach-Fox; Chorale in E major, Franck; "L'Adoration Mystique," de Maleingreau; "Comes Autumn Time," Sowerby; "The Mirrored Moon," Karg-Elert; "Mist," Gaul; Toccata, Fifth Symphony, Widor.

Jean Curry McIntyre, Minneapolis, Minn.—Miss McIntyre gave the recital in Northrop Auditorium at the University of Minnesota Aug. 19 and presented the following program: Prelude and Fugue in A minor, Bach; "Jesu, Joy of Man's Desiring," Bach; "Komm, süsser Tod," Bach-Jennings; Chorale in B minor, Franck; "Ballet of the Happy Spirits," Gluck; "Melody for the Bells of Berghall," Sibelius; "Clair de Lune," Karg-Elert; Toccata from Fifth Symphony, Widor.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—For his recital Sunday afternoon, Aug. 23, at the University of Florida Mr. Murphree selected this program: Largo and Fugue in G and Toccata for Flutes, John Stanley; Overture to "Comus," Arne; "Sister Monica," Couperin; "Fisherman's Song" and "Pantomime," DeFalla; "The Swan of Tuonela," Sibelius; Cantilene, Bedell; Fugue in G minor, Hodgson; "Souvenir Poétique" and American Fantasy, Diggle.

Paul Bentley, M.Mus., Portland, Ore.—During August at St. Mary's Cathedral the choirmaster, Mr. Bentley, made use of the following compositions at low masses: Bell Symphony, Purcell; "Soeur Monique," Couperin; Sarabande and Prelude, Corelli; Capriccio, Lemaigre; "Canzone della Sera," d'Evry; Concert Caprice and Cradle Song, Kreisler; Spring Song, Hollins; "Canzone Pastorale," Scarmolin; Melody in D flat, Berceuse and Communion in E, Faulkes; "Grand Choeur," Guilman.

Frederick C. Mayer, A.A.G.O., Columbus, Ohio—Professor Mayer, dean of the conservatory of music of Capital University, assisted by Miss Beth Mayer, violinist, gave the dedicatory recital on a two-manual organ built by Hillgreen, Lane & Co. in Salem Lutheran Church at West Alexandria, Ohio, Aug. 16. His program consisted of the following selections: "O God, Thou Faithful God," Karg-Elert; "Come, Sweet Death," Bach-Fox; "Jesu, Joy of Man's Desiring," Bach; "Communion," Torres; Fugue in E flat ("St. Anne"), Bach; "Harmonies du Soir," Karg-Elert; Nocturne, Ferrata; Gavotte, Wesley; Fountain Reverie, Fletcher; Air with Variations, Haydn; "Marche Triomphale" ("Now Thank We All Our God"), Karg-Elert.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following recitals will be given by Dr. Tidmarsh at the Union College Chapel Sundays at 4:
Sept. 13—"Sunshine" Toccata, Swinnen;

Roulade, Bingham; "Rhapsody in Blue," Gershwin; "The Citadel at Quebec," "Song of the Basket Weaver" and "The Bells of St. Anne de Beaupré," Russell; "Liebestraum," Liszt; "St. Francis Walking on the Water," Liszt.

Sept. 20—Program of twentieth century music: "Suite Bretonne," Dupré; Ballet and "Nuages," Debussy; Second Arabesque, Debussy; "Pavane for a Deceased Princess," Ravel; "Ode Heroique," Cyril Scott; Lento, Scott; "Pomp and Circumstance," Elgar.

Sept. 27—Bach program: Prelude and Fugue in A minor; "Sheep May Safely Graze"; Arioso from 'Cello Suite'; "Journey of the Night Watchman"; Sicilienne; Prelude and Fugue in G major; Sinfonia from Cantata "We Thank Thee, God"; Air for the G String; Finale, Trio-Sonata in E flat; Toccata and Fugue in D minor.

Ralph Stutzman, Winfield, Kan.—In a recital at the Methodist Church of La Crosse, Kan., Sunday evening, Aug. 2, Mr. Stutzman played these numbers: Trumpet Voluntary, Purcell; Lullaby, Brahms; "Salvation Now Is Come," Bach.

Warren F. Johnson, Washington, D. C. Mr. Johnson has played the following in short recitals before the evening service at the Church of the Pilgrims:

Aug. 2—Prelude, Double Fugue and Finale, Gaston Litaize.

Aug. 9—First Two Movements from "Sonata Celtica," C. V. Stanford.

Aug. 16—Finale ("St. Patrick's Breastplate"), from "Sonata Celtica," Stanford; Pastorale from Sonata in F minor, William H. Speer.

Aug. 24—First and Third Movements from Sonata in F minor, W. H. Speer.

Clyde English, Pittsburgh, Pa.—Mr. English, organist and director of music at the Sixth United Presbyterian Church, gave a recital in Heinz Chapel, University of Pittsburgh, at noon July 29 and presented this program: Fugue in E flat, Bach; "Come, Sweet Death," Bach, arranged by Virgil Fox; "In Summer," Stebbins; Allegro and Cantabile from

Sixth Symphony, Widor; Finale in A flat, Thiele.

Juanita Blanks, Syracuse, N. Y.—Miss Blanks, a pupil of Professor Leon Verrees, gave a recital Aug. 11 as one of the requirements for the master of music degree, playing the following program in the auditorium of the College of Fine Arts of Syracuse University: Chorale Preludes, "O Hail This Brightest Day of Days" and "The Old Year Now Hath Passed Away," Bach; Vivace from Second Sonata, Bach; Prelude in B minor, Bach; Finale from Fourth Concerto, Handel; Chorale Preludes, "Behold, a Rose Is Blooming" and "My Heart Is Filled with Longing," Brahms; Fantaisie and Fugue in B flat, Boely; "Soeur Monique," Couperin; Prelude Improvisation on "Veni Emmanuel," Egerton; Scherzo from Fourth Symphony, Widor; Toccata, "Thou Art the Rock," Mulet; "Piece Heroique," Franck; "Menuetto Antico e Musetta," Yon; Finale from Second Symphony, Barnes.

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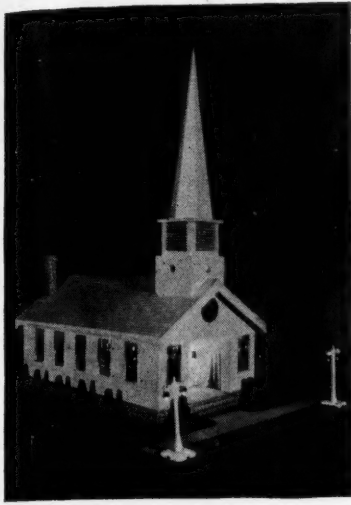
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EDWARD W. RIGGS of Trenton, N. J., treasurer of the Central New Jersey Chapter, A.G.O., who some years ago built a miniature organ, pictured and described in THE DIAPASON at the time, has completed a miniature church, which measures thirty inches long, nineteen inches wide, fifteen inches to peak and forty-four inches to top of spire. It is complete in every detail, with a bell and an organ that plays electrically. It is lighted by forty miniature bulbs. Seats are finished in white and walnut. Pulpit and organ case are walnut. There are lights over the pulpit and organ console. Church and United States flags, red carpet up the aisles, red draperies in front of the choir loft and console are all included. The walls are imitation stucco and there are imitation stained-glass windows, with built-in rose windows front and back. The church has a vestibule in the front right and left corners and lighted crosses in the spire. Foundation and chimney are of imitation stone. The sidewalk is imitation concrete, with imitation grass and shrubbery around the edifice. This church has been on exhibition in many churches in and near Trenton and elsewhere and is attracting a great deal of attention.

Annals of Stage in 1880s

For anyone who wishes to acquire a fund of information on the American stage—its drama, opera and music—in the glorious period of the 1880s, a great repository is provided in the thirteenth volume of "Annals of the New York Stage," the work of George C. D. Odell, Brander Matthews professor emeritus of dramatic literature at Columbia University. The large and beautiful volume has just been issued by the Columbia University Press.

The comprehensive nature of the book

may be estimated when it is stated that the 608 pages of this volume are accompanied by forty-five pages of photographs and 115 pages of index, containing an estimated 27,552 references. In this latest volume Dr. Odell covers the period from 1885 to 1888 and includes three full seasons of entertainment. These were the years when one saw and heard John Drew and Otis Skinner, Ada Rehan, Forbes-Robertson and DeWolf Hopper, Mary Anderson, Modjeska, Dion Boucicault, Lillian Russell, Lilli Lehmann, McIntyre and Heath, Richard Mansfield, E. H. Sothern, Sara Bernhardt, Mrs. Langtry, Denman Thompson, Maurice Barrymore, Weber and Fields, Julia Marlowe, Henry Irving, Ellen Terry, Fanny Davenport and Lew Dockstader. And the last of these seasons was the one that was interrupted by the famous blizzard (March 12, 1888), an event to which Professor Odell does full justice.

As a work of reference the book must be invaluable, for here one can find comprehensive information concerning every play, every actor and every historical event connected with the stage in the time covered. Dr. Odell has put years of research into the task, a fact immediately evident, and has arranged his data in a manner that makes it a compendium easily used. But it is not just an encyclopedic work, for it is filled with anecdotes and stage lore. The days whose history Professor Odell records were long before the "movies" and there were histrionic giants then of whose life and work all should know.

As a Christmas gift this book should be most acceptable—an early suggestion of value to many a puzzled giver.

One might well wish that some enterprising and scholarly delver into history would write a similar book dealing with the early history of our organists and their work in the '80s and '90s.

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New Volume Is Added to Kreckel's Works; New Music Reviewed

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

Some of the soundest and most useful music for the Christian churches of America is found in the three volumes of Dr. Philip G. Kreckel of Rochester, N. Y., all three entitled "Musica Divina" (J. Fischer). We now have a welcome addition to this series entitled "Melodia Sacra" (J. Fischer), sure to be equally successful. The reasons for its wide use are perfectly evident. These are great melodies of the Roman Catholic Church and of Christendom in general, tastefully and reverently presented in simple arrangements thoroughly idiomatic to the organ. The only fault to be found with them is that they are brief, usually only two pages in length, and consequently not long enough to permit important contrapuntal development. The new volume has pieces like the "Puer Natus," useful at Christmas, and "O Filii" and "Resurrexit" for Easter, not to mention many others that fit into the church year well, including the "Veni Creator." In all there are twenty pieces, all in mode and rhythm of Gregorian chant. This volume and Joseph Bonnet's new set of old French pieces (Gray) are among the most important collections of organ music to be published in America this year.

Among the new issues for Christmas is a delightful solo setting by Miss Grace Bush of the old English text "I Saw a Maiden Fair" (Gray). This is gracious music, appropriate to the poetical words; it comes for low voice only.

A melodious and not difficult cantata for Christmas has been composed by William A. Goldsworthy, whose rise in public esteem is marked and steady, if I may judge from programs received in the last two or three years. This work is entitled, "One Night in Bethlehem" (J. Fischer), and the text is well selected from the great translator, John Mason Neale, as well as from Scripture. A pleasant feature is the use of junior choir (optional) in a work which runs to thirty-eight pages. There are short solos for ST, and one for alto in case you do not use the children. All could be performed well by a quartet. Traditional melodies appear; for instance, after a bell-like opening the "Veni Emmanuel" is sung; the cantata closes with "Good Christian Men, Rejoice." However, this is no mere stringing together of carol-tunes, but a worthy new creation for which I predict wide use.

The newest addition to the Dickinson series of Christmas numbers is a Syrian carol of fine quality entitled "Thou, the Highest" (Gray). One stanza is to be sung by high solo voice or by children's choir; all can be performed by a quartet. The organ part is delightful; it has a bit for your celesta stop. The rhythm is flowing and supple, with interesting shifts that will demand careful preparation to maintain the graceful outline. As usual—and I cannot say this too often—Mrs. Dickinson provides a text that is exactly right.

Dr. Dickinson has also taken his solo for medium voice, "Still There Is Bethlehem" (Gray), and made from it an equally impressive anthem for mixed voices with alto or baritone solo. You may obtain parts for violin, 'cello and harp (piano). The unusual poem by Nancy Byrd Turner is one of the finest American texts and will now be enjoyed in Dr. Dickinson's deeply felt setting by congregations whose organists have stood out against solos. Careful preparation will be needed, and a good soloist.

I think that I may have failed to mention last year a pretty carol by Earl R. Larson entitled "Dearest Jesus, Holy Child" (Summy, 1941) for junior choir (SA). The words are by Luther, and the close employs a quotation from a well-known traditional carol.

Other Anthems

During the first world war one of the most popular pieces was Dickinson's setting of a poem by the Canadian poet Bliss Carman, called "In the Day of Battle" (Gray). This may now be obtained either as a solo or as an anthem for mixed voices with high solo. The text is a stirring one and the music I remember as being very moving. You need a soloist

ERWIN H. ESSLINGER, WHO GOES TO ST. LOUIS CHURCH



ERWIN H. ESSLINGER has just assumed his duties as organist and choirmaster of Hope Lutheran Church, St. Louis, Mo., and will have an opportunity in his new field to make use of his ability as both an educator and an organist. Mr. Esslinger goes to the St. Louis position from Fort Smith, Ark., where he was at the First Lutheran Church. Previously he was at Waterloo, Iowa. He has also been choral director of the Midsouth Youth Group.

Mr. Esslinger was born on a farm near Arapahoe, Neb., Jan. 11, 1914, and received his education at Concordia Teach-

ers' College, Seward, Neb., and St. Louis University. His father was an amateur violinist. Mr. Esslinger studied music with George L. Scott, organist; William B. Heyne, director of the St. Louis A Cappella Choir, and the late Daniel Protheroe, Chicago choral conductor and composer. He received the bachelor of science degree in education with music as a major in 1940 at Concordia Teachers' College and the same year won the Lutheran Choirmasters' Guild key in Chicago. Mr. Esslinger's first love has been the organ and he has been heard as guest organist and pianist on radio programs.

with a big voice and dramatic sense (always subject to a sense of reverence, as dramatic singers sometimes are not). I believe that this will be used at choir concerts as well as in church. I am writing at the University of Indiana, where I am a visiting lecturer, and consequently I have not the earlier edition of this work for comparison to see whether Dr. Dickinson has altered his original inspiration.

Even more popular—perhaps the most popular American anthem of that other war—was Dickinson's "For All Who Watch" (Gray). This is now published in three editions—SATB, SSA and TTBB—and parts are available for violin, 'cello and harp. The new edition for TTBB has solos for tenor and bass. So far as I know the present war has not inspired an anthem of equal quality in its type—simple, melodious, carol-like and sincere. The organ part has interest.

Leo Sowerby has composed an admirable descant to "America" (Gray), which, of course, will do equally well for "God Save the King." Off-beat entrances give it rhythmic effect.

William Y. Webbe's anthems always have a sober and austere beauty; I do not recall that he has ever signed a page of irreverent music. I am recommending his "Finding God" (Gray), a short number for SA and SAB. The pretty text by C. E. Flynn is lyrical in feeling, appropriate to children's voices; it is unusually well suited for summer services and the splendor of our autumns. We need more anthems in which nature is treated with imaginative reverence.

I have recently received a number of compositions by C. Albert Scholin, including some published by a firm new to me—Edwin H. Morris & Co. of New York. These include the following:

"The Beatitudes." Unaccompanied, four parts. (White-Smith.)
 "The Greatest of These Is Love." Unaccompanied chorus, some divisions. (Morris, 1941.)
 "Shepherd, with Thy Tend'rest Love." For children, SA. Tuneful. (Morris.)
 "The Trumpet Shall Sound." For medium solo and unaccompanied chorus, some divisions. Effective choral imitations of trumpets. (White-Smith, 1941.)
 "Lift Up Your Heads." For SSA, accompanied. (Morris.)

William Lester has a bright anthem for SAB and baritone solo, accompanied, "He Is My Salvation" (Gray), the text appropriate to wartime. This is also published for SATB. Mr. Holler has a pretty unison song for children, "Saviour, Teach Me Day by Day" (Gray).

The most impressive recent edition of old choral music is Maynard Klein's of Gabrieli's motet "Angelus ad Pastores" (J. Fischer). This is a remarkable work for two choirs unaccompanied—SSAATB and ATTTBBB. It is a Christmas number, of course, but will probably be used

more often at choir concerts or by other big choruses. It is fine music of the sixteenth century.

Years ago Mr. Gray published a pair of Russian anthems by Arensky, "We Praise Thee" and "O Praise the Lord." I remember them vividly because they were among the first Russian numbers I used, and my choir was forever asking to repeat them. Professor Bement has now arranged them for women's voices, SSA, and while I always doubt the wisdom of having women sing anthems that were composed with the rich Russian bass in mind, I must say that these arrangements look as though they would be effective. Both are short, and they are published together.

H. W. Gray has brought out two other Russian numbers. One is Channing Lefebvre's excellent edition for SSA, accompanied, of the Tschaiakowsky "Pilgrim's Song," with a text by Tolstoy that becomes increasingly important for those who seek an era of international good will. The other is a new anthem by Gretchaninoff, "O Lord, I Have Loved," in his usual attractive style, to be sung unaccompanied by a chorus in which parts divide.

Gordon Balch Nevin has a set of "Easy Anthems for Intermediate Choirs" (J. Fischer) in three parts, including the following admirable numbers: Bach, "O Praise and Bless the Lord"; Cornelius, "Dear Lord, I Thee Adore"; Mozart, "Out of the Deep"; Abbe Vogler, "Holy Is the Lord Our God." There are also some other numbers in the set from Victorian masters, if you happen to like such things, and many people do. These are published separately.

Service Music

There are a pair of fine numbers by Dr. David McK. Williams: A "Cantate Domino" with "Deus Misereatur" in B flat, and the evening canticles (Magnificat and Nunc Dimittis) in F. Both are for unison singing and have a beautifully free and fluent rhythm. (Gray.)

Organ Music

Mr. Gray has added two numbers to his ambitious "Contemporary Organ Series." One is a short and charming Pastoral by Milhaud; the other is a Sonata in one movement, ten pages, by Ernst Krenek, a work that will have to be heard before I form an opinion worth stating—if my opinions on modern organ music are ever worth stating, which I doubt.

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LESTER SILBERMAN



LESTER SILBERMAN, the El Paso, Tex., organist, has been appointed chapel organist at Fort Bliss, Tex., and custodian of the post chaplain's office. This chapel is one of the finest at any United States army post. Mr. Silberman has also been promoted to a private first-class. *The Cavalcade*, weekly newspaper of Fort Bliss, announces a series of recitals begun Aug. 3 with the object of increasing musical appreciation among the soldiers. Private Silberman, assisted by vocal and instrumental guest artists, will give a special program free and intended for the benefit of the entire garrison every Monday at 7:30 at the chapel. There will be a brief devotional service conducted by a chaplain, who will also act as musical commentator.

SUMMER RECITALS CONTINUE AT UNIVERSITY OF CHICAGO

Recitalists for the remainder of the summer quarter at Rockefeller Memorial Chapel, University of Chicago, will be Gertrude Baily Sept. 2 and Russell Hayton Sept. 9. These recitals take place at 7 o'clock Sundays and Wednesdays and are followed by the carillon programs of Frederick Marriott, the university's organist and carillonneur. The summer quarter concert of the University of Chicago Choir and Orchestra, Mack Evans, director, originally scheduled for Aug. 30, has been changed to Sept. 6 at 4:30. Miss Frances Emberson gave the recital Aug. 30.

Among the August programs were the following:

Aug. 2—By S. E. Gruenstein, editor of THE DIAPASON: Prelude and Fugue in E minor, Bach; Spring Song, Hollins; Funeral March and Seraphic Song, Gullman; Canzona, from Sicilian Suite, Mauro-Cottone; Chorale, "Good News from Heaven," Pachelbel.

Aug. 5—By Frederick Marriott, organist and carillonneur, Rockefeller Memorial Chapel: "Ein feste Burg," Bach; "Jesus Comforts the Women of Jerusalem," from "The Stations of the Cross," Dupré; "Elfes," Bonnet; "Deck Thyself, My Soul," Brahms; Fantasia and Fugue in G minor, Bach.

Aug. 9—By Roxane Breen of the chapel staff: Variations on the Chorale "Christ, Who Art the Light of Day," and Prelude and Fugue in B minor, Bach.

Aug. 12—By Frederick Marriott: Fugue in G minor, Bach; "Rhosymedre," Vaughan Williams; "Clair de Lune" and "Legend of the Mountain," Karg-Elert; Chorale and Finale, d'Antalfy.

Aug. 16—By Agatha Mauthe of the Vocational School, Milwaukee, Wis.: Toccata and Fugue in D minor, "Jesus, Joy of Man's Desiring" and Chorale Preludes, "Alle Menschen müssen sterben" and "Liebster Jesu, wir sind hier," Bach; "Suite Gothique" (Chorale and Minuet), Boellmann; Toccata from Symphony 5, Widor.

Aug. 19—By Harold Cobb, organist of Sinai Temple: "Rejoice, Ye Pure in Heart," Sowerby; "Eclogue," Wagenaar; "Abdijvrede," Peeters; Concerto No. 6, in B flat, Handel.

Aug. 26—By Hazel Atherton Quinney, organist of the University Church of the Disciples of Christ: Toccata and Fugue in D minor and "Sheep May Safely Graze," Bach; "Water Nymphs," Vierne; Five "Bible Poems," Weinberger.

New Publications for Organ

By WILLIAM LESTER, D.F.A.

Pastorale, for organ, by Darius Milhaud; Sonata for Organ, Op. 92, by Ernst Krenek; published by the H. W. Gray Company, New York.

At hand are two more issues, numbers 9 and 10, of the "Contemporary Organ Series," put out by the progressive publisher Gray and edited by William Strickland. The entire series is of great interest to those desirous of becoming acquainted with what the experimentalists are doing, material that is hardly of sufficient permanent value (or is sufficiently out of the general run to be suspect!) to warrant inclusion in a practical commercial series. I can hardly imagine a congregation that will sit placidly under either of the two titles now being reviewed; this apparently aimless, acid, acrid tonal meandering has little general appeal or use. It is of interest in the main to students of contemporary tendencies and developing idioms, and as such these numbers are to be highly commended. But let no organist be decoyed by the titles into imagining that he is buying service music, or pieces that will be received without protest or bewildered reluctance.

Which statement is not to be taken as a slanderous attack on something novel, just because of its newness or by reason of personal dislike. On the contrary, as a composer I realize that once creative music becomes static, our art is dead, embalmed in past beauty. We must have new infusions of ideas, ideals, craftsmanship, etc. And some of these newer procedures must result in shock. Many efforts will prove eventually futile, dead of artificiality. In many cases time alone will tell. I know that the rate of mortality in most of this so-called "ultra-modern" music has been an appallingly high one. But this is a risk that all adventurers must take. The history of music shows us that in all epochs true progress has come from the middle man—the progressive conservative—the Beethoven, Bach, Brahms, Sibelius, Elgar, etc.—willing to try out the new, but reluctant to throw out the time-tested and practical. True evolution is an expansion, not a drastic substitution.

There will be many who, after looking over the two pieces listed, will write me down as a backward-looking Brahmin, afflicted with senile costiveness. And many, many more will accuse me of pandering to and being too lenient with the perversion of a noble art into crass, ill-sounding ineptness. Both extremes may be right. What really matters is not any one person's reaction to this new mode of expression. It is, rather, that we all shall be willing to become acquainted with this contemporary search for the new, meet the efforts with open-minded curiosity and be slow to condemn or praise until the music itself forms and forces the decision.

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Organ Is Mentioned Four Times in Bible; Its Place in Worship

[Following is the text of an address delivered by the Right Rev. Frank W. Creighton, D.D., Episcopal Bishop of Michigan, in St. Paul's Cathedral, Detroit, at the Guild service which was a part of the regional convention held in June.]

By RT. REV. FRANK W. CREIGHTON

There are but four passages in the Bible in which the organ is mentioned. In Genesis 4:21 Jubal is the reputed father of all who handle the organ. He not only played it; he was the originator of it. Out of pieces of wood—the commonest material of the physical world—he discovered a way of expressing the most impalpable moods of the spirit. He discovered that the inanimate as well as the animate was man's servant and could do his finest work for him. He originated that which may be described as the fine arts.

The other passages depict the use of the organ. In Job 21:12 the organ is an instrument for the wicked and the wealthy. "They rejoice at the sound of the organ." In a second reference (30:31) Job says: "My organ is the voice of them that weep." In a passage from the Psalms (150:4), which is the last of the Hallel Psalms, an entirely different mood is revealed. It is praise to God. "Praise ye the Lord. Praise Him in the sanctuary. Praise Him with the organs."

Since the days of Jubal the organ has undergone many changes, amounting to a transformation. Its development about the time of Charlemagne into the noblest, most glorious instrument to which a man may apply his hands, his skill and his artistry is well known to you. I have no competency to speak of it in your presence. But I do want to speak of some of the moods which may be expressed and of the power which an organist has of encouraging or changing or accentuating those moods.

There are people, of course, who have no sense of musical appreciation whatsoever. Mr. Santayana once said that music is a pleasant noise which produces a drowsy reverie relieved by nervous thrills. In some it does not produce even that. But, thank God, they are in a hopeless minority. The fact that music has become an accepted mode of religious expression and that there are organs of some kind in most churches attests to their power to awaken religious feelings. And the fact that before the advent of sound films they were a necessary part of the equipment of any first-class theater attests to the ability of an organ and an organist to produce in people a receptive mood.

Job's first reference to "the pipes," translated in the King James version "organs," is a deprecation of their effect upon wicked people of wealth and at the same time it is a tribute to the stimulative power of an organ in the hands of a skilled musician to produce an effect that is the very opposite of that which you aim to produce. But, nevertheless, it can be done. Music can be used to debase as well as to uplift. It can be used for evil as well as for good. It can be used to lull the senses or to stimulate passion. The organist has within himself a power the use of which may reveal his own character.

The second passage from Job is figurative and reveals Job's own mood. He expresses it through the organ—"the voice of them that weep." The atmospheric vibration of an organ becomes the medium and vehicle by which he expresses his soul. His cup is full. He is in anguish and it is to the organ that he turns as his chosen outlet.

There is plenty of trouble in this world, especially at the present time. There are dislocations, uncertainties, loneliness and nostalgia. Homes are broken up and already there are casualty lists. There are moods as black as Job's. And there are people who feel that they cannot bear the strain. They are in congregations where you are carrying on your ministry of music. And they must have release. They find it in your artistry. Your organ becomes their voice.

Sometimes the mere telling of a thing brings peace and comfort. And those who for pride or shame are inarticulate blend their hearts with yours and your

music becomes the outlet for their pent-up emotions. You have power to heal a seared soul.

Not only is that true of sorrow. It is true of joy. "The organ is the voice of them that sing." I am not thinking of the joy of a composer in his work, nor even the joy in the heart of an organist as he plays, but I am thinking of the joy in a soul which finds release through you—the kind of majestic joy which only majestic music can express. Sad people as a rule do not sing. You may hum when you are worried or embarrassed, or ashamed, or excited. But you sing when you are happy. You do it to give expression to the joy which is in you.

The last of our four passages which refer to the organ is in Psalm 150—the doxology to the whole Psalter and the end of the Hallel. "Praise God in his sanctuary." "Praise Him with the organs." "Let everything that hath breath praise the Lord. Praise ye the Lord." Music is the heart's release, so also is worship, whether it be praise, adoration, intercession or thanksgiving, or the deliberate creation of the sense and presence of God.

Many of us, whether we are members of the American Guild of Organists or clergymen, have responsibility for leading the people, to whom we are ministers, in the worship of God. And the atmosphere of common worship is music. Worship takes musical expression, for it is the release of feeling, and feeling runs to music. I believe that, as much as the clergyman, the organist or the master of choristers needs the "Veni Creator Spiritus"—"Breathe on me, breath of God"—for by music it is possible to create a sense of God's presence—the holy, the numinous.

Rudolph Otto, whose "Idea of the Holy" will ever remain a spiritual classic, feels that in the silences only God is found—no mere momentary pause, but an absolute cessation of sound. He submits Bach's Mass in B minor to the test. Its mystical portion is the Incarnatus in the Credo, with its lingering sequences dying away *pianissimo*. The held breath and hushed sound of the passage, its weird cadences sinking away to lessened thirds, its pauses and syncopations, its rise and fall in astonishing semitones, which render so well the sense of awe-struck wonder—all these serve to express the mysterious, but only by way of intimation. The late Evelyn Underhill in her great book "Worship" regards the Ter Sanctus as setting the scene and accentuating the awfulness of communion with the Incarnate. But the consciousness of the God whom we worship can be created in simple ways, and through music.

It is my custom, after a confirmation, to kneel in prayer—to commend those who have been confirmed—to Him, to pray once more that they may continue His forever and daily to increase in His Holy Spirit until they come to their life's end. Just as I was about to kneel at a confirmation some time ago I was conscious of subdued organ tones. I do not know if the organist was improvising or playing from memory. I do not know what impelled her to do it. But I do know that the effect was electric. I do know that as we all knelt we were conscious of God in a peculiar way. He was

present. He was felt. And not by intimation.

It is music which uplifts our souls in praise and adoration. For centuries it was the accepted way of expressing our faith. Then creeds were sung, for belief was satisfying and joyful.

There is, of course, danger lest set forms of religious expression, especially in music, rob worship of its spontaneity. There is also the danger lest worship be taken away from the nonmusical. But this, I feel, is guarded against in liturgical as well as non-liturgical churches where part of the service is sung and part of it is read. The balanced service has its musical parts as well as those parts which properly belong to the congregation, some of whom have little musical appreciation.

But music is so entwined in worship that it is a fixed part of it. Life is made up of prose and poetry. Music is the poetry of worship, and that, like the prose, must blend to accomplish one thing: To bring God's presence and help to a congregation which is seeking Him.

We love these noble instruments of ours—our organs—for they are not national instruments. They are the instruments of a spiritual nation. They know no boundaries. They are instruments of the people of God. But as we play them we think of Raphael's St. Cecilia. She loved her little organ. But with it in her hand she heard the singing of the angelic choir through a rift in heaven, and in her rapture she forgot all else, even the organ. She was in the presence of God.

NOTES FROM LOS ANGELES; FRANCES H. MINDS A BRIDE

Los Angeles, Cal., Aug. 10. — Miss Frances Harriett Minds, for some years assistant organist at St. James' Episcopal Church and a member of the Guild, was married Aug. 1 to the Rev. Kenneth Everett Nelson. They will reside in Oxnard, where Mr. Nelson is pastor of the Presbyterian Church.

The many friends of Corporal W. Brownell Martin listened in on Aug. 2 to the broadcast from St. Paul's Chapel, Camp Grant, Ill., in the hope of hearing the Te Deum he had written especially for the broadcast. From all accounts it was well worth hearing. Mr. Martin is sadly missed at the First Congregational Church, but he seems to be doing a good piece of work in the army.

The *Pacific Coast Musician* has been purchased by R. Vernon Steele. For some thirty years this paper was edited, owned and managed by Frank H. Colby, who was a splendid gentleman and a most lovable character. Mr. Steele has been associated with the paper for a number of years and, with his unflinching tact, real Southern courtesy and first-rate musicianship, not only has kept all the old friends of the paper, but has added hundreds to the list. Without doubt *The Pacific Coast Musician* can look forward to a distinguished future under its new captain.

I never expected to be in a class with the writers of popular songs, but a short unison hymn, "Leaders of Tomorrow," has had a circulation of over 300,000 in the last three months. It appeared in "Forward Day by Day."

WILLIAM H. BARNES

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EDUARD KLOTZ, a Chicago organ "fan," has built an organ for his home, all the work being done during spare time and while recovering from an extended illness. The instrument is a reed organ, with a standard A.G.O. console, all of which was made by Mr. Klotz, except for certain parts purchased from organ builders and supply men. The instrument is in Mr. Klotz's home at 2446 Monticello Avenue, and soon after it was finished in the early summer a recital on it was played by Miss Alice R. Deal. Other organists are to be invited to try the organ, which is a very effective instrument for its purpose—that of providing music for the home and enjoyment for its owner. Mr. Klotz is a machinist, but all of his life has been interested in the organ. He studied with Edward Eigenschenk and in his younger years frequently played in Chicago churches.

My Shrine

*The organ there majestic stands,
'Twas fashioned thus by human hands,
'Tis built of metal, wood and wire,
But it can speak a heart's desire.*

*Its music soothes my troubled mind,
Imbues me, too, with thoughts more kind,
Inspires me with an eager zest
To strive to live my very best.*

*That organ is a hallowed shrine,
I've contact there with Power Divine;
Misdeds and wrongs are all forgiven
While music soars to God in heaven.*

*Seated on that organ bench,
Those ivory keys so oft I drench
With tears, which from my soul outpour
In one desire, to serve Thee more.*

*An instrument of noble worth
Designed to lead God's praise on earth.
O Lord in heaven, through strains sublime
Speak forth Thy message from "my shrine."*

ANN KAY.

This poem was written by the organist and director at Westminster United Church, St. Catharines, Ont., and an engraved copy of it is at the left on the console of the organ in that church, while at the right in gold letters is the following verse:

MY PRAYER.

*Father, at Thy casement wide,
List to the strains as they confide
My homage, love, and need of Thee.
O bless this church, "my shrine" and me.*

Mrs. Kadwill, a member of the Canadian College of Organists, delivered an address before the C.C.O. last March and illustrated it with several original compositions and poems, including the one reproduced. She was asked to recite it at the conference of the United Church of Canada last May at McMaster University, Hamilton, Ont. Mrs. Kadwill writes frequently for magazines over the pen name "Ann Kay."

Guilman School Opens Oct. 6.

The forty-third year of the Guilman Organ School will open under the direction of Willard Irving Nevins Tuesday, Oct. 6. The theory department will be under the direction of Frank E. Ward and Viola Lang. Lectures will be given by Ernest M. Skinner, Norman Coke-Jephcott and Hugh Ross. Examinations for scholarships will be held Friday, Oct. 2.

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Recitals at Boulder
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Organ recitals by Rowland W. Dunham, F.A.G.O., and Everett J. Hilty, M. Mus., have marked the summer quarter at the University of Colorado in Boulder. These recitals are played on the large Austin organ every Sunday afternoon. Mr. Dunham is dean of the college of music of the university and Mr. Hilty is instructor in organ. The offerings Aug. 2 by Dean Dunham were these: Sonata No. 1, in A minor, Borowski; Pastoral Symphony ("The Messiah"), Handel; "Paraphrase d'Apres un Noel," Quef; Rhapsody No. 1, Howells; Canon, Jadasohn; "A Prayer of St. Chrysostom," Powell Weaver; Intermezzo, Bizet; "Lied," Vierne; Variations on "Vater unser im Himmelreich" (Sonata 6), Mendelssohn.

Mr. Hilty played the following programs:

Aug. 9—Toccatto, Adagio and Fugue in C, Bach; "O God, Thou Faithful God" and "Now Thank We All Our God," Karg-Elert; Woodland Sketches ("To a Water-Lily," "At an Old Trysting Place" and "To a Wild Rose"), MacDowell; "Song of Triumph," Diggle; Berceuse and "Carillon," Vierne; Third Rhapsody, Saint-Saens; "Finlandia," Sibelius.

Aug. 16—"In Thee Is Gladness" and "Sleepers, Wake," Bach; Fugue in C, Buxtehude; "Deep River," Gillette; "The Nightingale and the Rose," Saint-Saens; "Chanson" and "Esquisse," Barnes; "Clair de Lune," Karg-Elert; "Fiat Lux," Dubois; "Solitude on the Mountain," Bull; "Ronde Francaise," Boellmann; Symphony 6 (Adagio, Cantabile, Finale), Widor.

Dean Dunham presented the following program on July 5: Gothic Suite, Boellmann; Idyll, Baumgartner; Christmas Fantasia, Best; "Walther's Prize Song," Wagner; Pastorale, Lemare; "Fete," James; Sarabande and Gavotte ("Holberg Suite"), Grieg; "Chant de May," Jongen; "Cortege and Fanfare," Edmundo.

CHRISTIENSEN SCHOOL AT LAKE FOREST ATTENDED BY 165

The Christiansen Choral School enjoyed its most successful season at Lake Forest, Ill., this summer. Choral directors from thirty-five states made up a total membership of 165. Dr. F. Melius Christiansen, Peter D. Tkach and Olaf C. Christiansen constituted the faculty.

The school, under the management of Neil A. Kjos, plans to conduct another session in 1943, should conditions permit.

Among the organists who attended the 1942 session were the following: Oscar Albers, Milwaukee; Walter J. Bahn, West Allis, Wis.; Paul Bowman, Milwaukee; Mrs. Harlow Davis, Buffalo; Miss Ethel Dixon, Chambersburg, Pa.; Miss Katharine Fowler, Washington, D. C.; Mrs. Edith Norberg, Minneapolis; Miss Mary Ann Mathewson, Passaic, N. J.; James C. Pfohl, Davidson, N. C.; Miss Pauline Roes, Indianapolis; Dwight Steere, Hartsville, S. C.; Harry Sykes, Lancaster, Pa.

Record of Year at Erie Church.

"Music in the Covenant" is the title of a booklet, handsomely bound, issued by the Church of the Covenant, Erie, Pa. It contains a list of all the anthems, hymns and solos sung, and all the organ selections played, in the course of the year. Federal Whittlesey, Ph.D., is the minister of music and Alma Haller Way is the organist. The personnel of the various choirs is contained in the little volume. There is also a list of the nineteen special musical events in the course of the church year.

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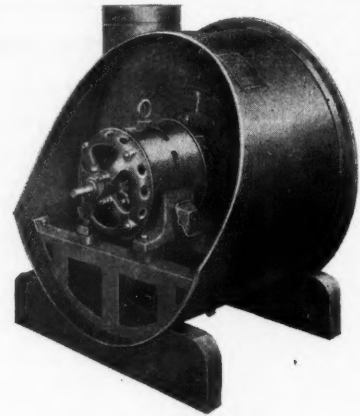
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Judges in Hymn Contest Named

President Reid of the Hymn Society of America has just announced the names of the following who have accepted appointment as judges in the contest which the society is conducting for new Christian hymns to be used in the churches. They are: Miss Caroline B. Parker, hymn-book editor, for many years with the D. Appleton-Century Company; the Rev. Henry Wilder Foote, D.D., of Boston, former president of the society; Dean Earl B. Marlatt of the Boston University School of Theology; Carl F. Price of New York, writer and lecturer on hymnology; the Rev. Howard Chandler Robbins, D.D., of the General Theological Seminary, New York, and the Rev. Philip S. Watters, former president of the society, of White Plains, N. Y.

The society is offering prizes of \$50 each for the best hymn text submitted in each of the following groups: A hymn

of Christian faith in a time of stress; a hymn reaffirming the world-wide mission of Christianity; a hymn of personal dedication. All hymns must be in the hands of the hymn contest committee, Hymn Society of America, 297 Fourth Avenue, New York, by Oct. 1, 1942.

Information on the contest may be obtained by writing to the executive secretary of the society, Reginald L. McAll, 2268 Sedgwick Avenue, New York.

TWO PUPILS OF MAITLAND WIN AWARDS IN CONTESTS

Robert Molino, a pupil of Dr. Rollo F. Maitland, this year won one of the awards for organ playing in the Cultural Olympics, sponsored by the University of Pennsylvania. This is the sixth successive year that a pupil of Dr. Maitland has received this distinction.

Rosemary Clark, another pupil of Dr. Maitland, won the prize in the intermediate grade of the contest for young organists conducted by the Pennsylvania Chapter of the American Guild of Organists. Miss Clark, although scarcely out of her teens, has the music bachelor's degree from Stetson University and the master's degree from the Philadelphia Musical Academy. She was recently appointed organist and director of music of the First Methodist Church of Daytona Beach, Fla.

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