

# THE DIAPASON

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Thirty-first Year—Number Eight

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## FOUR-MANUAL AUSTIN FOR GEORGIA SCHOOL

### DESIGN OF BIG INSTRUMENT

Agnes Scott College to Have Organ  
in New Presser Building—Speci-  
fications by C. W. Dieckmann,  
Head of Music Department.

Agnes Scott College, at Decatur, Ga., is to have a large organ—a four-manual to be built at the factory of Austin Organs, Inc., Hartford, Conn. The instrument will be installed in Gaines Chapel of the new Presser Music Building, a gift to the college from the Presser Foundation. The chapel is named after the first president of the college. The auditorium seats 1,250. There is also a small auditorium, seating 400, and in it is to be placed the old college organ, rebuilt.

Agnes Scott College was founded in 1889 and is one of the best-known institutions in the South. It has an enrollment of about 500 students.

The specifications of the organ were prepared by C. W. Dieckmann, one of the leading musicians of Georgia, who has been connected with the music department of the college since 1905 and has been head of the department since 1918.

The organ specifications are as follows:

#### GREAT ORGAN.

Double Open Diapason, 16 ft., 61 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason (from Double Open Diapason), 8 ft., 12 pipes.  
Harmonic Flute, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute (from Harmonic Flute), 4 ft., 12 pipes.  
Grave Mixture (twelfth-fifteenth), 2 rks., 122 pipes.  
Tromba (from Choir), 8 ft., 61 notes.  
Chimes (prepared for).

#### SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.  
Geigen, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Viole de Gamba, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Mixture (12-15-19-22), 4 rks., 244 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion (from Contra Fagotto), 4 ft., 24 pipes.  
Cornopean, 8 ft., 73 pipes.  
Vox Humana (prepared for), 8 ft.  
Harp (prepared for).

#### CHOIR ORGAN.

Double Dulciana, 16 ft., 73 pipes.  
Viola Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana (from Double Dulciana), 8 ft., 12 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Dulcet (from Double Dulciana), 4 ft., 12 pipes.  
Dolce Twelfth (from Double Dulciana), 2 1/2 ft., 61 notes.  
Dolcetin (from Double Dulciana), 2 ft., 61 notes.  
Dolce Tierce (from Double Dulciana), 1 1/2 ft., 61 notes.  
Tromba, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.

#### SOLO ORGAN.

Orchestral Flute, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Tuba, 8 ft., 73 pipes.

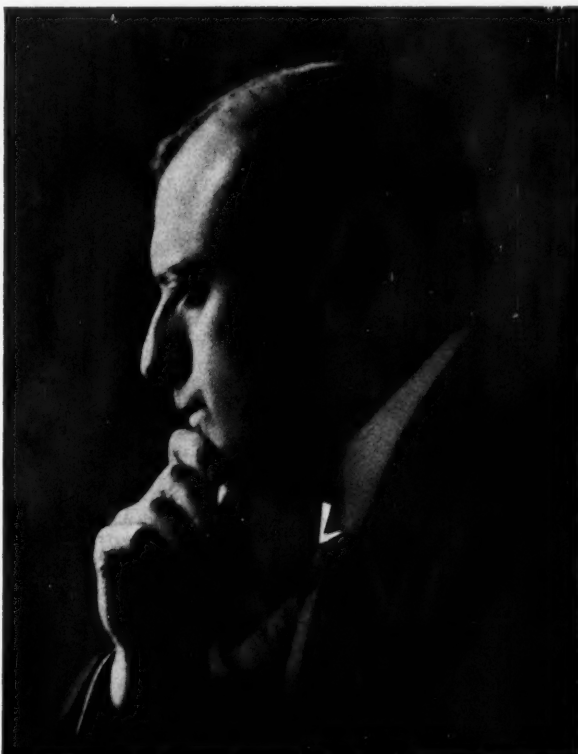
#### ECHO.

Seven blank tablets prepared for in-  
sole.

#### PEDAL ORGAN.

First Open Diapason, 16 ft., 32 pipes.  
Second Open Diapason (from Great), 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Contra Dulciana (from Choir), 16 ft., 32 notes.  
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Contra Salicional (extended Salicional), 16 ft., 12 pipes.

## JOSEPH BONNET, WHO IS COMING TO AMERICA DESPITE WAR



ASSURANCE HAS BEEN RECEIVED within the last two weeks from Bernard R. LaBerge, the impresario, that neither war nor its alarms will prevent the announced visit of Joseph Bonnet to America in the fall. A number of engagements for recitals by the great Frenchman have been made and negotiations for others are under way. Bonnet has not given recitals in the United States for many years, but those who heard him on his tours, the first of which took place during the world war more than a score of years ago, look forward to seeing and hearing him again.

Joseph Bonnet was born in Bordeaux, France, where at the age of 14 he was appointed organist of the Church of St. Michel. Shortly afterward he went to the Paris Conservatory, where he became a pupil of Alexandre Guilmant, and won

first prize in organ. A little later the post of organist at the Church of St. Eustache in Paris became vacant and Bonnet was unanimously chosen among a large number of applicants. In that historic church, where Bonnet today still presides at the organ, he has given scores of recitals and has had the honor of counting among his auditors celebrities from the world of arts and letters. Such men as Gabriel d'Annunzio and Rodin have been among his admirers.

Bonnet's reputation rapidly spread beyond the boundaries of Europe and he was requested to come to America, where he toured from New York to San Francisco and from Mexico to Canada. In one season, 1920-21, he played ninety-six recitals in a single tour of the United States and Canada.

Quinte (from Bourdon), 10 1/2 ft., 32 notes.  
Octave I (extended Open), 8 ft., 12 pipes.

Octave II (from Great Second Diapason), 8 ft., 32 notes.  
Flute (extended Bourdon), 8 ft., 12 pipes, 20 notes.

Salicional (from Swell), 8 ft., 32 notes.  
Still Gedeckt (from Swell Lieblich Gedeckt), 8 ft., 32 notes.  
Octave Flute (extended Bourdon), 4 ft., 12 pipes.

Trombone, 16 ft., 32 pipes.  
Contra Fagotto (from Swell), 16 ft., 32 notes.

Fagotto (from Swell Contra Fagotto), 8 ft., 32 notes.  
Clarion (from Swell Contra Fagotto), 4 ft., 32 notes.

#### GIVES WIDOR TOCCATA FOR VIOLIN AND BRASS BAND

A brass ensemble under the direction of Professor Verdis Mays, instructor of violin and band instruments at New Mexico Normal University, Las Vegas, N. M., played Dr. Charles Sanford Skilton's arrangement of Widor's Toccata from the Fifth Symphony Sunday morning, May 26, at the Las Vegas Methodist Church, where Professor Irving D. Bartley, F.A.

G.O., is organist. The number was used as a postlude, during which the audience remained seated. Mr. Bartley played the organ part.

#### DR. JOHN M'E. WARD TAKEN ILL AND UNDERGOES OPERATIONS

Dr. John M'E. Ward, the Philadelphia organist whose friends include not only all of the Philadelphia fraternity, but hundreds throughout the country, underwent two operations late in May and on June 18. He is in the Jewish Hospital and reports from his bedside as this issue goes to press indicate that his condition is satisfactory and that he has borne a severe ordeal with fortitude.

Dr. Ward was taken ill May 26 during the evening service at the church he has served for more than half a century—St. Mark's Lutheran. After the service Mr. and Mrs. Peter took Dr. Ward to their home and the next day he was moved to the hospital. Mrs. Peter is Dr. Ward's assistant.

As a consequence of his illness Dr. Ward was unable to attend the fiftieth annual meeting of the American Organ Players' Club, of which he has been the president for thirty years.

## ATLANTA CONVENTION MARKED BY ENTHUSIASM

### SPIRIT OF SOUTH IS SHOWN

Warden Lefebvre Principal Guest of  
Regional Meeting—Recital by  
Russell Broughton Climax to  
Series of Fine Programs.

By GEORGE LEE HAMRICK

The second Southeastern convention of the American Guild of Organists, and the first to be held in Atlanta, took place June 13 and 14, with the Georgia Chapter as host. The registration was just short of 100, but the limited attendance made for an increased intimacy and the program of events moved with such spirit and promptness that the two-day session was over all too soon. The recitals were as varied and comprehensive, the churches as inspiring, the organs as interesting, the accommodations as adequate as one finds at a national convention. The visitors included delegates from North and South Carolina, Alabama, the Macon (Ga.) Chapter, the Florida Chapter and Louisiana, but the most interesting person present was the warden of the Guild, Dr. Channing Lefebvre, honor guest of the assemblage, who, with his genuine affability, his pleasing personality, his ready wit, his total lack of ostentation, his manifest love for his profession and the organization, easily won the admiration of every person present.

The Georgia Chapter, under the leadership of Dr. Charles A. Sheldon, its dean, made preparations for the convention the main object of the year. Nearly every member was on a committee and the smoothness with which the program was carried out proved the thoroughness of the preparation. An important item was the generous publicity given the convention by the Atlanta newspapers, especially *The Constitution*, of which Mozelle Horton Young, a Guild member, is the music reporter. On the morning of the second day the report of the proceedings was accompanied by four two-column cuts of Russell Broughton, F.A.G.O., who played the concluding recital, showing the organist in action at the four-manual Pilcher organ in the First Baptist Church.

The two-day session got off to a fine start with a reception Wednesday afternoon, honoring the guests, at the home of Mr. and Mrs. Asa G. Candler, Jr., on Briarcliff road. The generous hospitality of the Candler was never more in evidence and the lovely 130-stop Aeolian organ, enthroned in the spacious music-room, was placed at the disposal of the guests. Emilie Parmalee, A.A.G.O., sub-dean of the Georgia Chapter, delighted her auditors with her clean and artistic playing. Her numbers were: *Chorale Prelude*, "Hark, a Voice Saith All Are Mortal," Bach; *Chorale Prelude* on "Duke Street" (MS.), Sheldon; and "Thou Art the Rock," Mulet. Dr. Sheldon then played a group which displayed the resources of the instrument designed by him. The auditors then received a rare treat when Warden Lefebvre improvised on a theme.

The first formal program of the convention was given at the First Presbyterian Church Wednesday night, sponsored by the Florida Chapter. The four-manual Pilcher organ interested the organists in that it contains not only an unusually large echo division, but an antiphonal section as well. Claude Murphree, F.A.G.O., organist at the University of Florida as well as dean of the Florida Chapter, played the following selections: *Prelude and Fugue in F minor*, Bach; *Variations on a Hymn* (MS.), Murphree; and *Toccata on "Vom Himmel hoch"*, Edmundson. Because Mrs. Stella Fretwell Bowles of the Jacksonville branch could not be present, Mr. Murphree included two additional selections, one of them Matthews' "The Fountain." The performer always

plays with dash and brilliance, revels in the use of color and handles the instrument with ease.

Miss Margaret Whitney Dow, F.A.G.O., organist at the Florida State College for Women, concluded the program, using the following numbers: "Marche Pontificale" (Symphony 1), Widor; Fantasia on "God Rest Ye Merry" (MS.), Dow; "Benedictus," Reger, and Finale (Symphony 1), Vierne. Miss Dow plays with a clear technique and carefully worked out registration. The reading of the Reger "Benedictus" was particularly lovely. The tempo for both the Widor and the Vierne was breath-taking. Miss Dow played her program from memory.

During the day radio station WSB gave a fifteen-minute spot to the convention, which was relayed from the Peachtree Christian Church, where Mrs. Victor B. Clarke, the incoming dean of the Georgia Chapter, is organist and director. Lindsay Smith, M.S.M., organist-director at the Central Presbyterian Church, played two numbers on the three-manual Pilcher organ and Warden Lefebvre was introduced to the people of Atlanta through a series of interesting questions and answers.

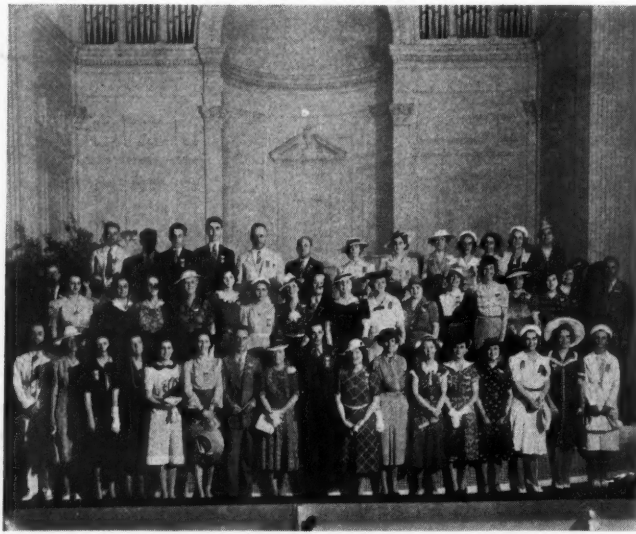
On Thursday morning the convention opened with a session at the Biltmore Hotel, Dean Sheldon presiding, and an address was made by William B. Hartsfield, mayor of Atlanta. The invocation was given by Dr. William V. Gardner, pastor of the First Presbyterian Church. Following this came the feature of the program, when the delegates had an hour of keen interest and educational value with the warden addressing the convention. He spoke informally and almost everyone present joined in the discussion. Such matters as hymn playing, improvisation, organ design and kindred topics were introduced, the speaker often illustrating at a piano. The warden brought up Guild problems and his desire to weld the various chapters and headquarters into a closer whole. Guild examinations also were discussed.

At noon the delegates journeyed to the Lakemoore Club for luncheon, afterward assembling in the new edifice of the Second-Ponce de Leon Baptist Church, where Mrs. Charles Chalmers is organist-director and the organ a three-manual Austin. The entire interior of the church, including the organ case and pipes, is in off-white, the only color being the mahogany trim of the pews and a strain of red in the carpet. The Macon Chapter sponsored the program and presented Doris Onderdonk Jelks of Wesleyan College in the triple role of organist, accompanist and composer. She was assisted by Marie Link Elmore, soprano. Mrs. Jelks played: Concert Overture, Maitland; Chorale Prelude, "Aus der Tiefe," Bach; "Kyrie Eleison," Karg-Elert, and Prelude on a Chorale by Beethoven, Edmundson. The Maitland Overture was played brilliantly and with vivid contrasts in tempo, color and volume. The Bach was clearcut and impressive, but the Karg-Elert was easily the high spot of the program, for it was read with keen insight into the mysticism of this composer. The Edmundson work was a fitting closing number. Mrs. Elmore sang two groups of numbers of wide and varying appeal, including "By This Accolade," written by Mrs. Jelks. She captivated her critical audience with the rich beauty of her voice and its wide range. For an encore she sang a number in which both she and Mrs. Jelks have collaborated. The organ, which the Austin company originally built for the old Ponce de Leon Church and enlarged and rebuilt for the present edifice, came in for its share of favorable attention.

Following this program cars were available for the delegates to visit a number of churches to see them and examine the organs, the newest of which is the three-manual Kimball in the new Cathedral of Christ the King. At 4 o'clock, Dorothy Walker, a graduate of Shorter College under Wilbur H. Rowand, F.A.G.O., and more recently a graduate of Oberlin under Arthur Poister, played a group of Bach numbers at the Jewish Temple on the four-manual Pilcher organ, Dr. Sheldon being the presiding organist. Her numbers were: Prelude and Fugue in E minor; Chorale, "Erbarm Dich mein" and Chorale-Fugue, "Wir glauben All' an einen Gott." This young artist handled the large organ intelligently, using full organ only once in the entire program. She shows great promise.

The largest audience of the convention greeted Russell Broughton, F.A.G.O., of Converse College, Spartanburg, S. C.,

### GUILD FORCES IN SOUTH GATHERED IN ATLANTA, GA.



Thursday evening when he played the fine four-manual Pilcher organ at the First Baptist Church, where George Lee Hamrick is organist and director. His program: Allegro (Vivaldi Concerto), "Wir glauben All' an einen Gott" and Prelude and Fugue in C minor, Bach; Chorales, "Jesus, Still Lead On," "Praise the Lord, O My Soul," "How Bright Appears the Morning Star" and "Now Thank We All Our God," Karg-Elert; Allegro (Symphony 4), "Romance" (Symphony 4) and "Hymnus au Doleil" ("Pieces de Fantasie"), Vierne. Mabelle Horton said in *The Constitution* that the selections proved of the keenest interest, not only to the organists, but to the laymen. Continuing she said: "Playing the whole program from memory, he revealed features that easily place him among the great organists of the country—a highly developed technical skill both on manuals and pedals, expert and musicianly taste in the use of color and a dexterity in handling his instrument that made his performance artistically finished." Mr. Broughton deserved this comment, for he spent practically the entire week at the organ he was to play, foregoing the activities of the rest of the convention in order that he might be perfectly at home at the instrument. At the conclusion of the program he was tendered an ovation that is seldom given to organists appearing before Atlanta audiences.

Preceding this program, which brought the convention to a close, the customary banquet took place at the convention hotel. One item of the decorations might be mentioned, and that was that down the center of the U-shaped table was a line made from sheets of various anthers, covered with a protective transparent material—the work of Mrs. Robert Cunningham. In addition to a fine menu the entertainment was of unusual excellence, not the least item being a stunt in counterpoint led by the warden and several stunts by Mrs. E. E. Aiken, causing even the "dignified" members to unbend. Dr. Sheldon was appropriately felicitated upon his conduct of the entire convention in all its details.

On invitation from the Miami Chapter, seconded by the Miami Chamber of Commerce, Miami was voted to be the convention city for the 1942 regional convention.

### GUILTMAN SCHOOL AWARDS DIPLOMAS TO CLASS OF '40

The thirty-ninth annual commencement exercises of the Guilman Organ School, Willard Irving Nevins, director, were held in the First Presbyterian Church, New York, June 4. The ten graduates—Harold Wright Whiting, Alice M. Runyon, Julia J. Van der May, Lester Willard Berenbrock, Florence Reeve, Muriel Bennett, Helen Beverley McLaughlin, Lydia R. Lockridge, Frances Elizabeth Merritt and Doris Lorraine Breinig—played the following compositions: Prelude in C minor, Mendelssohn; Pastoral, First Symphony, Vierne; "Rhapsodie Catalane," Bonnet; "Grande Piece Symphonique," Franck; Allegretto, Sonata in E flat, Parker; Finale, First Sonata, Men-

delsohn; Fugue in A minor, Bach; Allegro Cantabile, Fifth Symphony, Widor; Introduction et Allegro, First Symphony, Guilman, and Finale, Second Symphony, Vierne. In each instance these young players demonstrated poise, adequate technique and ability in interpretation.

The William C. Carl gold medal was won by Doris Lorraine Breinig. The William C. Carl silver medal went to Frances Elizabeth Merritt. The two awards to the first-year class were won by Gertrude Wesch and Robert Schanck. The soloist of the evening was Amy Ellerman, who sang an aria from "Jeanne d'Arc" by Tschaiowsky.

Scholarships for the 1940-1 season have been made possible through funds from Mrs. Elsie Carl Smith and the estate of Lucy Stella Schieffelin. These will be contested for on Sept. 27.

### MRS. ARTHUR W. POISTER DIES SUDDENLY AT OBERLIN, OHIO

Mrs. Mary Jones Poister, wife of Professor Arthur W. Poister, prominent organist and teacher of organ at the Oberlin Conservatory of Music, died suddenly June 13 at Allen Memorial Hospital, Oberlin, Ohio. Mrs. Poister had been ill for several months, but was believed to be recovering when she suffered a relapse. Funeral services were held in Oberlin on the afternoon of June 16, with a second service and burial at Larimer, Pa., her family home, June 17.

Mrs. Poister was graduated from Hood College, Frederick, Md., in 1920. She received her M.A. in political science from Claremont College, in California, and pursued graduate study at the University of Leipzig. She had always been active in educational work. Until Feb. 1, when she resigned because of ill health, Mrs. Poister was a member of the board of the Cleveland Y.W.C.A. and chairman of the committee on public affairs. In Oberlin Mrs. Poister was prominent in the affairs of the Y.W.C.A. and the League of Women Voters. In recent years she had been in demand as a speaker on political topics before women's organizations.

The Poisters were married in August, 1923, when Professor Poister was director of high school music in Sioux City, Iowa. From 1928-37 they were in Redlands, Cal., where Mr. Poister was professor of organ at the University of Redlands. The following year they went to the University of Minnesota, where he held the position of professor of organ and university organist. In the fall of 1938 Professor Poister was appointed to the Oberlin Conservatory faculty.

John Bainbridge of Christ Church, Riverdale-on-Hudson, N. Y., and John Harms of Grace Church, Plainfield, N. J., combined their choirs to give a festival service at the church in Plainfield, N. J., Sunday afternoon, May 26. Mr. Bainbridge played Boellmann's "Suite Gothique" as the prelude and Mr. Harms played the Mulet "Carillon-Sortie" as the postlude. Each choir sang several anthems and united in an Old Welsh "Laudamus" to close the service.

### IN THIS MONTH'S ISSUE

Four-manual organ being built by Austin Organs, Inc., for Agnes Scott College in Georgia is described.

Naval Academy at Annapolis has completely modernized organ built by M. P. Möller, Inc., in redesigned building.

Regional conventions of chapters of the American Guild of Organists are held in Atlanta, Ga., Pasadena, Cal., and Columbus, Ohio.

American Guild of Organists holds its annual meeting in New York and re-elects Dr. Channing Lefebvre warden. Reports of officers tell of the work of the year.

Examination committee of the A. G. O. gives out list of those who passed Guild examinations this year, announces examination requirements for 1941 and presents workings of the 1940 examination questions.

Final installment of J. B. Jamison's treatise on organ design is published.

Various topics that interest the organ world, including the proposal for return to tracker action, are discussed by readers of THE DIAPASON.

American Organ Players' Club of Philadelphia holds its fiftieth annual meeting, but Dr. John McE. Ward, the club's president, is absent for the first time in thirty years, because of illness.

William H. Hewlett, prominent Canadian organist and former president of the C. C. O., died at Hamilton, Ont., in June.

### THE DIAPASON.

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### PURVIS' CHOIR SINGS HIS WORKS AT NEW YORK FAIR

The choir of St. James' Church, Philadelphia, under the direction of Richard Purvis, sang a program in the Temple of Religion at the New York World's Fair June 22. The choir was assisted by Howard Vanderburg, baritone soloist of the Philadelphia Opera Company, who sang the cantor's portion of a new Mass and Magnificat by Mr. Purvis. John Cooke, organist of the Church of the Redeemer in Morristown, and assistant organist at St. James', was at the organ. The following was the program for the occasion: Gloria (Imperial Mass), Haydn; "Psalm 23," Schubert; "Praise," Alec Rowley; Evening Hymn, Balfour Gardiner; "Legend," Tschaiowsky; "Magnificat," Richard Purvis; "A Ballad of Trees and the Master," Van Denman Thompson; "Missa Sancti Nicolai (Credo and Gloria)," Richard Purvis.

In addition to his work as organist and choirmaster at St. James', Mr. Purvis has just been appointed director of music at the Episcopal Academy in Overbrook, where he succeeds Dr. Alexander McCurdy.

### CHARLES F. HANSEN GIVEN DOCTOR OF MUSIC DEGREE

Academic honors were bestowed June 11 on a much-admired veteran organist when Hanover College in Indiana conferred the degree of doctor of music on Charles F. Hansen, the blind musician. Mr. Hansen, who is 73 years old, has served as organist at the Second Presbyterian Church in Indianapolis since the day after Christmas in 1897.

Born in Lafayette, Ind., he went to Indianapolis as a boy to attend the Indiana School for the Blind. He received his first organ instruction in the school and then for ten years was organist of the Meridian Street Methodist Church.

**SEVEN CHAPTERS UNITE  
IN COLUMBUS MEETING**

**PROGRAM COVERS TWO DAYS**

**Beymer, Pearson and Father Hughes  
Speakers — Carl F. Kuehner,  
Bidwell, Walter Blodgett and  
Allen B. Callahan Play.**

BY WILLIAM A. BURHENN

Seven chapters and sub-chapters of the American Guild of Organists took part in a very successful regional convention held at Columbus, Ohio, June 18 and 19, with the Central Ohio Chapter as host. Those represented by their members were: Michigan, Western Pennsylvania, Northern Ohio, Southern Ohio and Central Ohio, with the sub-chapters in Youngstown and Toledo.

Convention headquarters were at the Deshler-Wallick Hotel and the opening luncheon was held there the first day. The first session was held in the afternoon at the Tenth Avenue Baptist Church, where Paul Allen Beymer, director of the Wa-Li-Ro Choir School, spoke on "Choirs on a Volunteer Basis." Mr. Beymer emphasized the personal and social side of choir work as important in successful volunteer choir training. He pointed out that a choir that is socially active generally has sufficient interest to meet the demands of a competent choir-master.

This talk was followed by a recital played by Carl F. Kuehner, organist and choir director of the Washington Evangelical Church, Cincinnati. The organ in the church is a Pilcher three-manual. Mr. Kuehner's program was as follows: Chorale Preludes, "Aus der Tiefe rufe ich," "Allein Gott in der Höh sei Ehr!"; Chaconne (Cantata 150), "Erbarm' Dich mein, O Herr Gott!" and "In dulci Jubilo"; Bach; Fantasia in A, Franck; "Ronde Française," Boellmann; "Plaint" (Psalm VI, 2), Whitlock; Scherzo from Fifth Sonata, Guilmant; Madrigale, Sowerby; "Sollt' ich meinem Gott nicht singen?"; Karg-Elert. After the recital the convention group made a tour of some points of interest about Columbus.

Tuesday evening a dinner took place at the Hotel Seneca, after which the party moved to the Broad Street Presbyterian Church for the Guild service. John M. Klein, A.A.G.O., organist of the church, played the Prelude, Fugue and Variation of Franck and "Awake! the Voice is Calling" by Bach as the prelude. The choir, under the direction of Herbert Hoffman, minister of music, sang the "Introit et Kyrie" and "Sanctus" from the Requiem Mass of Fauré. The Rev. Newland C. Roy, assistant minister, officiated at the service.

This service was followed by a Bach recital played by Marshall Bidwell, A.A.G.O., organist and director of music at Carnegie Institute and organist and director at the Third Presbyterian Church, Pittsburgh. His program, played on the Möller four-manual, was as follows: Toccata in F; Chorale Preludes, "Come, Saviour of the Gentiles," "We All Believe in One God" and "Rejoice Now, Christian Men"; Fantasia and Fugue in G minor; Adagio from Violin Sonata in C minor; Fugue a la Gigue; "Come, Gentle Death"; Allegro from Trio-Sonata in E flat; Chorale Fantasy, "Jesu, Joy of Man's Desiring"; Passacaglia and Fugue in C minor. An informal reception after the recital closed the first day of the convention.

On Wednesday, June 19, the morning session opened at Trinity Lutheran Church with the reading of a paper by Charles A. H. Pearson, organist and director of Rodef Shalom Temple and instructor in the department of music of Carnegie Institute of Technology, Pittsburgh. Mr. Pearson's paper was on "The Organist and Choir Director in the Reformed Synagogue." In it he traced the growth of Hebrew church music through the ages and pointed out the difference in the musical requirements of Judaism and the Christian church.

Walter Blodgett, organist and choir-master of St. James' Church, Cleveland, closed the morning session with a recital on the organ of the church, a Kilgen three-manual. His program included: Concerto in F major, Handel; Chorale and Ten Variations, "Sei gegrüßet, Jesu gütig," Bach; "A Fancy," Stanley; Minuet in G major, Greene; Gigue, Concerto in B flat, Arne; Minuet in A major,

Battishill; "A Maggot," Arne; Introduction and Toccata, Walond.

Luncheon was served at the Athletic Club and words of greeting were heard from the various chapter deans and representatives.

The closing session of the convention was held at the First Congregational Church and was opened with a paper by Henry Woodward, A.A.G.O., from the department of music of Western College, Oxford, Ohio, on "Planning the Organ Recital Program." Mr. Woodward showed the increased popularity of Bach with recitalists in the last few decades, and, on the other hand, the decrease in popularity of Mendelssohn.

The convention program came to a climax with an address on "The Principles of Church Music" by the Very Rev. Dom Anselm Hughes, O.S.B., of Nashdom Abbey, England. Father Hughes emphasized that the principles of church music should not be formulated too closely. "It is essentially a spiritual matter, and we must beware of formulas," he said. Higher things cannot always be put in the form of words. And it is for this reason that the principles are sometimes overlooked. It was also shown that there must be a partnership between the church authority and the musical authority. Otherwise the musical success of a church will be only temporary. It was pointed out that the musicians are really members of the clergy; they are ministers in their own right. There should also be a partnership between the voice and the instrument, and not a contest, Father Hughes said. But the voice must be considered the senior partner. The liturgy is carried by the human voice and this is only "supported" by the organ. "It is interesting to note the general failure of the eighteenth and nineteenth century church music because of the subordination of the voice to the instrument," the speaker declared.

The convention was fittingly closed with a recital by Allen B. Callahan, organist and choir-master of the Brewster Pilgrim Congregational Church, Detroit, on the organ of the church, a Kimball four-manual. His program: Prelude and Fugue in A, Walther; Chorale Prelude, "Was Gott thut," Kellner; Chorale Prelude, "Vom Himmel hoch," Pachelbel; "Apparition de L'Eglise Eternelle," Messiaen; Passacaglia, Michel; Third Pastel, Karg-Elert; "Rondo alla Campanella," Karg-Elert; "Sonata Eroica," Jongen.

**NEW MÖLLER IN HISTORIC  
CHURCH AT HAMILTON, OHIO**

The Presbyterian Church of Hamilton, Ohio, dedicated the three-manual Morgenthaler memorial organ, built by M. P. Möller, on April 28. The edifice, dating back from 1855, has undergone extensive remodeling. The church organization goes back to 1791.

The unenclosed great and main pedal and the enclosed choir are on the left of the chancel, the enclosed swell and pedal on the right and the console in the center, with the organist facing the choir stalls. Raymond H. Burke is choir director and Mrs. Fred T. Baumgartner organist.

The specifications of the new instrument are as follows:

- GREAT ORGAN.**  
Open Diapason, 8 ft., 61 pipes.  
Flute Harmonique, 8 ft., 85 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flute Harmonique, 4 ft., 73 notes.  
Twelfth, 2 1/2 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Cathedral Chimes, 21 notes.
- SWELL ORGAN.**  
Bourdon, 16 ft., 97 pipes.  
Violin Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 notes.  
Viol d'Gamba, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 61 notes.  
Orchestral Flute, 4 ft., 73 notes.  
Flute Twelfth, 2 1/2 ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Oboe, 8 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Clarion, 4 ft., 61 notes.
- CHOIR ORGAN.**  
Viola, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Chimney Flute, 4 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Cathedral Chimes, 21 bells.
- PEDAL ORGAN.**  
Open Diapason, 16 ft., 12 pipes.  
Bourdon, 16 ft., 44 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Flute Major, 8 ft., 32 notes.  
Dolce Flute, 8 ft., 32 notes.  
Cello, 8 ft., 32 notes.  
Trumpet, 8 ft., 32 notes.



**CHANGE**

in the way of playing — in music — players — point of view — organ building.

Constantly we are fitting together the pieces of our knowledge in new ways. At times the results are superior to the old arrangement, but again we discover that we have missed something of value, so we retrace our steps to find the lost piece and bring it forward for use.

The Aeolian-Skinner Company has changed. Its organization and its product are evolving — but the ability to change and to grow is a sign that life and thought are functioning.

No art is static — and we must have a guide. We believe that if we employ the best of the past and add to it those things of value that the present has to offer, we are on the road to the perfect instrument.

In our future advertisements we would like to have you read about some of the ideas which today seem to us to be worthy of consideration. We will deal also with our tone, stop by stop.

Make an appointment to hear some of our new work.

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## PACIFIC COAST GROUP MEETS IN PASADENA

### PROGRAM FILLS THREE DAYS

Series of Excellent Recitals, Hymn Festival and View of Great 200-Inch Telescope Mark Regional Convention Late in June.

By V. GRAY FARROW, A.A.G.O.

A group of recitals of outstanding merit, with a hymn festival as the climax, interspersed with a lecture and a demonstration of the great 200-inch telescope now under construction, made the Pacific coast regional convention of the A.G.O., held at Pasadena, Cal., June 24 to 26, an event to be remembered. A registration of over a hundred Guild members represented the twelve chapters taking part; and though not large, the attendance included organists from the Rocky Mountains to the coast and from the state of Washington to San Diego.

The convention opened Monday afternoon at the First Methodist Church with members from the Pacific coast and a sprinkling from distant points representing Eastern and middle Western chapters. After an address of welcome by Robert E. Dawson, member of the board of directors of the city of Pasadena, the organists had an opportunity to hear the first recital, by W. Brownell Martin, organist of the First Congregational Church, Los Angeles. Mr. Martin is a pupil of Carl Weinrich and was playing for the first time in Pasadena. The Prelude and Fugue in G major, Bach, was remarkable for good phrasing and rhythm, a Concerto in one movement for piano and organ composed by F. Rayner Brown, with Mr. Martin at the piano and the composer at the organ, created a fine impression. It is not a long composition, and is well worth publishing. This is its second performance.

Mr. Martin's program was as follows: Sketch in C major, Schumann; Trio in G minor (from Three Trios for Organ), Beethoven; Prelude and Fugue in G major, Bach; Psalm-Prelude, "De Profundis Clamavi," Howells; Adagio Cantabile, Dett; Two "Stations of the Cross," Dupré; Finale from First Symphony, Vierne.

In the evening Irene Robertson of the First Methodist Church, Los Angeles, presented a program which included the Chorale in D minor of Andriessen. This performance was an example of fine musicianship. She showed splendid command of the instrument. This composition is seldom heard in the Southland, but will no doubt be increasing in popularity in the near future. The "Regina Pacis" from the Symphony for organ by Guy Weitz created a profound impression, not only as to the performer's ability, but as to the composer's musicianship. Miss Robertson showed a thorough knowledge of the composer's style and interpreted the music with very effective registration. She is one of the outstanding woman organists in California.

Miss Robertson's list of offerings included: Chorale in D minor, Andriessen; Air, "Be Thou but Near," Bach; Toccata in the Dorian Mode, Bach; Air with Variations, Haydn; "Ave Maria," Arkadelt-Liszt; Fantasia, Saint-Saens; "Regina Pacis," Weitz; Andante Cantabile, Dethier; Toccata, "Thou Art the Rock," Mulet.

Tuesday opened at the California Institute of Technology with a lecture by Professor E. C. Watson on "The Nature of Sound." In his illustrations of this subject Professor Watson emphasized the fact that water was a better conductor of sound waves than air. He showed how by inhaling hydrogen gas the pitch of the voice rises about a fifth, but becomes squeaky. "This seems to solve the tenor shortage," he said, "and we will have to equip the basses with hydrogen sets."

Dr. John A. Anderson, professor of astrophysics, presented the subject of the world's first 200-inch telescope. Of the many interesting facts mentioned were: It will take two years to complete polishing the master lens. The 200-inch lens weighs seventeen tons. The mechanics work amid ideal surroundings, the temperature being 78 degrees and the air being purified every two hours and conditioned for moisture content.

At the luncheon in the Athenaeum, attended by seventy, an invitation from the San Diego Chapter for the 1942 Pacific

coast regional convention was sent in by Margueritte Nobles, who, owing to illness, was unable to be present.

The afternoon session brought a recital by William G. Blanchard, professor of organ at Pomona College. Mr. Blanchard presented a program of contemporary music. Very individualistic in style and interpretation, he made great use of the soft registers of the fine Skinner organ. His own composition, Lento and Scherzo, from Second Organ Suite, was delightful and elicited much favorable comment. His closing number, Berceuse and Finale ("Firebird" Suite), Stravinsky, was embellished with beautiful orchestral effects.

Professor Blanchard played: "A Joyous March," Sowerby; "Fidelis," Whitlock; Lento and Scherzo from Second Organ Suite, Blanchard; "Sonata Cromatica" (first movement), Yon; "Corrente e Siciliano," Karg-Elert; Cathedral Prelude, Clokey; Berceuse and Finale ("Firebird" Suite), Stravinsky.

The evening program by Dr. Alexander McCurdy drew an audience of 1,000 and many prominent musicians of the San Gabriel Valley paid homage to this great artist. A wonderful program, played with great depth of feeling and masterly interpretation, evoked enthusiastic applause. A strong personality and brilliant musicianship marked Dr. McCurdy's work.

The following was Dr. McCurdy's program: Prelude and Fugue in E minor, Three Chorale Preludes and Prelude and Fugue in A minor, Bach; Scherzetto, Vierne; Chorale Preludes, "A Rose Breaks into Bloom" and "O World, I e'en Must Leave Thee," Brahms; "Sunrise," Jacob; "Romance sans Paroles," Bonnet; "The Tumult in the Praetorium" (Passion Symphony), de Maleingreau; Communion, Purvis; "Veni Emmanuel," Egerton.

Lora Perry Chesnut, F.A.G.O., received congratulations from the assembled delegates on passing the fellowship degree. Mrs. Chesnut was a former regent of the chapter in its early struggles and established a policy that has made a strong chapter with fifty-five members.

An excellent lecture by Benjamin Edwards, a graduate of the St. Olaf Choir School and director of music at the First Lutheran Church of Los Angeles, on the subject of "The Art of Choral Technique" was the first event Wednesday morning. Mr. Edwards' talk was illustrated by a choir of twenty-seven voices.

Next a paper prepared by Dr. Channing Lefebvre, warden of the A.G.O., was read by V. Gray Farrow, A.A.G.O., and was discussed by the assemblage. The subject was "The Ideals of the American Guild of Organists." A suggestion to spread the paper work in the Guild examinations over two days was made and discussed.

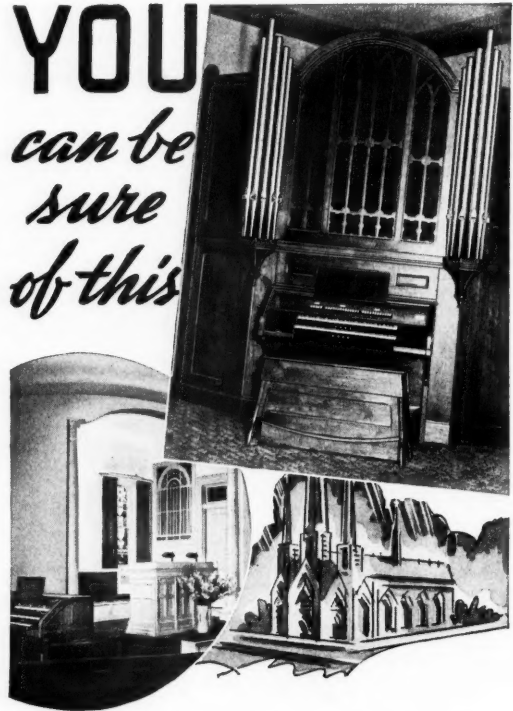
Herbert Nanney, organist of the First Methodist Church of Pasadena, was the recitalist Wednesday afternoon. An outstanding feature of his performance was his own Sonata in E minor, in four movements. The remainder of his program included: "Jesus, Joy of Man's Desiring," Bach-Grace; Passacaglia in C minor, Bach; "Agnus Dei," Bingham; Allegretto, Haydn; "Carillon de Westminster," Vierne.

A large congregation came out for the hymn festival with which the convention closed. Walter E. Hartley, F.A.G.O., director of the music department at Occidental College, was in excellent form in his preludial recital, in which he played: Andante Sostenuto (Gothic Symphony), Widor; Scherzo and Chorale (arranged by Hartley), Dubois; Scherzo in G minor, Bossi; "Mater Adorans," True; Toccata from Symphony 5, Widor.

Seventeen senior choirs and twelve junior choirs took part in the hymn program, under the direction of Dr. Frederick Vance Evans, with Herbert B. Nanney as accompanist. There were thrilling effects in a series of descants by Geoffrey Shaw, T. Tertius Noble and others. Edward P. Tompkins, F.A.G.O., played a chorale prelude on "St. Michael" by West as the postlude. The success of this festival was due largely to the efforts of Florence Jubb as chairman and to Mr. Evans' fine work.

The University of Florida division of music presented several talented young organ pupils of Claude L. Murphree, F.A.G.O., in a program at the Florida Union May 19. Those who played were Joseph Adkins, 14 years old; Charmaine Linzmayer, 11 years old; Robert Lee Hutchinson, Jr., Barron Smith, 13 years old, and Warner Wilson.

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# WICKS ORGANS

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**NAVAL ACADEMY HAS  
NEW WORK BY MÖLLER**

**IN CHAPEL AT ANNAPOLIS**

**Complete Redesigning and Reconstruction of Instrument Built by George S. Hutchings in 1908 Is Carried Out.**

The chapel of the United States Naval Academy at Annapolis, Md., now has a modern organ, as the result of the complete reconstruction by M. P. Möller of the three-manual instrument originally built in 1908 by the Hutchings-Votey Company. The organ was dedicated April 28.

The chapel has been rebuilt and a new nave 216 feet long has given it the form of a Latin cross. The seating capacity has been doubled and the entire student body can be accommodated at one service. The old chapel had suffered from over-treatment with absorbent material. The "live" character of the new nave and the position of the organ chambers have wrought a desirable change. Chambers were built between the chancel and the transepts, opening down the long nave, the unenclosed great and enclosed choir were placed to the right of the chancel, the enclosed swell was installed at the left and the pedal was distributed. The console is in the front of the choir stalls, just back of the pulpit. Twin organ cases of great beauty were designed by the architect of the building, Paul Cret of Philadelphia, and built in the Möller factory.

The English draw-knob console and remote control combination action give perfect control of the organ. New individual reservoirs and concussion bellows with tremolo cutouts were supplied, and a thorough job of reconstruction was done, utilizing only the pipes and wind-chests of the old Hutchings. The pipes were revoiced, sliding tuners were applied to metal pipes, reeds were rebuilt and the organ was balanced and finished in the chapel by R. O. Whitelegg, tonal authority of the Möller factory.

The organist and choirmaster is J. H.

**INTERIOR OF ANNAPOLIS CHAPEL, SHOWING NEW MÖLLER ORGAN**



Official photograph of U. S. Naval Academy.

Crossley, who now has an instrument that supports the large congregations that sometimes gather for important services.

Specifications of the Annapolis organ are as follows:

**GREAT ORGAN (Five-inch wind).**

- Double Diapason, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Great Flute, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.

**SWELL ORGAN (Five-inch wind).**

- Bourdon, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Stopped Flute, 8 ft., 61 pipes.
- Viole d'Orchestre, 8 ft., 61 pipes.
- Aeoline, 8 ft., 61 pipes.
- Vox Celestis, 8 ft., 61 pipes.

- Traverse Flute, 4 ft., 61 pipes.
- Violina, 4 ft., 61 pipes.
- Flautina, 2 ft., 61 pipes.
- Solo Cornet, 3 ranks, 61 pipes.
- Cornopean, 8 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN (Four and one-half-inch wind).**

- Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Dolcissimo, 8 ft., 61 pipes.
- Chimney Flute, 4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.

**PEDAL ORGAN (Five-inch wind).**

- Resultant Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Metal Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Octave (ext. Diapason), 8 ft., 12 pipes.
- Flute (ext. Bourdon), 8 ft., 12 pipes.

**WALTER L. ROHRBACH, YORK  
ORGANIST, TAKEN BY DEATH**

Walter L. Rohrbach, York, Pa., who was organist and choirmaster at St. John's Episcopal Church in that city the last fifteen years, died at the York Hospital June 5 after an operation for the removal of his appendix. He was 50 years old. Surviving are his widow, Mrs. Lydia K. Rohrbach, contralto soloist of the First Presbyterian Church, York; a son, Karl K. Rohrbach, and his mother, Mrs. Mary Virginia Rohrbach.

Mr. Rohrbach celebrated his anniversary as organist and choirmaster at St. John's Church last December. Hundreds of boys were benefited by musical training as well as character building under Professor Rohrbach. He was one of the founders of the York Chapter, A.G.O., and also served as dean.

Mr. Rohrbach studied organ with Ralph Kinder of Philadelphia and took summer courses in public school music at West Chester State Teachers' College and at Cornell University. In his early career he studied music under Stuart E. Gipe, former supervisor of music in the York public schools, and J. Frank Frysinger, well-known composer and organist and director at the First Presbyterian Church, York. Mr. Rohrbach had been teaching music since he was 14 years old, and began to study when he was 9 years old. His first piano pupil was Roman S. Shuman, who now is supervisor of music in the York Catholic high schools and director of music at St. Rose of Lima Church. Mr. Rohrbach was considered not only an able organist but a genius in boy training. He was a member of St. John's Episcopal Church and of the associate vestry and the men's club.

Funeral services were held June 8 in St. John's Church. H. Bennett Dayhoff, a pupil of Professor Rohrbach, was at the organ. Canon Atkins delivered the eulogy. Members of the male choir served as active pallbearers.

**Takes Albany Cathedral Post.**

Stanley B. Murdock has been appointed organist and choirmaster of the Cathedral of All Saints, Albany, N. Y. Mr. Murdock has served as acting organist since last January.

# DORA POTEET



## Outstanding Organ Virtuoso

*Organist and faculty member of the School of Music of Southern Methodist University*

### Announcing her transcontinental tour during February and March of 1941

"Miss Poteet has played before very select audiences in New York City and Pittsburgh, where her playing received unstinted praise. Her playing in the East Liberty Presbyterian Church, Pittsburgh, at the National Convention of the American Guild of Organists, won for her a place on the list of ablest women organists."—*The Diapason*.

"Miss Poteet opened her virile and clean-cut performance with the Liszt Prelude and Fugue on BACH . . . Miss Poteet proved herself to all who had not previously heard her a highly capable performer."—*The Diapason*.

**Number of engagements limited**

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**Frederick Marriott**

Rockefeller Memorial Chapel, The University of Chicago,  
Chicago, Ill.

## FRANCIS W. SNOW OPENS NEW KIMBALL IN SOUTH

WORK AT CHARLESTON, S. C.

Specification of Three-Manual Installed at Church of Holy Communion—Boston Organist at Console for Dedication.

A three-manual Kimball organ was dedicated by Dr. Francis W. Snow of Boston on May 28 in the Church of the Holy Communion, Charleston, S. C. Dr. Snow played the following program to demonstrate the resources of the new instrument: Trumpet Tune, Purcell; "Benedictus," Couperin; Gavotta, Martini; Fantasie, "Sleepers, Wake" and Toccata and Fugue in D minor, Bach; Larghetto in A, Mozart; "Chant de Mai," Jongen; Toccata Prelude and "Invocation," Snow; Allegro Vivace and Finale, First Symphony, Vierne.

Following is the stop specification of the new organ:

### GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.  
Melodia (Choir), 8 ft., 73 notes.  
Dulciana (Choir), 8 ft., 73 notes.  
Octave, 4 ft., 73 pipes.  
Flute (Choir), 4 ft., 73 notes.  
Trumpet, 8 ft., 73 pipes.  
Chimes, 8 ft., 21 tubes.  
Tremolo.

### SWELL ORGAN.

Echo Lieblich, 16 ft., 12 pipes.  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 12 pipes.  
Nazard, 2½ ft., 61 notes.  
Flageolet, 2 ft., 61 notes.  
Oboe, 8 ft., 73 pipes.  
Tremolo.

### CHOIR ORGAN.

Viola, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute, 4 ft., 12 pipes.  
Dulcet, 4 ft., 12 pipes.  
Dolce Twelfth, 2½ ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Dolce Fifteenth, 61 notes.  
Tremolo.

### PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Echo Lieblich (Swell), 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Flute, 8 ft., 12 pipes.  
Dulciana (Choir), 8 ft., 32 notes.  
Stillgedeckt (Swell), 8 ft., 32 notes.  
Chimes (Great), 8 ft., 21 notes.

A choral program was presented May 29 at which four anthems composed by Dr. Snow were sung. The service closed with a Magnificat composed by Dr. Snow and dedicated to the parish choir of the Church of the Holy Communion.

The organist of this church is Miss Sarah Moore.

## FREDERICK MARRIOTT GIVES FINE RECITAL AT UNIVERSITY

A large audience, which represented the faithful following he has earned as organist of Rockefeller Chapel at the University of Chicago, came out to hear Frederick Marriott in a recital May 28. This was the last of the evening recital series at the university. Mr. Marriott held the attention of his hearers with a program that had among other merits the quality of being out of the ordinary, as shown by this list of offerings: "Grand Jeu," Du Mage; Passacaglia, Reger; Communion, Vierne; Chorale Preludes, "Alle Menschen müssen sterben," "Ein feste Burg" and "Vom Himmel hoch," Bach; "Postlude de Fete" (M.S.), Saint-Martin; Intermezzo, Marriott; "Jesus Comforts the Women of Jerusalem," from the Suite "Eight Stations of the Cross," Dupré; Organ Responses on a Plainchant Setting (Tonus Peregrinus) of the Magnificat, Marriott; Air in D, Bach; "Carillon," Dupré.

Several of the things that stood out on this list were the rendition of the noble Reger Passacaglia; beautiful registration in the Bach chorale preludes, and especially the setting of "Vom Himmel hoch," and the exquisite interpretation of Dupré's "Jesus Comforts the Women of Jerusalem," which never made a deeper impression on one listener. An interesting item was Count Saint-Martin's "Postlude de Fete," a very modern work of the organist of the Cathedral of Notre Dame in Paris, who has been fighting with the French forces since the war began. This was the first performance of the com-

ALFRED M. GREENFIELD



AFTER TWENTY-THREE YEARS OF continuous service as a church organist, Alfred M. Greenfield has resigned his present position at the Fifth Church of Christ, Scientist, New York City, where he has served for over sixteen years. This step is due to the great increase in his duties at New York University, where he is undertaking new musical work in the school of commerce.

For fifteen years Mr. Greenfield has been chairman of the music department of University College of the university. His activities on the campus include the chapel choir and the university glee club, together with the Hall of Fame Singers, consisting entirely of alumni, and the faculty glee club, both of the latter being probably the only choral groups of the kind on an American college campus.

Mr. Greenfield, born at St. Paul, Minn., was boy chorister and soloist at St. John's Church in that city under George H. Fairclough, with whom he pursued his first study of music. He went to New York in 1922 and since 1926 he has been associated with Albert Stoessel as assistant conductor of the New York Oratorio Society.

On July 1 Thomas Richner will take Mr. Greenfield's place at Fifth Church of Christ, Scientist. He has been playing at the Ninth Church, where he succeeded George W. Volkel several years ago. Mr. Richner is known chiefly as a solo pianist. He has received the MacDowell prize for an appearance before the MacDowell Club and also this year the Naumberg prize for a public recital in Town Hall, a coveted distinction.

position in America. It was played by Count Saint-Martin at the celebration in Notre Dame last March of the coronation of Pope Pius XII. Mr. Marriott's own Intermezzo is a dainty, vivacious piece, making use of the beautiful strings and flutes of the chapel organ. Another of Mr. Marriott's works was an interesting series of organ responses on a plainchant setting, presented with the aid of the men of the university choir.

### Yon Pupil in Successful Debut.

Mary Alberta Doglio, a pupil of Pietro Yon, made a successful professional debut May 28 in a program at All Saints' Memorial Church, Providence, R. I. In her rendition of the "Sonata Romantica" by Yon, the Toccata and Fugue in D minor, Bach; "Christus Resurrexit" and "Preg'hiera," Ravanello; "Cantilene Pastorale," Guilmant; "Marche Champetre," Boex; "Christmas in Sicily" and First Concert Study, Yon, Miss Doglio scored heavily, disclosing artistry, excellent schooling, control of pedals, variety in registration and proficiency of interpretation. A large audience, including musicians and clergy, greeted the young player, who is organist of St. Peter's Church, Pawtucket.

### Concert by Canton A Cappella Choir.

The Canton, Ohio, A Cappella Choir, directed by Lawrence A. Cover, with Lolo List Cover as accompanist and May Ann List as guest accompanist, gave a concert in the City Auditorium May 20. This chorus is a civic organization. Compositions of Bach, several Russians, Humperdinck, Noble Cain, H. Alexander Matthews and Joseph W. Clokey were sung and for four of the numbers the accompaniment was by two pianos.

## In the Nation's Capital

There are seventy-four MÖLLER ORGANS in Washington—eighty, counting those in contiguous suburbs—of which three are four-manual instruments and fifteen have three manuals.

### AND NOW

FOUNDRY METHODIST CHURCH, among the largest in Washington and the parent church of the denomination in that city (named, appropriately, after the first church in Methodism, in London, England), has ordered a three-manual Möller organ, to be installed in the fall. The specifications, drawn by R. O. Whitelegg, provide for twenty-eight straight stops of thirty-five ranks, besides Pedal extensions and Chimes. Modern draw-knob console, of course.

Excellent chambers have been built on both sides of the new chancel, as a major item in extensive church remodeling plans being carried out this summer. The Great and Choir will be under expression in one chamber, the Swell in the other, the Pedal distributed.

The Möller three-manual in the beautiful colonial chapel at FORT MYER, the Army's show place in the Washington construction district, built in 1935, continues to hold its many friends and make new ones.

Between these organs in point of time comes the notable four-manual Möller in the COVENANT-FIRST PRESBYTERIAN CHURCH, the three-manual in the chapel of HOWARD UNIVERSITY (a favorite with recitalists), three-manual (Choir prepared) in the LUTHERAN CHURCH OF THE REFORMATION, opposite the Folger Shakespeare Library, and the very recent three-manual in ST. MARTIN'S ROMAN CATHOLIC CHURCH, to name examples, all outstanding instruments.

Near by, closely linked with Washington, the greatly enlarged chapel of the U. S. NAVAL ACADEMY in Annapolis, now seating 2,350, was dedicated April 28. Möller completely rebuilt the three-manual organ, utilizing the original Hutchings wind chests and pipes, and moving it from the rear gallery to a divided location on both sides of the chancel, where it is installed behind a magnificent new organ case designed by Paul Cret and executed in the Möller plant in Hagerstown. The new draw-knob console is located at the right of the chancel, on which side the unenclosed Great and enclosed Choir organs are installed, the Swell division on the left side, and the Pedal distributed.

In Baltimore, only forty miles away, Möller has contracted to rebuild the three-manual Roosevelt (1884) in the CATHEDRAL BASILICA OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY, widely known as the first Cathedral in America and as the seat of the late James, Cardinal Gibbons, internationally famed churchman and statesman. Frederic Archer, renowned concert organist, held this Cathedral post in the early years. More of this organ, as the work progresses.

ST. EDWARD'S ROMAN CATHOLIC CHURCH has ordered a new Möller for installation when the building is completed later in the year.

REID MEMORIAL CHAPEL of the FIRST PRESBYTERIAN CHURCH in Baltimore will have a new two-manual baroque organ by Möller, to extremely interesting specifications, drawn by the organist, Frederick D. Weaver, of the Peabody Institute.

These examples of Möller activity in a small triangular area serve to indicate the character and extent of the business carried on in this largest, best-equipped and best-stocked organ factory in the world. Artistic aim, expert technical direction and sound business management insure the perfect utilization of plant and personnel, and combine to guarantee the continuing satisfaction of a Möller organ.

### No Finer Organ Is Built



**FIFTIETH ANNUAL MEET  
OF PHILADELPHIA GROUP**

**HELD IN CLUB'S BIRTHPLACE**

**American Organ Players' Club President, Dr. John McE. Ward, Absent because of Illness Second Time in Half a Century.**

The American Organ Players' Club assembled for its fiftieth annual meeting on May 28 in the parish hall of the Church of the New Jerusalem, Philadelphia, the building in which the first meeting of the club, which is the oldest organization of organists in the United States, was held fifty years ago. Dr. John McE. Ward, who has been the club's president for thirty years, was unable to be present because of illness. This was the second meeting from which he had been absent since the club's inception. The chair was occupied by Dr. Henry S. Fry, vice-president of the club.

The reports of the secretary and treasurer were read and accepted and the usual business was transacted. The old officers were re-elected, as follows: President, Dr. Ward; vice-president, Dr. Henry S. Fry; secretary, Bertram P. Ulmer; treasurer, Herbert S. Drew; librarian, Jennie M. Carroll; directors, Roma E. Angel, Rollo F. Maitland, Stanley T. Reiff and William P. Washburn. Plans were discussed for a celebration in October of the club's fiftieth anniversary.

The special guest of the evening was Miss Betty Rapp, elocutionist, who presented a number of readings in a realistic manner.

By way of diversion, yet in keeping with the nature of the organization, Dr. Rollo Maitland conducted three musical quizzes. The first of these, which was a love-tale, was written by Mrs. Maitland. Interspersed through the story were the titles of organ compositions, such as "In Summer," "In Friendship's Garden," "The Brook," "The Thrush," "Question," "Answer," "Spring Song," etc. At each of these places Dr. Maitland played a passage from the piece and the club members wrote its title. The second quiz consisted of the playing by Dr. Maitland of the bass part of familiar hymn-tunes and the members wrote the names of the tunes. In the third quiz Dr. Maitland played brief passages from ten classics, the names of which were written by the members. The men seemed to do better than the women, Forrest Newmeyer winning two prizes.

The evening's entertainment was climaxed with attention to the inner man who, indeed, fared sumptuously, thanks to Miss Carroll.

A card bearing the signatures of all present, a telegram of good wishes and flowers were sent to Dr. Ward.

**Annual Dinner of Van Dusen Club.**

The Van Dusen Organ Club held its annual dinner at the Southern tea shop in Chicago May 28. A record crowd of old and new members enjoyed talks by the club's honorary members, Albert Cotsworth and William H. Barnes. Susan Shedd Hemmingway brought the greetings of the Chicago Club of Woman Organists and Alvina Michaels, first president of the club, also gave an inspiring talk.

**THREE-MANUAL BY KIMBALL  
IN ANN ARBOR, MICH., CHURCH**

A three-manual Kimball organ has been completed in the First Methodist Church at Ann Arbor, Mich. The instrument is installed in chambers on both sides of the chancel. The drawknob console has several blank stop controls for future additions, which will bring the organ up to twice the present size. Specifications of the organ are as follows:

**GREAT ORGAN.**

- Open Diapason, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.

**SWELL ORGAN.**

- Echo Lieblich, 16 ft., 12 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Flute d'Amour, 4 ft., 12 pipes.
- Nazard, 2 1/2 ft., 61 notes.
- Flageolet, 2 ft., 61 notes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Lieblich Flöte, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Lieblich (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Flute, 8 ft., 12 pipes.
- Stillgedeckt (Swell), 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.

Miss Mary Porter is organist of the church. Miss Porter studied with Dr. Palmer Christian.

**ORGAN FOR OLD CHURCH  
AS RESULT OF OIL BOOM**

What is reputed to be the oldest Presbyterian church in Illinois is in Golconda, part of the section of southern Illinois commonly called "Little Egypt." This congregation has carried on for many years without an organ. Now it has installed an instrument built by Kilgen Associates, Inc., of St. Louis. The prosperity which has come to southern Illinois as a consequence of oil discoveries has made it possible for this congregation to have this instrument.

**Concert at Wellington, Kan.**

Giovanni Camajani of New York was presented in a recital before a large group of invited guests at the Presbyterian Church of Wellington, Kan., June 3, and sang a group of Italian compositions. Mr. Camajani was visiting his wife's parents, Mr. and Mrs. Walter Gerard Herrick, who were the hosts for the recital. He is an organist, conductor, composer and pianist, and a member of the headquarters chapter of the American Guild of Organists. He presented works of Italian composers. Mr. Camajani was accompanied by Ruth Droz Voshell, who also played piano solos. Mrs. Lucille Andrews Hensley, organist, played the Bach Prelude and Fugue in D minor and Bossi's "Ave Maria."

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**At Centenary Church Thirty-Six  
Years—Former President of C.C.O.  
and One of the Founders of  
Toronto Mendelssohn Club.**

Dr. William H. Hewlett, a prominent Canadian musician, former principal of the Hamilton Conservatory of Music and organist and choirmaster of Centenary United Church of Hamilton, Ont., from 1902 until 1938, when ill health compelled him to retire, died June 13 at the home of his sister, Mrs. Arnold Dobrashian. He was 67 years old.

For one year, in 1928-9, Dr. Hewlett was president of the Canadian College of Organists. Prior to going to Hamilton he was organist at the Carlton Street Methodist Church, Toronto, for six years and for a similar period at the Dundas Center Church, London, Ont. As principal of the Hamilton Conservatory of Music from 1918 until 1939, Dr. Hewlett was an able administrator.

Dr. Hewlett was one of the founders of the Mendelssohn Choir of Toronto, having been a member of the original executive committee, and was the choir's first accompanist. In 1906 he organized the Hamilton Festival Chorus and also conducted, for a brief period, the Hamilton Symphony Orchestra. When Bruce Carey, who formed the Elgar Choir, left for Philadelphia in 1922, Dr. Hewlett took over the choir. In June, 1935, Dr. Hewlett retired as conductor of the choir. He also formed and conducted the 1,000-voice choir which sang during the diamond jubilee celebration of confederation in 1927. In 1936 the University of Toronto conferred the degree of doctor of music on him.

Dr. Hewlett came to Canada with his parents when he was 11 years old from Bath, Somerset, England, where he was born Jan. 16, 1873. He received his earlier musical education in Bath and Toronto and was Dr. A. S. Vogt's first Toronto piano pupil. On his graduation from the Toronto Conservatory of Music in 1893 Dr. Hewlett carried off gold medals in organ playing and extemporization. He also won the degree of bachelor of music from Trinity College. Post-graduate work took him to Europe and he was for a time in Berlin, Munich and London, and studied under Jedliczka, Pfitzner and Cernikoff. He was associated with church choirs all his life, having begun as choir boy in England, and was only 17 years old when he was appointed organist of the Carlton Street Methodist Church, Toronto. For many years Dr. Hewlett was organist at the Scottish Rite Cathedral in Hamilton and he was a thirty-third degree Mason.

Dr. Hewlett is survived by his widow, the former Dolina McKay, daughter of George P. McKay, former member of Parliament for South Simcoe, and six sisters.

**Fifty-five Years at One Church.**

A feature of the annual meeting of the congregation of the Amenia, N. Y., Presbyterian Church in April was the commemoration of the fifty-fifth anniversary of Mrs. Charles Newman as organist.

**MRS. MAE MARSHALL AT SCOTTISH RITE ORGAN IN JOPLIN, MO.**



Mrs. MAE MARSHALL gave a large audience at Joplin, Mo., occasion to learn more about organ music, and to enjoy it as well, when she played a program on the four-manual Möller instrument at the Scottish Rite Temple on the afternoon of May 6. Mrs. Marshall's recital was given at the invitation of the Century Literary Club, of which she is a member. The program consisted of the following compositions, concerning all of which the performer made informative remarks before she played them: Prelude and Fugue in E minor, Bach; "Cuckoo and Nightingale" Concerto (two movements), Handel; "Prayer" and Cradle Song, Guilmant; March on Theme by Handel, Guilmant; "Song of May," Jongen; "Dragon-

flies," Gillette; "Marche Champetre," Boex; "Bells through the Trees," Edmundson; "An Easter Spring Song," Edmundson; "Variations de Concert" (with pedal cadenza), Bonnet; "The Squirrel," Weaver; Fountain Reverie, Fletcher; Toccata in D minor, Nevin.

Mrs. Marshall is organist of the First Church of Christ, Scientist, in Joplin. She studied organ with Arthur Dunham in Chicago and with Dr. William C. Carl in New York, and took harmony and counterpoint with Frank Wright, of whom she writes: "They are all gone now, but they live in my memory, and I am sure many other grateful pupils feel about them as I do." The picture shows Mrs. Marshall at the Scottish Rite organ.

**Passing Thoughts  
and Pointed Queries  
on Church and Music**

By HERBERT RALPH WARD

The evening service in many churches is slowly but surely passing out of existence. They say: "The radio is killing it." Why? Because the people like to hear good music and they don't seem to be able to hear it in the average church. Why? Because the musical equipment is not so good. Why? Because there is not enough money appropriated for a good organ, organist and choir. Why? Because there still exists in the minds of certain congregations and music committees the old-fashioned idea that anything is good enough for the church. In other words, if you have an old-fashioned square piano which no one else is interested in having, "give it to the church."

The average volunteer choir is an abomination unto the choirmaster. The only anthem they sing well and without any effort is: "Make a Joyful Noise unto

the Lord." The "Yankee Quartet" is slightly better, but is not conducive to spiritual uplift. One very fine male singer, as precentor, is far better, if that is all you can pay for.

How about the sermon? Why bring that up? I, as an organist, should say that sermons do not interest me. But they do! That is to say, I love to listen to a great preacher. I feel sure that if the pastor of a church is a great preacher, the church will be filled to overflowing capacity, and, as a result, more money can be obtained for better music. I have seen this very condition demonstrated in a church which had a "dead pan" for a pastor and, as a result, was quickly dying on its feet. By the time this man quit he was preaching to empty pews and the organist's salary was six months in arrears. The new pastor came and took hold. In six months you wouldn't know the old place. It was life anew. He was a great preacher with a wonderful personality and the congregation once again filled the pews and contributed the necessary money to obtain what was needed, and had enough left over to buy a few luxuries.

Reverting to the music in certain churches, why do some so-called choir-



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masters use anthems which the choir cannot interpret properly? For instance: A volunteer choir consisting of twenty-four sopranos, four altos, two basses and one tenor who is really a "fiver" attempts Dubois' "Seven Last Words." I have heard this very thing done. After the performance (?) I spoke to the organist and asked her why she put on this particular number, and she replied: "I did it for my own amusement." I hope she was amused. I certainly was!

Why try to make an ocean liner out of a tugboat?

**Degree for R. Huntington Woodman.**

R. Huntington Woodman, whose sixtieth anniversary at the First Presbyterian Church of Brooklyn was observed a month ago, received the degree of doctor of music from the New York College of Music June 18. The honor was conferred at the commencement exercises held in Town Hall, New York City.

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**THREE-MANUAL DEDICATED**

Gift to West End Baptist Congregation by E. H. Thomas — Specification of Instrument — Recital by Donald A. McKibben.

The new three-manual Pilcher organ built for the West End Baptist Church, Petersburg, Va., was dedicated May 23. The recital was played by Donald A. McKibben, organist and choirmaster of St. John's Episcopal Church, Roanoke, Va. The awarding of the contract to build this organ was announced last November in *The Diapason*, and the instrument is a gift to the church by E. H. Thomas, prominent in Petersburg church and business circles. Mr. McKibben's program was enthusiastically received by a large and appreciative audience.

Following is the stop list:  
**GRAND ORGAN.**  
Open Diapason, 8 ft., 81 pipes.  
Melodia, 8 ft., 81 pipes.  
Genshorn, 8 ft., 81 pipes.  
Octave, 4 ft., 81 pipes.  
Trumpet, 8 ft., 81 pipes.  
Cathedral Chimes (Choir), 31 notes.  
Harp (Choir), 49 notes.  
All except Open Diapason enclosed with Choir division.

**SWELL ORGAN.**  
English Diapason, 8 ft., 78 pipes.  
Gedeckt, 8 ft., 78 pipes.  
Voix Celeste, 8 ft., 81 pipes.  
Solicorno, 8 ft., 78 pipes.  
Sordina, 8 ft., 78 pipes.  
Flute Harmonica, 4 ft., 78 pipes.  
Piccolo, 8 ft., 81 notes.  
Oboe Horn, 8 ft., 78 pipes.  
Oboe Clarion, 4 ft., 81 notes.  
Trombo.

**CHOIR ORGAN.**  
String Diapason, 8 ft., 78 pipes.  
Melodia, 8 ft., 78 notes.  
Dulciana, 8 ft., 78 pipes.  
Viola Morte, 8 ft., 81 pipes.  
Chimney Flute, 8 ft., 78 pipes.  
English Horn, 8 ft., 78 pipes.  
Cathedral Chimes (Design class A), 31 notes.  
Celestial Harp (from T. G.), 49 bars.  
Trombo.

**PEDAL ORGAN.**  
Open Diapason, 16 ft., 82 pipes.

Bourdon, 16 ft., 82 pipes.  
Labial Gedeckt, 16 ft., 82 pipes, 80 notes.  
Octave, 8 ft., 82 pipes, 80 notes.  
Flute Forte, 8 ft., 82 pipes, 80 notes.  
Flute Dolce, 8 ft., 82 notes.  
Cello, 8 ft., 82 notes.  
Super Octave, 4 ft., 82 pipes, 80 notes.

There are twenty-four couplers, sixteen manual and pedal adjustable combinations, four generals and a general cancel, besides coupler bars for each stop division.

**MRS. FRANK H. SHAW TAKEN  
BY DEATH AT OBERLIN, OHIO**

Mrs. Julia Selzer Shaw, wife of Dr. Frank H. Shaw, director of the Oberlin Conservatory of Music, died in Oberlin June 13 after a long illness. Funeral services were held at the First Church in Oberlin June 15.

Born in Kalbager, India, the daughter of missionary parents, the Rev. and Mrs. Helen W. Selzer, Mrs. Shaw spent her girlhood in India and later attended school in Wooster, Ohio, and Hillsdale, Mich. She was graduated from the Oberlin Conservatory of Music in 1906 and was married to Dr. Shaw in December of that year. Dr. Shaw taught in the department of music at Moonmouth College, Moonmouth, Ill., for three years, and then went to Cornell College, Mount Vernon, Iowa, later to become director of the conservatory there. While at Cornell Mrs. Shaw was an instructor of violin. The Shaws returned to Oberlin in 1924 when Dr. Shaw became director of the Oberlin Conservatory. Mrs. Shaw was a vital interest in everything that affected the life and work of the conservatory.

Immediate survivors are her husband, a daughter, Virginia; a son, John; a sister, Clara, of India; and two brothers, James of Washington, D. C., and John of East Jordan, Mich.

**Longy School Night in Boston.**

Yves Chardon was guest conductor at the "Pops" in Symphony Hall, Boston, May 28, which was the Longy School of Music night. E. Power Biggs was soloist in Handel's Concerto for Organ and Orchestra in D minor, Op. 7, No. 4. A capacity audience gave a rousing show of approval for the whole program.



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News of the American Guild of Organists—Continued

Report of the Warden

Reviews Work of Year and Plans for Future

It is natural that the first few months of a warden's term should be devoted largely to finding out his duties in the organization. The wardenship would be a fascinating job for anyone, and one only wishes that he were able to devote the time to it that it deserves.

I will make this brief report touching on some of the things which have been done this winter.

The warden has inaugurated two new chapters, one in Ithaca, N. Y., and one in Princeton, N. J. The enthusiasm displayed augurs well for the future of both. In addition to these two, the council authorized the formation of the Gulf Coast branch of the Florida Chapter.

We have worked out a budget system and believe that it will be helpful in clarifying our financial position.

The council has given much thought to the problem of welding together the chapters and headquarters. To this end a committee on chapters and chapter activities was formed, with the warden as chairman. Some of the things done have been:

1. Copies of the minutes of the council meetings have been sent to all deans, since they are *ex officio* members of the council. In this way the heads of the chapters will keep in close touch with what is going on at headquarters.

2. The council voted that in the future the entire initiation fee of \$2 be retained by the chapter. We hope that this will encourage chapters to get new members to increase their revenues.

3. It has been arranged for a series of articles to be published in THE DIAPASON which would be of interest to chapter members.

4. It was voted that the new colleagues be listed in THE DIAPASON as they are elected.

5. A list of suggestions for chapter activities has been sent to all chapters. The chapters of the Guild fall into two categories—the aggressive ones and the helpless ones. We have aimed in these suggestions at passing on to some of the weak chapters the ideas and enthusiasms of the strong ones.

6. A certificate for colleagues has been provided, on which is stated the fact that they are members in good standing of the Guild and are eligible to take the associate examinations.

7. In the autumn we are to consider seriously the advisability of making headquarters into a separate chapter. This would in no way interfere with our activities as we see them, but would simply be a matter of reorganization. In the first place, it would allow the council to devote itself entirely to matters of national interest. In the second place, it would relieve the heavy burden on the general officers here at headquarters, especially the warden, secretary, treasurer and chairman of the examination committee.

During this winter the Guild has suffered a grievous loss in the death of two of its most eminent members, Dr. C. Whitney Coombs and Mark Andrews. Dr. Coombs was a founder of the Guild and one of its most devoted members. Mark Andrews, a dear friend of many of us, had made himself a most valuable factor in the Guild examinations.

A happy event during the season was the celebration of R. Huntington Woodman's sixtieth anniversary as organist of the First Presbyterian Church in Brooklyn. The three-choirs service concerned itself principally with this celebration and, while it was not a Guild affair in itself, members of the council were present and walked in the procession.

The warden has visited a number of chapters on the east coast during the winter and has tried to accent in his talks the importance of cooperation between the chapters themselves and between chapters and headquarters; and also the importance of the examinations. Dr. Warner Hawkins paid a visit to the Wilkes-Barre Chapter and made a talk. In conclusion I wish to pay tribute to Mr. Frank Ward for his long service to

NEW JERSEY LEFEBVRES AT ANNUAL RALLY IN ASBURY PARK



the Guild as a member of the council and as sub-warden. Mr. Ward requested that his name be omitted from the ticket this year, but we hope that it will not be long before he comes back into the fold. I am grateful to all the officers and members of the council for their willing cooperation, which is so necessary to the welfare of our wonderful organization.

Respectfully submitted,  
CHANNING LEFEBVRE, Warden.

Warden Lefebvre Harrisburg Guest.

Members of the Harrisburg Chapter celebrated the fifth anniversary of their organization with a banquet June 17 at the Colonial Country Club. Group singing between courses was led by Clarence E. Heckler, with Miss Ella Mae Foreman at the piano.

The guest of honor and speaker of the evening was Warden Channing Lefebvre, Mus.D., F.A.G.O., and he was introduced by Dean Bowman. The subject of his address was "Guild Examinations" and he explained in an entertaining way the procedure followed in grading papers. He also urged the members to study to attain fellowship and associate membership standing in the Guild. Three former deans—Lester T. Etter, Mrs. John R. Henry and Clarence E. Heckler—gave short talks and Mrs. Edythe Wareheim, the dean, brought greetings from the York Chapter. Miss Wharton, sub-dean and program chairman, and the members of her committee put on a mirth-provoking skit.

Guests attended from Steelton, Middletown, Elizabethtown, Hanover and Altoona. The York Chapter, which was instituted by the Harrisburg Chapter, was invited, and nine members attended.

The next session of the Harmony Study Club will be a picnic meeting to be held July 1 at the summer home of Mrs. Joseph Steele, New Buffalo. Dean Bowman announced that the chapter will hold several picnics this summer.

FLORENCE M. BROWN, Secretary.

Hartford Chapter.

Over six hundred voices, representing thirty Connecticut church choirs, participated in the annual hymn festival sponsored by the Hartford Chapter, American Guild of Organists, Sunday, May 12, at the First Congregational Church of Meriden, Conn. Malcolm G. Humphreys, sub-dean of the chapter and organist of St. Mark's Episcopal Church, New Britain, arranged the program of hymns around the theme "The Christian Year," with provision for descants by choirs of boys. Mrs. Ethel S. Tracy, organist and director of music at the Glastonbury Congregational Church and dean of the Hartford Chapter, was the organist and director for the hymn service.

Mr. Humphreys opened the service with the Prelude on Hymn-tune "Amsterdam" by Demarest; the offertory selection, *Andante Serioso*, by Dickinson, was played by Mrs. Frances Beach Carlson, organist of the First Baptist Church of Water-

bury, and the postlude, "Tu es Petra" from the "Byzantine Sketches" by Mulet, was played by Glenn H. Smith, director and organist at St. James' Episcopal Church, West Hartford.

At the annual meeting of the Hartford Chapter May 2 the following officers were elected: Dean, Malcolm G. Humphreys, A.A.G.O., organist and director of music, St. Mark's Episcopal Church, New Britain; sub-dean, Lyman B. Bunnell, F.W.C.C., minister of music, Immanuel Congregational Church, Hartford; secretary, Glenn H. Smith, organist and director, St. James' Episcopal Church, West Hartford; treasurer, Mrs. Irene B. Hamner, organist and director, Trinity Episcopal Church, Wethersfield; librarian, Miss Teresa D'Esopo, St. Michael's Church, Hartford. For chairmen of committees the following were elected: Program, Charles H. Taylor, organist and director, Memorial Baptist Church, Hartford; membership, Mrs. Florence B. Case; publicity, Miss Alice C. Hansen, A.A.G.O., assistant organist, Christ Church Cathedral, and director of music, Grace Church, Windsor.

ETHEL S. BESTOR, Publicity Chairman.

Metropolitan New Jersey.

The final meeting for the season of the Metropolitan New Jersey Chapter was held at Trinity Episcopal Church, Elizabeth, N. J., June 10. The meeting took the form of a recital by five of the chapter members—Carl Relyea, Ruth McCernan Lutz, Robert A. Pereda, Ralph Hunter and Harry Thurber. The last two were the winners of the contest for young organists which the chapter inaugurated this season and they were presented with membership in the chapter and also a piece of organ music of their own choosing. After the business meeting refreshments were served by the ladies of several of the Elizabeth churches.

DAVID R. ADAMSON, Registrar.

North Carolina Chapter.

The spring meeting of the North Carolina Chapter was held at Hill Music Hall in Chapel Hill on the afternoon of June 1, with Dr. Jan Schinhan as host. Miss Catherine Carl of the Meredith College faculty, Raleigh, played an enjoyable informal half-hour for the chapter. Her program was as follows: Prelude and Fugue in F minor, Bach; Intermezzo, Andrews; Pastoral from "Mother Goose" Suite, Ravel, and "The Chimes of Westminster," Vierne.

Matters of business were taken up after the recital; one of particular interest was the fall meeting, at which the chapter will join the South Carolina Chapter at Converse College, Spartanburg. Dean Harry E. Cooper reported that there were several candidates on the preceding Thursday and Friday for the associateship, the first group from the region in some time. Dr. Schinhan invited the group to a refreshment hour at Danziger's coffee shop after the meeting.

Mrs. A. W. HONEYCUTT, Secretary.

Baltimore Festival

Service Ends Season of Chesapeake Chapter

The Chesapeake Chapter closed its 1939-40 season with a festival evensong service May 26 at Brown Memorial Presbyterian Church, Baltimore. The choir of eighty-five voices, consisting of the choirs of Brown Memorial and Emmanuel Protestant Episcopal Churches, as well as members of other local church choirs, was under the direction of W. Richard Weagly, who received the degree of master of sacred music at Union Theological Seminary this season, while Virgil Fox, member of the chapter and organist of Brown Memorial Church, played the service on the large four-manual Skinner organ.

Mr. Fox used for his prelude two compositions by Katharine E. Lucke, F.A.G.O., retiring dean of the chapter, the first her Prelude and the other "Psalm XVIII" (manuscript). The processional hymn selected was "Crown Him with Many Crowns" ("Diademata"), between the verses of which Mr. Fox extemporized and modulated, building up to a grand climax, with free organ accompaniment, on the final verse. Guild members, in their academic gowns, followed the choir in the procession. The invocation was pronounced by the Rev. Theodore P. Ferris, rector of Emmanuel Church, followed by the confession, collects and the Lord's Prayer. The choir then sang H. Balfour Gardiner's anthem, "Evening Hymn," after which the Rev. Burrett Eaton McBee led the congregation reading responsively Psalms 95 and 96.

A very effective hymn, "Hear Us, Thou That Broodest o'er the Wat'ry Deep," the tune written by Frederick Erickson, F.A.G.O., organist and choirmaster of Emmanuel Church, was then sung by the choir, followed by the Scripture and "Gloria Patri." For the offertory two anthems were used: Brahms' "Make Me, O Lord, Pure in Heart," and David McK. Williams' "Darest Thou Now, O Soul?"

The Rev. T. Guthrie Speers, pastor of Brown Memorial Church, preached an excellent sermon on interdenominational religious music. Next E. T. Chapman's anthem, "All Creatures of Our God and King," was sung, followed by the benediction, Stainer's Sevenfold Amen, the recessional hymn, "Saviour, Again to Thy Dear Name We Raise," by Ellers, and silent prayer. The postlude, "Marcia," from the Third Symphony of Widor, was played by Ralph Rexroth, organist of Howard Park Methodist Church.

RALPH H. REXROTH.

Miami Chapter.

The Miami Chapter held a luncheon at Captain Tom's June 11. Mr. and Mrs. Ralph Harris of New York and Charles Ives were honor guests. It was the first time the Miami Chapter had the pleasure of entertaining a national officer, Mr. Harris being general secretary of the A.G.O. and Mr. Ives one of the founders, now residing in Miami. A summary of last year's work was given by Mrs. Treverton, retiring dean, and an outline of activities for the coming year was presented by Mrs. Alvah Grafflin, the new dean. Mr. Harris spoke on what the A.G.O. was doing, emphasizing the importance of the examinations. Mr. Ives talked interestingly on the organization and early history of the A.G.O.

RALPH ROTH, Secretary.

Youngstown Junior Choir Festival.

The Youngstown sub-chapter sponsored a junior choir festival Sunday, June 2. Epworth Methodist Church provided the setting for about 200 children. "The Fifers," d'Andrieu; "The Goldfinch," Cosyn; Pastoral, Clokey, and "Jesus, Joy of Man's Desiring," Bach, were played by the Rev. W. Frederic Miller as the organ program. The anthems included among others: "Thou Wilt Keep Him," Leach; "Love Divine," Mozart; "Praise the Lord, Ye Heavens," Handel; "Today There Is Ringing," Christiansen, and "Spring Bursts Today," Van Denman Thompson. The Rev. W. T. Swearingen was director and Miss Gertrude McCartney accompanist. Homer Taylor played the postlude.

## News of the American Guild of Organists—Continued

### Plea to All Organists to Help the Great Work of Dr. Albert Schweitzer

Many organists recall the fund raised in 1938 through the chapters of the Guild to aid the pioneer humanitarian work in Africa of Albert Schweitzer, famous medical missionary and exponent of Bach. At that time Mme. Schweitzer was in America and both she and Dr. Schweitzer were deeply touched by this generous and timely assistance.

Early this year American friends of Dr. Schweitzer united in forming the Albert Schweitzer fellowship as a rallying point for his American supporters. Dr. Karl Reiland is honorary chairman, Professor Julius H. Bixler of Harvard is chairman and Professor Everett Skillings of Middlebury College is the treasurer. The A.G.O. is well represented on the sponsoring committee by its present and past wardens.

And now comes the inevitable word from the doctor himself, written April 11, that "because of the war the friends in Europe who were helping me can no longer do anything for me. They have to take care of the soldiers and their families. I am gravely anxious about the very existence of my hospital (at Lambaréné). And so I am compelled to ask the organists and other musicians of America, among whom I have such good friends, to come to my aid. I am so happy to be here and able to continue the work, for my hospital must carry on during the war. We have many, many poverty-stricken patients, for a large number of whom operations alone will deliver them from their sufferings."

In response to this message the council of the Guild is again inviting all chapters and Guild members to contribute to the support of the hospital. The total received two years ago was \$150. In view of the present complete loss of European support—even from neutral countries such as Switzerland and Sweden, both of which had long been heavy contributors—it is hoped that we can obtain a substantial amount to be raised and sent over during the coming months. It is suggested that any chapter or individual gifts now available be sent to headquarters as soon as possible. The matter can also be laid before executive committees and members of chapters for further action. Small gifts from very many members and friends will produce a substantial sum. An immediate goal of \$500 is surely possible. All readers of THE DIAPASON are asked to share in this tribute.

Professor Skillings has kindly offered to forward all money received, with any other gifts that come directly to him, and he will inform Dr. Schweitzer of the amounts that come from the A.G.O. and its members. As the sending of money is now so difficult, this courtesy will assure its being delivered without mishap, by the safest route. Please make checks payable to the American Guild of Organists. Further news of the fund will appear in these columns.

One more suggestion: Put down Schweitzer's own story, "Out of My Life and Thought," as preferred summer reading. It is a great human document.

CHANNING LEFEBVRE, Warden.

#### Michigan Chapter.

The May meeting of the Michigan Chapter was held May 21 at Martha Holmes Memorial Methodist Church, Detroit, of which Margaret MacMillan is organist and choir director. Following the usual business meeting the annual election of officers was held, the following being elected:

Dean—Benjamin Laughton.  
Sub-dean—Rachel Boldt MacKay.  
Secretary—Allen B. Callahan.  
Treasurer—E. Mark Wisdom.

Following the election a program of organ and choral recordings was presented by Ernest Kossov and Allen B. Callahan, some interesting and unusual numbers being featured.

The June meeting, the annual picnic, was held June 12 at the home of Dean Mitchell, the outside affair having been rained out. This will be the last regular meeting until fall, but a special meeting

has been planned for July, when the group will be guests of the School of Sacred Music at Waldenwoods, Mich., for a recital by Arthur Croley of Fisk University, who teaches organ at the summer school. This should prove a very interesting meeting.

ALLEN B. CALLAHAN, Secretary.

#### Northern Ohio Annual Meeting.

The annual meeting of the Northern Ohio Chapter was held May 27, beginning with an Italian dinner at the Aurora restaurant. Very appropriate organ music accompanied the dinner in the form of an organ grinder without a monkey, but with a parrot.

The more serious part of the evening took place at the Music Settlement House, newly installed in a fine old mansion. Miss McCallip, the director, made a short talk on the work of the settlement. Jacques Posell of the Cleveland Symphony gave an interesting program of double bass solos and the Horn Trio in E flat of Brahms was ably played by Melville Smith, piano; Bernard Goodman, violin, and Martin Morris, horn.

Due to a very successful season under Laura Louise Bender, F.A.G.O., the dean, practically the same officers were re-elected for the coming season, to continue under the leadership of Miss Bender.

PAUL ALLEN BEYMER.

#### Texas Chapter.

The final meeting of the Texas Chapter for this season was held in the lounge of the Dallas Athletic Club May 21 with the dean, Mrs. Frank Frye, presiding. Yearly reports from the committee chairmen were read, the membership chairman reporting twenty-one new active and fifteen subscriber members received during the season.

A banquet was served. The Guild colors of red and gold were carried out in the floral decorations and clever musical place-cards were used. After dinner the members enjoyed a "fun fest" the remainder of the evening.

KATHERINE HAMMONS.

#### North Texas Chapter.

The last program of the season for the North Texas Chapter was given at the Church of the Good Shepherd, Wichita Falls, Sunday afternoon, May 26. Mrs. Carrie E. Wilcox and Myrl Russell of Electra gave an enjoyable concert. Mrs. Wilcox played the following numbers: First Movement of the Haydn Mass; Cradle Song, Guilman; "Hallelujah Chorus," Beethoven. Mr. Russell's numbers were: "Eventide," by Mallard, and "O Sacred Head Surrounded," Bach. At the close of the program the Rev. C. A. Busley, rector of the church, gave a splendid talk on the subject "Christian Hymnology."

On Monday evening, June 3, a picnic supper took place at the home of Mr. and Mrs. A. G. Bingham, near Devol, Okla. Host for the affair was Norris Bingham. After supper the guests enjoyed an informal musical program. Duo piano selections were played by Charles Kiker and Miss Ivy Eddleman and Mrs. A. H. Mahaffey and Mrs. G. W. Akin, Jr. Several piano solos were played by Mrs. D. L. Norling and Norris Bingham. The evening's entertainment was concluded with a "sing song" accompanied by Mrs. J. O. Dotson.

On Friday evening, June 7, Guild members met at the home of Mr. and Mrs. Marion Smith. Mr. and Mrs. Smith recently installed an organ in their home and the guests spent the social hour in playing the new instrument. A business meeting was conducted by Mrs. J. V. C. T. Christensen at the close of the party.

BLANCHE POTTER KUYKENDALL.

#### Bangor, Maine, Branch.

An appreciative audience filled the recital hall at Symphony House in Bangor, Maine, May 16 for an organ concert by members of the Bangor branch.

Miss Irma Nickerson's playing of the Bach Cathedral Prelude and Fugue and the Third Guilman Sonata was skillful. The organists were assisted by Mrs. Gertrude White Cust, soprano. The beautiful lyric quality of her voice was evidenced in the number from "Romeo and Juliet" and the lovely Echo Song. Her singing of "Elizabeth's Prayer" with artistic organ accompaniment by Mrs. Edith Farrington

Tuttle was one of the program highlights. Herbert Hobbs gave a masterly performance of the Allegro from Widor's Sixth Symphony. The Chorale in E by Franck was played by Mrs. Eleanor Snow. Mrs. Harriett Severance Mehann played "Romanza" from Chopin's E minor Concerto as a piano solo. The orchestral parts were arranged for organ and were played by Mrs. George Bramhall Howes.

#### Trip for Los Angeles Chapter.

Members and guests of the Los Angeles Chapter were royally entertained by Mr. and Mrs. Dion W. Kennedy of Montecito June 3. Festivities began with a luncheon at the Cabrillo Pavilion, after which we visited the beautiful St. Anthony's Seminary at Santa Barbara. The buildings are set on top of a hill from which rugged mountains, trees and brooks create an unforgettable view. Of special interest is the Spanish Renaissance chapel, with its painted walls, decorated organ cases and a huge reredos, covered with symbolic designs. The choir, directed by Father Owen Silva, sang some early California Spanish music in liturgical style, some Spanish folk songs and a fine Kyrie in polyphonic style by Father Owen. As an encore Father Celestine participated in a Pima Indian song, the "Green Frog Chant."

Leaving the seminary we toured some of the beautiful estates in and about Montecito. After refreshments at the Kennedy home we went to All Saints-by-the-Sea to hear Mr. Kennedy in an informal recital on the large Aeolian organ. Very effective were the "Parsifal" "Good Friday Spell" and Philip James' "Meditation a Ste. Clotilde." Following the recital the visitors tried the organ and then went to the parish hall, where we were the dinner guests of the parish. After remarks by the rector of the parish, Mr. Pettus, Mr. Kennedy and our dean, a vote of thanks was extended to Mr. and Mrs. Kennedy and the church and the summer season of our chapter was regretfully brought to a close.

COURTNEY F. ROGERS, Secretary.

#### San Diego Chapter.

The San Diego Chapter presented three outstanding pupils of chapter members in a recital June 3 at the First Methodist Church. They were Miss Eunice Van Buren and Miss Rosalind Harris, pupils of Charles Shatto, and Mrs. Sheila Winrow Du Puy, pupil of Mrs. Marguerite B. Nobles. These students demonstrated their ability by giving a splendid performance.

Preceding the recital dinner was served at the Churchill Hotel for Guild members and their friends. Mrs. W. H. Porterfield, who spent the winter in New York City, told of interesting musical events she attended there.

HAZEL SCOFIELD WALTON.

#### G. Everett Miller Long Island Dean.

The annual meeting and election of officers took place June 4 at the Church of the Advent in Westbury. Officers for the coming year are: G. Everett Miller, Huntington, dean; Jean Pasquet, Garden City, sub-dean; Mrs. Frederick B. Woodworth, Hempstead, secretary and registrar; Norman Hollett, F.A.G.O., Westbury, treasurer.

Immediately following the business meeting the members and their guests were entertained with a program by Donald Sheldon, boy soprano of Sea Cliff, and Howard Kempell of Glen Cove, baritone, with Norman Hollett at the piano. After the entertainment Mr. and Mrs. Hollett served refreshments and the meeting then adjourned.

#### Indiana Chapter Election.

The following officers of the Indiana Chapter were elected May 21:

Dean—Cheston L. Heath, M.A.  
Sub-dean—Paul R. Matthews.  
Secretary—Elsie MacGregor, F.A.G.O.  
Treasurer—Frederick E. Weber.  
Registrar—Hazel Thompson.  
Librarian—Mrs. John English.  
Auditors—Laura Brockman and Mary L. Gangwer.

The chapter presented Virgil Fox in a recital at the Scottish Rite Cathedral May 21. The audience of 850 people was thrilled by his brilliant and soulful playing.

ELSIE MACGREGOR, Secretary.

### Robinson Is Re-Elected Pennsylvania's Dean; Recital by Miss Bitgood

The annual meeting of the Pennsylvania Chapter was held at the Overbrook Presbyterian Church, Philadelphia, May 25. A special feature of the meeting was a recital at 4 o'clock by Roberta Bitgood, F.A.G.O., dean of the Metropolitan New Jersey Chapter and organist at Westminster Presbyterian Church, Bloomfield, N. J. Miss Bitgood displayed fine technique and coloring in her presentation of the following program: Fantasia and Fugue in G minor, Bach; Chorale Preludes, "Comest Thou Now, Lord Jesus" and "Before Thy Throne, O God, I Stand," Bach; "Badinage," Bach; "The Cuckoo and the Nightingale," Handel; "Twilight at Fiesole," Bingham; Fifth Symphony, Widor.

The guest speaker at the excellent dinner was Walter Stein of the *Public Ledger*, who gave an interesting talk on the subject "Youth and Music."

At the business meeting which followed officers were elected for 1940-1941 as follows:

Dean—Newell Robinson, F.A.G.O. (CHM).

Sub-dean—Roma E. Angel, F.A.G.O.

Secretary—Howard L. Gamble, F.A.G.O. (CHM).

Treasurer—Nathaniel E. Watson.

On Saturday evening, June 8, Dean Robinson entertained at his home the members of the executive committee and their wives. A delicious dinner was served and greatly enjoyed, after which the committee held its last meeting of the season. All agreed that the season had been an active and profitable one. Mr. Robinson presented a number of suggestions involving plans for next season, among which were the continuance of the monthly dinners and weekly luncheons, a visit in October to the RCA Laboratories in Camden, conferences on matters pertaining to organ and choir work, a service by combined boy choirs and one by combined mixed choirs. Consideration was given to the subject of examinations, with the suggestion that candidates be given an opportunity to take, as it were, a "rehearsal examination" some time before the regular one, with papers from former examinations as a basis.

ADA R. PAISLEY.

#### Lincoln, Neb., Chapter.

Officers of the Lincoln Chapter were elected May 14, when Donald D. Kettinger entertained the chapter at the Westminster Presbyterian Church parlors. Many interesting recordings of Bach and Haydn were played.

The new officers are:  
Dean—Miss Margaret McGregor.  
Sub-dean—Mrs. Vera M. Rost.  
Secretary—Miss Betty Nell Hadsell.  
Treasurer—Mrs. Cornelia Gant Cole.

The Lincoln Chapter was invited May 27 to Seward, Neb., to hear the new three-manual Reuter organ at the Concordia College chapel. Karl Haase, F.A.G.O., organ professor in the college, gave the following program: Festival Prelude from First Sonata in G minor, Rene L. Becker; Adagio from "Sonata Romantica," Yon; Prelude and Fugue in G minor, Bach; Pastorale, H. Alexander Matthews; "Variations de Concert," Bonnet; Toccata in E minor, Callaerts. After the program the Guild members were invited to the home of Mrs. Vera Luke for a social hour.

VERA ROST, Secretary.

#### Eastern Tennessee Chapter.

The Eastern Tennessee Chapter was delighted to hear Mrs. D. G. Stout in a recital at the First Methodist Church in Johnson City May 7. Mrs. Stout's program included: Chorale Prelude, "Supplication," Bach; Prelude and Fugue on the Name "Bach," Liszt; "Ave Maria," Schubert; Allegro from First Sonata, Guilman; "Finlandia," Sibelius; "Liebestraum," Liszt; Variations on an American Air, Flagler; "Will-o'-the-Wisp," Nevin; "Bells through the Trees," Edmondson; Toccata on "O Filii et Filiae," Farnam. An enthusiastic audience cordially received this artist.

IDA RIPLEY, Secretary.

News of the American Guild of Organists—Continued

EXAMINATION REQUIREMENTS FOR 1941

TESTS AT THE ORGAN.

Thursday, May 29, 1941.

ASSOCIATESHIP.

1. To play the whole or any portion of the following pieces:
  - (a) Voluntary on the 100th Psalm-tune by Henry Purcell (H. W. Gray Co.).
  - (b) "Chant de May," Jongen (J. & W. Chester, Ltd.; American agent, E. B. Marks, New York).
2. To play at sight a passage of organ music.
3. To play at sight from vocal score, G and F clefs, four staves. A certain amount of voice crossing will be required.
4. To transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.
5. To harmonize at sight, in four parts, a given melody.
6. To harmonize an unfigured bass at sight in four parts, without pedal.
7. To improvise a four-measure phrase, modulating from one specified key to another. Two tests will be required.

FELLOWSHIP.

1. To play the whole or any portion of the following pieces:
  - (a) Introduction and Allegro from Tenth Organ Concerto in D, by Handel, edited by Dupré (S. Bornemann); Historical Organ Recitals, edited by Bonnet (G. Schirmer), edited by Best (Novello).
  - (b) Pastorale by Cesar Franck, from Selected Works for the Organ (G. Schirmer); Six Pieces (A. Durand & Co.).
2. To play at sight a passage of organ music.
3. To play at sight a short passage in ancient vocal score, with C, G and F clefs (alto and tenor in C clefs). A certain amount of voice crossing will be required.
4. To transpose at sight a short passage into two keys, neither more than a major third above or below the printed music.
5. To harmonize at sight, in four parts, a given melody.
6. To harmonize at sight, in four parts, an unfigured bass.
7. To improvise on a given theme.

PAPER WORK TESTS.

Friday, May 30, 1941.

8:30 a. m.—Three and one-half hours allowed for this paper.

ASSOCIATESHIP.

1. To add to *canti fermi* strict counterpoint, in three or four parts, in various species and combinations of species. Three examples will be set. Candidates must be prepared to use the C clefs for alto and tenor parts. A use of the modes and of imitative part writing will be required according to the rules given in "The Art of Counterpoint" by Kitson.
2. To write answers to fugue subjects and show one countersubject to each in double counterpoint at the octave.
3. Questions in musical history drawn from "A History of Musical Thought," by Donald N. Ferguson, published by F. S. Crofts & Co., New York; also questions on the organ, choral training, theory and musical form, all based on practical experience.

2:30 p. m.—Three and one-half hours allowed for this paper.

ASSOCIATESHIP.

4. Ear tests: To write down from dictation two short passages, in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times. (Ear tests to precede the three and one-half hours allowed for this paper.)
5. To add alto, tenor and bass parts to a given melody.
6. To add soprano, alto and tenor parts to a figured bass. Occasional passing notes may be used.
7. To add soprano, alto and tenor parts to an unfigured bass. They need not be in strict rhythm with the bass.
8. To write a hymn-tune introducing specified modulations and cadences. A stanza of verse will be provided.

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

FELLOWSHIP.

1. To add to *canti fermi* strict counterpoint in three or four parts, in various species and combinations of species. A use of the modes and of imitative part writing will be required according to the rules given in "The Art of Counterpoint" by Kitson.
2. To orchestrate a given passage.
3. To write an exposition of a four-part fugue on a given subject. This may be for voices, strings or organ. Also a two-part stretto must be shown.
- 2:30 p. m.—Four hours allowed for this paper.

FELLOWSHIP.

4. Ear tests: To write down from dictation two short passages in four parts, of

which the keys will be announced and the tonic chords struck. Each passage will be played four times. (Ear tests to precede the four hours allowed for this paper.)

5. To add parts to a given melody.
6. Questions in musical history drawn from "Evolution in the Art of Music," Parry; also questions on the orchestra, organ, choral training, theory and musical form, all based on practical experience.
7. To harmonize a given ground bass three times, adding a coda. Variety, imitative writing and a continuous flow will be expected.
8. To write four-part music (SATB) to given words.

CHOIRMASTER CERTIFICATE.

PAPER WORK.

Three and a half hours allowed for this paper.

Questions will be asked regarding the following points:

1. Choir training. Voice production. Teaching of the rudiments of music and sight-singing.
2. The use of the organ in the service.
3. Reading of plainsong from the four-line staff. Essentials of plainsong. Candidates are not required to be plainsong experts. Questions will be limited to ones concerning the clefs used in plainchant, the general method of performance, nuances, etc.
4. A general knowledge of the ecclesiastical modes; the names of the modes, the intervals in each, and the finals and dominants of each.
5. Repertory of church music. Selection of suitable music for services, taking into consideration the size, balance and efficiency of the choir.
6. Hymn singing and methods of chanting.
7. General knowledge of some of the representative church compositions of the following: Farrant, Byrd, Stanford, Holst.

PRACTICAL AND VIVA VOCE.

1. The candidate will be called upon to suggest methods of teaching good breathing, good tone production, purity of vowel sound, clear enunciation.
2. To rehearse the choir in the singing of a hymn or chant to be selected by the candidate.
3. To rehearse the choir in the singing of the whole or any portion of any one of the following unaccompanied anthems. Note: The choir is trained previously to make certain errors in notes, diction and time values, which errors the candidate is expected to correct.
  - Vittoria—"Jesus, the Very Thought" (Bosworth & Co.).
  - Farrant—"Call to Remembrance" (Novello & Co.).
  - Tschaikowsky—"O Praise the Lord" (H. W. Gray).
4. To accompany on the organ a performance of the whole or any portion of any one of the following anthems:
  - Dvorak—"Blessed Jesus" (Novello).
  - Brahms—"How Lovely" (Novello).
  - Ireland—"Greater Love Hath No Man" (Stainer & Bell, Ltd.).
5. To show a general knowledge of the pronunciation of church Latin. On application, the Guild will forward, free of charge, a sheet showing this. Additional help will be found in the Coward book, suggested by the Guild. Candidates will not be required to read the Latin fluently, but merely to show ability to teach a choir to pronounce properly the texts of such works as Rossini's "Stabat Mater," Parker's "Hora Novissima" or Bach's B minor Mass.
6. Candidates will be expected to answer questions arising out of the foregoing tests.

Comments of the Examiners.

The organ examiners at headquarters have submitted the following comments on the work of those candidates who took their examinations in New York:

The test pieces in some cases were well prepared. But the lack of concise rhythm was the greatest fault. It was astonishing that so many candidates failed in this respect, which we consider a vital factor in good organ playing. A number failed in continuity and accuracy. Many performances were untidy and careless.

Keyboard tests were generally much below the standard. It seems to us that most candidates fail to realize that a good organist must be more than a glorified typist. He must be able to do more than hit all the notes on the head and get them right. He must aim to be a musician with all that the term implies. It seems that most of the candidates fail to prepare themselves for these keyboard tests.

The transpositions were fairly well done for the most part, though they were taken much more slowly than the metronome

mark. The same criticism holds for much of the sight-reading.

Only one or two candidates seemed to know anything about modulation, and none of them made a cleancut program with cadence in four measures.

The harmonization of the melody and of the bass revealed an appalling lack of knowledge of harmony. This seems to be one of the most important parts of the tests.

The examiners trust they are not taking too severe an attitude in offering these criticisms. But in their estimation the Guild examinations can be held in high regard by the profession and the candidates who present themselves, from year to year, only by demanding a standard of musicianship which shall be well-rounded and genuine in every respect. To that end it is suggested that each candidate devote a period each day, for several months, to playing the exercises smoothly and up to time in order to face the ordeal of the examinations.

HARRY B. JEPSON.

T. TERTIUS NOBLE.

The report of the paper work examiners on the 1940 examinations is as follows:

Associateship

COUNTERPOINT—(a) Candidates should avoid harsh dissonances in a problem of this kind. It was unnecessary to break the suspensions in order to secure a satisfactory result. Several papers showed the use of a diminished triad in root position in the penultimate bar. (b) In general this question was not worked well. Too many students do not seem to feel the spirit of fifth species counterpoint. (c) Many papers showed numerous examples of repeated notes, unnecessary crossing of parts and incomplete chords. Several candidates used second inversions and the root position of diminished triads in this and other questions.

FUGUE SUBJECTS AND COUNTERSUBJECTS—For the most part these were answered correctly, but the countersubjects lacked character.

MUSIC HISTORY QUESTIONS—The answers were good.

EAR TESTS—Some papers showed incorrect rhythms and in a few cases time signatures were missing or incorrect.

HARMONIZATION OF MELODY—Fairly good, though the modulation toward the end caused trouble.

FIGURED BASS—For the most part the chords were correct, though the soprano part might have been more interesting.

UNFIGURED BASS—This question was handled well.

HYMN-TUNES—The tunes were considerably better this year. Some candidates used a rather extreme vocal range for the outer voices.

SUMMARY—The examiners were pleased to find the work of a nature superior to that of last year.

T. FREDERICK H. CANDLYN.

NORMAN COKE-JEPHCOFF.

Fellowship

COUNTERPOINT—(a) Most candidates worked the first part of this problem well, but bungled the cadence. (b) The examiners were glad to see that imitative entrances were attempted in the working of this problem and that on the whole the texture had simplicity and clarity. It is suggested that a more exhaustive study be made of the prescribed book on counterpoint.

ORCHESTRATION—This was done fairly well, though balance of tone and the writing of parts for the transposing instruments still give candidates some trouble.

FUGAL EXPOSITION—The fugal writing showed improvement. There were some awkward countersubjects, however, and several candidates failed to find the stretto.

EAR TESTS—Well done.

HARMONIZATIONS OF MELODY—There were examples of good style to this question.

MUSIC HISTORY—The questions for the most part brought forth good answers.

GROUND BASS—There was very little imagination or good technical writing in the workings of the ground bass. It is suggested that candidates study examples of this form by the great masters.

ANTHEM—The anthems were better this year. There was more imitative writing and the candidates showed some appreciation of the meaning of the text.

Binghamton Chapter Election.

Sixteen members and friends of the Binghamton Chapter met at the Iron Fence tea-room May 13 for their annual meeting. Election of officers resulted as follows: Dean, Wilbur Walker; sub-dean, Melvin Kelley; secretary, Miss Emily Williams; treasurer, Mrs. T. Milton Bond; registrar, Miss Marion Rowley.

EMILY WILLIAMS, Secretary.

Washington Holds Junior

Choir Festival; Address

by Archibald T. Davison

Two of the major projects of the D. C. Chapter were carried out in May—the junior choir festival at Grace Evangelical Lutheran Church on the afternoon of May 4 and the conference of organists and clergy held May 13 at the Y.W.C.A.

The junior choir festival was under the supervision of Jean Slater Appel, A. A. G. O., CHM, and demonstrated conclusively that children can and do sing good music with enthusiasm and appreciation. Junior choirs from nine churches participated. The illness of Miss Edith Sackett of Baltimore, who was to have directed, was a regrettable handicap, but one which was courageously surmounted by Mrs. Appel and her assistants, Ruth Farmer Vanderlip, A. A. G. O., CHM, and Miss Nancy Poore, Mus. M. The following music was included on the program: Organ prelude, Choral Prelude on "Fairest Lord Jesus," Edmundson, and Choral Prelude on "Divinum Mysterium," Candlyn; hymns, "All Hail the Power of Jesus' Name" ("Coronation"), with descant by D. McK. Williams; "Ye Watchers and Ye Holy Ones" ("Vigili et Sancti"), arranged by Jean Appel; "Of the Father's Love Begotten" ("Divinum Mysterium"), twelfth century plainsong; "In Thee Is Gladness" (sixteenth century "Songs of Syon"); "Fairest Lord Jesus" (Silesian folk-song), with descant by Nancy Poore; "Now Thank We All Our God," Crüger; offertory, "Jesus, Joy of Man's Desiring," Bach; postlude, "Nun danket Alle Gott," Karg-Elert. Mrs. Appel's arrangement of "Ye Watchers and Ye Holy Ones" is a particularly tasteful one and carried strong appeal as sung by the fresh, youthful voices.

The conference of organists and clergy convened at 5 o'clock and an address on "Church Music and Reality" was delivered by Dr. Archibald T. Davison of Harvard University. Dinner was followed by a panel discussion led by representatives from each denomination.

The final monthly meeting of the chapter was held June 3 in the Church of the Epiphany, Dean Arthur W. Howes, Jr., F. A. G. O., in the chair. A group of boys from the glee club of Gordon Junior High School was presented by Mary Minge Wilkins, A. A. G. O., and offered a short program. Yearly reports from the recital committee, *The Inchoir* and other activities were given and the annual election was held. Officers elected for the year 1940-41 are:

- Dean—Ruth Farmer Vanderlip, A. A. G. O., CHM.
- Sub-Dean—Jean Slater Appel, A. A. G. O., CHM.
- Secretary—Esther Hull Barrett.
- Registrar—Mrs. John M. Sylvester.
- Treasurer—Henry W. Starr.
- Auditors—Rolla G. G. Onyun and J. Edgar Robinson.
- Executive Committee—E. William Brackett, Paul Callaway, F. A. G. O., and Charles E. Gauss, A. A. G. O.
- Mrs. JOHN MILTON SYLVESTER, Registrar.

St. Petersburg Branch.

The St. Petersburg branch met May 22 at the home of Mrs. R. K. O'Brien for a business and console meeting. The following slate of officers is to continue in office for another term:

- Regent—Mrs. Charlotte Pratt Weeks.
  - Sub-Regent—Mrs. Marguerite Spraker Saltman.
  - Treasurer—Edwin Leonard.
  - Secretary—Miss Helen McClellan.
- Following the business meeting a program had been arranged by our hostess, with organ, piano, violin and vocal numbers. The Hammond electronic organ in the O'Brien home was used. After the program punch and cakes were served.
- June 5 a luncheon was held at the home of Miss Viola Burckel. A brief business meeting took place, at which it was decided to discontinue the Guild meetings during the summer months, the next meeting to take place early in October.
- HELEN McCLELLAN, Secretary.

“Workings” of Test Questions in 1940 Examinations of A.G.O.

Associateship Counterpoint

C. F. Norman Coke - Jephcott, New York

Norman Coke - Jephcott

C F Mode III (Phrygian) Heinz Arnold, Brooklyn, N. Y.

Associateship Figured Bass

Bassett W. Hough, New York

In the third quarter of measure 5 a six natural is used, which, through an omission, appeared as a six in the test question. The examiners graded according to the test question.

Associateship Melody to be harmonized

Norman Coke - Jephcott

Anton Bruckner.

Associateship Fugue Subjects and Answers

S. Anne V. McKittrick, Brooklyn

C. S. A.

INVERSION A. C. S.

Heinz Arnold

INVERSION

There are other correct answers to both of these subjects.

Associateship Unfigured Bass

Channing Lefebvre, New York

Fellowship Orchestration: Aeterna fac.

Allegro. Feierlich mit Kraft.

Fellowship Counterpoint

Norman Coke-Jephcott, New York

C.F.

Norman Coke - Jephcott

C.F. Model (Dorian)

This section contains two systems of musical notation. The first system is for the 'C.F.' (Counterpoint) and the second is for the 'C.F. Model (Dorian)'. Each system consists of a treble and bass staff with a grand staff below.

STRETTO

This section contains two systems of musical notation, each with a treble and bass staff and a grand staff below.

Harmonization of Fellowship Melody

Heinz Arnold, Brooklyn, N. Y.

Allegro moderato

This section contains two systems of musical notation, each with a treble and bass staff and a grand staff below.

Fellowship Fugal Exposition

H. Alexander Matthews, Philadelphia

S.

C. S.

A.

S.

A.

This section contains seven systems of musical notation, each with a treble and bass staff and a grand staff below. It includes various markings such as 'S.', 'C. S.', and 'A.'.

This section contains two systems of musical notation, each with a treble and bass staff and a grand staff below.

Fellowship Ground Bass

Norman Coke-Jephcott

Scherzando

Ch.

mf

I

II

III

Gt.

CODA

3

3

This section contains five systems of musical notation, each with a treble and bass staff and a grand staff below. It includes markings such as 'Scherzando', 'Ch.', 'mf', 'I', 'II', 'III', 'Gt.', and 'CODA'.

## THE DIAPASON

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

CHICAGO, JULY 1, 1940.

### LET'S GO BACK TO—

Now that the movement for going back to old systems seems to have been launched, may we add a word to the discussion which this proposed renaissance has provoked (to the consternation of THE DIAPASON, whose space is limited). As the weather is appropriate to the season and we cannot bring ourselves to view too seriously the latest proposal, for a return to the tracker action, we no doubt will be pardoned if any remarks we perpetrate may seem bordering on levity.

To be consistent, when we go back to the tracker action, we must return to other things of Bach's day. Otherwise we shall get our styles mixed. For instance, there is this matter of bathing. There was no modern plumbing in Bach's time, and no doubt he went down to the river on a Saturday afternoon for his ablutions after completing his manuscript of the day. And, of course, a modern faucet does not give that intimate contact with the lake or river that an open stream provides. It just isn't the same thing. Water piped for miles after being stored in a tank gives as little of the feeling of a dive in the lake as, shall we say, one receives from playing at a detached console a hundred feet from an echo organ. Anyway, "Bach" means "brook," and not "bathub." And as for drinking water from a faucet, who can say that this provides the same contact as when we pump it from a well and drink it from a tincup, or, to go back a little closer to first principles, when we draw it from the well in a bucket? The old chaps among us who are familiar with tracker actions will remember "The Old Oaken Bucket," even though there is no record that Bach wrote a chorale prelude on it.

Then there is this matter of transportation. We have incontrovertible circumstantial evidence that Johann Sebastian never rode in an automobile, a contraption, which, like the electric action, as we have previously pointed out, encourages the same evil—excessive speed. It may be presumed that Bach did drive a good team of horses—perhaps they were those "forerunners" of his of whom we hear frequently. So let's get back to the horse and its tempo.

In the matter of illumination we have had several methods since Bach's day—candles, then kerosene, then gas, before we came to electricity, which is about as lacking in personal contact as a lighting factor as it is when used to carry the impulse from the player to the pipe in an organ. We prefer the candle, for it is the oldest of the three, while the kerosene had a bad odor and the gas too often was blown out by the uninitiated, making work for the coroner.

Unfortunately we are compelled this month to omit a number of communications on the subject first broached in the last issue. In the course of the summer we hope to publish them. Some of these

correspondents write very interesting letters. May we say that Mr. Lindsay tells a most apropos story containing a hint for those who are not old enough to have had plenty of experience with tracker actions—that of the woman who said, after listening to a priest's eloquent sermon on matrimony, that she only wished she knew as little about the subject as did the man in the pulpit.

### REFLECTS A LIVE PROFESSION

The part played by the organist's profession through its national organization is well reflected in the June and July issues of THE DIAPASON. Anyone who reads our news columns and the pages devoted to the American Guild of Organists will become aware of the nationwide activity of the fraternity. In bringing the season to a close the chapters of the Guild from coast to coast report many meetings and other activities, such as hymn festivals, recitals, etc., aside from the latest three regional conventions—one in Ohio, another in Georgia and the third in California—that have brought together within the month members from a large number of states. These conventions and others previously reported have been marked by programs of prime quality. At headquarters in New York Warden Lefebvre and the other officers disclosed at the annual meeting the varied functions of the parent chapter and the plans made for the season to come.

We also present this month, for the benefit of many who are preparing to take the examinations for the Guild certificates next spring, the requirements for those tests and "workings" that show the correct answers to questions that puzzled those who took the paper tests this year. The healthy state of the organization is further made evident in the list of those who passed the 1940 examinations and now may write "A.A.G.O." or "F.A.G.O." after their names.

Those who, from time to time, may belittle the importance or effectiveness of the A.G.O. certainly are contradicted by the record of work done by the organization in every quarter.

### Letters from Our Readers

#### Dr. Audsley Led the Way.

Brattleboro, Vt., May 28, 1940.—Editor of THE DIAPASON: Once before I thought it necessary to attempt to defend Audsley; and I shall do so again whenever the occasion demands. Nevertheless, I could wish that the criticism of Audsley by Allan Bacon in the May DIAPASON had been dissociated from the praise which Mr. Jamison's article so obviously deserves.

Audsley is so rich a mine of information for organ folk that an approach to the subject should begin with Audsley's writings. Some of the greatest finds are to be encountered in out-of-the-way places and here and there one must read between lines. Everyone who is familiar with Audsley, and who will admit as much, knows that Audsley recognized the dangers of high pressures, leathery lips, inordinately large scaling to produce "pure" tone, in fact the whole bag of tricks of the Hope-Jones era. On the other hand, Audsley lamented the disappearance of upper work long before the "clarifiers" arrived on the scene. If he were alive today he would probably counsel moderation in the practices of the Baroque enthusiasts.

An example will illustrate Audsley's broad knowledge. Some ten years ago Schulze diapasons were "discovered" by certain American designers. Yet in "The Art of Organ Building," published in 1905, Audsley gave the dimensions of the Schulze diapason in the Leeds Parish Church. Several pipe diameters were given, the ratio of progression of the scale, the mouth width, the cut-up and the wind pressure were given—in fact, everything necessary to construct the stop.

It may be that as a builder I am impressed with exact information such as Audsley gives again and again. There is not likely to be any discrepancy between the concepts in the speaker's and listener's minds when a stop is described in inches

of physical dimensions; but how can one build a stop which is described as silvery, golden, majestic, regal, lovely, etc.?

Very truly yours,  
A. O. BRUNGARDT.

### Ignorance as to A.G.O. Certificates.

Siloam Springs, Ark., May 17, 1940.—Dear Mr. Gruenstein: I often wonder why steps are not taken, or have not been taken, to inform the various departments of education in the states, as well as the accrediting agencies, concerning the Guild degrees. I took it upon myself recently to inquire around in an effort to ascertain if Education, with a capital "E," knew anything about us. They do not. So I thought I would try New York, thinking, at least, that they would have heard of us, but they do not seem to think much of us.

Of course, what I am getting at is this: Do we A.A.G.O.s who teach in colleges have less standing than the Mus.B.s. that graduate under us? In this state we do. As everybody knows, standard education recognizes musical attainment only in terms of semester hours, and under that system, of course, even Mr. Paderewski could not qualify as a piano teacher in Oklahoma colleges unless he could show a transcript giving the correct number of credits in piano! Believe it or not.

Of course this is very distressing; yet nothing seems to have been done about it. We all know, who teach in colleges, that those courses that consist in teaching methods are tops. It is not so important to know music—in fact not important at all—but one must know how to teach the young to say one-and-der, or is it one-der-and? Anyway, the important thing is to know how to teach music, not to know music.

These kindergarten requirements and methods have put the musician out and the school teacher in, with the consequent depreciation of musical attainment as the main objective. We all know, do we not, that university graduates in music, even those of the big Eastern universities, can seldom make the Guild degrees? And in the Middle West, where in many colleges composition and canon and fugue are not even taught, one wonders why the music bachelor degree at all.

My only suggestion is this: That the Guild take steps to inform the various state departments of education what the Guild degrees represent, with perhaps some instruction as to what a guild is generally—they seem to think we are putting over some sort of school on them, and admonish us severely with: "We recognize only credits from a teacher-training institution." Music professors who know no piano and little theory are not unknown, and it might be that the general average of public school teaching in music would be raised a bit if the teachers of music in the schools were required to know music rather than being, merely, collectors of academic credits.

Hoping that I shall read some more along this line in your interesting columns, and with best wishes,

Sincerely yours,

REGINALD W. MARTIN,  
John Brown University.

### Does Beauty of Tone Hinder Worship?

Highland Park, Mich., June 2, 1940.—Dear Mr. Gruenstein: Recent letters printed in THE DIAPASON anent the question of "pleasing" the worshiper have awakened my interest and surprise. Just why "French horns, erzählers and the like are at home in the theater, but not in the church" is something I'd like explained in further detail! True, people go to church to worship, or, at least, they should go to worship. But what's to hinder worship or devotion if stained-glass windows are there to beautify the house of worship, or if the well-voiced, superb French horn is used to present a devotional theme?

As I see it, modern organs are not the less suited to the uses of worship in the church because of their abundant resources, orchestral or otherwise, but possibly so because of the thoughtless and inconsiderate uses to which these resources are put. Music is profane or religious largely through its associations. Effects of real beauty, whatever their means of presentation, are not necessarily incompatible with the instinct of worship; on the contrary, they enhance it. For those who see only "entertainment" in the well-directed efforts of the artistic church musician, is it not possible that even this

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

**TWENTY-FIVE YEARS AGO, ACCORDING to the issue of July 1, 1915, THE DIAPASON recorded the following:**

Edwin Arthur Kraft resigned as city organist of Atlanta, Ga., to return to Trinity Cathedral in Cleveland in the fall.

The following names of organ builders who no longer are in business appear in the advertisements: J. W. Steere & Son Company, Hook & Hastings Company, Hutchings Organ Company, Haskell Organ Company, Hinners Organ Company, James Cole Company, A. B. Felgmaker Organ Company, Wirsching & Co., O. G. Malmquist & Co., the Bennett Organ Company, A. B. De Courcy & Co. and Reuben Midmer & Son.

The program for the eighth annual convention of the National Association of Organists, to be held in Springfield, Mass., Aug. 3 to 6, was published.

**TEN YEARS AGO EVENTS RECORDED in the July, 1930, issue of THE DIAPASON included the following:**

A large four-manual organ was to be built by the Austin Organ Company for Grace Episcopal Church, Newark, N. J.

The First Plymouth Congregational Church of Lincoln, Neb., placed an order for a four-manual with the W. W. Kimball Company.

T. Leslie Carpenter announced he would retire Sept. 1 from his post at Trinity Episcopal Church, Wilmington, Del., after an incumbency of forty-four years.

The American Guild of Organists opened its general convention in Philadelphia late in June.

attitude might lead to more reverence and devotion if properly indulged?

Yours very truly,

ALLE D. ZUIDEMA.

[Additional communications are published on other pages of this issue, but a number of letters had to be held over for the August issue because of lack of space.]

### STUDIES OF MISS POTEET HEARD IN DALLAS RECITALS

The organ department at Southern Methodist University, Dallas, Tex., won additional distinction this spring through several student recitals. Outstanding among the performers were Louise Hodges of Lubbock, whose technique won many favorable comments, and Gwendolyn Jacob of Portland, Ore., whose interpretations of her entire program impressed the audience. Both are students of Dora Poteet, head of the organ department, and members of the Texas Chapter of the Guild.

Miss Hodges played the following program in the McFarlin Auditorium May 14: Allegro moderato e Serioso (Sonata 1), Mendelssohn; "A Rose Breaks into Bloom," Brahms; Sinfonia from the Cantata "Wir danken Dir," Bach; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; Prelude and Fugue in A minor, Bach; "Benedictus," Reger; "Piece Heroique," Franck; Scherzo (Symphony 2), Vienne; Christmas Cradle Song, arranged by Poister; Toccata on "Vom Himmel hoch," Edmondson.

The following compositions were interpreted by Miss Jacob May 17: Prelude and Fugue in F minor, Bach; "Come, Sweet Death," Bach; Chorale Prelude, "Rejoice Now, Ye Christians," Bach; Tenth Concerto (Adagio, Allegro, Allegro), Handel; Chorale in A minor, Franck; Allegro Vivace (Symphony 5), Widor; Six "Bible Poems," Weinberger; Toccata, "Thou Art the Rock," Mulet.

### New Orders for Pilcher Factory.

Henry Pilcher's Sons of Louisville, Ky., announce recent contracts as follows: Clarendon Methodist Church, Arlington, Va., large two-manual.

Winthrop College, Rock Hill, S. C., two-manual for the small auditorium of the new music building.

First Christian Church, Rockwood, Tenn., two-manual.

First Presbyterian Church, Shelbyville, Ky., two-manual.

In the building of the latter two some of the pipes from the old organs will be used.

**THE FREE LANCE**

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

Speaking of the old tracker action—has the electro-pneumatic set-up ever given the personal satisfaction, the feel of the instrument that you get in the former when applied to a small two-manual organ? There's all the difference between holding the reins over a good horse and pushing a button to ring a doorbell.

A letter from Mr. Adams has a positive historical value; the mention of B. J. Lang, or "B. J.," as he was usually called (born 1837; died 1909) calls up a most interesting period of growth and development in American music in which Lang had an important and honored part. The letter follows:

My dear Professor Macdougall: Your *Free Lance* column in THE DIAPASON invariably furnishes me much satisfaction and pleasure and I have been prompted to write you to that effect at various times. However, your short but sympathetic mention of Arnold Dolmetsch in the May 1 issue rouses me to action and I wish to express my thanks for it as well as for your writing each month.

Having been in closest touch with Mr. Dolmetsch and family during residence in U.S.A. of anyone of native stock, I have a vantage-point in deep appreciation of his all-round musical genius and the marvelous opportunity Boston had and ignored in having him nearby, ready and eager to give of his unique talents in the part of the country presumably most capable of understanding them, and then on to other sections through private schools and the universities.

Possibly you are wondering who in time this Adams person is anyway; so I'll begin the yarn by mention of organ work with A. S. Hyde at Emmanuel Church, Boston (his first pupil), and taking rehearsals when he was in New York, etc., which led Mitchell, a choir boy, to ask Hyde for lessons—and what glory and honor he has attained!

Then to B. J. Lang—he wouldn't let me touch the studio organ, saying I had too much organ in me and not enough piano. After moving to Newbury Street House for a studio center he had a small grand of new scale which he was testing by using it in his studio, and I found fault with it, to B. J.'s interest, declaring its tone poor and action bad. He agreed with me, but added that I was the only pupil to complain. This led to his badgering the makers to take me on as musical critic, and this was afterward accomplished.

Beginning my unusual work at ———, I found Dolmetsch just established in one corner of the factory; he immediately tried me out and incorporated me in his work. I found my rejected (by "B. J.") "organ touch" very much at home on harpsichord and kindred instruments, and in the case of the clavichord it kept me from "punching" the keys and snapping the strings, as generally happened when a piano thumper got near it. In due time I was able to produce the "bebungs" you mention and my joy was deep!

After A. D.'s return to Europe I carried on in a small way—Professor Spalding was more than kind to me in my illustrations for him at Harvard and Radcliffe, and at Lowell Institute lectures I used Mr. Dane's clavichord. This led to his patronage and my second contact with Ernest Mitchell, who was his private organist. Wonderful plans were made—my head was in the clouds. Then the world war broke and in due time I was back on earth, thankful my church job (St. James' in Roxbury) hadn't faded, too!

Fate allowed me one grand experience, however, in this sickening period of dream-smashing: I was bidden to play harpsichord in a Bach Suite by the Boston Symphony in the Boston concerts and on tour; and though no one heard me in the vast space in Symphony Hall, Carnegie Hall, etc., nevertheless I had the experience of rehearsals and concerts as a small unit in that sweeping, thrilling surge of tones; and above it all was the kindness and consideration of M. Rabaud—blessings on the name!

Illness of a close friend brought me here after the war and later I found myself in a decidedly worthwhile organ position, and I have grown in contentment year by year. For seven years I have been very happy at First Church of Christ, Scientist, Beverly Hills, Cal. The organ is small, but amplification of tone via sound system helps immensely. When the new edifice is paid for—we have been in it two years—an adequate instrument will be installed in the chambers of proper size which awaits it.

When we played at Wellesley, in March, 1908, you were away, I believe, so I did not have the pleasure of meeting you. I

have not forgotten the massive furniture in the bedroom put at my disposal for change to and out of costume, worn when we three played alone. And the moon on the lake—and a huge rotunda of the old main building (College Hall) when saying our good nights! With all good wishes, sincerely yours,

CHARLES WILLIAM ADAMS.

P. S.—In 1908 and 1909 Chickering & Sons, in Chickering Hall, Boston, gave several "Dolmetsch concerts." A note on the program for Dec. 28, 1908, reads: "The organ used at this concert was made in London, by William Gray, in 1805 and was the first organ in Harvard College. It recently came into the possession of Chickering & Sons and has been carefully restored by the firm under my direction.—Arnold Dolmetsch." C. W. A.

In the November last *Free Lance* I ventured to refer to the Walther League of Chicago as commemorating the life and works of Johann Walther, who, with Martin Luther, issued (1524) a "Spiritual Hymn Booklet" for the young. It seems I was in error, which is courteously set forth in the following letter:

Brooklyn, N. Y.—My dear Dr. Macdougall: As an interested reader of your column, I hope you do not mind my writing to you about the name of the Walther League. The name was given the young people's organization of the Lutheran Missouri Synod to honor the memory of Dr. Walther, who immigrated here from Germany 100 years ago; he was one of the founders of the Missouri Synod. Sincerely yours,  
JOHN A. GLASER, PH.D.

One of the boys brought up in Wellesley and going to the Wellesley High School who never fails to look me up when in these parts is Edward G. Mead, professor of organ and theory at Miami University, Oxford, Ohio. This time Mead is in Cambridge for his Twenty-fifth at Harvard; the reunion is interesting in that he is the organ soloist at the class vespers in the university chapel. I take my hat off to him; he's the kind of chap that one can safely tie up to.

**RECITALISTS AT NEW YORK  
WORLD'S FAIR ANNOUNCED**

Guest recitalists who will play at the Temple of Religion, New York World's Fair, in the course of the summer have been announced. The list for July is as follows:

July 7—Luis Harold Sanford, New York.

July 21—Arthur Croley, Fisk University, Nashville, Tenn.

July 28—C. Harold Einecke, Grand Rapids, Mich.

For August and following months so far as arranged the list is as follows:

Saturday, Aug. 3—Gertrude Roth Wesch, St. Barnabas' Lutheran Church, Howard Beach, N. Y.

Sunday, Aug. 4—Willard I. Nevins, First Presbyterian Church, New York.

Sunday, Aug. 11—Parvin Titus, Christ Church, Cincinnati.

Sunday, Sept. 22—Catharine Crozier, Eastman School of Music, Rochester, N. Y.

Sunday, Sept. 29—Julian R. Williams, St. Stephen's Church, Sewickley, Pa.

Sunday, Oct. 6—Miss Viola Lang, New York City.

All the recitals are played at 6:30 p. m. Mr. Sanford's program July 7 will consist of the following selections: Chorale, Andriessen; Minuet and Musette, Handel; Adagio, Bach; Cathedral Prelude and Fugue, Bach; "Ave Maria," Karg-Elert; "Kyrie Eleison," Karg-Elert; Prelude in D minor, Clerambault; Meditation, Philip James; Prelude, Fugue and Variation, Franck; "The Cross, Our True and Only Hope," R. Cochrane Penick; "Hear, O Israel," Jaromir Weinberger; Nocturne, Grieg; Fantasie and Fugue on the Name B-A-C-H, Liszt.

**THATCHER WILL CONDUCT  
ORCHESTRA IN BALTIMORE**

Howard R. Thatcher, Baltimore organist and composer, will conduct the Stadium Civic Symphony concert Sunday evening, July 21, at the Baltimore Municipal Stadium. The soloists will be Mrs. Schenuit-Hall, pianist, and George Steiner, violinist. The musicians, for the most part, are members of the Baltimore Symphony Orchestra.

Mr. Thatcher is organist and choirmaster of Oheb Shalom Temple and organist of First Church of Christ, Scientist, and is on the faculty of Peabody Conservatory of Music, teaching harmony, counterpoint, orchestration and composition.

Ernest M. Skinner  
President

Richmond W. Skinner  
Vice President

**Mr. William Anderson**

organist of St. John's P. E. Church, Stamford, Connecticut, who attended the service of dedication of the organ at the National Cathedral in Washington, has this to say:

"What particularly impressed me in listening to the organ was the distance we have traveled in expressiveness. It rivaled the orchestra—in fact had tones and effects which the orchestra might well envy. In interpretation, one felt that the vehicle of expression was well-nigh inexhaustible. I think it is the most wonderful organ I have ever listened to; the absence of all thick stuff and a wonderful accompaniment for the choir. How Edgar Priest would have loved it."

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## Principles of Ensemble; A Study of the Tonal Architecture of the Organ

By J. B. JAMISON  
Ninth Installment.

It has been the habit of many builders to break all mixtures on the same notes, and this has points to commend it, in that it tends to assure something like uniform harmonic content within similar octaves of several sections. This has been done in the primary great mixture and in the plain jeu of the swell, but the intent in the secondary chorus, the swell geigen chorus and the gemshorn section of the choir is different. Here the mixtures serve purposes peculiar to their own minor and individual ensembles and cannot profitably conform to the breaks of the major mixtures. The choir mixture follows that of the secondary great in this respect. The full mixture is really not a mixture at all, but an abbreviated chorus, and has no breaks. I believe this practical illustration of what mixtures do to specific choruses explains their functions better than any list of generalities of mixture characteristics.

But a word should be said as to the absorbing powers of mixtures when allied with other than diapason voices. If the mixtures are correctly composed, of generous scale, and voiced to normal diapason timbre (neither too bright nor too full) they will blend with anything. All they need when so made is a little unison "line" from flutes or strings, reeds or whatever. One *mf* great mixture can easily "take care of" the three unison flutes of great, swell and choir, coupled to great. Swell salicional and voix celeste coupled 16-8-4 to great will unite with a not-too-loud mixture coupled to the great at unison in beautiful style. With either flutes or strings no unison or octave diapason is needed. Normal diapason timbre in the mixtures is an obliging medium, but mixtures made from flute or string timbre are abominations, useless delusions not to be considered. They never work.

Dr. Schweitzer was right when he wrote that a good organ cannot have too many mixtures. They constitute the surest and cheapest way of securing that "sound of many voices" that marks the real organ. But mixtures should not all be loud *tout ensemble* registers. They have been abused by the tendency of many builders to make them so. The notorious "three-rank shrieker" is a case in point. One swallow of three-rank mixtures does not make a summer of ensemble. One five-rank stop goes farther toward doing so, but it comes on in a lump, with a bump, and for build-up is better if split into a two and a three. It is just as necessary to vary mixtures as it is unison voices. Some should be massive, some pointed, some high-pitched, some low, some loud and some soft. It is safe to say that in a medium-sized organ with only one chorus mixture a far more agreeable tone in full organ will be had if the off-unison ranks are voiced a little on the fluty, soft side, leaving the unison mixture ranks dominant. This rule has been broken by some of our better-known builders in conspicuous instances. In a less than really complex ensemble, too "salty" mutations yield a coarse effect—full organ not being big enough or "rich" enough to absorb them.

The old idea that mixtures should be nothing more than corroborators (echoes) of the innate harmonics of the individual registers is exploded when one realizes that such feeble mixtures cannot be heard in competition with virile voices. Blend in a real full organ tone is a fifty-fifty matter. There is nothing magic about a compound stop. It has to have a fair share of power or it will be unsatisfactory. It will be heard only according to what power is given it. A good mixture is really nothing more than a chorus or an extension of a chorus with—when rightly balanced within itself—almost enough unison "line" of its own. It should not be looked at as "trimmings," but as part of (and preferably the major part of) full organ. For the modern and scientific function of shouldering the burden of ensemble volume, allowing the single-rank unison stops to be softer, nimbler and really useful, mixtures must be given major power. Big single-rank registers plus weak "corroborating" mixtures result in a clumsy, ponderous, "un-

willing," headstrong organ that has to be "humored" and is a trial to play. Smaller single registers, fortified with several mixtures, one, at least, of which is louder than the "single-stop chorus," yield an obliging, flexible organ that is a delight to manage, meeting the organist more than half way in its willingness, rather than challenging him.

Our specification is based on this latter method of design, and the good qualities of full great and full organ are supplemented by a quality, common to all manuals, of intersectional blend. Thus flexibility is emphasized from two angles. The remaining feature of intersectional contrast which is vital to a rounded conception of the ideal organ can now be viewed in the light of a thorough understanding of the natures of all the divisions of our scheme.

The primary and secondary great chorus contrasts have already been fully described. The great-choir contrast is that of the mature and the immature, of the weighty with the light, of 8-ft. pitch with 4-ft. pitch—for 4-ft. dominates the choir. The choir also, in its typically American part, takes up matters foreign to the great. But the vital contrast—that between the great flue chorus and the swell reed chorus—is a more dramatic matter. Use of full reed chorus or full swell against one or both great choruses should be more developed. There is nothing more telling in an organ's resources than the smash of glory of the unenclosed full great suddenly contrasted against full swell with the shades closed tightly. It is the kind of spectacular point that "gets over" to an audience. In dealing with the public, especially in large buildings, use primary colorings, and delightfully enough, this is always just as satisfying to the blasé player. Also, the addition of such reeds and swell work as we have specified to such a full great as ours results in a balance of color and pitch ensemble appropriate to the most magnificent ends. The further addition of the tuba is an adventure in thrill.

We now take up, in the necessarily sketchy, abstract manner the nature of the difficult subject imposes, practical means of adapting an organ to the architectural and traditional atmosphere of its surroundings.

On entering a church we at once sense an impression of distinction, or want of it. If we look carefully enough we may find some element of "personality." It may be stately, high and austere or low, modest and cheerful, baroque or plain, etc. Just as the portrait painter sizes up and analyzes his sitter, we search for some outstanding characteristic that will set the key for the treatment. It is the peculiar privilege of the painter to excel the photographer by underscoring the salient features of his subject in the medium he employs. But first of all he must be artist enough to see them. If he is confronted with an empty face he may achieve a triumph by accenting nothing except the fact that he accents nothing. Many a church presents a similar problem to the organ designer, but less hope for success. In which case all he can do is to "photograph" a standard scheme and build an organ fitted solely to its use.

The first principle the designer with imagination recognizes is that few buildings will favor the same voicing and balancing treatment equally, and that he cannot cram one stereotyped tonal prescription down the throats of one and all. Even Father Willis nodded once, that I know of, in a commonplace, stuffy, drab and carpeted London church. He gave it a Willis organ, but it could not give him a Willis effect. Not only was his usually successful treatment acoustically wrong, the diapasons and reeds being on the thin side for the dead room, but a general conception with lower aspirations would have been more in keeping with the surroundings.

A church ought to be absorbed gradually and thought over for a long time, for with patience we may find some hidden essence of its general atmosphere that will guide us. In this we can be helped as much by "feeling" as by sight, by tradition as much as by acoustics, for a mood is no less real because it is in-

tingible. Nothing adds more to the organ's effectiveness than for it to give the impression that it reflects its environment or supplies something to set off that environment.

Most of the leeway the tonal designer has is in his choice of degree of brilliance and balance of color and power of the major flues and reeds. They set the mood for the organ as a whole. By making them darker or brighter, or accenting the power of one or the other, or by stressing high or low-pitch balance, he may catch the general mood of the church. Or, as in the Lewis organ at Southwark Cathedral (as dingy and dark a place as one will readily find), he may develop a startling effect from a dazzling organ that acts as a lamp to its building. The value of apparent incongruity can be as great as the charm of blend. Don't tell me that that thought didn't cross the artist's mind.

According to what he derives from the church the designer may also accent a single major unison or a single chorus. This is equivalent to saying that it is wisdom and discerning taste to distort ideal balance of flue and reed tone in order to back up a church's characteristics, though the better way is to add the desired effect to a balanced ensemble. An obvious case would be the accent of trumpets in a military school chapel. A less obvious one would be stressing the power and body of the diapason chorus in a broad, low, fairly dark building.

In case some doubt the possibility or feasibility of matching the personality of the organ to that of the church, or contrasting the two, consider the entirely different emotional influences of French and British ensembles—or what we usually think of as typical of the two. One is brassy, hard, awe-inspiring, dramatic more than beautiful; the other is mellower, weightier, more reserved, more majestic, and certainly more refined. Or, among English builders, think how easy it would be to tell, blind, a Willis from a Harrison & Harrison, a Walker from a Lewis. The violence of the perennial controversy among partisans favoring one and condemning the others would rather support the belief that their tonal effects and the effects of their tone are very different.

The truth is that these national and individual systems of tonal design are, in reality, radically different conceptions of organ mood, as their originators deliberately meant them to be. They are expressions of national character, or personal beliefs of what an organ should sound like and what effect it should have on the listener. One conception rests, the other excites; one is "creamy" or "velvety," another stern and austere. Or, in trade terms, some incline to fundamental body, others to lean, hard tone. Some are mixtures of both. But all achieve very definitely different reactions from the auditor.

The various architectural styles spring from parallel intents. What could be more different than the restful, gentle rounded beauty of Wells and the soaring Gothic of Rheims? It is almost impos-

sible to think of a Cavaille-Coll organ in Wells. Apart from resonance, there is a certain relationship between building height and tonal brilliance. Both lead upward. There is equally a connection between the broad, spacious, relatively lower church and fundamental timbre linked with lower pitch.

Consider a specific example. The chapel of a boys' school is set in a restful country site, adapted to its placid environment by its modest size, low, massive style and simplicity of decoration. The glass is rich, the interior dim, lighting being more a symbol than a reality. The service is English high church. The school has the name of having given the nation a long list of distinguished men. Character and courage, even before the three R's, are taught there. What type organ goes in that church? Disregarding the acoustic factor of comparatively short period of resonance, the first lead is that the building is small. So the "remote" effect should be sought and obtained by "burying" the choir section. The softer voices will gain by such artificial distance, and "mystery" will be supplied where intimacy withholds it. Basic timbre for the larger flue and reed choruses should be a shade fundamental, for not only do the small room and the short resonance indicate this, but the modesty of the general style commends it. A French type organ, or one with more than a hint of trompette tone, would be out of place for traditional as well as acoustic reasons. But, looking deeper, the modesty of the church, like that of the substantial people who attend it, is, in part, a pose, for the capacity of mind and restraint of good taste that can achieve a quiet and dignified exterior from expensive materials is not even a reasonable indication of any lack of hidden fire or confidence in worth.

So, as we are prohibited by the size and acoustics of the building from using innately brilliant timbres, we shall have to satisfy these potentialities of church and communicants by the artificial harmonics of relatively strong mixture-work made from not too bright material. This will give representative nobility and fire to the ensemble and still not clash with the building or its acoustics.

In short, the grand effect on a smaller and somewhat milder scale should be sought. The church is part of the great church at large and a sharer in its honors and privileges. The school is a preparation for the world. So the organ must not be too unsophisticated. The moral training of the school chapel demands a tuba, though in this instance it should be a tuba minor. The stop must at least suggest courage. So far as daily hearing of organ music and tone can shape the adolescent mind, the inspiring and heroic voice of the tuba will probably exert a more lasting influence—be remembered longer—than anything else in the organ.

If the chapel were larger, higher, more ornate and ambitious, though other conditions were similar, basically more brilliant timbres would be indicated and more point should be given the mixtures. But in such a school chapel French tone is still

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inappropriate and the omission of a real tuba unpardonable. Even here, where acoustics might permit a blaze of tone, some restraint of timbre refinement—some holding back from excessively brilliant tone—would complement the school dignity and code. If, as is the case in some colleges, we find a chapel that is an assembly-room rather than a church, the religious factor being ignored architecturally, the only course open to the organ designer is to design his specification purely on a playing or educational basis, and with his timbres do the best he can for and with the acoustics.

Though, with luck, one may encounter now and then favorable conditions where a building feature may be musically underscored, or a gesture of reciprocity in the scheme be made, when one comes to the end of his argument, and all is said and done, the governing condition of all scheming and voicing is acoustics. The organ and the room play a duet in which the latter may not necessarily take the *secondo* part. It is literally impossible to get an inspiring masterpiece in any but unusually favorable acoustics. Nothing that the designer, the voicer and the finisher can do will take the place of kindly resonance that starts gilding the tone where they leave off. Nothing on the part of designer and builder can be more disastrous than to fight this ruling factor. It must be consulted from the first step. Nothing on the part of the critic can be more deluding to himself or unjust to the organ builder than to give or withhold balanced credit where acoustics make or break the organ.

Organ building and resonance must be separated in any judgment rendered. It is all the more necessary to emphasize this because they almost never are.

The specification used in this treatise can be varied in scaling, voicing and relative balance of sections and colors to fit varying conditions such as we have described; neither, in order to do so, is it necessary to exaggerate distortions to the point where playability is impaired. But it is impossible to nail down, in all its technical details, a hard and fast scheme for universal consumption. Such a scheme exists, justifiably, only on paper. It must be adapted to its setting.

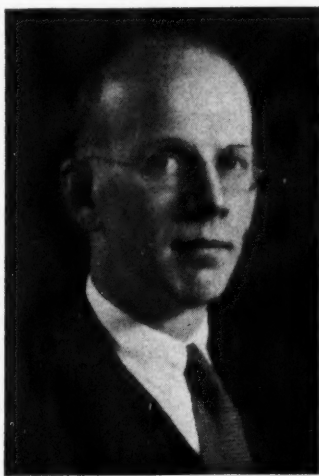
**SWARTHOUT LEAVES CHURCH WORK AFTER 33 YEARS**

After thirty-three consecutive years as a chorister and organist in Ohio, Illinois and Kansas, D. M. Swarthout, dean of the University of Kansas School of Fine Arts, will give up his work in this field. For the last seventeen years he has been director of the Westminster A Cappella Choir, a group of seventy singers, for the most part enrolled from the university. The choir has functioned both as a university and a church organization, singing at the all-musical vespers at the morning service of the First Presbyterian Church and every year giving programs of unaccompanied choral music in a number of cities of the Middle West. In addition to this the choir recently has sung the Ninth Symphony of Beethoven, the Villalobos "Chorus No. 10" and the Rimsky-Korsakoff "Polyvetzian Dances" with the Kansas City Philharmonic Orchestra under Karl Krueger. In the spring it gave a performance of the Bach Magnificat with soloists and orchestral accompaniment. Next year Dean Swarthout will organize the University of Kansas A Cappella Choir, with seventy to 100 voices participating, and it will function as one of the important musical groups at the school.

**CHURCH MUSIC INSTITUTE AT EVANSTON AUG. 4 TO 9**

The eighth annual church and choral music institute under the auspices of Northwestern University is to be held at Evanston Aug. 4 to 9, it is announced. Meeting with the institute are two other organizations—the Institute on Worship conducted by the Division of Religious Education of Northwestern University with the Committee on Worship of the Federal Council of Churches, and the National Association of Choir Directors. The staff of the joint institutes includes: H. Augustine Smith, Barrett Spach, Lester Groom, Glenn Gaius Atkins, Horace Whitehouse, William H. Barnes, Deane Edwards, Frank M. McKibben, Oliver S. Beltz and the Rev. Clarence Seidenspinner.

**DR. HOWARD D. MCKINNEY**



**HOWARD MCKINNEY HONORED BY RUTGERS UNIVERSITY**

Howard D. McKinney, organist and writer on organ topics, received the degree of doctor of music June 9 from Rutgers University, New Brunswick, N. J., of whose faculty he has been a member for twenty-four years. This well-deserved honor was bestowed on Professor McKinney largely because of his distinguished editorial work. He is the editor of *Fischer Edition News*, a house organ which in every issue contains material of interest to organists, and has done a great deal of editorial work for J. Fischer & Bro. His book entitled "Music in History" has just been published by the American Book Company. Another valuable volume of which he is the author is "Discovering Music," a course in music appreciation, used in more than 200 schools and colleges as a textbook.

Howard D. McKinney was graduated from the high school at Middletown, N. Y., and from Rutgers College and did graduate work at Columbia University and private study with A. Madeley Richardson, T. Tertius Noble and Felix Lamond, together with work abroad. Then he taught music at St. Paul's School, Garden City, N. Y. He was appointed to the Rutgers faculty in 1916 as chapel organist and choir director. At present he is professor and director of music at Rutgers. He established the music division at the New Jersey College for Women and served as assistant professor there for six years.

Professor McKinney is the composer of a number of songs and part songs and of many choral arrangements, and is editor of "The University Series" in the Fischer edition. He has also composed two widely-used adaptations of medieval mystery plays, "A Mystery for Christmas" and "The Three Marys."

**ROBERT R. BIRCH PRESIDENT OF HARRISON M. WILD CLUB**

The Harrison M. Wild Organ Club held its annual meeting at the Central Y.W.C.A., Chicago, June 11. The club was organized in 1933, four years after the death of Mr. Wild, and nearly all of its former officers were present at this meeting. After luncheon the retiring president, Alice R. Deal, introduced two of her predecessors, S. E. Gruenstein and Tina Mae Haines. The other ex-president, Allen W. Bogen, was represented by his wife, Ora Bogen. Short, felicitous speeches were made by all of these, and by many others, including Dr. Edgar Nelson, Mr. Wild's successor as conductor of the Apollo Musical Club. The following officers were elected for the coming year: Robert R. Birch, president; Ernst H. C. Melbye, vice-president; Florine Schlamp, secretary-treasurer.

**Minneapolis Organist Falls Dead.**

Jerome B. Malerich, 44 years old, better known as "Jack" Malerich, a widely-known Minneapolis musician, died in the rear of the Minnesota Theater June 7 of a cerebral hemorrhage. He had finished an organ broadcast over WDGY at 8:30 a. m., from the theater, and had gone to a drug-store for breakfast. On the way back he collapsed. The fire department rescue squad was summoned and for two hours tried to revive him without success.

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## Some Thoughts as to Tracker Action, Bach, Other Topics of Day

Auburn, R. I., June 8, 1940.—Dear Mr. Gruenstein: I have enjoyed reading many of the letters appearing in your highly valued publication; and as one who has some definite thoughts on many of the subjects recently under discussion I can no longer restrain myself from writing to you.

The climax, or crowning explosion, if you will, was the letter in the June issue advocating a return to tracker action. I wish to avoid any semblance of personalities, and therefore will not mention names, although I have had the pleasure of meeting most of these men.

To return to, and begin with, this letter anent tracker action: I find, from a practical and scientific point of view, that it is full of error, fallacy and wishful thinking. Let us examine it more in detail. The first statement read: "The organ is, after all, a musical instrument, and as such deserves every consideration given any other musical instrument." To which I say Amen. But I am forced to add that it is not receiving the consideration that other musical instruments receive, and the blame can be placed squarely on some of our leading organists of today, whose professional standing lends weight to their radical ideas and concepts of organ design, construction and playing. Whoever heard of a great pianist or violinist setting down on paper such a collection of blots as the organ sonata which was awarded the prize at the last Guild convention, to mention only one of a number? And if someone were rash enough to do so I doubt if any of his conferees would devote to it the many hours necessary for a proper rendition of it. Nor is this all. There is a group, too large a group, of our present organ virtuosos who are deliberately attempting, nay achieving, the result of destroying everything in organ literature that is melodious, or has a beauty transparent enough to be grasped by the layman. If the selection has such inherent beauty that it is bound to be enjoyed in spite of the performer he gets around that easily by omitting the number from his repertoire. More of this later.

The letter goes on to say that "it is remarkable that the organ is not completely dead as a result of remote control such as electric action." I find that nearly all writers on the organ over the past few centuries have referred to the organ as a dead instrument. Therefore, if this be true, and I challenge the statement, the blame cannot be ascribed to electric action. From a scientific and dispassionate point of view I cannot differentiate between the inanimate status of a length of copper wire and a piece of wooden tracker stock! As to the security of sinking your hands into a tracker action keyboard, who has not had the thrilling experience of suddenly having a key drop of its own accord as a result of a broken tracker or stripped leather nut? No. I am afraid the organist lost his personal contact with his pipes back in the dim past when some now unknown "radical crackpot" invented the bellows. Before that time lung power and lips had given personal contact.

Furthermore, the thought that it is advantageous to be able to control the speech of the pipes from the key action is a fallacy. A tremendous step forward was made when any possible variation in speech of pipes by the organist was eliminated. Every organist should know that each organ pipe is voiced on a certain wind pressure, with a certain predetermined wind attack. Any change in these conditions adversely affects the speech of the pipe. Try this test: Go to the tracker keyboard. Pull out some stop, say a diapason. Then depress a key very gradually. The farther the key is depressed the more wind, and consequently increased pressure and velocity of same is admitted to the pipe and the tone constantly improves, to the point where the pallet valve is opened sufficiently to provide proper wind for the pipe, and beyond this point no change in the tone of that pipe is noticed. Who will say this is a musical result? With the electric action nothing happens until the contact is made. Immediately thereafter the pipe valve opens to its fullest extent, and the pipe, if

properly voiced, immediately sounds its proper note.

As a member of the American Institute of Electrical Engineers I confess my inability to see or understand what the experiment is that we are asked to conjure up at Carnegie Hall. What do the coins do? And what connection has that with an echo organ? A number of interesting effects with sympathetic vibration are readily possible, and most of these do not need any electricity to operate. All organists should be familiar with the experiment of placing two grand pianos reasonably close to each other, placing a light paper on the middle C strings of one and then striking sharply a C major chord on the second piano, whereupon the paper on the first piano will be seen to vibrate sharply. If the tone of the second piano be dampened suddenly, the middle C tone of the first piano will be audible. The same experiment can be performed on one piano.

I have heard echo organs played at considerable distance, relatively, and have failed to detect any lack of sincerity in the playing. I do not agree that the physical handicap (and by this I assume he refers to the time required for the sound waves to reach the performer's ears) is insurmountable. It is more likely due to a lack of imagination on the performer's part. Consider the late Karg-Elert, who wrote so much music, such as the "Seven Pastels," all of which were written to be played on the colorful stops and modern electric consoles of American organs; and yet Karg-Elert had never seen or heard an American organ at that time. If he could overcome a distance of some 3,000 miles without any apparent lack of sincerity, is it asking too much for our admittedly better performers to overcome 150 feet?

The statement "This is the thing which has led musicians as far away from organ recitals as possible" is certainly one to which a whole paper could be devoted; and it might be a good idea to have such a paper at our next Guild convention. I challenge it strongly, but do not wish to enter that controversy at this time. The writer of the letter admits his own desire to run out of hearing distance (apparently when echo organs are used) and this is without doubt a sincere statement on his part and perhaps emphasizes a criticism of a recent recital which he gave as being a "scholarly contribution, altogether a rather heavy dose of modernism and what is supposed to be clarity in organ tone." He is frank to state that he is in the minority in advocating a return to tracker action. I hope he is in the same minority as Hitler, a minority of one. If there are more I am afraid we have on our hands a fifth column in the organ fraternity!

Certainly we all, except the showoffs, can agree with the writer when he says that new speed records have been achieved in playing much of the classic organ literature, and he would not have been overstating the case to say that in the main they are stupid and farcical *tempi*. This, of course, is possible only on electric action; yet the action should not be blamed for lack of musicianship of the performer.

To the writer's statement that certain French and German builders are building tracker action organs can be interposed the question: When did some of them ever stop making trackers? It has been only within the past fifteen years that the supposedly leading and progressive firm of Willis in London changed over to a complete output of electro-pneumatic action.

The concluding paragraph is very idealistic, and to be commended; but there again is raised the fundamental issue of what constitutes unmusical organ playing. Dr. Hamilton C. Macdougall has certainly preached an entire sermon in one sentence: "We used to think that music was the art of beautiful sounds."

So much for this letter. If the writer of the same feels that there is any personality expressed in my reply, I sincerely apologize to him. I am fighting for a principle, the principle of progressiveness, of leadership, of placing first things first, of maintaining our hardwon supremacy, of striving to appraise our leadership, our development tonally and mechanically, in an impersonal, coldly scientific manner, condemning when necessary, but as quickly praising where the praise is justified.

And now to some of the other letters: To my way of thinking the best of these

recently was contributed by Edward Gammons. I started this reply with the thought of omitting names, but this letter in the May issue is so valuable that I feel justified in giving the credit where the credit is due. His remarks, particularly where he discussed the designing of the organ according to the purposes for which it is to be used, and the acoustical problems to be met, are very cogent and of sound reasoning. The matter of acoustics is of tremendous importance; yet it is generally passed over by many of our "designers" (?) as being about as important as the question of whether the flute celeste pipes should be made of spotted metal.

Many an idea as to what constitutes a good tonal design, of what makes an effective or usable register, or a desirable mechanical device, has been sacrificed on the altar of clarity. And what is clarity? Oh, I know it is easy to coin a dozen definitions, all of which will be more or less accurate, but what is there about it that causes it to be set up on a pedestal, to the abandonment of many registers, etc., which have much inherent beauty of their own? Perhaps the most commonly ascribed virtue, or should I say necessary feature, of clarity is blend; that every stop must coalesce in one gorgeous shimmering effect of ethereal beauty of angelic origin, *ad infinitum*; if not *ad nauseum*. Last evening I had the pleasure of hearing eighty-five members of the Boston Symphony Orchestra, in Symphony Hall, a musical organization which I believe I can safely say has few peers as a musical group of musicians anywhere in the world. I particularly noted that the tone of this superb orchestra did not hang together as a fused element of tonal unity most of the time; yet no one could ask for more clarity than was evident at all times.

And just as an aside, to throw more fat on the fires of program controversy, I give here the program as played, and the encores. I readily admit it was a "pops" concert, designed more for public appreciation, but it is the Boston Symphony Orchestra. Some of our great organists who are never heard of outside their own sphere of influence might do well to study this program to see to what great depths a world-famous orchestra will descend (?) to please the *Vox Populi*. And without losing its musical conscience or its reputation. P. S.—These concerts are frequently sold out days in advance, as was this one. Here is the program: Hungarian March, "Rakoczy," Berlioz; Overture to "Oberon," Weber; "Valse Triste," Sibelius; Second Hungarian Rhapsody, Liszt; Triana from "Iberia," Albeniz-Arbo; "The Swan of Tuonela" (English horn solo by Louis Speyer), Sibelius; "Les Preludes," Symphonic Poem, Liszt; "Artists' Life" Waltzes, Strauss; "Snow White and the Seven Dwarfs" Fantasia, Churchill-Bodge; "Knightsbridge" (March) from London Suite, Coates.

The encores were five in number, and one had to be played twice: "None but the Lonely Heart," Tchaikowsky; Norwegian Dance, Grieg; Intermezzo, "Carmen," Bizet; "Flight of the Bumble-bee," Rimsky-Korsakoff; "When You Wish upon a Star."

Here was a program lasting two and one-half hours, and the audience wanted more.

Naturally I do not advocate any such numbers as a class in organ recitals, but much can be learned from a study of this program.

To get back to the organ. Lest I be misunderstood I hasten to say that I am much in favor of diapason choruses of spotted metal, chorus trumpets, etc., and am proud to point to several organs which were built to my specifications about twelve years ago. These had a diapason chorus on the great through the fifteenth and a swell trumpet, out of a total of ten ranks of pipes. And at the risk of eternal damnation from Mr. Skinner I freely confess that the independent pedal rank in those instruments is a metal open diapason, 16-ft. After a period of ten years' reflection on that subject I am more firmly convinced than ever that the metal diapason, properly scaled and voiced, is far superior in organs of that size to the wood open, which does, however, definitely have its place in the larger organ.

To that extent at least I advocate clarity in ensemble. But when it comes to the point of throwing out many or all beautiful registers because they will not blend into one unit, thus losing all their individual quality, I must get off the

band wagon. It is possible to insert a tibia clausa in an organ without affecting the tonal clarity of the ensemble to the slightest degree. How? Simply by making it impossible for the organist to draw this register with the full organ. This idea is not original with me by any means. I believe it was pioneered by Casavant about thirty-five years ago. I have called for a similar device in several organs whereby the 16-ft. stops automatically and blindly cancel when the 16-ft. couplers affecting that division are "on." I mentioned the tibia clausa purely as an example. I believe it has no place in the church organ; however, there may be places in the large organ where the voice of a tibia plena is desirable.

I certainly do not agree that we should try to go back to the organ Bach played. Records show that he was highly dissatisfied with it, was always on the lookout for improvements in mechanism and tone, desired more color in the organ, and used string orchestras frequently in conjunction with the organ to attain this end. A noted organ builder, who is often heard from in the columns of THE DIAPASON, and elsewhere, recently said at a Guild dinner that if Bach could come back to earth he would be disowned and run out of town by the present crop of Bach purists in six weeks' time. Yet the pendulum can be swung just as far in the opposite direction. For example, this same builder recently submitted a specification for an organ for a medium-sized church which contained thirteen ranks of pipes. Of these no less than six were flutes; two were celestes, there was a vox humana and flugel horn, but no chorus reed and no diapason tone above the octave. I think this could be safely called a Romantic organ!! The ideologies as expressed by this specification and that of the Germanic organ at Harvard are about as far apart as could be imagined.

All of this long and rambling letter brings us to the pertinent question: "Whither are we headed?" The mere fact that there is so much widespread discussion is to me a very healthy sign; for progress must inevitably stem from an interchange of ideas.

I do not believe that anyone is entitled to set himself up and say "so far you may go, but no farther; this is right and that is wrong." What is musicianship? What is clarity? How far are we, as organists, justified in ramming intellectual music and monstrosities down the public's throat? How much and what types of transcriptions should be played? Shall the sentimental old ladies have their chance to weep? Must organ music be ice-cold from a dead, expressionless instrument; or warm, and virile, from a sympathetic medium?

All these questions and many more may seem highly irrelevant to the thesis of organ design, but I think not. They all come under the first heading listed by Mr. Gammons, to whom I referred previously—namely, for what purpose is the organ in question to be used? That one question may well be the crux of the whole matter, along with the problem of the acoustical condition to be met.

In the meantime and until some of these and other points are a little more settled and tested by time than at present, I believe we will be wisest in taking a middle-of-the-road policy, without extremes at either end of the tonal or mechanical side of the organ. Above all, let us not yield one iota of the tonal and mechanical leadership that has been won by American organ builders.

That's all.

GEORGE W. STANLEY, JR.

### Wins Cup for Third Time.

On May 11, at Union Theological Chapel in New York City, the junior choir of the Summerfield Methodist Church, Port Chester, Anne Merritt, director, won the cup in the union class of the junior choir contest sponsored by the Music Education League of New York. This choir received the rating of 93.3 per cent and gained possession of this cup by winning it for the third successive year. The test piece was "Music Shall Proclaim," by Purcell, and the second selection of the choir's choosing was "Rejoice Greatly," from Handel's "Messiah." On Sunday afternoon, May 5, the oratorio and vesper choirs of the Summerfield Methodist Church of Port Chester, N. Y., presented Gaul's oratorio "The Holy City." This was under the direction of Anne Merritt, organist and director, with Clara Scranton Studwell at the organ.

LETTERS TO THE EDITOR

Hear the Voice of Experience!

Philadelphia, June 5, 1940.—Editor of THE DIAPASON: There's an old story about the two old Irish ladies that were chatting as they came home from church. One of them said: "And wasn't it the grand sermon intirely that Father Brady gave us today about married life? Och, the beautiful things he said about it!" "Ye're right, Mrs. Murphy," said her companion, "an' I only wish I knew as little about the subject as he does!"

This story came to my mind as I was reading Mr. Chase's letter about the tracker action. If he had struggled with one for as many years as I did in my younger days I doubt whether he would be so enthusiastic. My first position was with a tracker action (there wasn't much else those days) and I worked with it for twenty-nine years. It was an absolutely perfect specimen of the type, both in materials and workmanship; never a cipher, never a silent note, and quick as lightning. But to play it was almost as much exertion as shoveling snow! It was a hustling parish, and I used to play, at one period, five times on a Sunday; and, believe me, at the end of the day I was all in.

Your editorial counters Mr. Chase's arguments in most points; but there are one or two that still stick out—not points that he mentions, but weak spots in his armor, to use a mixed metaphor. For instance: The tracker action had a tendency to keep organs down to two manuals, even when they were fairly large, simply because the additional mechanism of a third manual made it so difficult to push the keys down. And for the same reason this action limited the number of couplers; they just couldn't be.

But what has struck me most of all in Mr. Chase's letter is this phrase: "The advantage of personal contact with each pipe, and the possibility of controlling its speech." What does he mean by this? It isn't as though there were any variety of touch on the organ, as regards the individual key. All the organist can do with a tracker action is to put the key down as far as it will go; and all that is expected of an electric action is to do the same. The player on a tracker organ can't open the pallet half-way, or let the wind into the pipe gradually, without disastrous effects on speech and tone. So what is "controlling its speech"?

But there's something else which I have noted, both as a player and a listener, and it is that the electric action has improved our phrasing. Now I am not speaking of the highly accomplished player, but of the average church organist, who has to prepare his work in a hurry, usually, and do the best he can with the time and equipment at his command. And I know it to be a fact that on these old heavy actions the fine points of phrasing were often slighted. If you had a weight of, say, half a pound, or nearly, on every key, when you got a key down there was a strong temptation to keep it down, instead of making a break when the note was repeated. I don't say this was right, or that it wasn't careless; but I do say it often happened.

It really seems to me that Mr. Chase will have to adduce more (and better) arguments before the organ world will be persuaded to join him in the old song: "Backward, Turn Backward, O Time, in Thy Flight!"

Very truly yours,  
WALTER LINDSAY.

"Youth Shall Have Its Way."

Cleveland, Ohio, June 11, 1940.—My dear Mr. Gruenstein: For a long while I have felt I'd like to join the amusing and absurd wrangle taking place in THE DIAPASON and elsewhere concerning organ building. It seems to me that it would be much simpler for Mr. Skinner and his evidently misguided correspondents to write directly to each other despite the fact that we would be deprived of examples of how far one may go and safely escape libel as well as a great deal of terrific and beautiful language.

What concerns me most at the moment is the fact that the official publication of the Guild of Organists finds it necessary to write an editorial to excuse the appearance in its pages of one more man's opinions concerning organs. I fancy that Gilman Chase's main drawback is his youth. Perhaps youthful idealism is less toler-

able and more dangerous than mature fussing. \* \* \*

I cannot see why an editor's apology is needed to justify publishing the statement of a man who prefers a good tracker instrument to a contemporary electrical organ. It is probably a weakness of intellect on my part, like the poor tit-willow bird, to say I like them. Indeed, I have spent many hours playing them which I remember with pleasure surpassing those I spent coping with some of the nation's outstanding concert organs. I've even enjoyed playing some very bad ones. There is an elation when you play them—at least there is to me—because I feel I'm playing the pipes instead of the console. If they are well made and adjusted there is no reason why the touch must be very heavy.

In Germany I played every tracker organ I could get near, and that was quite a number. The touch was pleasant on nearly all of them. A few were modern; most were quite old. I recall a three-manual Silbermann in Karlsruhe of about sixty stops. The touch, with full organ and all couplers, was delightful and I was tempted to play as fast as possible. I cannot see that it is any easier to play one single stop on my organ in Cleveland, even with the aid of wires and the wonder of electricity. The only organ I recall with very heavy touch was a two-manual Silbermann of moderate size in the Dresden Cathedral. It was work to play it. But what if keys do go down a bit hard? It takes great energy to play fortissimo even on the smallest upright piano.

It seems to me that the ill name tracker organs have in this country comes from two primary reasons: They were not well made, as abroad, from a mechanical standpoint, and we are batty over change, particularly if it is called progress. Because our builders created electric actions and remote controls, an organ can be stuffed anywhere, and the vulgar pipes and vulgar organist may be put out of sight as well as out of hearing. Without modern mechanical aids, perhaps the beautiful new voices made into the organ by Mr. Skinner might never have been. Could it be our old friend Evolution at work? Something had to be done to make our organs sound interesting again, and there was Mr. Skinner with his very real genius to fill the need.

It seems strange that it has taken thirty years or so for builders to find that the old builders were right about placement, and now we are getting some new organs built in the open with low pressures, and ensembles instead of choruses. If they were right to that extent, perhaps a return to the tracker action and slider chest is not such a silly notion after all. It might be we'd obtain a tonal system once again simple and unforced, so we would not need nervous registration changes for relief from tonal boredom.

I've always been led to believe that the organ is a noble instrument, eminently worthy above others as a means of worship. Consequently I have been concerned in recent years that it has developed a rather intimate bedside manner. It cannot be denied that it has attained a great deal of seductive charm. It's an interesting religious principle to discuss: Should the organ be frank and forthright, a means of stirring hearts to active praise, or should it bathe and lull worshippers into stupor? Should it be used to enoble the emotions of man, or should it be used to cover the noises of late comers, to ease them of embarrassment they rightly should suffer, or to cover every other little awkward pious lapse? It's difficult these days to find a church where, as the Bible says, God goes up with a merry noise.

It is not necessary to build an organ so that you can say with pride that there is not a pretty thing in it. But when there are beautiful things, why bother with the Mae West stops? Anyone who gets his fingers on even a poor tracker will treat his ears to many charming and noble sounds.

It is often said that Bach would revel in our modern orchestral color organs. I think this is perfect nonsense. If Bach and his contemporaries had wished organ tone cluttered up with imitations they would have been clever enough to make them. Builders of 1700 were good enough to be considered models still, and I'm sure

they could have manufactured imitative pipes had they chosen. When they wanted orchestral tone they used orchestral instruments. Bach and his company wrote peerless music without stint for organ and orchestra. These men were notably acute to tone color, as anyone can tell who can read a score, and they wrote well for instruments with evident love and discrimination. They started movements or arias with a set combination and finished; not a phrase of flute here, violin there, and so on. This was not, I'm certain, because they lacked invention or sensitivity. They had orderly minds, and their eloquence has rarely been obtained since.

Like most letters to the editor this will prove little and accomplish less. It is merely my attempt to state that progress is not always in the direction of improvement, and that old things and ideas are not always worthless because something else happens to be new. Anybody with half an eye can see that there are always movements to get back to artistic principles; it has happened many times throughout history. This upstart and rebellious group has one ally, however, which deserves respect. We have youth, and in the end we shall have our way.

Sincerely yours,  
WALTER BLODGETT.

Don't Blame Speed on Electricity!

Freeport, Ill., June 4, 1940.—Dear Mr. Gruenstein: It was with mixed emotions that I read the letter of Mr. Gilman Chase in the June issue of THE DIAPASON—bewilderment in trying to follow some of the arguments advanced for an action which has faithfully served the production of organ tone for centuries but which is now outmoded by a far superior and admittedly more complex type of action, the electrically controlled action; glee and perfect agreement with Mr. Chase's remarks on the excesses indulged in by the foremost recitalists in the matter of tempi, and question as to whether or not Mr. Chase is sincere in his criticism. To get to the crux of the matter, is Mr. Chase contending that the electric action is to blame for excessive speed in performance of the works of the masters, Bach, Viernie, Widor, etc., or is he blaming the action for what is obviously the fault of the artist?

In his letter he states that security in organ playing is gained through the advantage of personal contact with each pipe and the possibility of controlling its speech. Also he contends that the electric action does not permit any variation in pipe speech. Granted, the electric action does not permit any variation in the speech of the pipe; but does the tracker action accomplish the end in question? The answer is definitely "No." In the tracker type action the valve that lets air into the pipe is controlled by a manually-operated lever and in the electric action that same lever exists and is called electricity. The organist on a tracker organ has just one control of the pipe and its speech, namely, the length of time that the pipe is sounded. This is all that is controlled with an electric action—yet it is done much more speedily and efficiently, by Mr. Chase's own admission. The sound of the pipe is made neither louder nor softer with a manually-controlled action. Only so much wind pressure is available in the chest, and if the valve is opened so slowly as not to permit the maximum amount of air to enter all at once, the pipe is not speaking at its proper pitch and is, of course, out of tune. It would be possible to go further into the technical construction of the slider chests used in tracker action organs and point out that for each pipe in the chest of a certain note there is only one wind channel and that when all of the stops are being played more air is being exhausted from that channel than there is when only one stop is being played. Hence we have a condition resulting in what is known as "robbing." Any expert organ tuner or repairman will bear out the truth of this statement.

But Mr. Chase is pleading first, it seems to me, for less speed in playing and performance of great organ works. All hail to this, for nothing is to be so deplored as the vice of making the true musical content or composer's intention the sacrifice of individual showmanship and manual dexterity.

But here again a question: Is it driving the musically enthusiastic public away from organ recitals? The number of recital programs, fine ones, printed in THE DIAPASON every month, and the number of people who heard Dupré, Fox, Marchal and many others of the foremost

organ recitalists in the last season seem to disprove conclusively the statement that people are literally running from organ recitals.

So, in conclusion, let me say that to make such an advance as the electric action is in organ construction the butt of an argument for more consideration of tempo by organists is a gross miscarriage of musical justice. And if Albert Schweitzer and certain unnamed German and French builders are advocating a return to tracker action organs, may it be pointed out that American organists returning from abroad after having played some of the great organs in England and France and Germany praise the depth and sonority of the tone of these mighty instruments, but deplore the actions as being far inferior to the quick, light, noiseless actions developed by the leading builders in this country. Therefore "Speak what you are saying" is certainly a commendable thought in this day of speed in every line of action, including art. But it is possible to play slowly and just as distinctly on a modern electrically-controlled pipe organ as on the ancient and post-dated tracker, and with so little effort that the artist should have much more freedom to think about the thing he is saying to the "boys."  
WAYNE DIRKSEN.

Skinner Quotes Sir Henry Dryden.

Methuen, Mass., June 19, 1940.—Editor of THE DIAPASON: I would like to draw attention to one fact relative to an organ for a university designed by three hard-boiled classicists, to which I made reference in THE DIAPASON. The name of the university was not mentioned; the names of the HBC's were not mentioned; the name of the organist was not mentioned; the name of the donor was not mentioned. I didn't say that the organist refused to play Schumann's "Träumerei"; I said the donor had told me the organist refused to play it. In discussing what we may term academic questions I believe it is better to avoid personalities, but Mr. Covell rushed in and spilled the beans to no particular purpose that I can see.

I think I will let the question of organ design rest by quoting a paragraph from Hopkins and Rimbault, "The Organ," page 153. The pamphlet from which the quotation is taken was published about eighty years ago. It reads as follows:

Sir Henry Dryden in his paragraph on church music, when writing on modern church organs, says: "Generally the pedal organs are too weak, the great organs too noisy, the choir organs too small and the swell organs too short in compass. We have a great deal too many mixtures and such-like cheap stops and too few such large and expensive open metal pipes. It is difficult to have too much bass in an organ. No sound below a voice will drown it. The pedal pipes at Westminster Abbey will not drown the weakest boy's voice. Mixtures and sesquialteras drown voices." \* \* \* The stops that have a tendency from their brightness to interfere with the just predominance of the voices always find ready admission, while those that are necessary for sustaining and supporting voices are almost as invariably limited in number and efficiency. The mixtures in Father Smith's organs from the causes already explained were uniformly made to appear too shrill and too screaming. They have since been melted down and replaced by others of weaker intonation.

The diapason has from the earliest times been the fundamental, most characteristic organ voice. The total omission of diapasons from some organs and the elimination of the diapason from the swell organ are extreme examples of the unfortunate present tendency. It looks to me as though the king of instruments were abdicating.

Very truly yours,  
ERNEST M. SKINNER.

P. S.—Inasmuch as the diapason is now disappearing from the organ, would it not be a good idea to change the name of your publication to *Sesquialtera or The Baroque Times*?

Play for Van Dusen Club.

The Van Dusen Organ Club presented Eileen Stevens, pupil of Whitmer Byrne, and the following pupils of Edward Eigenschenk: Alvin Keiser, organist of the First Congregational Church, Glen Ellyn; Dorothy Korn, winner of the Society of American Musicians organ contest (1940); Robert Rayfield, winner of the Van Dusen Club scholarship and of the American Conservatory commencement contest, and Miriam Clapp, winner of the S.A.I. scholarship, in a recital June 10 at Grace Episcopal Church, Chicago.

## Programs of Organ Recitals of the Month

**Seth Bingham, New York City**—Professor Bingham gave a recital in St. Paul's Chapel at Columbia University, on the large new Aeolian-Skinner organ, May 23. His offerings consisted of the following: "Ave Maria Stella," Titelouze; "Credo," Bach; "Tierce en Taille," Marchand; Fugue in C major, Buxtehude; "Pange Lingua," Edmondson; Berceuse, Dupre; "Unto the Hills," "Black Cherries" and "Beside Still Waters," Bingham.

**Miss Florence Rubner, Erie, Pa.**—Miss Rubner, recently appointed organist and director at Bethany Lutheran Church, gave a recital June 4 to mark the fifty-fifth anniversary of the church. She was assisted by the Strong Vincent A Cappella Choir, directed by O. L. Grender. Miss Rubner's numbers included: "Te Deum," Reger; Caprice, Sturges; Fountain Reverie, Fletcher; "St. Anne" Fugue, Bach; "Fleyel's Hymn," Burnap; "Echo Bells," Brewer; Scherzo-Toccata, Nevin; Concert Study, Yon.

**Harold Heeremans, New York City**—Mr. Heeremans, organist of New York University, played the following organ selections at the baccalaureate service in the auditorium at University Heights on the afternoon of June 2: "Unto the Hills," Bingham; Aria, Heeremans; Prelude and Fugue in G, Bach.

In a recital in the Temple of Religion at the New York World's Fair June 14 Mr. Heeremans played: "Unto the Hills," Bingham; "Night Sorrow," Bingham; Fugue in D, Bach; Chorale Preludes, "Now Blessed Be Thou," "Lamb of God, Our Saviour" and "Blessed Jesu, at Thy Word," Bach; Prelude and Fugue in G minor, Bach; Aria, Heeremans; Pastoral, Carl Paige Wood; Sonata, Op. 38, George Frederic McKay.

**Marshall S. Bidwell, Mus.D., Pittsburgh, Pa.**—Among Dr. Bidwell's most recent offerings in the Saturday evening and Sunday afternoon recitals at Carnegie Music Hall have been the following:

May 4—"Piece Heroique," Franck; "Harpischord Praeludium," Bach; "Rondo Brillante," Clementi-Edmondson; Minuetto, Calkin; "Chant de Mal," Jongen; Sonata No. 1, in D minor, Gullmunt; "A Desert Song," Sheppard; "Cordova," from "Songs of Spain," and Tango, Albeniz; "Crown Imperial" (Coronation March), Walton.

May 18—Voluntary and Fugue in E minor, Stanley; Largo, Allegro, Aria and Two Variations, Festing; Largo Appassionato, from Sonata, Op. 2, No. 2, Beethoven; "Marcia a la Turca," from "Ruins of Athens," Beethoven; Fantasy and Fugue on the Chorale "How Brightly Shines the Morning Star," Reger; "Die Widmung" ("Dedication"), Franz; "Hills," Burleigh; "Orientale," Cui; "May Night," Palmgren; Postlude, Gilbert.

May 25—"Hosannah," Lemmens; "A Fancy," Stanley; Sarabande from Second Suite for Violoncello and Chorale, "Wie schön leuchtet der Morgenstern," Bach; Rondino, Beethoven-Kreisler; Fantasia on the Chorale "Ad Nos, ad Salutarem undam," Liszt; "Tone Shadows," Alan Floyd; "Flight of the Bumble-bee," Rimsky-Korsakoff; "All through the Night," Old Welsh; "Les Heures Bourguignonnes" ("Sunrise," "Grape Gathering," "The Song of the Shepherd" and "Returning from the Vineyard"), Jacob.

**Rollo F. Maitland, Mus.D., F.A.G.O., Philadelphia, Pa.**—The following numbers were on a program played by Dr. Maitland Sunday evening, June 23, at the Church of the New Jerusalem, Boston, in connection with the national convention of Swedenborgian churches: Chorale Prelude, "All Glory, Laud and Honor," Bach; "Romance," Lemare; Concert Toccata, Hollins; Theme and Variations from Serenade Trio, Op. 8, Beethoven; "Legend," Thatcher; Scherzo from Second Symphony, Vierne; Improvisation on Familiar Hymns.

**Robert L. Van Doren, Elizabeth, N. J.**—In two Monday evening recitals at Trinity Episcopal Church, of which he is organist, Mr. Van Doren presented the following programs:

May 20—Prelude, Fugue and Chaconne, Buxtehude; "O Mensch, bewein' Dein Sünde gross," Bach; Toccata (Dorian), Bach; Largo from "New World" Symphony, Dvorak; "Canyon Walls," Clokey; "Vigil et Sancti," Snow; Chorale, Jongen; Londonderry Air, Irish; Aria,

Dethier; Suite from Water Music, Handel.

June 3—Prelude and Fugue in C minor, Bach; Siciliano, Bach; Sonata No. 2, in D, Mendelssohn; Sonata No. 1, in A minor, Borowski; Chorale Preludes, "O Welt, ich muss Dich lassen," Brahms, and "Wir glauben All an einen Gott," Bach; Berceuse, Vierne; Allegro from Concerto No. 4, in F, Handel; Sonatina from "God's Time Is the Best," Bach; Chorale Prelude, "St. Anne," Noble; Fugue in E flat ("St. Anne"), Bach.

**Ruth Barrett Arno, Boston, Mass.**—In the course of the annual meeting period in June at the Mother Church of Christian Science, Mrs. Arno, organist of the church, was heard by approximately 10,000 people from all parts of the world at four large meetings at which she played the following organ selections: "Occasional Oratorio" Overture, Handel; "Credo," Bach; Chorale Prelude, "Now Let Us Praise the Lord," Karg-Elert; "The Bells of Riverside," Bingham; "Idyl," Baumgartner; Sketch in D flat, Schumann; "Dreams," McAmis; Postlude, Ernest Farrar; "Prelude Gothique," Pratella-Weaver; Chorale Fantasia on "Hanover," Stewart; Postlude from "Twenty-four Pieces," Vierne; "Ave Maria Stella," Gaul; "Jesu, Joy of Man's Desiring," Bach; Concerto II, Handel; Grand Chorus, Jongen; Chorale Improvisation No. 4, Titcomb; Chorale in E major, Franck; "Epilogue" on "The Old 100th," Farrar.

**George W. Volkel, F.A.G.O., Chautauqua, N. Y.**—Mr. Volkel is to be heard again on the large organ at Chautauqua this season. With audiences of vast variety of tastes, the programs are built with an effort to please the classicist as well as the romanticist. People come to Chautauqua from the corners of the United States and many come from abroad. Because of the European situation it is estimated that there will be a record-breaking crowd at Chautauqua this summer. One of the features of the organ recital programs this year is the playing of all forty-five chorale preludes of the "Little Organ Book" of Bach.

The July programs, given on Sundays and Wednesdays, are to be as follows:

June 30—Prelude in E flat ("St. Anne's"), Bach; Chorale Prelude, "Come, Saviour of the Heathen," Bach; Prelude and Fugue in D major, Bach; Gavotte in F major, Martini; "Abendlied" and Canon in E minor, Schumann; "Idyl," Mauro-Cottone; "Will-o'-the-Wisp," Nevin; Allegretto and Toccata, Symphony 5, Widor.

July 3—Suite in C major, Bach; Chorale Preludes, "A Rose Breaks into Bloom," "My Inmost Heart Doth Yearn" and "My Inmost Heart Rejoiceth," Brahms; Variations on an Old French Carol, Woodgate; "Intermezzo Lirico," Bossi; Three "Pieces de Fantasie," Vierne.

July 7—Fantasia in G major, Pastoral in C minor and Fugue in C major, Bach; "Soeur Monique," Couperin; Finale in E flat major, Franck; Fantasia in E flat and "The Swan," Saint-Saens; Spinning Song, Palmgren; Lullaby, Stoessel; "The Bells of Riverside Church," Bingham.

July 10—Psalm XIX, "I Ciell Immensi," Marcello; Chorale Prelude numbers 1-7 ("Orgelbüchlein"), Bach; Fugue in E flat ("St. Anne's"), Bach; Minuet in B minor and "Grand Choeur Dialogue," Gigout; "To a Nordic Princess," Grainger; Finale, Symphony 5, Vierne.

July 17—Toccata and Fugue in D minor, Bach; Chorale Preludes, "Little Organ Book," Numbers 8-14, Bach; "The Brook," Dethier; Prelude to "Parsifal," Wagner; Three Pieces in Free Style, Vierne.

July 24—Fantasia in C minor and "Colloquy with the Swallows," Bossi; "Carillon," Sowerby; Toccata on the Hymn-tune "Leoni," Bingham; Chorale Preludes, "Little Organ Book," Numbers 15 to 20, Bach; Fantasia and Fugue in G minor, Bach.

July 29—"Passacaglia e Thema Fugatum" in C minor, Bach; Chorale Preludes, "Little Organ Book," Numbers 21 to 24, Bach; Scherzo in E major, Gigout; "On Hearing the First Cuckoo in Spring," Delius; "Dedicace," Howe; Finale (Symphony 4), Widor.

**Walter Baker, Philadelphia, Pa.**—In a recital May 22 at the First Baptist Church, in which he was assisted by Elinor Buten, pianist, Mr. Baker played these works: Fugue in D major, Bach; Chorale in E

minor, Franck; "Carillon," Vierne; Concert Variations, Bonnet; Concerto No. 1, in E major, Eric DeLamarer.

**Percy M. Linebaugh, Selingsgrove, Pa.**—At a vesper service of Susquehanna University June 2 Professor Linebaugh played these selections: Festival Prelude, "Ein feste Burg," Faulkes; "When Evening Shadows Gather," Stoughton; "The Squirrel," Weaver; Londonderry Air, arranged by Lemare; Fantasia and Fugue in C minor, Bach; Chorale in A minor, Franck; "Lead, Kindly Light," arranged by Lemare; "Will-o'-the-Wisp," Nevin; Largo from "Xerxes," Handel; Toccata, Mailly.

**Dudley Warner Fitch, Los Angeles, Cal.**—Mr. Fitch, organist and choirmaster of St. Paul's Cathedral, Los Angeles, gave a recital sponsored by the Southern Arizona Chapter, A.G.O., in the Scottish Rite Cathedral at Tucson June 2. His program was as follows: Largo and Allegro, "Cuckoo and Nightingale Concerto," Handel; Variations and Fugue on a Theme of Purcell, Bonset; Allegretto, Lucke; Short Prelude and Fugue in G, Bach; Cathedral Prelude, Clokey; "Romance sans Paroles," Bonnet; "Piece Heroique," Franck; Bohemian Carol, Polster; "Toccata Pomposo," Diggle; "The Bells of St. Anne de Beaupre," Russell; Improvisation, Fanfare and Gothic March, Weitz.

**Horace Douglas, Rome, N. Y.**—In a recital for the benefit of the Kiwanis boys' camp fund at the First Methodist Church May 15 Mr. Douglas acted as both organist and violinist and played a program made up as follows: Prelude and Fugue in C minor, Mendelssohn; "A Gothic Cathedral," Pratella; Trumpet Voluntary in D, Purcell; violin solo, Sonata in D, Ariosti; Chorale Prelude, "Come, Sweet Death," Bach; Rigaudon in G, Rameau; Fanfare in D, Lemmens; "Echo Bells," Brewer; Concert Study, Yon; Scherzo from Sonata in E minor, Rogers; "Piece Heroique," Franck.

**David Pew, M.S.M., Denver, Colo.**—Mr. Pew was presented by the Rocky Mountain Chapter of the A.G.O. in a recital at St. Paul's Lutheran Church on the afternoon of May 5. He had the assistance of Everett J. Hilty at the piano for his final number. The program was as follows: Fantasia and Fugue in G minor, Bach; "The Cuckoo," d'Aquin; Spring Song, Hollins; Intermezzo, Dickinson; Scherzetto, Vierne; Sketch in F minor, Schumann; Symphonic Piece for Organ and Piano, Ciokey.

**Ralph L. Wheeler, Brookline, Mass.**—In a recital at the Harvard Church of Brookline May 24 Mr. Wheeler played a program made up of the following offerings: Sonata No. 4, in D minor (first movement), Gullmunt; "To the Setting Sun," Edmondson; Chorale, "Wie schön leuchtet der Morgenstern," Bach; Cradle Song, Brahms; Berceuse from "Jocelyn," Godard, and Berceuse, C. F. Dennee; Chorale, "I Love Thee, Lord Most High," Kreckel; "Ecce Homo," Beghon; "Valsette," Borowski; "On Wings of Song," Mendelssohn; "Litanei," Karg-Elert, and "Litany for Feast of All Saints," Schubert; Melody in F, Rubinstein; "Idylle" ("Starlight"), MacDowell; Largo from "Xerxes," Handel.

**Dr. George Stewart McManus, Los Angeles, Cal.**—Dr. McManus' noon recital at the University of California at Los Angeles May 23 was marked by the performance of the following compositions: Prelude, Noble; Andante Cantabile from Fifth Symphony, Tschalkowsky; "Panis Angelicus," Franck; Chorale in A minor, Franck.

**Ethel Sleeper Brett, Sacramento, Cal.**—The Sacramento Chapter, A.G.O., presented Mrs. Brett in a recital June 3 at the First Methodist Church. Her program was made up as follows: Toccata and Fugue in D minor, Bach; Andante and Finale from "Grand Symphonic Piece," Franck; "Night," Jenkins; Finale from First Symphony, Vierne; "Wind in the Grass," Gaul; "Jagged Peaks in the Starlight," Clokey; Cantilene, McKinley; Reverie, Dickinson; "Fileuse" ("The Spinner"), Dupre; "Rhapsodie Catalane," Bonnet.

**Evelyn Lemons, Chicago**—Miss Lemons was presented by Charles H. Demorest in a recital at the Chicago Musical College on the evening of May 13 and played the following program: Overture to "Martha," Flotow; Chorale, "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in

C major, Bach; "On the Coast," Buck; "Song of the Basket Weaver," Russell; "The Primitive Organ," Yon; "A Sunday Sunset," Demorest; Grand March from "Aida," Verdi; Two Dances from "Henry VIII," German; Oriental Sketch, No. 3, Bird; Londonderry Air, arranged by Kohlman; "Musical Snuff-box," Liadoff; Fantasia for Organ and Piano, Demarest (Mr. Demorest at the piano).

**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:

June 2—Pontifical March, Minuet and Toccata, from Suite in F minor, Gordon Phillips.

June 9—Fanfare and Gothic March, Guy Weitz; Prelude and Fugue in F minor, Handel.

June 16—Nocturne, Homer Humphrey. June 23—Prelude and Fugue in B minor, Bach.

June 30—Allegro Risoluto, "Lantana," "Chanty," from "Plymouth Suite," Percy Whitlock.

**Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.**—At his recital in Shove Chapel, Colorado College, June 4 Dr. Boothroyd played: First Movement (Chorale with Variations), Sonata 6, Mendelssohn; Air and Variations from Symphony in D, Haydn; "Sportive Fauns" (after Böcklin), d'Antalfy.

At Grace Church May 29 Dr. Boothroyd presented the following program: Funeral March and Seraphic Hymn, Gullmunt; Arabesque, Vierne; Scherzo, Gigout; "The Swan," Saint-Saens; Chorale and Fugue from Sonata 5, Gullmunt.

**Herbert D. Bruening, Chicago**—Mr. Bruening played the following organ numbers at an evening song service of Messiah Treble Choir at Messiah Lutheran Church Sunday evening, June 9: Cantabile, Loret; Vesper Meditation on Gregorian Modes, Kreckel; Sinfonia to the Cantata "We Thank Thee," Bach.

At the baccalaureate services of Luther Institute June 16 in Taber Lutheran Church Mr. Bruening played: "O Thou, of God the Father," Bach; "Jesus, Priceless Treasure," Walther; Grand Chorus in D, Spence; Prelude-Pastorale on a Twelfth Century Melody, Edmondson; Prelude in B minor, Bach.

**Parvin Titus, Cincinnati, Ohio**—A program of compositions of Cesar Franck was played by Mr. Titus in a recital at Christ Church June 20. The selections included were: Fantasia in C; "Grande Piece Symphonique" (entire); "Priere," Finaie.

**Elisabeth S. Hamp, Champaign, Ill.**—In a Mother's Day recital at the First Presbyterian Church, in which she was assisted by LeRoy S. Hamp, as soloist, Mrs. Hamp played: Fugue in C major, Buxtehude; "Harmonies of Evening," Karg-Elert; "Daguerreotype of an Old Mother," Gaul; "Dedication," from "Through the Looking Glass," Deems Taylor; Intermezzo and Scherzo from "Symphonic Piece for Piano and Organ," Joseph W. Clokey (Mr. Hamp at the piano).

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—In his recital at the University of Florida June 16 Mr. Murphree included the following compositions: Gavotte and Variations, Stanley; Sarabande and Giga; Zippol; Two Sarabandes, Bach; Bourree and Adagio, Bach; "Deux Ritournelles," Rameau; Fantasia in C minor, Karg-Elert; Chorale Prelude, "Old 100," Truette; "Evening Song," Bairstow; "The Bee," Schubert; Allegro ("Water Music"), Handel.

**Marcus Naylor, Warren, Pa.**—Mr. Naylor gave his spring recital on the afternoon of June 9 at the First Presbyterian Church, playing: "Marche Heroique," Saint-Saens; "Invocation," Mailly; Allegretto, DeBoeck; Prelude and Fugue in C major, Dupre; Sketch in D flat, Schumann; "Chinoiserie," Swinnen; "The Music Box," Liadoff; Toccata from Fifth Symphony, Widor.

**Homer Whitford, Waverley, Mass.**—In a recital at Samuel Elliot Memorial Chapel of McLean Hospital on the afternoon of June 7 Mr. Whitford presented the following program: "Psalm XIX," Marcello; Larghetto from Quintet, Mozart; Minuet, C. P. E. Bach; Allegro from Tenth Concerto, Handel; "Suite Gothique," Boellmann; Grand Chorus in D major, Gullmunt; "Trümerel" (request), Schumann; Spring Song (request), Mendelssohn; "Pomp and Circumstance," Elgar.

## Recital Programs

[Continued from preceding page.]

**Richard Ellsasser, Cleveland, Ohio**—Mr. Ellsasser, the talented boy organist, was heard in a recital at the First Universalist Church of North Olmsted, Ohio, June 18, playing the following program: "Carillon," Vierne; Minuet in G and Minuet in E flat, Beethoven; Andante Cantabile, Fifth Symphony, Tschalkowsky; "Soul of the Lake," Karg-Elert; Andante, Stamitz; Third Sonata, in C minor, Guillemant; Chorale, "O Hail This Brightest Day of Days," Bach; "The Fifers," d'Andrieu; "Toward Evening," Banks Kennedy; Gigue Rondo, J. C. F. Bach; "The Primitive Organ," Yon; Cantilena, McKinley; Toccata from Suite, Op. 5, Durufle. He also played two piano numbers by request.

**John M. Klein, Columbus, Ohio**—Mr. Klein's programs at the Broad Street Presbyterian Church, on the large new Möller four-manual, in May included the following:

May 5—"Let All Mortal Flesh Keep Silence," Klein; Chorale Preludes on "Martyr," "Olivet" and "Bethany," J. S. Matthews; "Ave Maria," Arkadelt-Liszt. May 12—Spring Song, Mendelssohn; "May Night," Palmgren; Prelude and Fugue in C major (Eight Small), Bach; Andante from Sixth Sonata, Mendelssohn; "Morning," Grieg.

May 19—Prelude in A flat, Foerster; Prelude, Fugue and Variation, Franck; "Peace of God," Shure.

May 26—"Early Morn.," Bartlett; Trumpet Tune and Air, Purcell; Adagio from "L'Arlesienne," Bizet; Cantabile, Franck; Elevation, Bedell.

Mr. Klein played the following program at the Westminster Church June 19 for the state convention of the Ohio Federation of Music Teachers: Prelude and Fugue in A major, Buxtehude; Chorale Preludes, "Wachet auf," "In Dir ist Freude" and "Erbarb Dich mein," Bach; Vivace from Trio-Sonata 6 and Fugue in G minor, Bach; Prelude, Fugue and Variation, and Chorale in A minor, Franck; Sonata 1, Hindemith.

**Kathryn Hill Rawls, Austin, Tex.**—In a vesper musical program at All Saints' Episcopal Church May 5 Mrs. Rawls included the following selections: "Nun danket Alle Gott," Karg-Elert; "Jesu, the King of Gentleness," Hollins-Phillips; "Jesu, Joy of Man's Desiring," Bach-Grace; Toccata, "O Filii et Filiae," Farnam; Chorale in A minor, Franck; "A Memory," Edgar Priest; "Romance sans Paroles," Bonnet; "Clair de Lune," Karg-Elert; Toccata, "Suite Gothique," Boellmann.

**Frank Ulrich Bishop, Detroit, Mich.**—Mr. Bishop, organist and choirmaster at the First Congregational Church, will present a fifteen-minute meditation of organ music preceding the regular morning worship beginning June 23 and ending Aug. 4. The Rev. Gaius Glenn Atkins, D.D., former minister of Old First, who is to be a member of the faculty at the summer institute of church and choral music at Northwestern University, Chicago, will be the guest preacher July 28 and Aug. 4. It was during the pastorate of Dr. Atkins that the fine Casavant organ was installed. Mr. Bishop plays the following:

June 23—Chorale, "In dulci Jubilo," Bach; "A Gothic Cathedral," Pratiella-Weaver; "A Legend," Hastings.

June 30—"Invocation," Rogers; Prelude and Fugue in F major, Bach; Communion, Torres.

July 7—Aria, "Bist Du bei mir," Bach-Eddy; Adagio, Third Sonata, Gullmant; "In Summer," Stebbins.

July 14—"Komm, süßer Tod," Bach-Jackson; "The Little Bells of Our Lady of Lourdes," Gaul; "Vesper Processional," Gaul.

July 21—Pastorale, Bach; Chorale, "Es ist das Hell uns kommen her," Kirnberger; "Adoracion," Arabalaza.

July 28—"O liebe Seele, zieh' die Sinnen," Bach; Andante Cantabile, Paladilhe; "Cathedral Shadows," Mason.

Aug. 4—Prelude and Fugue in E minor, Bach; "Solo di Flauto," Capocci; Sonata, "The Chambered Nautilus," Part 2, Stewart.

**Miss Hazel V. Moyer, New Wilmington, Pa.**—Miss Moyer, a pupil of Gordon Balch Nevin at Westminster College, gave her junior recital at the college chapel May 9 and played: Sketch in F minor and Canon in B minor, Schumann; Sonata in E minor, Rogers; "In Solitude" and Toccata in D minor, Gordon Balch Nevin.

## ST. THOMAS' CHOIR SCHOOL HOLDS ITS COMMENCEMENT

The choir school of St. Thomas' Church, New York City, held its twenty-second annual commencement June 8 in the auditorium of the school on West Fifty-sixth street. A varied program of recitations, vocal and piano selections was presented.

The school, under the musical direction of Dr. T. Tertius Noble, has established itself as one of the outstanding small schools for boys in the East. Forty scholarships are issued every year to boys of vocal and academic ability. It has a faculty of three academic and two sports masters, in addition to Dr. Noble and his assistant.

In an article by Dr. Noble, published in the commencement issue of the school's paper, interesting facts concerning St. Thomas' choir school and similar institutions are disclosed. Dr. Noble writes among other things:

"For hundreds of years choir schools in England have had a tremendous influence on boys who have had the good fortune to be educated in them. The most famous of these are the Chapel Royal, London; St. George's, Windsor, and St. Paul's Cathedral, London. In these schools many of England's greatest church composers were educated. Here are a few of the 'giants' whose names will live forever: John Merbecke, 1523-85; Orlando Gibbons, 1583-1625; Henry Purcell, 1658-95; Thomas Attwood, 1765-1838; Samuel S. Wesley, 1810-76; Arthur Sullivan, 1842-1900.

"In New York there are three choir schools: Grace Church, St. John the Divine and St. Thomas'. The last-named was founded in 1919, enlarged in 1922 and completed in 1938, and is considered to be one of the finest choir schools in the world. With the exception of a sum of \$15,000 left by Edward L. Adams for a gymnasium the whole cost of the building and endowment has been borne by Charles Steele."

## WENNER V. LAISE, TALENTED ORGANIST, TAKEN BY DEATH

Wenner Vahle Laise, organist and composer, died May 30 in the Postgraduate Hospital, New York. He was 27 years old. Mr. Laise, son of Mr. and Mrs. G. Walter Laise, Oak Lane, Philadelphia, was graduated from the Germantown High School in 1931 and attended Germantown Academy previous to studying at Harvard University. He enrolled at the Yale University School of Music, from which he was graduated in 1936.

At the age of 16 Mr. Laise was selected as the outstanding boy organist of Philadelphia. He was assistant organist at St. Bartholomew's Episcopal Church, New York.

Besides his parents, two sisters, Betty and Johanna K., survive.

A Florence Nightingale memorial service was held at Grace Church, Grand Rapids, Mich., on the evening of May 12 and an appropriate and beautiful musical program was prepared by Verne R. Stilwell, organist and choirmaster of the church. The anthems included Noble's "My Soul Doth Magnify" and Handel's "Let Their Celestial Concerts All Unite." Mr. Stilwell played Karg-Elert's "Harmonies of Evening," Arioso, Bach, and the Bach Toccata and Fugue in D minor.

### Ruth Barrett Arno



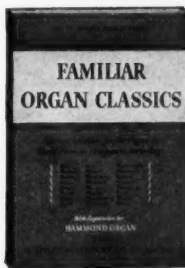
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**LAWRENCE J. MUNSON  
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**DECADE AT BROOKLYN POST**

**Bach Cantata Followed by Reception  
at Old First Reformed May 19—  
Organist, Native of Norway,  
Came to America as Boy.**

Lawrence J. Munson was honored by his church—the Old First Reformed at Seventh avenue and Carroll street, Brooklyn, N. Y.—with a reception and tea May 19 to mark his completion of ten years of service as organist and musical director.

Mr. Munson was called to "Old First" Church to succeed the late Warren R. Hedden in May, 1930, and has been active in presenting programs of great interest both as regards choral and organ music. Bach's cantata No. 79, "God Is a Sun and Shield," was given on the anniversary Sunday and this was preceded by a fifteen-minute organ recital at which Mr. Munson played the Festival Prelude, Meditation and Toccata Caprice from R. Huntington Woodman's Suite in G minor, recently published. The composer was present, with many other musicians. This was followed by a social hour in the church parlors in honor of the anniversary.

The Old First Reformed Church was the first church organized on Long Island by the early Dutch settlers in 1654. It was originally near the East River. Later it moved to what is now Borough Hall and in 1889 to its present location on the Park Slope. Many descendants of the old Dutch families are still active in the church. The present pastor is Cornelius B. Muste, D.D. The organ is a sixty-three-stop Moller designed by Warren R. Hedden in 1929.

A unique feature at the evening services is a five-minute period of meditation just preceding the sermon. Appropriate organ music is played, with lights slowly dimmed and a spot-light thrown on the famous painting of "The Resurrection Morn" by Tojetti.

Mr. Munson was born in Kristianssand, Norway, and came to New York when he was 6 years old. He received his musical education at the Metropolitan College of Music (later Institute of Applied Music) under R. Huntington Woodman and Harry Rowe Shelley, and at the Institute of Musical Art under Percy Goetschius and Sigismond Stojoski. Later he spent a year in Paris under Guilman and Moszkowski. Mr. Munson is a fellow of the American Guild of Organists and for sixteen years was a member of the council at headquarters, part of which time he served as registrar and general secretary and also as a member of the examination committee.

Mr. Munson has successfully filled several important church positions, among them Holy Trinity on Lenox avenue, New York.

In 1903 Mr. Munson married Anna Georgine Lee, who beside her social graces was a gifted organizer. Together they founded the Munson School of Music in 1915 with a small staff of teachers to assist them. This school grew in a few years to take its place among the important schools of the city. This year the twenty-fifth anniversary was celebrated with a June music festival consisting of three pupils' recitals. At the senior recital Mr. Munson was happily surprised by being presented with a purse and a beautiful scroll containing a long list of the pupils' names as well as a fine traveling bag from the faculty.

Mr. Munson had a charming suburban home in Garden City, Long Island, for many years. There are five children: Alexander Lawrence, a successful engineer in Detroit; Marian Josephine, graduate of Shore Road Academy and Adelphi College, organist of East Williston

**LAWRENCE J. MUNSON**



Community Church, who is married to Jean Pasquet, organist of the Methodist Church at Baldwin, L. I.; Henry Lee Munson, graduated from Rutgers University in 1934 and now a member of the firm of Joseph Clark Baldwin; Anne Louise, who attended Shore Road Academy and Pratt Institute and is now Mrs. Charles R. Leake III, living in Hempstead, L. I., and Lawrence Shipley Munson, who was graduated from the Garden City High School, was president of the senior class and the recipient of the Rensselaer gold medal, and has just completed his first two years at Harvard University. All play the piano very well, but Marian Munson Pasquet is the only professional organist and teacher of the piano. Mrs. Munson died in June, 1929, in an automobile accident. Mr. Munson married Mrs. Fred Tucker of Brooklyn in 1935.

**NADIA BOULANGER TO LONGY  
SCHOOL FOR THREE YEARS**

After a year's absence in France, Nadia Boulanger, the distinguished French organist, conductor, lecturer and teacher, will return to the United States in September to become a full-time member of the faculty of the Longy School of Music, Cambridge, Mass., for a period of three years. Mlle. Boulanger's teaching will be restricted to advanced students. A seminar in composition and courses in counterpoint, fugue and advanced harmony will be given for men and women of exceptional ability. Each course, limited to twelve students, will consist of class lessons once a week and one individual lesson in addition to a discussion period weekly under the direction of Mlle. Boulanger. An opportunity to enroll in a lecture course on the Bach cantatas will be given mature but less advanced students, while a series of lectures on the Beethoven Quartets will be available to the public for a nominal fee. Mlle. Boulanger will be at the Longy School daily, Monday through Fridays, during the school year.

Mlle. Boulanger is the only woman ever to conduct the Boston Symphony Orchestra. She has served on the advisory committee of the Longy School, which is affiliated with the Ecole Normale de Paris and the only music school in this country at which she has been teaching. As head of the composition department of the Ecole Normale, Mlle. Boulanger has conducted classes with Igor Stravinsky and has taught at the Fontainebleau School of Music since 1921.

In 1937, shortly after receiving the Cross of the Legion of Honor, Mlle. Boulanger was sent to the United States by the French government to observe educa-

tional methods in American schools and colleges. In 1938 and 1939, during the second semesters, she served on the faculty of the Longy School. She was visiting lecturer at Radcliffe and Wellesley Colleges and gave programs in New York, Washington, Cleveland and many other American cities. Mlle. Boulanger made her first American appearance twelve years ago under the auspices of a committee of conductors of the Boston, Chicago, Philadelphia, New York and Detroit orchestras, with which she appeared as organ soloist.

**MEMORIAL STOPS ADDED  
TO ORGAN AT WEST POINT**

A plan originated by Frederick C. Mayer, organist of the West Point Military Academy Chapel, where he presides over a large four-manual Moller organ, one of the outstanding instruments in America, has led to additions to the tonal resources of the organ from time to time. This year Mr. Mayer played for the dedication of a grand diapason installed in memory of Major Francis Eugene Eltonhead and a celesta stop in memory of Brigadier General John Alexander Johnson. An informal recital marked the dedicatory services, held Sunday afternoon, June 9.

On May 12 Mr. Mayer gave the 155th public recital at the chapel and played these selections: Prelude and Fugue in C major, Bach; "A Wedding Day in Troldhaugen," Grieg; "Liebestod," from "Tristan and Isolde," Wagner; Elevation in E minor, Dupre, and "The Resurrection," from Passion Symphony, Dupre. Schubert's "Du bist die Ruh" and Henschel's "Morning Hymn" were given by the chorus with the organ and Rubinstein's "Seraphic Song" was presented in the form of a choral paraphrase by Gaines for chorus, solo strings and organ.

**Opens Moller in Minneapolis.**

S. Willis Johnson gave a recital May 10 on a new two-manual Moller organ installed by Harry Iverson in the Central Free Church, Minneapolis, Minn. Mr. Johnson demonstrated the resources of the instrument with these selections: "Electa ut Sol" and "Stella Matutina," Dallier; "Soeur Monique," Couperin; Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; "Benedictus," Reger; Chorale Prelude, "Deck Thyself, My Soul," Brahms; "Mor, Lilla Mor," Heijkorn; Trumpet Voluntary, Purcell; "The Cuckoo," d'Aquin; "Priore," Jongen; Allegro Vivace (Symphony 1), Vierne; "Ave Maria," Schubert; "Westminster Carillon," Vierne.

**Honor Bestowed on Russell Carter.**

At the June commencement of Houghton College, Houghton, N. Y., the degree of doctor of laws was conferred upon Russell Carter of Albany. Dr. Carter is supervisor of music of the schools in the state of New York, organist of the First Church in Albany, and a member, as well as ex-dean, of the Eastern New York Chapter, American Guild of Organists.

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**New Music Suitable  
in Days of War Crisis  
by American Writers**

By HAROLD W. THOMPSON, Ph.D., Litt.D.

When James Russell Lowell published his verses entitled "The Present Crisis" (1845), several nations of Europe were bound for revolution and the United States was staggering in the direction of civil war. We have had more than enough of revolution and civil wars since that year to solve the problems of 1845, you might suppose, but the poet's lines seem as fresh and solemn as on the day when they were written. Parts of the poem have been adapted, in spite of their difficult stanzaic form, as well-loved hymns. It is appropriate that an American organist who occupies a high position should make one more attempt to warn us in Lowell's words, while inspiring us with Lowell's faith in liberal humanity. I am glad that Dr. Doersam has published as an anthem part of the great poem "Once to Every Man and Nation" (C. Fischer). It is vigorously conceived for voices and organ, with a sonorous clangor that makes it one of the most impressive numbers of the current year. You need a chorus and careful preparation.

For the diocesan choir festival at Pittsburgh Miss Marianne Genet has composed a new processional anthem with swinging *basso ostinato*, "O Where Are Kings and Empires Now?" (J. Fischer), first performed on the eighteenth of May. This is another number bound to be inspiring during the present war and perhaps later.

Over in England Dr. Thiman has published "A Hymn for King and Nation" (Novello), which may all be sung in unison, or with a section dividing into SATB and then going back to unison, but with descant. The words are adapted from a seventeenth century paraphrase of Psalm XXI. For use in the United States we need only change the first stanza to read "Thy servant, God," instead of "The king, O God." This has a martial air and at the same time has no expression of pagan hatred. I recommend it for any choir; it is beautiful in text and music, and manly in both.

Perhaps we are in a mood to appreciate the long-suffering endurance of the Jewish people, expressed in a Palestinian folk-chant that Dr. Gaul has just edited with the title "Israel Lives Today" (Ditson). This requires an unaccompanied chorus that can sing in six parts, but otherwise is not difficult. I believe that the editor is to have other Jewish numbers in this new series, and if they are all as impressive as this we shall be even more in his debt.

One other new anthem I wish to commend. It is by Dr. Lundquist on a melody by Crüger, "Jesu, Priceless Treasure" (C. Fischer) and is to be sung unaccompanied, with a few divisions of parts. It is one of the composer's most effective pieces.

There are a number of excellent editions of older works, particularly some by the new publishing house of Neil A. Kjos in Chicago, including:

Des Pres-Lamont—"Ave Verum Corpus," for SAT or, by pitching it down, SAB. Latin words only. Two pages, unaccompanied.

Hassler-Grayson—"Jesu, Slain for Us." Ten pages, unaccompanied.

Mendelssohn-Lamont—"Cast Thy Burden upon the Lord." Two pages, accompanied.

Mozart-Lamont—"Adoramus Te, Christe," four pages, and an "Ave Verum Corpus" by Des Pres, one page, the latter for SATB or SAB; both unaccompanied.

These numbers are in a series called "Standard Choral Repertoire."

I am always dubious about arrangements for choral use from instrumental music, but I like Dr. Fricker's "Art Thou Weary" (C. Fischer), for SATTB with organ, which is adapted from Mendelssohn's Nocturne in his music for "Midsummer Night's Dream." Probably the thousands who know the melody include few who connect it with anything secular, and it is certainly serene and like a prayer in mood. The words do not fit perfectly; for example, in the first stanza the music makes you accent *His* in the phrase "In His feet and hands are wound prints."

**For Choirs of Women and Men**

Dr. Christiansen has a charming, easy, accompanied number for SSA called "The Glory of Life" (Kjos). The words are

rather naive, but the music will carry them along. And there is an arrangement for SSAA, unaccompanied, by Professor Bement of "Glory to God" from Handel's "Messiah" (Galaxy).

For men's voices, accompanied, there is a sturdy short anthem entitled "Rejoice in the Lord Alway" (Novello), by Dr. Lang; it has a pretty short duet.

**New Service Music**

In summer we usually look over new settings of canticles and wonder whether any responses have been written above the musical intelligence of the kindergarten. I believe that I have mentioned one or two of the following numbers previously, but repetition will do no harm. You will find at least one issue to your taste here, I think:

Candlyn—Short Communion Service in A. Has an "O Salutaris" instead of a "Gloria in Excelsis." A splendid, easy service. (C. Fischer.)

Candlyn—"Benedictus Es, Domine" in G. (C. Fischer.)

Doersam—"Responses." For SATB, SSAA and TTBB, unaccompanied. Be sure to see these. (C. Fischer.)

Hungerford—"Benedictus Es, Domine" in C. Manly. (Gray.)

Floyd—"Six Benedictions; Three Amens." One particularly good Amen. (Galaxy.)

Lang—"Te Deum in A minor." Unaccompanied; one of his best compositions. (Novello.)

Noble—"Jubilate" in G. Vigorous movement; splendid Gloria. (Galaxy.)

Noble—"Festival Te Deum." Modal style; very fine. (Galaxy.)

Ostermann—"Tantum Ergo." Unaccompanied; Latin words only. (C. Fischer.)

**Vocal Solos**

Dr. Roland Diggie has a pretty solo in two keys called "A Wedding Prayer" (G. Schirmer). I like the music much. One part of the text seems to me to ask too much of the Lord—in fact, more than any person in our era is likely to ask: "Oh, let them know no hour of doubt or sorrow." I leave it to the theologians to say whether this is Christian dogma. Anyhow, it is one of the best wedding solos I have seen.

Of the tuneful sort is a song by Bernard Hamblen, "Lead Us, Kindly Shepherd" (Galaxy), which comes in two keys. Frank La Forge continues to compose sacred songs which have none of the originality of his better secular solos. On account of its text, which is concerned with Christ's interpretation of childhood, you might like "The Greatest in the Kingdom of Heaven" (C. Fischer), which comes in two keys.

**Organ Solos**

John Bergen Skillman has a pretty, well-planned piece called "Plaint" (Ditson), originally conceived for strings and showing the beneficial influence of the eighteenth century. It is easy and reverent, and though intended primarily as a teaching piece, it will be welcome in the service of the church. Another easy and attractive teaching piece that says something is "Contemplation" (Presser) by Frederick Stanley Smith. Menotti Salta has a pair called "Two Compositions," a Pastorale and "Vision," published together (J. Fischer), that can also be used for teaching or for service.

Of the new arrangements and editions I am recommending Mr. Biggs' edition of "Sheep May Safely Graze" by Bach (Gray), from Cantata No. 208. It is beautiful music, and it will be a good pedal study for your pupils.

It is odd that there aren't more compositions for organ and piano. About ten years ago I published an article on this subject, with lists, and there has been little to add since then. Now we have a "Romance" by Luis Harold Sanford (Gray) which looks attractive, but I have not had opportunity to try the piece out with a pianist.

Last year the Dominion carillonneur, Percival Price, published with the Oxford Press (C. Fischer) an "Air for Carillon" and an arrangement of Handel's "Sonata for a Musical Clock."

**Death of Zanesville, Ohio, Organist.**

Mrs. Rose Lucille Fogg, wife of City Councilman Loren L. Fogg of Zanesville, Ohio, died May 25 in White Cross Hospital, Columbus, following an operation performed earlier in the day. Mrs. Fogg was prominent in Zanesville musical circles and for the last nine years had been organist at St. James' Episcopal Church. Surviving are her husband and a son, William Fogg, and a sister, Mrs. Helen A. Core, Anderson, Ind.

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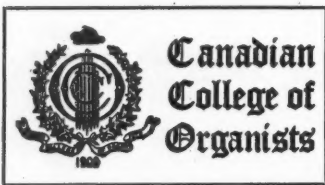
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**Toronto Center.**

The Toronto Center had a very pleasant outing June 1, when about sixty members and friends journeyed as far as Pickering to visit the country estate of Max Yeates. Upon arrival we were entertained by our host at afternoon tea and an informal cello recital. A supper prepared by Mrs. Simeon Joyce and Miss Muriel Gidley was then served, after which many of the members made a tour of the estate, inspecting the cattle, etc. Finally we all found our way back to the spacious living-room and thoroughly enjoyed a program of piano and violin music provided by Miss Doris Hand, John Linn and Frank Hosek. To cap the evening Alfred Clarke showed us some motion-pictures of Italy (forgive us now!) and England, including scenes taken at the coronation. By common consent this meeting was voted one of the best the center has ever held.

The annual meeting of the Toronto Center was held at St. Paul's Anglican Church May 21, when the following officers and executive committee were elected for the ensuing year:

Chairman—W. Wells Hewitt, A.R.C.O.  
 Vice-Chairman—Maitland Farmer, F.R.C.O.  
 Secretary-Treasurer—T. M. Sargent, Committee—G. D. Atkinson, A. E. Clarke, T. J. Crawford, Mus.B., F.R.C.O., J. W. Donson, Miss Muriel Gidley, Mrs. Florence McKay Joyce, E. S. Lewis, D'Alton McLaughlin, F. C. Silvester, H. G. Williams and W. R. Young.

**Kitchener and Brantford Centers Meet.**

A joint meeting of the Kitchener and Brantford Centers was held at Zion Evangelical Church, Kitchener, May 18. Kitchener Center acted as host and a recital was played by members of Brantford Center, at which the following program was presented: Third Sonata, Guilman; Three Chorale Preludes, Wood, and "Benediction," Karg-Elert (played by Miss Eleanor Muir); Trumpet Tune, Purcell; Prelude and Fugue in C minor, Bach; Chorale in A minor, Franck, and Pastoral, Recitativo and Chorale, Karg-Elert (played by Eric Dowling, F.C.C.O.). Three songs by Dr. Henri Jordan were sung by Major George Sweet, accompanied by the composer. Following the recital the members from Brantford were hospitably entertained at the Forest Hill Gardens.

**Montreal Center.**

The annual meeting and dinner of the Montreal Center was held at the Episcopalian Club May 28 under the chairmanship of Dr. Arthur Egerton. The center was honored in having as a guest Dr. Percy Hull, organist and choir-master of Hereford Cathedral, England.

Reports from the secretary-treasurer were read, showing a healthy condition intellectually and artistically, but not so healthy financially. D. M. Herbert responded fittingly to the toast of "The College," drawing attention to its function in the community and the manner in which the past season had been organized and carried through. George M. Brewer proposed the toast to "The Press." His pointed thrusts, analogies, gibes and challenges were met and refuted by counter-thrusts, gibes and rebuttals by H. P. Bell, who responded to the toast. The banter was such as to suggest to the mind of the chairman, Dr. Egerton, that in all likelihood the two had connived in a bit of "low comedy."

Dr. Percy Hull gave an informative and entertaining account of the Three Choirs Festival, enlarging on the extensive character of this great enterprise, now some 200 years old. He was able, by reason of the intimate nature of his

address, to throw much light on what had happened in those two centuries of existence and how the activity had stimulated the musical consciousness of England and elicited much of the finest choral writing in the country.

Officers elected for the ensuing season are:

Chairman—Dr. Arthur Egerton, F. R. C. O.  
 Vice-Chairman—George M. Brewer, F. A. G. O.  
 Secretary-Treasurer—William Bulford.  
 Librarian—George M. Brewer, F. A. G. O.  
 Executive Committee—H. E. Colcomb, F.C.C.O., W. J. Doyle, D. M. Herbert, Mus.B., J. McLean Marshall, Phillips Motley, Mus.B., A.C.C.O., Edward Sweeting, Hibbert H. Troop, John J. Weatherseed, F.R.C.O., and Dr. Alfred Whitehead, F.R.C.O.  
 GEORGE M. BREWER, Vice-Chairman.

**London Center.**

The London Center met for a social hour and luncheon at Wong's cafe May 1. The center lent patronage to the recital given by Sir Ernest MacMillan in St. Paul's Cathedral April 25. The audience filled the cathedral to capacity. The recital was a fine one. All the program was memorized and every number was a work of art. After the recital the recitalist and members of the club were invited to Cronyn Hall, where a reception was held.

On May 9 Miss Hazel M. Taylor opened her home for a get-together of the London Center to honor one of its members, Major Ivor S. Brake, organist of St. John the Evangelist. Major Brake is on temporary leave from the church owing to military transfer. He was presented with a modern cigarette lighter suitable for blackouts. Miss Taylor and the organists' wives then served luncheon.

On May 16 a pleasant event was arranged for the London Center and friends when Dr. Allen G. Webb of Woodstock gave a recital in his home on the new organ recently installed. Eugene Hill, A.R.C.O., of Guelph was the guest recitalist, assisted by Hyde Auld, baritone. Following the recital Dr. Webb's mother and others, with Mrs. C. E. Wheeler at the tea table, treated the guests to a bountiful repast. Many of the organists tried the organ before leaving. All agreed it was one of the most pleasant evenings they had spent. The recital was of a high order. The organ program was as follows: Fugue in G minor, Bach; Toccatina for Flutes, Stanley; "A Fancy," Stanley; A Concerto Movement, Dupuis; Concerto in F, Handel-Biggs; Prelude, Fugue and Variation, Franck; "The Sun's Evensong," Karg-Elert; Scherzo, Eugene Hill; "La Nativite," Langlais; Allegro Giocoso (Sonata in E flat), Bairstow.

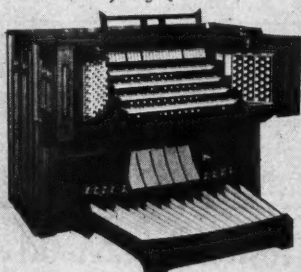
A. ERNEST HARRIS, A.T.C.M., Secretary.

**Hamilton Center.**

The annual meeting of the Hamilton Center was held May 21 at the Corner-House tea rooms. A supper meeting was arranged for members and their ladies and friends. Annual reports were presented by the officers. The election of the new executive committee members for next season was held and the following were elected: Honorary chairman, W. H. Hewlett, Mus.D.; chairman, Eric Rollinson, F.R.C.O.; vice-chairman, Paul Daniels; secretary, Harold LeNoury; treasurer, E. J. Walker.

The following were appointed to act

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with the executive committee in an advisory capacity: Paul Ambrose (immediate past chairman of the center and president of the C.C.O.); Florence Durell Clark, Mus.B.; Mrs. C. W. McManamy, A.T.C.M.; Cyril Hampshire, F.T.C.L., and George Veary, A.R.C.O.

Your corresponding secretary, who has enjoyed the privileges of these pages for the last two or three years, now hands over the task to his successor, Harold LeNoury, with the wish that he will enjoy the work as fully as "we" have done in the past.

With best wishes to THE DIAPASON and with thanks to the editors for their forbearance,

HARRY MARTIN, Secretary.

**BOSTON WOMAN ORGANISTS PRESENT TWO PROGRAMS**

The Women Organists' Club of Boston presented a musical program at the Eliot Congregational Church, Roxbury, Mass., May 28. The organ program included: Scherzo, from Second Suite, Rogers, and Pastoral and Finale from Third Sonata, Diemel (Clara H. Fenton, F.A.G.O., organist of the First Baptist Church, North Tewksbury); Allegro Cantabile from Fifth Symphony, Widor; Paraphrase, Quef, and "Noel," d'Aquin (Kate Marion Chapin, First Church, Lincoln); Andante and Finale from First Symphony, Vierne (Harriet Forbush, First Church of Christ, Scientist, Lexington). Two groups of songs were sung by Rosa Godfrey.

The club, assisted by the Newton Methodist choir, presented a program at the Methodist Church, Newton, Mass., May 15. The Allegro from Handel's Sixth Sonata was played by Florence G. Wheeler. Mrs. Dorothy A. Sprague and Mrs. Wheeler played an organ and piano arrangement of Handel's Largo and with Albert Tashjian, violinist, gave the Bach-Gounod "Ave Maria." Marion P. Frost played Widor's Pontifical March and Edith M. Mahaffey the Scherzo from Guilman's Fourth Sonata. Miss June Guiter, 11-year-old daughter of the pastor of the church, played a piano number and the choir sang Foster's "O, for a Closer Walk with God."

**Maurice Douglas Pedersen in Detroit.**

Maurice Douglas Pedersen has assumed his duties as organist and choir-master of the Woodward Avenue Presbyterian Church, Detroit, Mich. In this position he succeeds Reed Jerome, who has been appointed to Trinity Episcopal Church in Buffalo. Mr. Pedersen went to Detroit from the Collingwood Avenue Presbyterian Church of Toledo, Ohio, where he had been for the last five years. He succeeded there by Harold Harder, formerly of the Epworth Methodist Church. In his Detroit church Mr. Pedersen has a choir of thirty-five voices and is organizing junior, intermediate and high school groups.

**Fond du Lac Post to James Cunliff.**

James Cunliff, a pupil of Frank Van Dusen, who received the master of music degree from the American Conservatory of music and later a master's degree from the Presbyterian College of Christian Education, has been appointed director of religious education and minister of music at the First Presbyterian Church, Fond du Lac, Wis. Mr. Van Dusen is director of the fine arts department of the Presbyterian College of Religious Education.

**LEON VERREES**



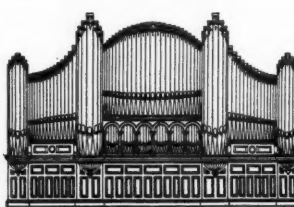
LEON VERREES' GOOD WORK for the promotion of the cause of organ music is bearing fruit at Syracuse University, where several of his organ pupils have been graduated this season. John Callaghan gave a recital at the auditorium of the college of fine arts of the university April 30 to fulfill the requirements for the master of music degree. His program included: Chorale Prelude, "Sleepers, Wake," Vivace from Sonata in D minor and Prelude and Fugue in C minor, Bach; "Grande Piece Symphonique" (Andante-Allegro), Franck; "O Golgotha," from "Symphony of the Passion," de Maleingreau; Chorale Prelude, "O God, Thou Faithful God," Karg-Elert; Canon in B minor, Schumann; Variations and Fugue, Berwald; Third Symphony (Cantilena, Intermezzo and Finale), Vierne.

Miss Eleanor Holter gave her senior recital May 7, playing: Two Chorale Preludes, Andante from Fourth Sonata and Prelude in E flat, Bach; Psalm Prelude, Howells; Chorale Prelude on "Fling Wide the Gates," Karg-Elert; Prelude and Fugue in D minor, Verrees; Allegro from Fourth Symphony, Vierne; "Ronde Francaise," Boellmann; Finale from Eighth Symphony, Widor.

May 25 Ruth Hindon gave a recital for the master of music degree, playing: Chorale Prelude, "Glory to God in the Highest," Allegro from Sonata in C minor and Fantasy in G minor, Bach; Theme and Variations in A flat, Thiele; Chorale Improvisation, "Jesus Christ, Turn to Us," Karg-Elert; Intermezzo, Verrees; Prelude and Fugue in G minor, Dupre; Introduction, Passacaglia and Fugue, Willan.

**Rebuild Organ Damaged by Fire.**

Henry Pilcher's Sons have just completed the rebuilding of the three-manual organ in the First Methodist Church of Jonesboro, Ark. This organ was installed the latter part of 1937. Last November the church was damaged by fire, making necessary the rebuilding of the organ, the swell division and part of the pedal having been destroyed. James Day, representative of the firm, with headquarters in Memphis, was in charge of the installation.



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It is given to few men to dream such dreams, and then improve on them.

Such a fortunate and happy man is Dr. Albert Riemenschneider of Baldwin-Wallace College, Berea, Ohio, aided by Mrs. Riemenschneider, who sees to it that the corners are taken care of and who solves last-minute problems—allowing the tardy registrants to get a ticket for dinner, the matter of lost tickets, the innumerable things which should not disturb Dr. Riemenschneider. It is because of this delightful team that the Bach festival is a success. It is not a large, unwieldy affair—it is a home-like program for folks; nothing "fussy" about it, nothing "high-brow." Everything is delightfully sincere; excellent soloists—all true Bach enthusiasts—choruses trained to the minute, enjoying everything that is going on. The orchestra shares the same enthusiasm; and an audience that seems to enter into the spirit. And so a religious fervor pervades the performance. Such an atmosphere was found at the eighth annual Bach festival at the Baldwin-Wallace Conservatory of Music as presented to about 900 people Saturday, June 8.

Preceding the performance of the Mass in B minor, the Rev. Joseph Sittler, Jr., lectured on the mass. This was an innovation this year, but was well received. A number of people came from distant points. Cincinnati, Columbus and Dayton were represented and, of course, many came from Cleveland. Parts 1 and 2 of the mass were given in the afternoon, and in the evening parts 3 and 4.

The chorus work in the mass was delightful. The "Crucifixus Etiam," the "Confiteor" and the "Sanctus" were especially commendable. The soloists were all fine. James Houghton in the "Et cum Spiritum" and Arthur Kraft's singing of "Benedictus" and the duet of Miss Marting and Miss Robeson in "Et in Unum" were the high points of the program, and nothing finer can be imagined than the performance of the "Agnus Dei," a duet between Miss Robeson and Mr. Poinar.

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### Modern Music Feast in Los Angeles Draws High Praise of Critic

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., June 14.—I doubt if any choir in the country has presented so entertaining and instructive a festival of modern music in the last decade as that presented by the cathedral choir of the First Congregational Church of Los Angeles under the direction of its dynamic director, Arthur Leslie Jacobs, May 25. I have been attending music festivals over a much longer period of time than I care to think about, but cannot call to mind ever hearing in one day so much admirable music so magnificently performed.

The afternoon session was opened with a flawless performance by W. Brownell Martin of the Finale from the Sonata by G. F. McKay. This was followed by two numbers by the Chancel Singers, a group of twenty voices beautifully blended. They must have worked like Trojans to attain the beautiful effects they achieved in Roy Harris' "Tears" and Zoltan Kodaly's "Jesus and the Traders." Here are two stunning choral works and Mr. Jacobs got everything out of them. I am inclined to say that the Harris work was the high light of the festival. The Kodaly is different in style, but quite as fascinating. Here is modern music that does not strive to be ugly.

A harp solo by Carmel Ling, "Chanson Dans La Nuit," by Carlos Salzedo, was enjoyed by the large audience. It was a fine piece of program building to have this work placed between the choral groups, for the "Missa Brevis" by W. Brownell Martin, which followed, was in a less exciting style than the Harris and Kodaly works and the harp bridged the gap. This work of Mr. Martin deserves high praise and I should like to hear it with a larger chorus. It was conducted by the composer and made a deep impression.

We then had Paul Hindemith's Sonata in D for violin and piano, played magnificently by Dixie Blackstone and Pearl Gould. This work was written in 1920 and is to my mind one of the most beautiful of modern works in this form.

The program closed with a performance of Francis Poulenc's "Concerto Champetre" for harpsichord and orchestra. The work was admirable as transcribed for Novachord and organ and was played by Porter Heaps of Chicago at the Novachord and Mr. Martin at the organ. The two instruments worked together wonderfully well and even with the full organ going part of the time the Novachord held its own with excellent effect. Here is a combination and work that should most certainly be recorded.

The evening program opened with Psalms 117, 63 and 134 for mixed voices, a cappella, by Norman Lockwood. I'll be honest and say that I did not like them at all; but then I do not like goose liver, and perhaps you do. However, I did like the Quintet, Op. 64, for piano, two violins, viola and cello, by Ernst Toch. As played by Dr. Toch and his associates it was the finest exposition of chamber music I have heard in many a long day. I found all four movements full of beautiful writing, and how very seldom can one say this of modern music! If the festival had given us nothing but this great work it would have been worth while.

It is difficult to speak of the performance of R. Vaughan Williams' "Dona Nobis Pacem," which was sung by the cathedral choir of the church without seeming to go off at the deep end. Perhaps a great writer would be able to make

you understand the tremendous impression this work made on the listeners. I know I can't. In the first place no work could have been more timely, for in it the composer utters a universal cry for the peace and brotherhood which the world so desperately needs. Second, it was magnificently performed by the choir, soloists and accompanists. Lastly, Mr. Jacobs gave the work a reading which, as Albert Coates, the distinguished conductor, who was present, said, would have made Vaughan Williams hug him.

I was glad to be one of the twenty members of the Guild who spent an enjoyable day in Santa Barbara June 3, although it was depressing that only 20 per cent of the membership were interested enough to make the trip. I found the tour of the Seminary of St. Anthony, with its beautiful chapel, most interesting and it was good to hear the new organ in Montecito and the delightful playing of Dion Kennedy.

The Wicks organ designed by Raymond Hill, recently installed at Mount Saint Mary's, was dedicated by Mr. Hill May 26. The instrument sounds wonderfully well in the fine chapel and Mr. Hill's program was designed to show it off at its best.

#### MRS. SWEZEY RETIRES AFTER FIFTY-SIX YEARS AT CHURCH

After nearly fifty-six years of uninterrupted service, Mrs. Clarence H. Swezey retired in May as organist and director at the First Presbyterian Church of Middletown, N. Y. Mrs. Swezey has served during six pastorates.

At a reception in her honor on her fiftieth anniversary Mrs. Swezey was characterized by a former pastor, Dr. Walter Rockwood Ferris, as "the sublime illustration of the triumph of a fine spirit."

"I believe the accomplishment of Mrs. Swezey is the finest single contribution ever made by anyone in this church," declared Dr. Ferris.

Harold B. Woodward, speaking on behalf of the session and trustees, hailed Mrs. Swezey's entry into the church fifty years ago "as one of the most influential factors we have had in our history."

"She has been the mainspring in our church life," he declared. "She has been a leader not only in music, but in every phase of church life. Money cannot buy such service as she has given. Only love, and deep love, can."

To succeed Mrs. Swezey the music committee has selected Maynard Hales Berk, a native of Redlands, Cal. where he was graduated from the University of Redlands in 1937 with a bachelor of music degree. In 1939 Mr. Berk received the degree of master of sacred music from Union Theological Seminary. He is now studying for his doctorate. During most of his stay in New York Mr. Berk was at the Home Street-Woodstock Presbyterian Church as organist. He goes to Middletown after more than a year's service as organist and director of music in the First Presbyterian Church at Ossining.

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**RICHARD T. GORE TAKES BRIDE TO THE MUSIC OF J. S. BACH**

At the wedding of Richard T. Gore, F.A.G.O., organist of Cornell University, and Adaline I. Heffelfinger of New York City, in the chapel of Columbia University June 25, all of the music used was by J. S. Bach. Before the ceremony, Alfred M. Greenfield, associate professor of music at New York University and for sixteen years organist of the Fifth Church of Christ, Scientist, played five chorale preludes: "Our Father, Which Art in Heaven," "Rejoice Together, Christians All," "My Heart Is Filled with Longing," "In Thee Is Joy" and "Dearest Jesus, We Are Here." Then a choir and orchestra of university students, under the direction of James A. Giddings of the Columbia music department, assisted by Susanne Gamberdella, soprano; Mary Frances Lehnerts, contralto, and George Britton, bass, performed the Leipzig master's third wedding cantata, "God Is Our Sure Confidence." For the bridal procession the final stanza of the chorale "Sleepers, Wake" was sung, and for the recessional the concluding chorale from the 129th cantata, with its brilliant trumpet fanfares.

**MAITLAND WORK FOR ORGAN AND ORCHESTRA IS PLAYED**

"Victory," a festival overture for organ and orchestra by Rollo F. Maitland, was played on a program given by the Pennsylvania WPA Symphony Orchestra in Irvine Auditorium, University of Pennsylvania, Philadelphia, May 24. Guglielmo Sabatini conducted and the composer was at the organ. Two weeks later, on June 7, the composition was broadcast from station KYW, Philadelphia, by the same orchestra, with the composer playing the organ part on an electronic instrument and Dr. Thaddeus Rich conducting. Dr. Rich, who for many years was concertmaster and assistant conductor of the Philadelphia Orchestra and who is now technical consultant of the Pennsylvania Music Project, writes of the composition: "It was a great pleasure to play the 'Victory' Overture with you last Friday evening. This is really a fine work and you are to be congratulated on its beauty and workmanship." The composition was first performed by the Pennsylvania Civic Symphony Orchestra in June, 1937.

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**Notes from Capital;  
Jean Phillips' Work;  
Miss Athey's Recital**

By MABEL R. FROST

Washington, D. C., June 19.—Jean Phillips held the spot-light for a considerable portion of a concert by the Society of American Poets June 12 at the Peabody Conservatory of Music, Baltimore. Miss Phillips can always be counted upon for originality and in this case amazed her public by appearing not only in her capacity as accompanist and organist, but as composer as well. Her organ solos were: "Jesu, Joy of Man's Desiring," Bach; Introduction and Passacaglia, from Sonata in E minor, Rheinberger, and "A Memory," Edgar Priest. She was accompanist for Barbara Bolling in a group of songs and for Ross Farrar, one of whose songs was "A Vision," composed by Miss Phillips to a poem by Eleanor Wilson Shugerman.

Miss Phillips has been assistant organist of the Washington Cathedral and served as organist and choir director for several months during the illness and following the death of Edgar Priest.

Edith B. Athey was selected to play the dedicatory recital on the organ in the new Scottish Rite Temple May 19. The instrument is the gift of W. R. Frank Hines in memory of his father, the late Stephen H. Hines. Miss Athey is widely known through many years as an organist, teacher and member of the staff of the District of Columbia public schools' music department. Her program included: Largo and Allegro, First Sonata, Guilman; "A Gothic Cathedral," Pratiella-Weaver; Air for the G String (Suite in D), Bach; "Spring Song," Macfarlane; Lullaby (on chimes), Brahms; "Romance sans Paroles," Bonnet; Toccata, Reger; "Ave Maria," No. 2, Bossi; Scherzo, Becker; "Clair de Lune," Karg-Elert; Minuet, Boccherini; "Swing Low, Sweet Chariot," arranged by Diton; "Grand Choer Dialogue," Gigout, and "Sunset and Evening Bells," Federlein. Miss Athey was assisted on the program by Florence Sindell, soprano; Hector G. Spaulding, baritone, and Charles Hipsley, boy soprano.

The Potter studies both in and out of the Washington Musical Institute presented a satisfying pair of student recitals June 12 and 18 at Calvary Methodist Church. The first offered a joint recital by two talented young women, Winifred Chamberlain, organist, and Madalayne Powell Cheatham, soprano. Miss Chamberlain played: "In Dulci Jubilo" and "My Heart Is Filled with Longing," Bach; Concerto in B flat No. 2 (Maestoso, Allegro, Cadenza), Handel; Reverie and "Elves," Bonnet; Pastorale, Corelli; "Piece Heroique," Franck; Chorale Fantasia, "Sleepers, Wake," Karg-Elert; "Clair de Lune," Vierne; Toccata, Fifth Symphony, Widor. Organ and piano students of Louis Potter and Sally West, voice students of Mrs. Potter, and cello and clarinet students of Louis Potter, Jr., combined in the second recital, which included the following organists: Elizabeth Meininger, Hugh Dryden and Dale Cornor.

The Federated Church of Kellogg, Ida., which is a union of the Methodist and Congregational Churches, is enjoying a newly installed Robert Morton organ. This organ was largely a gift from the local theater, the church paying the cost of installation and giving a Hammond electronic organ in return. Robert W. Ballantyne of Missoula, Mont., had charge of the installation, assisted by Harold L. Turner. The first service with the organ was held May 19. Mr. Turner presided at the console before a capacity audience. In the evening he gave a recital.

EDITH B. ATHEY



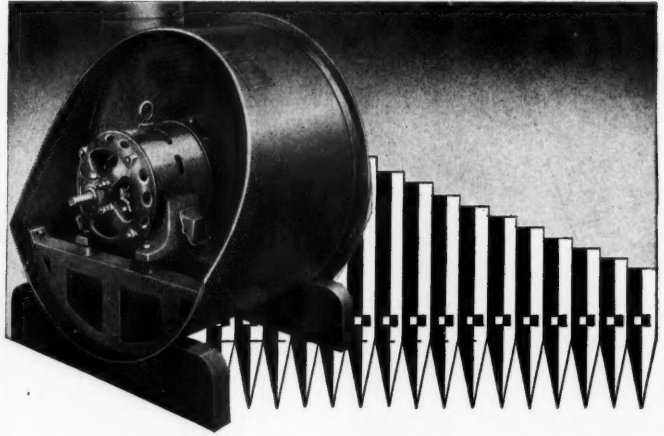
**HEWITT'S CHOIR HAS NOBLE  
AS GUEST AT ANNUAL DINNER**

The annual banquet of the motet choir of the Prospect Presbyterian Church of Maplewood, N. J., was held at the Barberry Corner tea-room, Millburn, N. J., May 15. A large gathering of choristers, wives, husbands and friends heard the guest of honor, Dr. T. Tertius Noble, organist and choirmaster of St. Thomas' Episcopal Church, New York City, give a talk on the founding and building of St. Thomas' Choir School, which has become one of the finest schools of its kind in the world. The Rev. Dr. Arthur Nelson Butz, pastor of the church, acted as toastmaster. Illuminated scrolls were presented to the Rev. Henry B. Kuizenga, assistant pastor of the church, who will leave in the summer for study, and to Ralph Hunter, assistant organist, who has been appointed organist and choirmaster of Holy Trinity Episcopal Church, West Orange, N. J., and recently was winner of the contest for young organists sponsored by the Metropolitan New Jersey Chapter of the A.G.O. Mr. Hunter is a pupil of Walter N. Hewitt. The evening included singing and brief remarks by Fred M. Rosseland, chairman of the music committee, and Walter N. Hewitt, A.A.G.O. (CHM), organist and director of music at the church.

The motet choir of thirty mixed voices rendered Bach's cantata "God's Time Is the Best" at the annual musical service on the morning of May 26. The girls' choir returned from the contests of the New Jersey Federation of Music Clubs, held in Atlantic City, with a rating of "excellent" for their work at the contest. The motet, girls' and children's choirs of the church number 125 voices.

Mr. Hewitt recently was recitalist at the First Methodist Church of Red Bank, N. J., at a meeting of the Monmouth Chapter of the A.G.O., and delivered a lecture on "Tone Building and Blending for the Average Choir" before the state rally of the New Jersey Council of the A.G.O. held in Asbury Park, N. J., on Wednesday, May 22. Mr. Hewitt will again play at the Church of the Redeemer, Morristown, N. J., in August. His composition for three-part women's voices, "Confidant" (Carl Fischer), was sung recently by the Musical Art Society of the Oranges, N. J., of which Dr. Channing Lefebvre is director. The composition was dedicated to this chorus.

John Harms' Inter-Faith Choral Society, assisted by the high school mixed chorus of Lawrence, N. Y., sang Haydn's "Creation" at the Lawrence High School June 4. The performance was repeated at the Temple of Religion, New York World's Fair, Saturday evening, June 29.



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### St. Paul's Choristers of Brooklyn Heard by Audience of 1,400

St. Paul's Choristers are winding up their 1939-40 season with a busy round of concerts, in addition to Sunday services in St. Paul's Church-in-the-Village-of-Flatbush, Brooklyn, N. Y. This group of fifty-six men and boys, under their conductor, Ralph A. Harris, gave their two home concerts, known as the sixteenth annual recital of choral music, on the evenings of April 26 and May 3 in St. Paul's auditorium to an aggregate audience of 1,400 people. Two performances are necessary to accommodate the crowd.

This group always gives a first part entirely of sacred music, opening the curtains on their invocation—Wesley's "Lead Me, Lord." The program this year was as follows: "Pater Noster," Samuel R. Gaines; "Alleluia! Christ the Lord Today Is Arisen," Jakobus Gallus-Handl; "Norwegian Easter Carol," arranged by Clarence Dickinson; "Ave Maria," Schubert, arranged for solo and chorus by Ralph A. Harris; "Let the Bright Seraphim," Handel; "Dear Land of Home," Sibelius; "I Waited for the Lord," Mendelssohn; "Lost in the Night," F. M. Christensen, and, by special request, "Rejoice in the Lord, O Ye Righteous," a setting of Psalm 33 by Ralph A. Harris. All these works were exquisitely performed. The tonal balance and blend of the voices is something to be remembered, for few are the male choruses of this type in which there is such a blend all the way through from soprano to bass. In the second section of the program secular music is given. The men appear in their evening clothes, the boys in their navy blue uniforms. Again the curtain opened on a lovely picture, to the strains of Percy Grainger's arrangement of the "London-derry Air." Choral works in this part of the program included: "Come and Dance," a Czech-Slovak dance song arranged by C. F. Manney; "Waters Ripple and Flow," a Czech-Slovak folksong arranged by Deems Taylor; "Where'er You Walk," Handel; "O Lord, Send the Fire," Noble Cain, and "Unfold, Ye Portals, Gounod.

The feature soloist of the concerts, a fourth-year chorister, gave a beautiful performance of "Villanelle," Eva Dell Aqua, and other songs. This boy is Hazen A. Jacobsen, who has just been awarded the gold medal with highest award in the New York Music Education League annual contest, junior boys' division. Hazen is the seventh boy from St. Paul's Choristers to be awarded this medal in the last twelve years.

On Saturday noon, May 11, the choristers gave a half-hour of choral music, a *cappella*, before the very large audience in the grand rotunda of John Wanamaker's store, this being the last day of music week.

One more concert this season was at Fairfield, Conn., June 8 under the auspices of Trinity Church, Southport. It happens that both the rector, the Rev. John H. Esquirol, and the organist, Albert B. Earl, of Trinity Church are former St. Paul's choristers.

Once a year St. Paul's Choristers join with the choristers of the Cathedral of the Incarnation, Garden City, in a two-choir festival. This year the festival was held in St. Paul's Church Sunday evening, May 12. The program was conducted by Maurice Garabrant, with Ralph A. Harris at the organ.

**Photo-Electric Phonograph Shown.**  
A new invention marking what is said to be the first fundamental improvement in the phonograph since Edison's discoveries in the recording and reproduction of sound was made public June 10 when a photo-electric phonograph was demonstrated to a group of scientists, musicians and civic leaders by engineers of the

Philco Research Laboratories at the Edgewater Beach Hotel, Chicago. Philco engineers and scientists have been engaged in the development of this new and fundamentally different instrument for a number of years. The photo-electric phonograph uses entirely new principles in the reproduction of music and speech from records by giving practical application to the photo-electric cell. Philco engineers have succeeded in reproducing what is really on the record by means of a beam of light. Among the advances made possible by this invention are a notable improvement in the tone and quality of phonographic reproduction and an increase of 900 per cent in the useful life of records.

**Death of L. C. Moschel at Pekin, Ill.**  
L. C. Moschel, president of the Hinners Reed Organ Company, Pekin, Ill., died suddenly June 9 of a heart attack at his home. The Hinners Reed Organ Company took over the business of the old Hinners Organ Company a few years ago. Mr. Moschel was one of the most prominent citizens and business leaders of Pekin, a trustee of the University of Illinois, the first president of the Pekin Rotary Club and a director of the Herget National Bank. He was also prominent in Democratic politics in Illinois. Mr. Moschel was born at Morton, Ill., in October, 1878, and was a graduate of the University of Illinois. His widow and one son survive Mr. Moschel.

**Death of P. H. Pierce in Dallas.**  
Phillips Henry Pierce, an organ maintenance man for many theaters of the Southwest in the days before sound "movies," died May 30 in Dallas, Tex., of a heart attack at his home. Mr. Pierce went to Dallas twenty-four years ago from Kansas City. He was employed at first by the Whittier Music Company, but for many years operated his own organ concern. At the time of his death he was operating a commercial refrigeration company. Survivors include his widow; a daughter, Miss Clara Adele Pierce; a son, Phillips H. Pierce, Jr., and his mother, Mrs. Emma Phillips, all of Dallas.

Theodore Baumann, 73 years old, an organ builder, died May 22 at Alliance, Ohio, after a short illness. He was a native of Germany and went to Alliance from Aspinwall, Pa. He was employed for fifteen years by Hillgreen, Lane & Co. and later went into business for himself. His widow, two daughters and a son survive.

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**Death of Mrs. Jessie W. Cummings.**  
Mrs. Jessie W. Cummings, for a number of years an active organist and a member of the American Guild of Organists, died at Hillsdale, Mich., May 28. Mrs. Cummings formerly lived in Washington, D. C., and was assistant organist of the First Congregational Church at the capital. She is survived by a son, Carl E. Cummings, his wife and two grandchildren.

The choir of the Flatbush Presbyterian Church, Brooklyn, N. Y., gave a concert of sacred and secular music under the direction of Hugh McEdwards, A.A.G.O., at the church June 14. A beautiful and varied program was presented.

#### FOR SALE.

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