SCHOOL OF MUSIC
UNIVERSITY OF MICHIGAN

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THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

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ORGAN BUILDING STOPS JULY 31 BY WAR ORDER

TIME TO FINISH CONTRACTS

War Production Board Issues Instructions for Conversion of the Entire Musical Industry to Defense Work During Crisis.

Under an order issued by the War Production Board June 1 the entire organ building industry must be converted to defense work after July 31. This order, long foreseen by the industry, forbids the manufacture of musical instruments containing more than 10 per cent, by weight, of critical materials. As this includes not only metals, but cork, plastics and rubber, the order affects virtually all instruments except violins, 'cellos and some guitars.

The order is an amendment to general limitation order L-37, issued Feb. 17, which curtailed the use of critical materials in musical instruments. Under this amendment (supplementary limitation order L-37-a), instruments containing more than 10 per cent of critical materials are treated as follows:

1. Beginning June 1, 1942, no critical materials may be processed for the manufacture of such instruments.
2. For a period of one month all of the affected instruments except pianos and organs may be assembled, on a restricted basis, from fabricated and semi-fabricated parts in the hands of manufacturers prior to May 29, 1942. Manufacturers may use such fabricated materials at the same rate as was permitted during the preceding three months under L-37.
3. After June 30 no more of these instruments may be completed. Production must stop entirely.
4. For a period of two months beginning June 1, pianos and organs may be completed or assembled out of fabricated or semi-fabricated materials. Such fabricated and semi-fabricated materials may be used at the same rate as was permitted during the preceding three months under order L-37.
5. After July 31, 1942, no more pianos or organs may be completed or assembled. Production must stop.

Piano and organ manufacturers are given a month longer for the assembly of such instruments than the manufacturers of other musical instruments because the production cycle of pianos and organs is longer and because their plants will not be able to start production of war materials before September.

Among other stipulations supplementary limitation order No. L-37-a, issued by the division of industry operations, contains the following:

On and after June 1, 1942, no producer shall manufacture or assemble any musical instrument, component part, replacement part, essential accessory or non-essential accessory which contains any amount of any one or more of the following materials: Magnesium, aluminum, rubber, copper (except in brass), tin, phenol formaldehyde plastics, methyl methacrylate plastics, neoprene, cork, nickel and chromium.

Nothing in this order is intended to prohibit the completion of any musical instrument, essential or non-essential accessory, the manufacture or assembly of which was commenced prior to the effective date of this supplementary order; provided, however, (1) that no producer shall use any critical material which is not contained in his inventories in fabricated or semi-fabricated form; (2) that no producer shall use in the aggregate to complete the manufacture or assembly of any piano or organ more fabricated or semi-fabricated critical materials than 66⅔ per cent of the amount of such materials which he is permitted to use under the terms of L-37; that on and after July 31, 1942, no producer shall complete the manufacture or assembly of any piano or organ; that on and after June 30, 1942, no producer shall complete the manufacture or assembly of any essential or non-essential accessory

[*Continued on page 2.*]

ORGANISTS AT REGIONAL CONVENTION HELD IN DETROIT

Photograph by Bransby Studio, Detroit.

DOCTOR OF MUSIC DEGREE FOR REGINALD L. M'ALL

The honororary degree of doctor of music was conferred on Reginald L. McAll at Hanover College, Hanover, Ind., May 29. That institution has always been interested in church music and in recent years its church and choral music department has been strengthened by the appointment of Miss Ruth Graham, M.S.M., graduate of the School of Sacred Music of Union Seminary, New York. One of its prominent graduates was the late Dr. William C. Covert, whose activity in the field of hymnody is well known. Dr. McAll had worked with Dr. Covert in numerous forums on church music in Eastern presbyteries, as well as in the preparation of the Handbook to the Presbyterian Hymnal. He is the author of "Practical Church School Music," widely used as a textbook in training schools in Christian education. Dr. McAll is completing his fortieth year as organist of the Church of the Covenant, New York.

DEATH OF BULA C. BLAUVELT, ORGANIST IN JERSEY CITY

Mrs. Bula Caswell Blauvelt, well-known New Jersey church organist, died June 15 after a heart attack at her home in Jersey City.

For twenty-seven years Mrs. Blauvelt was organist at the Emory Methodist Church in Jersey City. She also had served Christian Science churches in Orange and Hoboken. In her youth she gave many recitals. Mrs. Blauvelt received her musical education at the Guilmant Organ School and the Institute of Musical Art, New York, and had been a pupil of Gaston M. Dethier, Kate Chittenden and William C. Carl.

Mrs. Blauvelt was born sixty-three years ago. She had been a widow for many years.

TWO RECITALS A WEEK AT UNIVERSITY OF CHICAGO

The University of Chicago announces a series of organ recitals in Rockefeller Chapel on Sundays and Wednesdays at 7 p. m. throughout the summer quarter. The recitals will occupy half an hour and the majority of them are to be played by visiting organists. The organ program will be followed by a carillon recital by Frederick Marriott, the university organist. The first performer of the season was Barrett Spach, organist and director at the Fourth Presbyterian Church, Chicago, who played June 24.

FORT MEADE HAS RECITALS PLAYED BY HENRY K. BEARD

Henry K. Beard, just promoted to the rank of corporal at Fort Meade, Md., has been busy providing organ music for the armed forces ever since he left his post at the Overbrook Presbyterian Church, Philadelphia, early in the year. He has been appointed organist and director at the post chapel and has given regular recitals Monday evenings, presenting some of the best works in organ literature, with a judicious admixture of familiar compositions and transcriptions. Colonel Fred Reynolds, chief chaplain at the fort, has allotted to Mr. Beard $500 to make additions and changes in the two-manual Kilgen organ.

May 11 Mr. Beard gave a recital for the Chesapeake Chapter, A.G.O., at St. Mark's Church, Baltimore. The program of this recital was published in the June issue. May 31 he gave a recital at the Glen Burnie Methodist Church. June 10 he played a benefit recital for the Red Cross in Washington at the home of Colonel and Mrs. Sidney Morgan. Colonel Morgan is a member of the army's general staff.

Mr. Beard is a graduate of Penn State College (1936) and Curtis Institute of Music (1940). He was official organist of the 150th Presbyterian General Assembly, held in Philadelphia's convention hall in 1938. At present he is studying with Virgil Fox at the Peabody Conservatory, Baltimore.

NEW CHORUS SINGS REQUIEM FOR DR. PHILLIPS IN CAPITAL

Presentation of the Verdi "Requiem" May 13 by the Cathedral Choral Society, infant among Washington choruses, became a requiem in fact. This newest of choral groups at the Washington Cathedral is made up of mixed voices drawn from church choirs and other interested groups. One of its principal sponsors was the late Dean Ze Barney Phillips, whose death was recorded in the last issue of THE DIAPASON. Dr. Phillips passed away three days before he would have realized one of his ambitions—to hear a large cathedral-sponsored mixed chorus in its initial performance. Dr. Phillips' funeral took place on the afternoon of May 13. The Requiem was sung on the evening of the same day and was conducted by Paul Callaway, cathedral organist and choirmaster, with E. William Brackett, organist and choirmaster of St. John's Church, Georgetown parish, playing the organ. A performance of high artistic order was given.

GOOD ORGAN PLAYING IS FEATURE IN DETROIT

REGIONAL CONVENTION HELD

Recitals by Titus, Danby, Peaker, Fisher, Miss Holt—Paper on Edmundson's Works—Visit Cranbrook—Cathedral Service.

Organists from several central states enjoyed a two-day period of something akin to spiritual exaltation in Detroit June 15 and 16, when the regional convention under the auspices of the Eastern Michigan Chapter of the American Guild of Organists was held in that busy center of war work. A registered total of 130 visitors came from various parts of Michigan, Ohio, Pennsylvania and the Province of Ontario to join their Detroit colleagues. Into the short period of not more than twenty-eight hours were crowded a series of programs. One of the outstanding features of the convention was the uniform excellence of the recitals, which gave evidence of the high standard that is being maintained in organ playing in the face of war and other untoward circumstances. There was refreshing variety in the programs and the styles of the different performers, and the American composer fared well—which is not always the case.

Benjamin Laughton, dean of the Eastern Michigan Chapter, was general chairman of the convention and with the aid of his capable committees the convention machinery worked perfectly, without one hitch or delay.

The convention was fortunate in the perfect weather provided for it, but this evidently was purely a matter of "pull"—something seldom possessed or exercised by the organ fraternity. Mrs. Elizabeth Root Murphy of the arrangements committee is the daughter of the forecaster who prognosticates the weather in the Detroit area, and the arrangements she made were flawless.

Parvin Titus First Player

At the luncheon in the Hotel Webster Hall Monday, June 15, which gave its first impetus to the convention, the assurance of a large attendance, and an enthusiastic one, was offered at once.

The first recital was that of Parvin W. Titus, F.A.G.O., of Cincinnati, whose record as a player has been known for many years to those who have followed organists' conventions. He is an organist of scholarly bent, whose work is always meticulously clean. He began with a dignified rendition of a Voluntary by William Croft and closed with three compositions of contemporary American writers for the organ. One of the latter items was Edward Shippen Barnes' example of the modern American "chorale prelude," using the theme of the old gospel hymn "Shining Shore"—one of seven sketches for the organ by this prominent American composer. This was followed by Leo Sowerby's very different but excellent Meditation on the hymntune "Picardy." The third American work was Harry B. Jepson's Toccata. Here were three examples of what our creative organists are doing to provide organ literature for their generation. Preceding these numbers Mr. Titus played Bach's chorale preludes on "Come, Saviour of the Heathen" and "O Guiltless Lamb of God," the rhapsodic Saint-Saens Fantasie and two of Langlais' "Poems Evangeliques"—"Nativity" and "The Palms." The recital was played on the fine Casavant organ in the First Congregational Church.

C. Harold Einecke, Mus.D., of Grand Rapids, Mich., who is out in the front rank among those modern choirmasters who devote full time to making the machinery of multiple choirs function in a large parish, delivered a lecture on "The Choir as a Ministry" immediately after

Frederick Marriott in Annual Recital at Chicago University

In harmony with its beautiful chapel and the fine organ the edifice contains, the University of Chicago has another valuable asset in Frederick Marriott, organist of the chapel. Though he plays every Sunday and is heard in frequent routine recitals, Mr. Marriott always draws a sizable audience for his annual recital, and the number of people who came out to hear him May 26 gave evidence of the place he has made for himself at the university. Those who heard him could easily realize why Mr. Marriott has this faithful following, for he did not permit a dull moment to enter an exacting program. The well-balanced list of offerings was as follows: Prelude and Fugue in A major, Bach; Chorale Preludes, "Come, Divine Spirit," "I Call to Thee" and "Come, Sweet Death," Bach; Chorale in E major, Franck; Adagio from Symphony in C minor, Saint-Saens; Organ Responses for the Magnificat, Marriott; "Dominica Septuagesima," from "L'Orgue Mystique," Tournemire; "The Tumult in the Praetorium," from Passion Symphony, de Maleingreau.

Special mention should be made of the crystal clear playing of the Bach fugue and the perfect phrasing in the chorale prelude "Ich ruf zu Dir," while "Come, Sweet Death" reached the point of sublimity. In the Saint-Saens work there was much orchestral color, while de Maleingreau's "Tumult in the Praetorium" gave the opportunity to display the magnificent possibilities of the chapel organ. The responses to the Magnificat were sung by the men of the university choir, directed by Mack Evans, with responses on the organ written by Mr. Marriott.

The climax of the de Maleingreau work was well sustained by the last number, the improvisation on a theme submitted by Barrett Spach, in which the fertile imagination and resourcefulness of the performer were demonstrated in an amazing display of improvisational skill.

MISS ELIZABETH BRITTON HONORED BY HER CHURCH

RECITAL BY DORSEY D. BAIRD OPENS NEW REUTER ORGAN

The dedicatory recital on a Reuter organ built for the First Presbyterian Church of Gothenburg, Neb., was played by Dorsey D. Baird of St. Mark's Episcopal Cathedral, Hastings, Neb., on May 31. The organ is a two-manual of twenty-four speaking stops and a set of chimes. An amplification system broadcasts the sounds of the organ, the chimes and the choir from the church tower, with a range of three to four miles. A beautiful reredos for this church was designed by A. G. Sabol of Lawrence, Kan., and built by the Reuter Company. The organ is a gift to the church from Catharine W. Moore and Henry L. Williams, Jr., in memory of their parents.

Mr. Baird's program for the dedicatory recital was as follows: Toccata from Fifth Symphony, Widor; Aria for the G String, Bach; Nocturne, Ferrata; Fountain Reverie, Fletcher; Concert Piece, Nicode; "Carillon," Sowerby; "Clair de Lune," Karg-Elert; Largo, Handel.

MISS ELIZABETH BRITTON IS HONORED BY HER CHURCH

In honor of Miss Elizabeth Britton, L.R.A.M., who has served as the church's organist and choir director for fifteen years, the Chenango Street Methodist Church of Johnson City, N. Y., held a recognition service Sunday afternoon, May 24. The service was arranged by the Oxford Class of the church as a surprise to Miss Britton and the three choirs and the Apollo Singing Club took part. Mrs. Merle V. Ryan played the prelude—"In Summer," Stebbins, and "Jubilate Deo," Silver—and Mrs. Allene K. Bixby played Rogers' Concert Overture in B minor and one movement of Dubois' Marriage Mass. A soprano solo by Mrs. George T. Lacey was another feature. Tributes to Miss Britton were paid by Dorothy King, Harry Benson and the Rev. Alfred R. Burke.

There were about 115 in the processional. Miss Britton's choirs had prepared a parchment scroll with all their signatures — about eighty — beautifully done, and the church officials presented her with a basket of red roses, a war bond and an English broadcloth robe.

Miss Britton was the founder and first dean of the Binghamton Chapter of the American Guild of Organists. She also organized the junior choir festivals of Binghamton and has been counselor of the Junior MacDowell Club and director of the St. Cecilia Girls' Choir, which holds the silver cup and national honors certificate of the Federation of Music Clubs.

Miss Britton studied music in London for four and a half years, earning the degree of licentiate of the Royal Academy of Music. During this time she studied organ with H. L. Balfour, organist of Old Trinity and of Royal Albert Hall and director of the Royal Choral Society; piano with James Friskin, harmony and counterpoint with Stewart Macpherson and singing and choral directing with Alfred Eyre.

MARY ANN MATHEWSON GOES TO RICHMOND, VA., CHURCH

Miss Mary Ann Mathewson has resigned as minister of music at the First Presbyterian Church, Passaic, N. J., to go to her home city, Richmond, Va., where she will become organist and director of Centenary Methodist Church. Her resignation will take effect Sept. 1, at which time she will have concluded three years of work in Passaic.

Miss Mathewson holds a master of sacred music degree from Union Theological Seminary. She received her bachelor's degree in music from the University of Michigan, where she studied organ with Palmer Christian, and was the first student director of the freshman girls' glee club. Previously she attended Salem College, Winston-Salem, N. C., transferring to Barnard College in her sophomore year to continue organ studies privately with her famous sister, Charlotte Lockwood, now Charlotte Mathewson Garden.

In the Richmond church there is a choir of thirty-five voices and a three-manual Estey organ, in addition to a solo quartet. Miss Mathewson expects to organize also a children's choir and a young people's choir.

ANNOUNCEMENT

Government regulations have greatly curtailed our production of organs and organ parts. For the present we shall carry on what organ work we are permitted to do, while gradually enlarging our participation in the war effort, which we expect in a short time to engage 100% of our facilities.

When materials necessary for building organs are again available, we shall resume our position in the industry, which we have held for the past ninety-six years.

ESTEY ORGAN CORPORATION

BRATTLEBORO, VERMONT

New Music Reviewed; Christmas Anthems Begin to Come Early

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

A few numbers for Christmas have arrived, including two very beautiful ones from the Oxford Press, dated 1941—quite possibly delayed by the bombing of that great house's printing plant in England. One is a short but colorful setting in four (occasionally six) parts, unaccompanied, of Christina Rossetti's "Before the Paling of the Stars," the music by Harold Barker, who makes a real addition to the distinguished "Oxford Series of Modern Anthems." The other is a setting of the traditional carol "I Sing of a Maiden," by Joseph Needham Cooper, in the "Oxford Choral Songs." It opens with solo voice unaccompanied, proceeds for two pages with unison charmingly accompanied, and on the last page has a descant for two or three voices against the unison. This lovely little work, which might be used as a solo for medium voice, is dedicated to the distinguished pianist Egon Petri, who is now residing at Cornell University.

In a set of "Six Songs" by Ernst Bacon (New Music Edition, American Music Center, New York) there is a short, exquisite number entitled "Ancient Christmas Carol," beginning "He came so still where His mother was." This will be best for contralto if she has a good top E. I am sure that you will like the other solos in the set, secular texts by such American poets as Dickinson and Whitman.

Perhaps the most appropriate Christmas poem for times such as these is Longfellow's "I Heard the Bells on Christmas Day." There is a setting for chorus or quartet, accompanied, with contralto or baritone solo, by the late beloved Mark Andrews (Galaxy). The bell effects are pretty and the whole work will be attractive to most congregations in its tuneful grace.

Richard Kountz has a new edition for SAB of his popular Slovak "Carol of the Sheep Bells" (Galaxy). You may use your celesta or chimes.

Let me mention again Ralph Winslow's edition for SATTBB, with children's choir, unaccompanied, of the Bohemian carol "Wake Now, Ye Shepherds"—perhaps the best-liked Christmas number from that musical country. Mr. Winslow, the well-known director of music in the city schools of Albany, N. Y., is an accomplished baritone; he sees to it that the men get some fine drone effects.

Anthems for General Use

Once in a while a text is so unhackneyed and so moving that its discoverer seems inspired to musical setting that is simple but inevitable. Such is the case with Benjamin Maslen's "My Song Is Love Unknown" (Novello, 1941), an accompanied anthem on a poem of the seventeenth century by the obscure poet Samuel Crossman. This could be sung any time in Lent and by any choir. Because it mentions Palm Sunday and the Passion it probably will serve best in Holy Week.

Another unhackneyed text, selected from the Bible, is "The Temple of God," set by the able Canadian composer H. Hugh Bancroft (Oxford). It opens with a solo by high voice and continues as an easy but inspiring accompanied anthem. The emphasis is upon loving one another.

For Advent or general use there is "The Day of Judgment," by George Blake (Ditson, 1941). Harmonically it is colorful, and the accompaniment is interesting.

For Ascensiontide there is Godfrey Sampson's "O Lord Most High, Eternal King" (Novello), a melodious accompanied setting of a fifth century hymn translated by Neale. There are not many good anthems for that season, so this is doubly welcome.

James R. Gillette has an effective accompanied anthem on Wesley's great hymn "Come, O Thou Traveler Unknown" (J. Fischer). It can be sung by any choir.

The sad news that a son of John Masefield has fallen in battle makes more poignant a setting by Rona Ward of the poet laureate's "O Christ, Who Holds the Open Gate" (Oxford, 1941), with its promise of the everlasting mercy. This is to be sung unaccompanied by a choir that can manage some division and a certain amount of dissonance. It would make an admirable piece for a choir concert; in fact, it is called a part-song, not an anthem.

Speaking of choir concerts, look at Pietro A. Yon's unaccompanied number "The Tolling of a Bell" (Galaxy), on a charming Piedmontese folk melody. The secular text is a quaint one about a dead sweetheart, and the music has bell effects.

Also for choir concerts I might recommend one of the motets by Dr. E. J. Dent (Oxford), William Blake's "Holy Thursday," set as an unaccompanied double chorus with bright melody and glittering harmony, not dissonant. Another of his motets in the same series is also a Blake number, "The Divine Image." It is unaccompanied and has sections for SSATTB.

Various New Anthems Listed

Now for a number of other anthems that may be found useful:

Gessler—"Give Ear to My Prayer." Lent. Mentions the enemy. (J. Fischer.)

Graf—"Great Lord of All." A cross between a chorale and a chant; a prayer with alleluias—unusual form. Unaccompanied. (Hall & McCreary, Chicago.)

Grauer—"Rise, My Soul, to Watch and Pray." Unaccompanied, based on a chorale. (C. Fischer, 1941.)

Groton—"O Praise the Lord." Easy. (Presser.)

Harris, W. H.—"The Beatitudes." Double choir, unaccompanied. Not very original, but settings are scarce. (Novello.)

Harris, R. A.—"Spirit of God, Descend." Based on a well-known tune to this hymn. Unaccompanied, chorus, some divisions. Effective. (J. Fischer.)

Keating—"Rejoice, the Lord Is King." Soprano solo. Ends with the hymn-tune "Duke Street." Easy. (Presser.)

Lovatt—"Father Above." Tuneful and easy. Previously published in Scotland. Opens with S-A duet. (Schmidt.)

Roberts, J. E.—"I Am with Thee." Harriet Beecher Stowe's poem beginning "Still, Still with Thee." Quartet might like. Soprano solo. (Presser, 1941.)

Silby—"Save Us, O Lord." Vesper hymn, two pages. Unaccompanied, with some divisions. (Gray.)

Stocks—"Lord of All Being, Throned Afar." Unaccompanied setting as anthem of great hymn by Holmes. Needs chorus, though in four parts. (J. Fischer.)

Stoughton—"I Know a Beautiful Theme." For SA. Best recent example of the tuneful "heartsong." (Presser.)

Strommen—"The Sun Arises Now." A morning prayer for unaccompanied chorus. Melodious. (Kjos.)

Wilkes—"I Will Give Glory to Thee." Easy and tuneful. (Summy.)

For War and Peace

The best recent number in this category is Channing Lefebvre's "Forever Free" (Galaxy), an admirable patriotic anthem made from an ancient Dutch melody. He has a lot of fun with the organ, and you need a chorus.

If William Penn was right in asserting that justice is indispensable to peace, it will be appropriate to use Anstine's "Collect for Social Justice" (Volkwein, Pittsburgh), in which the noble words of the Book of Common Prayer are given a sensitive setting for unaccompanied chorus.

George Blake's "Sweet Words of Peace" (Ditson) has a text by George Watson set as an accompanied anthem with sections for three sopranos singing together, instead of a soloist. The music is original, but rather plaintive, emphasizing parting on earth. Personally in wartime I prefer a more robust mood.

A number of pretty good hymns are coming out. There is Martin Shaw's "A Hymn of Faith" (Oxford), specially written for time of war; and Foss' "Father, to Thee We Look" (Novello); and the vesper hymn "I Will Lay Me Down in Peace," by H. W. Jones (Novello).

There are a lot of bouncing march tunes with rather secular texts. Among the best of these are "V for Victory" by Elmore and Reed (Presser), with medium solo *ad lib.*; "Bring Me Men," by Palmer Clark (Kjos), with a good, virile text and swinging music, and Palmer Clark's "My Country" (Kjos).

Degree for Clifford A. Bennett.

Clifford A. Bennett, organist and choirmaster at the Sacred Heart Church, Pittsburgh, and instructor of Gregorian chant at Carnegie Institute of Technology, has been awarded a Ph.D. degree by the University of Pittsburgh. Dr. Bennett's thesis, "The Latin of the Roman Breviary Hymns," is the first critical study of the type of Latin of the early Christian era.

M. P. MÖLLER, Inc.

adds

Echo-Antiphonal Division

to the organ rebuilt and relocated by it in the

Chapel Of The United States Naval Academy

ANNAPOLIS, MARYLAND

1940

This division is placed in a special chamber on the gallery at the rear and enclosed by a beautiful plaster grille after design of Mr. Paul Cret, eminent Philadelphia architect, and executed by the Voight Company, also of Philadelphia.

The organ in the Naval Academy Chapel has been highly commended by all those eminent organists who have heard and played it and this addition, as planned, leaves little to be desired for any musical purpose.

M. P. MÖLLER

The Artist of Organs — The Organ of Artists

Hagerstown Maryland

Karg-Elert's Ideas for Design of Small "Transmission" Organ

Cleveland, Ohio, June 10, 1942.—Dear Mr. Gruenstein: Some years ago when Sigfrid Karg-Elert toured this country I spent considerable time on the bench with him while he practiced, and I had a splendid opportunity to observe his use of several American organs on which he gave recitals. Also in company with Gerhard Binhammer, at whose home Karg-Elert stayed while in Detroit between concerts, we had lengthy discussions on the subject of organ specifications and the world trend which was just catching on in this country.

If my memory serves me rightly, Karg-Elert rather favored the "transmission" type organ for his compositions, especially if the organ was to be a small, or relatively small, instrument. Mr. Binhammer gradually drew out of Karg-Elert what his idea of a small transmission organ was. Recently I ran across this memorandum in my library and I am offering it to you for publication for what it may be worth to readers of THE DIAPASON in helping them to interpret the music of this very interesting and much misunderstood man. In a small group he was delightful company.

Here is a transmission organ as proposed by Karg-Elert:

1. Diapason, large (metal), 16 ft.
2. Gemshorn, quiet, 8 ft.
3. Viola (Gamba), stringy, 16 ft.
4. Lieblich Gedeckt, round and mild (metal), 16 ft.
5. Diapason No. 2, 16 ft.
6. Flute, open, bright, 8 ft.
7. Trumpet or Cornopean, 16 ft.
8. Bourdon or Stopped Diapason, 16 ft.
9. Wide, quiet flute (Nachthorn), 2⅔ ft.
10. Narrow and stringy (Gemshorn), 2⅔ ft.

NOTES:

Large Diapason, unenclosed.

Aliquots (No. 9 and No. 10) and reed in separate swellbox.

Quintaton, No. 9 as 2⅔ ft., plus No. 4 as 8 ft.

Sesquialtera, No. 9 as 2⅔ ft. and as 1⅗ ft.

Accompinato 1, No. 3 as 16 ft., plus No. 4 as 8 ft.

Accompinato 2, No. 4 as 16 ft., plus No. 3 as 8 ft.

Bifra, No. 3 as 16 ft., plus No. 4 as 1 ft.

The ten ranks were to be disposed as follows:

GREAT.

Double Diapason (No. 5), 16 ft.
Diapason (No. 1), 8 ft.
Flute (No. 6), 8 ft
Stopped Diapason (No. 8), 8 ft.
Quintaton, 8 ft.
Gemshorn (No. 2), 8 ft.
Octave (No. 1 or No. 5), 4 ft.
Viola (No. 3), 4 ft.
Stopped Flute (No. 8), 4 ft.
Fifteenth (No. 2), 2 ft.
Sesquialtera.
Mixture, 3 ranks (derivation not given).

SWELL.

Lieblich Gedeckt (No. 4), 16 ft.
Diapason (No. 5), 8 ft.
Viola (No. 3), 8 ft.
Lieblich Gedeckt (No. 4), 8 ft.
Gemshorn (No. 2), 8 ft.
Octave (No. 5), 4 ft.
Gemshorn (No. 2), 4 ft.
Flute (No. 6), 4 ft.
Flautino (No. 4), 2 ft.
Bifra.
Mixture (derivation not given).
Harmonia Aetheria (derivation not given).
Solo Tierce (No. 9), 1⅗ ft.
Trumpet (No. 7), 8 ft.

PEDAL.

Resultant, 32 ft.
Diapason (No. 1), 16 ft.
Accompinato 1.
Accompinato 2.
Bourdon (No. 8), 16 ft.
Octave (No. 1), 8 ft.
Gedeckt (No. 8), 8 ft.
Superoctave (No. 6), 2 ft.
Trombone (No. 7), 16 ft.
Clarion (No. 7), 4 ft.

Very truly yours,
WALTER HOLTKAMP.

HAROLD L. TURNER GOES TO BIG ANDERSON, IND., CHURCH

Harold L. Turner has begun work as minister of music and assistant to the pastor at the First Methodist Church of Anderson, Ind. The parish is one of about 2,500 members and is one of the largest in Indiana. A three-manual organ built by M. P. Möller was installed a year ago. Mr. Turner has a paid quartet and will build up around it a group of choirs.

DR. ALFRED E. WHITEHEAD AT MONTREAL CATHEDRAL

DR. ALFRED E. WHITEHEAD completed twenty years as organist and choirmaster of Christ Church Cathedral, Montreal, on Sunday, June 7. On this occasion the following compositions by Dr. Whitehead were included in the services: The motets "May the Strength of God Pilot Us" and "Grant Us Grace, Lord"; the Magnificat and Nunc Dimittis on plainsong themes, and the following organ music: Prelude on Gibbons' Song 46; Prelude on "Winchester Old" and the Passacaglia in E minor. The dean of the cathedral, the Very Rev. John Dixon, paid tribute to Dr. Whitehead and to the fact that he has made the cathedral services "an inspiration not only to the whole diocese, but to many others also."

The console of the cathedral organ, shown in the picture, is the one used by Lynnwood Farnam and Arthur Egerton, who were Dr. Whitehead's immediate predecessors. The greater part of this organ was built in 1859 by Hill & Son of London and the existing console, with electro-pneumatic action, was added by Casavant in 1898, while the celestial organ in the tower was built by Hutchings in 1899.

D. M., Montreal.

CLARENCE DICKINSON ENDS YEAR WITH BUSY PROGRAM

The closing month of the academic year at the School of Sacred Music of Union Theological Seminary was a busy one for Clarence Dickinson. On May 6 he played a recital at the Baltimore festival of sacred music in the Brown Memorial Church, the program of which included: "Adoration of the Lamb," de Maleingreau; "Comest Thou, Light of Gladness," Bach; "Christchild's Lullaby," Old Dutch Traditional; "Weeping, Mourning," Liszt; "Have Mercy upon Us," Bach; Fugue from "Ad Nos ad Salutarem," Liszt.

On the evening of May 3 Dr. Dickinson conducted a choral festival of the united choirs of five of the students of the School of Sacred Music in the Chester Hill Methodist Church, Mount Vernon, at which Mrs. Dickinson spoke on "Music in the Church Service." On May 23, with George I. Tilton as honorary chairman of the festival held under the auspices of the Central New Jersey Chapter, A.G.O., he conducted the united choirs of twenty-eight churches and an orchestra of thirty before an audience of 1,800 in the War Memorial Building, Trenton, N. J. May 19 he directed a program of original compositions by the nineteen who this year received the master's degree in sacred music at Union Seminary. On May 31 he gave a short recital in the commencement concert at Ohio Wesleyan University, which, on June 1, conferred on him the honorary degree of doctor of music.

DIOCESAN FESTIVAL HELD IN SALINA, KAN., CATHEDRAL

A diocesan festival of plainsong and Anglican chant was held in connection with the young people's conference of the Episcopal churches in the diocese of Salina, Kan., the week of June 1. The conference was held at St. John's Military Academy and Christ Cathedral in downtown Salina was the seat of the festival. The idea of word rhythm in chanting instead of metrical music rhythm was emphasized at the festival. A massed choir of eighty voices, consisting of members of the cathedral choir, augmented by the clergy and groups from the choirs of other churches in the diocese, was under the direction of Professor Poland Miller, choirmaster and organist at the cathedral. Evensong was sung in the late afternoon of June 4 and choral Eucharist was offered the morning of June 5. The Rev. Ralph J. Spinner, rector of St. Michael's Church, Hays, Kan., acted as cantor for the festival. The Rt. Rev. Shirley H. Nichols, bishop of the Salina diocese, pontificated, and the Very Rev. James T. Golder, dean of Christ Cathedral, officiated at the services.

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RECITALS A SPECIALTY

Sowerby's Symphony, Recorded by Biggs, Is Subject of Review

By AUGUST MAEKELBERGHE, F.A.G.O.

Leo Sowerby's Symphony in G major, played by E. Power Biggs on the organ in the Memorial Church, Harvard University. (Four twelve-inch discs in Victor Album M and DM 894.)

This is a first performance of an American organ symphony on records. Five or six years ago one would have considered it impossible that a work of such dimensions for such an instrument would ever be sponsored by one of our major recording companies. But here it is, and let us say right now that it is an all-around corking release.

Many organists are familiar with Mr. Sowerby's master work for the organ. In order to refresh our memories, however, let us briefly recall the structure of the work. The first movement (the longest of the three, which takes four record sides) is in sonata form. Strangely enough, the symphony starts in G minor. At the conclusion of the broad introduction, however, the main theme is announced in G major, performed moderately fast. The second subject, the lovely and haunting theme in E flat major, is now announced, and after a fadeout pianissimo the whole is developed in a highly contrapuntal style, which proves beyond any doubt that Mr. Sowerby is a thorough craftsman. The development now reaches a climax and after a recapitulation of the main theme and the second theme (now G major) the coda unites the two, to demonstrate, as Mr. Sowerby points out in the leaflet accompanying the album, that both are one after all.

The second movement, "Fast and Sinister," is a sort of rondo-scherzo in 5-4. It is percussive in nature and highly rhythmical. It contains some of the most difficult fragments in organ literature. The subject is first stated in the pedal and is almost immediately repeated in the right hand. Each time that this subject appears after that it is over or under increasingly difficult contrapuntal patterns.

The third movement is a rarety in music—a passacaglia in a major key. There are thirty-three settings in which Mr. Sowerby uses every device of the craft. The theme is presented several times under different variations, then it appears in inversion, then in mirror fashion, then in canon at the octave and later in canon and inversion both, and finally in crab motion. The whole comes to a brilliant climax in which all the powers of both organ and organist are taxed to the fullest extent.

Needless to say, the work is definitely post-romantic and requires several hearings to show up all its fine points. It is certainly fortunate that we have it here on records as a permanent home reference. After all, music should be heard, and not seen.

It is also fortunate that the Victor Company chose E. Power Biggs for this recording. He brings to its interpretation an understanding without which the work would be naught. This is one of Mr. Biggs' best recorded performances to date. His technique positively astounds. Observe, for instance, his pedal playing at the announcement of the theme in the second movement. Had it been played manually it couldn't have been done more cleanly or with better phrasing. Observe also his changes of registration. This listener, at times, was inclined to think that Mr. Biggs had at least three hands. He explores every possibility of the work and brings out the most minute details by the artistic choice of his stops. But above all, Mr. Biggs has matured since his first few recorded performances. No longer does he play accurately but too coldly. He now has warmth, bringing out his fundamental good musicianship. In other words, this record is a masterwork performed by a master.

In conclusion a few words need be said about the practical aspect of the records. They are excellent, and the engineers finally have succeeded in capturing this giant on wax. There is just enough "bounce" to make the music pleasing. This set is a "must" for every one interested in organ music. It was heard on a Magnavox radio-phonograph having a twelve-inch speaker.

ALFRED ASHBURN

ALFRED ASHBURN, organist and choirmaster of Trinity Reformed Church, Altoona, Pa., departed June 1 for induction in the United States army. He enlisted May 25.

Mr. Ashburn was instrumental in the organization of the Central Pennsylvania Chapter, A.G.O., two years ago and has been the dean since then. He frequently played recitals throughout the state. The Rev. Howard F. Boyer and the consistory of Trinity Church publicly recognized Mr. Ashburn's service and the altar flowers for Trinity Sunday were placed in his honor. Many Guild members and other musicians attended vespers on that Sunday to hear Mr. Ashburn play his last service "for the duration."

PROGRAMS AT CHAUTAUQUA BY G. W. VOLKEL FOR JULY

Programs of the recitals to be given in July in the amphitheater of the Chautauqua Institution at Chautauqua Lake, N. Y., by George William Volkel, who enters his eleventh consecutive season as official organist of the institution, are announced as follows:

Sunday, July 5—Chorale in E major, Franck; "Noel" and "Rosace" (Byzantine Sketches), Mulet; Three Pieces in Free Style (Scherzetto, "Lied" and "Cortege"), Vierne; "Legend of the Mountain," Karg-Elert; "Will-o'-the-Wisp," Nevin; "Carillon," Sowerby; Fantasia and Fugue on the Name "B-A-C-H," Liszt.

Wednesday, July 8—Prelude and Fugue in F minor, Bach; Aria, "My Heart Is Fixed," Bach; Chorale Prelude, "Come, Lord, Creator, Holy Ghost," Bach; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; "Soeur Monique," Couperin; "May Night" and "Spinning Song," Palmgren; "The Bells of St. Anne de Beaupré" and "The Citadel at Quebec," Russell.

Sunday, July 12—Concert Overture in C major, Hollins; "A Synthetic Symphony" (Andante Cantabile from Fourth Symphony, Intermezzo from First Symphony and "Marcia" from Third Symphony), Widor; Two Sketches, Schumann; "On Hearing the First Cuckoo in Spring," Delius; "In Thee Is Joy" (Chorale Prelude), Prelude in E flat minor ("Well-Tempered Clavier") and "Jesu, Joy of Man's Desiring," Bach; Chorale in A minor, Franck.

Wednesday, July 22—Sonata in the Style of Handel, Wolstenholme; "The Burgundian Hours" (complete), Jacob; "Finlandia," Sibelius.

An added feature this season will be a series of three special programs to be given by Mr. Volkel on the three-manual Möller organ in the Hurlbut Memorial Church, Chautauqua. The dates of the recitals are July 31, Aug. 7 and 14, at 4:30. The series is called "Twilight Musicales" and will be an opportunity for Mr. Volkel to present music of the seventeenth, eighteenth and nineteenth centuries on the organ. He will be assisted by the Chautauqua Motet Choir, an organization of picked solo voices which sings every morning during the season for the morning devotions held in the amphitheater.

BONNET CLOSES HIS SEASON WITH WORCESTER RECITAL

Joseph Bonnet brought his second season in the United States to a close with a recital May 20 at All Saints' Church, Worcester, Mass., where he opened the latest of his American tours in September, 1940. Two numbers new to Mr. Bonnet's programs were compositions of living Americans—Homer Humphrey and Everett Titcomb. Mr. Titcomb's "Regina Coeli" and Mr. Humphrey's Canzona, the latter still in manuscript, were heard as the American group. Mr. Bonnet first played a group of compositions of French forerunners of Bach, then a Bach group, consisting of the Fugue in G minor and two chorale preludes, Franck's "Piece Heroique" and two Elevations by Dom Paul Benoit, closing with four of Mr. Bonnet's own pieces. Despite gas rationing in the East, more than 600 people turned out to hear this recital. Mr. Bonnet was in rare form and did a remarkably fine bit of organ playing.

KATHARINE E. GIFT BRIDE OF PAUL W. KOCH IN PITTSBURGH

Miss Katharine E. Gift became the bride of Paul W. Koch June 30 in St. Paul's Cathedral, Pittsburgh. The bridegroom's father, Dr. Caspar P. Koch, presided at the organ for the wedding.

The bride is a graduate of the music department of Carnegie Institute of Technology, Pittsburgh, and attended the New England Conservatory of Music and the University of Southern California. She has been a teacher of music at the Western Pennsylvania School for the Blind, Pittsburgh, since her graduation from Carnegie "Tech" in 1935. Mr. Koch for the last three years has been head of the department of music at the Asheville School for Boys, but is about to assume a government position at Miami, Fla. He has a B.A. degree in music from Carnegie "Tech," an M.A. from the University of Pittsburgh in German literature and spent three years in study in Germany and France with Günther Ramin and Marcel Dupré. He has held positions as organist at various Pittsburgh churches.

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Examinations for the choirmaster certificate April 28, 1943. Examinations for fellowship and associateship May 27 and 28, 1943.

Result of Examinations; Five New Fellows Added and Nineteen Associates

Charles H. Doersam, F.A.G.O., chairman of the examination committee, announces the results of the 1942 associate and fellowship examinations. There were eleven candidates for the fellowship certificate and fifty-four for the associateship, a total of sixty-five. The following table shows the results:

FELLOWSHIP.

Passed the examination	5
Passed organ, failed paper	1
Passed paper, failed organ	2
Failed both sections	1
Took paper only and failed	2
	11

ASSOCIATE.

Passed the examination	19
Passed organ, failed paper	13
Passed paper, failed organ	1
Failed both sections	11
Took paper only and failed	10
	54

The new fellows are:
C. Robert Ege, Philadelphia.
Charles H. Finney, Wichita, Kan.
Wilbur Held, Chicago.
S. Marguerite Maitland, Philadelphia.
Charles Schilling, New York.

The new associates are:
Frank Beattie, New York.
John L. Beck, Minneapolis, Minn.
Bertrand Chombeau, Los Angeles, Cal.
George Chubb, Seattle, Wash.
John Paul Clark, Pasadena, Cal.
Harold Heeremans, New York.
George Johnson, Omaha, Neb.
Melvin King, Los Angeles, Cal.
Donald J. Larson, Decorah, Iowa.
John B. MacInnes, Providence, R. I.
John D. Morrison, Little Rock, Ark.
John Morton, New York.
Victor Powell, New York.
John Renner, New York.
Hazel E. Sutphen, New York.
Louise Talma, New York.
David Tudor, Philadelphia.
William Watkins, Philadelphia.
Harry Wilkinson, Philadelphia.

The report of the examiners in organ playing in New York City—Dr. T. Tertius Noble and Professor Harry B. Jepson—embodying valuable suggestions, was as follows:

ASSOCIATESHIP—In the playing of the Widor piece a number of candidates failed to interpret its great beauty; in some cases 16-ft. tone was used in the double pedal sections, in spite of the clear directions of the composer in his suggestions for registration. The Bach Kyrie was on the whole better prepared; some candidates played this glorious number very well, with clear, clean-cut part playing, while others indulged in untidy, rhythmless playing and noisy registration, plus much 16-ft. tone on the manuals.

Again we must record a lack of preparation of keyboard tests, especially transposition, harmonizing of melody and bass, and modulation. On the whole, the reading at sight, trio, and open score were better. Several candidates came utterly to grief with transposing, not having decided on the key of the set test. Give more time to your preparation of these keyboard tests; work at them daily during the months ahead, so that they may be faced calmly on the day of the examination in 1943.

FELLOWSHIP—In the Bach piece some candidates failed to catch the joyous mood of both prelude and fugue, playing them with too legato a touch and far too slowly. The Sowerby number gave considerable trouble; poor rhythm and lack of continuity were much in evidence; rest values were often fatally ignored. This inspired number calls for beauty of interpretation; for this we looked in vain. Those who desire to be fellows of the Guild should give much more attention to musicianship; just the playing of the notes set down cannot win this valuable certificate. Every keyboard test should be fluent, and this desired goal cannot be achieved without hours and hours of incessant practice. Start now to work these tests daily, so that they may be faced with assurance in 1943.

The report of the examiners in the paper work—Norman Coke-Jephcott and Dr. T. Frederick H. Candlyn—was as follows:

This year the work showed a marked improvement. It was evident that the majority of the candidates had undertaken serious study before attempting their examinations. In all the tests there appeared a greater striving for musical results.

Associateship.

Counterpoint (a)—the example of fourth and first species combined: Most candidates produced a correct fourth species. Sometimes the added first species produced awkward progressions, but for the most part this test was done well. *Counterpoint (b)*—the two parts in florid against the cantus: This still lacks sixteenth century atmosphere, but in most cases candidates achieved fairly musical results. *Counterpoint (c)*—four parts in first species: This test seemed to give little trouble to the candidates this year.

Fugal Answers and Counter Subjects: The second fugue subject seemed to give trouble to most candidates. This was because so many failed to recognize the fact that toward the end of the subject the third of the dominant appeared, which should have been answered by the third of the tonic. Many candidates exceed the double octave when writing their countersubjects in double counterpoint in the fifteenth, which gives the impression that they do not thoroughly understand the writing of double counterpoint. Also it would be wiser for the candidates to answer their subjects an exact fifth above or fourth below in order to place their countersubjects correctly. A more thorough study of the technique of fugue is recommended.

Musical Knowledge: The questions on musical knowledge, with very few exceptions, were answered perfectly.

Ear Tests: The dictation, for the main part, showed that candidates are giving much more attention to ear training than heretofore.

Melody Harmonized: The texture in the melody harmonization often left much to be desired, although the harmonic framework was generally correct.

Figured Bass: This gave many candidates considerable trouble. Where a sharp in connection with the figure merely indicated the raising of a note a semitone, the sign was taken literally and a sharp was placed where a natural should have been. This produced some weird combinations. This problem was a good test of the candidates' musicianship.

Unfigured Bass: This seemed to stimulate most candidates and some worthwhile texture appeared in many of the workings.

Hymn-tune: With regard to the hymn-tune, the examiners feel that most candidates are not familiar with the best models. Whereas much of the writing was correct, sugary, cheap progressions were plentiful and trivial rhythms were employed. The study of the great chorales, the Scotch psalm-tunes and hymns in the folk-melody style is suggested.

Fellowship.

Counterpoint (a)—combined species: This test was for the most part poorly done. A poor fourth species was chosen, which produced an unmusical and awkward third species.

Counterpoint (b)—four-part florid: This test is continuing to improve. In almost every example imitative entries were achieved and there was some feeling for sixteenth century atmosphere.

Orchestration: This showed in many instances a greater knowledge of orchestral procedure. However, an appreciation of balance of tone in *tutti* writing is still lacking. Some candidates still bury their woodwinds under the brass. Also, the distribution of the brass was faulty in some cases where a large brass choir was employed. A more detailed study of standard orchestral scores is recommended.

Fugal Exposition: There was only one correct answer submitted to this fugue subject. This naturally ruined most of the expositions and the *stretto*. The string writing, however, was on a higher level than in former years and showed the influence of the study of string quartets.

Musical Knowledge: As in the associateship examinations, the candidates showed a splendid grasp of general knowledge.

Dictation: Ear tests in the fellowship, as in the associateship, showed a marked improvement this year.

Melody Harmonized: The style of the melody harmonization generally followed the opening pattern. There were some awkward spots, however, in the second half, where the candidates sometimes appeared to have lost feeling for tonality.

Ground Bass: There was much more imitative writing than formerly and a considerable feeling for organization.

Original Composition: Some very creditable examples appeared in the anthem test. This is evidently the result of a more conscientious study of technique.

On the whole, the examiners feel greatly encouraged by the general improvement and striving for style displayed by those candidates who passed; and there seems to be a general desire on the part of all candidates to meet the high standards that the Guild requires.

NORMAN COKE-JEPHCOTT.
T. FREDERICK H. CANDLYN.

IN THE GUILD

NO NATIONAL CONVENTION IN 1943

The chapters which extended invitations for the 1943 national convention all have expressed the opinion that it would be unwise to attempt a convention next year. And so, chapters and branch chapters, here's your chance to rise and shine! A series of regional conventions in 1943 should be the alternative. Every chapter should begin at once to plan a regional convention.

In New York City we plan to work for a choral festival which will last five days. Combined mixed choirs, boy choirs and choral societies will participate. As an extra attraction, if you will, we plan to have an organ recital every day at 5 p. m. The recital programs will be carefully worked out and organ music from pre-Bach to the present will be heard.

SIXTY-SIX TAKE EXAMINATION

On May 28 and 29 sixty-six Guild members throughout the country took the associate and fellowship examinations. Examinations were held in Detroit, Mich.; Chicago, Toronto, Lincoln, Neb.; Little Rock, Ark.; Omaha, Neb.; Los Angeles, Cal.; Pasadena, Cal.; Providence, R. I.; St. Paul, Minn.; Kansas City, Mo.; Seattle, Wash.; Washington, D. C.; Wichita, Kan.; Philadelphia, Scranton, Pa.; Tallahassee, Fla.; Rochester, N. Y., and New York City.

The 1943 requirements are now available and previous test papers, including those of 1942, may be procured by writing to the chairman of the examination committee, American Guild of Organists, 630 Fifth Avenue, New York.

RECITALS FOR MEN IN SERVICE

Why not? Every chapter of the Guild could very easily promote a series of popular organ recitals for men in service. In just about every city and town where the Guild is located men are stationed. A good percentage would appreciate organ music. So put this on your agenda for the first meeting in September.

News of the American Guild of Organists—Continued

Rocky Mountain Chapter Closes an Active Season; David Pew Elected Dean

The final meeting of the season for the Rocky Mountain Chapter was held May 18 at Thomas Walker's piano store, Denver, where there is a fine little two-manual Reuter organ. A string quartet, with organ, played several selections, among which were a Bach chorale, the Air in G and a Prelude by Henry Hadley, which was repeated by request. The members of the quartet were Mr. and Mrs. Arzenzio, Mrs. Nicholas and Mr. Wagner, with Mrs. Freeland at the organ. A composition by Clifford Demarest for organ and piano was played with Mrs. Myrtle Freeland at the piano and Mrs. Mary Enholm at the organ.

The following officers were elected: Dean, David Pew; sub-dean, Mrs. Thomas Walker; secretary, Miss Mary Elizabeth Watson; treasurer, Miss Helen Neumann. The board of directors consists of William Spalding, Fred Meunier, Dr. Rowland W. Dunham, Everett Jay Hilty and Mrs. Mary Enholm.

The last monthly recital took place May 24 with Helen Neumann and Myrtle Freeland, organists, assisted by a string trio. The April recital presented Frances McColgan Person and Helen Dow Parker with the North High School A Cappella Choir, under the direction of Charles Bybee, assisting. The 1942 series of organ recitals has been very successful, both from the standpoint of attendance and collections.

In reviewing the activities of the year the outstanding event was the April meeting in Boulder. The picturesque scenery, the charming hospitality of Dr. and Mrs. Rowland W. Dunham and the excellence of the musical program will be remembered long by those who attended it. At Macky Auditorium the following program was presented: Symphonic Piece (piano and organ), Clokey, with Richard Pearse at the piano and Owen Brady at the organ; an arrangement of Ravanello's "Christus Resurrexit" for brass quartet and organ by Dr. Dunham, who presided at the organ; the chorale prelude "Wonderful King," by Karg-Elert, for brass quartet and organ, with Everett J. Hilty at the organ.

The University Madrigal Singers, under the direction of Warner Imig, sang several old English songs.

We wish to remember those of our members who are now serving in the armed forces of our country—Eugene Abernatha and George Syer, our former treasurer.

VERA F. LESTER, Secretary.

Pennsylvania Annual Meeting.

The annual meeting of the Pennsylvania Chapter was held in the Church of St. Martin's-in-the-Field, Chestnut Hill, May 23. This church is fortunate in having Thomas Matthews as organist and choirmaster. At 4:30 a recital was played by the successful candidates in the young organists' contest, an annual feature sponsored by the chapter. The program and the participants were as follows: Prelude and Fugue in C major, Bach, and "Priere a Notre Dame" ("Suite Gothique"), Boellmann (played by Edna Hemingway); Fugue in G minor (lesser), Bach, and "Clair de Lune," Karg-Elert (played by Rosemary Clark); "Drifting Clouds," d'Antalffy, and Fugue, from Toccata, Adagio and Fugue in C, Bach (played by Evaline Miller).

At the dinner which followed the winners were congratulated and given a year's membership in the Guild. They will also receive a piece of organ music of their choice.

The annual election of officers took place, and those who will serve the chapter for the season 1942-1943 are: Dean, Robert H. Elmore; sub-dean, Howard L. Gamble; secretary, William P. Washburn; treasurer, Nathaniel E. Watson. Roma E. Angel, James R. Duane, Claribel G. Thomson and George Alexander A. West were elected to the executive committee for a term of three years.

The evening's program came to a climax with the presentation of a one-act opera entitled "It Began at Breakfast," by Marie Zara and Edward Rhein, with Robert Elmore as the accompanist. The musical score was written by Mr. Elmore, and the story and libretto by Miss Zara and Mr. Rhein.

ADA R. PAISLEY.

Northeastern Pennsylvania.

The Northeastern Pennsylvania Chapter held its annual meeting with a dinner at Immanuel Baptist Church, Scranton, May 25. Dean Anthony presided. Myrtle Zulauf, treasurer, reported a balance of $34 in the treasury and Thomas Curtis offered the report of the program committee, stating that ten public performances had been presented during the year. These included eight organ recitals, the lecture-recital on the music of Leo Sowerby and the second annual church music festival. The nominating committee, of which Robert Andrews was chairman, recommended the re-election of all officers, and this was done. Officers for next year are: Dean, Howard Anthony, A.A.G.O.; sub-dean, Harold Mundy: treasurer, Myrtle Zulauf; secretary, Thomas Curtis; auditors, Frieda Nordt and Llewellyn Jones.

Frank J. Daniel, F.A.G.O., suggested that more attention be given to the Guild examinations and the chapter voted to have Mr. Daniel take charge of the first meeting next fall and explain the nature and objects of the examinations.

A musical program was offered by Eleanore Rozato, soprano, and by Ruth and Myrtle Zulauf, duo pianists.

THOMAS CURTIS, Secretary.

Western Pennsylvania Chapter.

The May meeting of the Western Pennsylvania Chapter was held on the invitation of William H. Oetting at the Pittsburgh Musical Institute May 25. Mr. Oetting is a director of the institute. An excellent program of chamber music, featuring harp, organ, flute, violin, a tenor soloist and women's voices, in unusual combinations, was arranged by Russell G. Wichmann, dean of the chapter, in collaboration with Earl B. Collins of the institute. The program included: "Romance," Saint-Saens; Fugue, Canzone and Epilogue, Karg-Elert; "Stabat Mater," Virgil Thomson; "Medieval Poem," Sowerby; "O Loving Saviour," Franck; "The Lord Is My Shepherd," Davies, and "By the Waters of Babylon," C. M. Loeffler.

After the program the annual election of officers took place. The new dean is Alfred Johnson, the sub-dean Madeleine Emich, A.A.G.O., the secretary Louise Clark, the treasurer Betty Roxer and the registrar Marjorie Cassanova. The following were elected to the executive committee: Clyde English, Charles A. H. Pearson and Selma Brandt Mussler. At the close of the business meeting refreshments were served to the organists, performers and their guests.

G. N. TUCKER.

Niagara Falls Juniors Sing.

A junior choir festival service sponsored by the Niagara Falls branch of the Buffalo Chapter was held at the First Presbyterian Church May 18. The service was conducted by the Rev. A. C. Van Raalte, minister of the host church. The Rev. Earl R. Burdick, pastor of St. James' Methodist Church and chaplain of the Guild, read the Scripture lesson and offered prayer. As a prelude Florence Tschabold Smith, organist and director at the First Baptist Church, played the Fantasie in D minor by Merkel, after which the youthful singers entered the church singing the processional hymn, "America, the Beautiful." The first choir to be heard was that of St. James' Methodist Church, under the direction of Mrs. F. J. Schweitzer. They sang "Lead Me, Lord," by Wesley, and "List to the Lark," Dickinson. The girls' choir of the Sanborn Methodist Church, under the direction of Mrs. Ernest Griffith, sang "Fling Out the Banner," by Adams. With Walter McDannel, their director, at the organ the girls' choir of St. Peter's Episcopal Church sang "This Joyful Eastertide," an old Dutch carol arranged by Baker.

After a brief address by the Rev. Mr. Van Raalte and the organ offertory, Melody, Guilmant, played by Mrs. Smith, the choirs were joined by the Zion Lutheran choir of La Salle, directed by Miss Margaret Durow, to combine in the singing of "In Joseph's Lovely Garden," arranged by Dickinson, and "I Will Extol Thee," Mueller. Under the capable direction of H. Proctor Martin, A.A.G.O., the massed choirs sang in a manner worthy of older choirs. Mrs. Smith provided an excellent accompaniment for the chorus.

At the annual meeting and election of officers of the Niagara Falls branch, held at St. Paul's community-house May 25, the following were elected: Regent, Mrs. F. J. Schweitzer; sub-regent, H. Proctor Martin, A.A.G.O.; secretary, Alice Barbari; treasurer, Mrs. Harry Smith; chaplain, the Rev. G. Hall Todd.

ALICE BARBARI, Secretary.

New Jersey Council Stops During War.

At a meeting of its officers, held in Grace Church, Newark, the New Jersey Council of the Guild voted to suspend its activities temporarily. This action was taken because of the many problems presented by our war effort. Transportation difficulties especially made it seem wise to adopt this course. In the minutes of the meeting, however, the hope was expressed that a regional convention can be held the year following the next national convention.

Miss Roberta Bitgood, the state dean, gave an interesting report on the results of a recent questionnaire sent to every Guild member in New Jersey. This would seem to show that our people feel that a successful regional convention could be held every other year and that the best time for such a convention is the last week in June. Most members felt that the convention should last for two days. It was interesting to note that a large group felt that discussion groups should be conducted which would consider concrete problems.

Since a convention will not be held this year the following officers were elected as provided for in the by-laws: Roberta Bitgood, dean; Harold B. Niver, sub-dean; Mrs. Maud G. Benson, recording secretary; Earl H. Elwell, corresponding secretary; Edward W. Riggs, treasurer.

W. NORMAN GRAYSON,
Secretary Pro Tem.

Banish Dull Care in Cleveland.

The Northern Ohio Chapter ordered dull care to be gone and held its annual election May 25 at the Alpine Village, Cleveland, where we had a sumptuous dinner and saw one of the best floor shows. This was a farewell dinner for Arthur Quimby, who is leaving his position as curator of music at the Cleveland Art Museum to become head of the music department of Connecticut College. Another guest of the evening was Thomas Harbourne, organist of the Episcopal Cathedral in Lexington, Ky., who came to Cleveland to direct his anthem in the Wa-Li-Ro boy choir festival at Trinity Cathedral Whitsunday evening.

The officers elected are: Dean, Paul Allen Beymer; sub-dean, Walter Blodgett; secretary, Kenneth Schnabel; treasurer, J. Lewis Smith; registrar and librarian, Kingsley Ganson; auditors, Crandall K. Hendershott, A.A.G.O., and Stephen Cool; executive committee, Henry F. Anderson, F.A.G.O., Walter Holtkamp and Mrs. J. Powell Jones.

Annual Meeting in Indiana.

The annual meeting of the Indiana Chapter was held May 19 at Immanuel Reformed Church, Indianapolis. Over sixty members and guests were entertained at dinner in the parish-house. Mrs. Elsie Pattison, organist and director, gave a recital on the Möller organ installed little more than a year ago. Mrs. Pattison was assisted by her choir.

The following officers were elected for the ensuing year: Dean, Cheston L. Heath, M.A.; sub-dean, Paul R. Matthews; secretary, Elsie MacGregor, F.A.G.O.; treasurer, Frederick E. Weber; registrar, Mrs. C. A. Brockway; librarian, Mrs. John English; auditors, Laura Brockman and Mary L. Gangwer; executive committee, Mrs. Paul Mozingo, Mrs. Frank Edenharter and Mrs. Clell T. Rice.

ELSIE MACGREGOR, Secretary.

Songs Written by Chapter Members Form Program at San Francisco Dinner

Members of the Northern California Chapter and guests met at the Canterbury Hotel in San Francisco May 26 for the annual banquet and election of officers. New members of the Guild were welcomed by Dean Frederick Freeman, F.A.G.O., and Miss Florence White, F.A.G.O., our efficient secretary, reviewed Guild activities of the year. W. Allen Taylor served as toastmaster. The guest speaker, Sigmund Beale, a violinist of the San Francisco Symphony Orchestra, who is a musician of international repute and an organist as well, entertained us in his charming manner with reminiscences of musical experiences in his travels in Europe during his student days. Sue Bell Browne, a delightful artist, sang a group of songs, all of them compositions of members of the chapter. "Love Wandering in a Golden Mist," Val Ritschy, and "Fog," Winifred Jolley Bengson, A.A.G.O., were followed by two songs written by Frances Murphy—"The Warning," with words by Philip Walberg, and "The Pine Tree," words by Heine, which was inspired by scenes along the Alaskan coast. Another of Val Ritschy's songs, "Come unto Me, All Ye That Are Heavy Laden," was followed by a composition written for junior choir, with a humming accompaniment for adult choir, by Mrs. Bengson. This music has the charm and simplicity of a Christmas carol. The program closed with a song by Harold Mueller, F.A.G.O., "I Will Arise from Dreams of Thee," to words by Shelley. Miss Browne was accompanied by the composers at the piano.

The following officers were elected for the year: Dean, Frederick Freeman, F.A.G.O.; sub-dean, Kathleen S. Luke; secretary, Florence White, F.A.G.O.; treasurer, Frederic C. Cowen; registrar, Val Ritschy; publicity chairman, Edith Welling Madison; incoming members of the executive board, Ludwig Altmann, Ruth Crittenden Brookes, W. Leo Hovorka and Mrs. E. C. Sparver.

KATHLEEN S. LUKE, Registrar.

East Tennessee Activities.

The East Tennessee Chapter was entertained June 9 with an outdoor supper given by Dean Peck Daniel at his cabin near Crystal Pool. Election of new officers took place and Mrs. Dewitt P. Miller was elected dean. Other officers are: Mrs. Mark Richards, sub-dean; Peck Daniel, secretary, and Edna Edens, treasurer.

In order to conserve tires and save wear on automobiles, it was decided that towns included in the East Tennessee Chapter hold monthly meetings separately, except for three or four general meetings during the year. The dean will appoint local chairmen in Elizabethton, Johnson City, Greenville and Bristol. The first general meeting will be held in October. Other conferences will include the annual clergy dinner and the final meeting in June. The group will convene for the artists' concert to be sponsored during the year.

Assisting the host with dinner arrangements were his mother, Mrs. Clarence Daniel, and his sister, Miss Doris Daniel.

ELIZABETH HENLEY.

Racine Chapter Closes Season.

The Racine, Wis., Chapter held its May meeting on the 24th at St. Albertus School of Music. Sister M. Valerie, a guest, described some events of the Chicago regional convention. A report was given on the progress of the Catholic choirmasters' correspondence course.

After the meeting, the last until fall, the St. John Nepomuc boys' vested choir rendered a delightful program under the direction of Sister M. Caretina, O.S.F., including: "Veni Sancte Spiritus" and "Salve Mater," Gregorian chant; "Mother Mary, Fount of Pity," Sister M. Cherubim, O.S.F.; "Ave Maria," Sister M. Gilana, O.S.F., and the Gloria from St. Patrick's Mass, by Father Pierron, sung by the men and boys. The St. John Nepomuc boys' chorus sang a group of secular songs.

SISTER M. SERAPHICA, O.P., Secretary.

News of the American Guild of Organists—Continued

Metropolitan N. J. Annual Meeting.

Thirty-five members gathered at the Franklin Arms tea-room in Bloomfield, N. J., May 25 for the annual meeting of the Metropolitan New Jersey Chapter. The meeting opened with a fine dinner. We were delightfully surprised to have Sub-dean Robert Van Doren with us part of the evening. He happened to be home on furlough. He is playing the organ for chapel services and has a choir when he isn't practicing with machine-guns.

After dinner we went to the chapel of Westminster Presbyterian Church, across the street, where Miss Roberta Bitgood, organist-director of the church, received us. Dean W. Norman Grayson called the meeting to order. The registrar's and treasurer's reports were received. The auditors reported the treasurer's books in excellent condition and a good balance on hand. The dean's report was instructive and interesting. He gave us a resume of the year's activities, and reviewed in detail some of the highlights.

David Adamson, chairman of the young organists' contest committee, reported that Hubert Bell was the winner of this year's contest. The young man will play for us next season.

The speaker of the evening was Frank Scherer, organist-director at St. Luke's Church, Montclair, and "Reminiscenses of a Choirmaster's Problems" was his subject.

We were informed that Dr. Charles M. Courboin would play Robert Pereda's Berceuse in his broadcast over the red network June 14. We congratulate Mr. Pereda, and the chapter is honored, as his composition is being played in the name of Metropolitan New Jersey.

The final item on the program was the election of officers. The following were elected after the slate had been read by the chairman of the nominating committee, Harold B. Niver: Dean, W. Norman Grayson; sub-dean, Franklin Bowen; registrar, Cornelia S. Hunter; treasurer, Zarina H. Harvey; executive committee, David P. Adamson, Nellie G. Blasius and Walter N. Hewitt; auditors, Edwin F. Jacobs and Harry R. Thurber; chaplain, Dr. Edgar Schleuter.

FLORENCE MALTBY, Acting Registrar.

Ministers Meet Organists in Utica.

The May meeting of the Central New York Chapter took the form of our annual minister-organist dinner May 19. At this time the organist members of the Guild entertain the clergy of their respective churches. There were about fifty in attendance. After the dinner, which was held in the church-house of the First Presbyterian Church, Utica, the meeting was opened for discussion on subjects pertaining to church music and its problems. The speaker of the evening was the Rev. Edward N. West, sacristan of the Cathedral of St. John the Divine, New York City. His topic was the eternal triangle of clergy, organist and congregation, and what their opinions were of one another. It proved to be a most enlightening and humorous talk and was thoroughly enjoyed. George Wald was toastmaster for the occasion and J. Laurence Slater, dean of the chapter, led the discussion. An interesting open forum followed the address and clergy and organists discussed various problems relating to their music departments.

GEORGE WALD.

Activities in Rhode Island.

The annual dinner of the Rhode Island Chapter was held at the Good Luck tea and coffee shop, Providence, May 18. The annual business meeting was held in the rooms of the Monday Morning Musical Club. The meeting was called to order by the dean, Mr. Apgar, who asked all to stand for a minute of silence in memory of two of our oldest members who recently passed away—George H. Lomas, a founder of the Guild and until two years ago organist and choirmaster of St. Paul's Church, Pawtucket, who served St. Paul's faithfully for forty-one years and who was in his eighty-second year, and Mrs. Alfa L. Small, A.A.G.O., librarian of the chapter until she resigned two years ago because of ill health.

The following officers were elected: Dean, Lawrence Apgar, A.A.G.O.; sub-dean, Louise B. K. Winsor; secretary, Blanche N. Davis; treasurer, Gordon Lee; registrar, Mary E. Lund; librarian, Ansel Cheek; auditors, Harold Mangler and Frederick W. Hoffman; executive committee, J. Edwin Conley, Clarence Helsing and Mrs. Florence Larkin.

William Dinneen and Lawrence Apgar entertained with piano duets and Mrs. Ada Holding Miller, president of the Rhode Island Federation of Music Clubs, gave a talk on glass harmonicas and played several numbers on them for us.

The Rhode Island Chapter held its eighth Guild service at the Cathedral of St. John, Providence, Sunday evening, May 24, with fourteen choirs participating. Willard E. Retallick, organist and choirmaster at the cathedral, directed. Louise B. K. Winsor, organist and choirmaster of St. Luke's Church, East Greenwich, played the service. Peter Chase, assistant at the cathedral, played the prelude and Lawrence Apgar, A.A.G.O., the postlude. The Right Rev. James De Wolf Perry, S.T.D., gave the greeting. The anthems were: "Thy Church, O God," Thiman; "The Lord Is My Shepherd," Brother James' Air; "Rejoice in the Lord Alway," Purcell; "Let Us Now Praise Famous Men," Vaughan Williams; "Jesu, Joy of Man's Desiring," Bach; "Alleluia, All the Earth Doth Worship Thee," Titcomb.

MARY E. LUND, Registrar.

Utah Chapter Closes Its Season.

The Utah Chapter closed the season with a steak fry at the barbecue of Miss Elizabeth Shaw in Eden, Utah. Everyone had a marvelous time; there were a wide variety of activities for all, from quiet relaxation to horseback riding. At this meeting we elected officers for the year.

Our season has been filled with other outstanding events, including a recital played by Dr. Frank W. Asper, a member of the Salt Lake Chapter. He completed a successful tour of the Southern states, playing in many of the largest cities, some recitals being return engagements from his tour of one year ago. Another fine program consisted of a piano and organ concerto played by two of our members, Caroline Eccles and Wade N. Stephens. Gerritt De Jong, dean of the school of arts at Brigham Young University, Provo, Utah, was our guest at one meeting and read a very interesting paper on "Musicality in Literature."

The new officers are: Dean, Alfred M. Durham; sub-dean, J. J. Keeler; secretary, Gwen Summerhays; treasurer, Irene Jacobson; registrar, Sarah Castle; librarian, Caroline Eccles; auditors, Seldon N. Heaps and Ellen C. Asper; executive committee, LaMar Peterson, Virginia Freber and B. F. Pulham.

IRENE JACOBSON, Registrar.

Annual Dinner in Waterloo.

The Waterloo, Iowa, Chapter held its second annual dinner meeting and election May 26 with forty-four members and subscribers present. The Rev. Gerhard Bunge presided as toastmaster. The Rev. Walter Fritschel, pastor of St. John's Lutheran Church, Charles City, pronounced the invocation. The Rev. H. H. Diers of the First Lutheran Church, Waterloo, spoke on "The Relation of Pastor and Organist." Edward Eigenschenk of Chicago and Miss Marjorie Wilson brought greetings from the Illinois and Dubuque Chapters. Reports of the regional convention in Chicago were given by the Rev. Mr. Bunge and Mrs. E. L. Parrott, who appeared on the program.

Election of officers was held after the dinner and the result was as follows: Dean, Mrs. E. L. Parrott; sub-dean, Mrs. A. E. Altland; secretary, Mrs. George Feely; treasurer, Miss Lucille Schmidt; librarian, Mrs. George Timm; board members, the Rev. Gerhard Bunge, Independence, and Mrs. Mary Barker.

The retiring dean, Mr. Bunge, was presented with a gift from the chapter in appreciation of his untiring work in forming the group into a fine organization in so brief a time.

After the election a recital was given in the Walnut Street Baptist Church. The Sonata, Op. 80, by Guilmant, was played by Mrs. Adelaide E. Altland; Offertoire in E, Batiste, and "Easter Spring Song," Edmundson, by Mrs. Harold Smith, and the Symphonic Piece by Clokey by Mrs. A. E. Altland at the organ and Mrs. George Feely, piano.

Members of the chapter from Waterloo, Cedar Falls, Independence, Dubuque, Winthrop and Charles City were present.

ADELAIDE E. ALTLAND,
Secretary and Registrar.

McAll Speaks in Louisville.

Dr. Reginald L. McAll, executive secretary of the Hymn Society of America and chairman of the hymn festival committee, was presented by the Louisville Chapter May 29 at the First Lutheran Church. Dr. McAll in his talk emphasized diction and the training of the child voice, which should begin in the Sunday-school. He also laid stress on the necessity for a good and well-tuned piano, which is seldom found. Dr. McAll spoke of the importance of cooperation between pastor and organist and said the church should be the nursery of good music.

Dr. McAll came here from Hanover College, where he had just received an honorary degree. It was unfortunate that the talk took place on Friday night, which is choir rehearsal night, preventing a number of our organists from attending.

Events in Kansas City Chapter.

The Kansas City Chapter held a dinner meeting June 1 at the home of Mr. and Mrs. Edwin Schreiber. The following officers were elected for 1942-43: Dean, Mrs. A. R. Maltby; sub-dean, Clarence D. Sears; secretary, Mrs. Spencer A. Gard; registrar, Miss Helen Hummel; treasurer, Luther Crocker; auditors, Mrs. James Cravens and Mrs. Gerhard Wiens; directors, Mrs. Franklin Johnson, Mrs. Robert Edwards and Mrs. Dorothy Dunphy Rowley; chaplain, the Rev. Nels Lundgren.

The Kansas City Chapter held its annual Guild service on Whitsunday, May 24, at St. Paul's Episcopal Church. The rector of the church, the Rev. Richard M. Trelease, is chaplain of the chapter. Clarence Sears, organist and choirmaster, played the service for evensong. The adult and boy choirs sang "Blessing, Honor, Glory and Power," by Spohr, and "O Worship the Lord," by Hollins. Miss Hester Cornish played the voluntary, two chorale preludes by Bach—"A Mighty Fortress Is Our God" and "By the Waters of Babylon." Joseph A. Burns played Franck's Chorale in B minor and Robert Tomshany played the postlude—Scherzoso, Rogers. Mr. Trelease spoke on the music of the church. After the service tea was served in the undercroft of the church.

HELEN HUMMEL, Registrar.

Meeting of San Diego Chapter.

The San Diego, Cal., Chapter held its regular meeting June 1 at the home of Miss Olive Horner. The potluck dinner was a gay affair for the twenty-five members present. After dinner an informal musical program was presented. F. Vilim of Coronado surprised the group by playing some records he had made of Royal A. Brown's recital of the preceding week. Mr. Brown then favored the group with a short recital of Bach chorales. These were played on a lovely Wicks organ in the home of Miss Horner. Mr. Vilim followed this with recordings of the same Bach chorales as played by E. Power Biggs.

The usual business meeting followed and plans were discussed to bring three artists to San Diego in the coming season. The meeting was presided over by the dean, Mrs. Olive Requa.

Oregon Chapter.

The Oregon Chapter held its last meeting of the season June 8 at the home of Mrs. Arthur Welch in Portland. Wives of some of the members were present at the buffet supper, which was followed by the regular meeting.

The principal business consisted of the election of officers and they are: Mrs. Arthur Welch, dean; Paul Bentley, Mus. M., sub-dean, and Mrs. Rouen Faith, secretary-treasurer. The highlight of the evening's program was an illustrated lecture on "Plainsong" by Mr. Bentley, who is choirmaster of St. Mary's Cathedral. Members were supplied with copies of the "Liber Usualis" and they followed the ancient chant notation as the lecturer played the melodies at the piano. Chant recordings made by the monks of St. Benoit's Priory also were heard.

Various plans for the new season were made, including the formation of a program committee and a year-book. A vote of thanks and of appreciation was extended to the officers who did such fine work this year and especially to Mrs. Esther Cox Todd, retiring dean. Nearly all of the members from the city of Portland were present.

Election in Youngstown, Ohio.

Miss Ruth Velte entertained members of the Youngstown sub-chapter at her home May 26. Annual reports were read and names of three new members were announced. Frank Fuller was re-elected regent for the year, with the following associate officers: Dr. Henry Stearns, sub-regent; Miss D'Nell Riley, secretary, and Ray Husselman, treasurer.

At the close of the business meeting Miss Velte and Miss Bernice Price played a group of duo piano numbers. Miss Emma Cook, dramatic reader and active member of the Guild, gave a group of humorous readings. Refreshments served by Mrs. John Hill and her committee brought to a close a delightful evening.

BERNICE PRICE.

Mourn Death of Dr. Phillips.

The following resolutions were adopted by the District of Columbia Chapter at its meeting May 11 in Epiphany Church, Washington, D. C.:

Whereas, The Very Rev. ZeBarney Thorne Phillips served as chaplain of the District of Columbia Chapter of the American Guild of Organists for the entire period since his coming to Washington, and

Whereas, By reason of his superior musicianship, especially as church organist, his knowledge of and interest in church music, he was at all times a source of inspiration and encouragement to the members of the chapter, and

Whereas, His genial fellowship and his generous interest in the welfare of the Guild, especially in allowing the continued use of Epiphany Church for Guild activities, drew him to its members as a real friend; therefore be it

Resolved, That the District of Columbia Chapter of the American Guild of Organists express here its sense of loss in his passing, its gratitude for the life and service of Dr. Phillips and its sympathy to his family and all who were close to him. Be it further

Resolved, That a copy of these resolutions be sent to Mrs. Phillips, to the cathedral chapter and to THE DIAPASON, and that they be spread upon the minutes of the chapter.

RUTH F. VANDERLIP,
CHARLOTTE KLEIN,
MARY MINGE WILKINS,
ADOLF TOROVSKY,
LOUIS A. POTTER.

NATIONAL COMPOSERS' CLINIC

University of Akron, Akron, Ohio

Oct. 25 to Nov. 1

For the appraisal, public performance and national recognition of unpublished manuscripts by contemporary composers in the following fields:

SOLO: Piano, Organ, Voice, Strings, Woodwinds, Brasses
ENSEMBLE: Orchestra, Band, Chorus, Chamber music groups
Other instrumental combinations

Manuscripts should be sent to the National Composers Clinic, University of Akron, Akron, Ohio, by Aug. 1, 1942. Return postage should be enclosed. Manuscripts will be numbered upon receipt and the composers' names removed so that the appraising committees may consider them anonymously and impartially. Representatives of leading music publishers will be present for the public performances in October. Composers will retain all rights except that of the initial performance. Awards will be made by an advisory committee of nationally known composers. All manuscripts will be judged by nine committees set up to cover the nine areas of musical composition listed above. These committees are made up of one hundred and fifty leading musicians of Ohio.

For further information, address The Department of Music, University of Akron, Akron, Ohio

Modern Music Heard at Annual Festival Held in Los Angeles

By ROLAND DIGGLE, Mus.D.

The fourth annual festival of modern music at the First Congregational Church, Los Angeles, Cal., consisted of two concerts May 23 under the direction of Arthur Leslie Jacobs. The festival is presented by the cathedral choir of the church, which assumes financial responsibility. Both afternoon and evening concerts were well attended.

The festival opened with a highlight—the splendid Quartet (1938) for clarinet, violin, 'cello and piano, by Paul Hindemith. Here we had one of the best pieces of chamber music of the last decade, magnificently performed. I have heard the work before, but this performance confirmed my first impression that it is one of the best of modern-minded works in this form.

It was followed by a suite for violin and piano titled "This and That" by Simon Carfagno—played by the composer and Emil Danenberg. Well played as it was, it had no place on a program of serious modern music. As a young musician sitting next to me remarked: "Much ado about nothing."

We then had a delightful performance of R. Vaughan Williams' Magnificat for solo voice, women's chorus, two pianos and flute. This was sung by the Marlborough School A Cappella Choir, under the direction of Ruth Krehbiel Jacobs. The work is in the best Vaughan Williams style and the young girls made of it a thing of beauty that remains to me one of the high points of the festival.

Next came Ernst Toch's "The Chinese Flute," a chamber symphony with soprano solo. To an admirer of much of Toch's music this work was disappointing. Written some twenty years ago, it has little of the style and distinction of his later works.

The final number on the afternoon program was Norman Lockwood's "Passion after the Seven Last Words of Christ." It was sung by the chancel singers, with Eugene Pearson narrator, Lewis Eldridge organist, and Mr. Jacobs conducting. The work was written for the festival and I really feel embarrassed to have to say it was the low spot of the festival. To be sure that I was right in my opinion I asked some ten musicians for their opinion and the kindest remark was "The last word should have been first." The choir no doubt sang it correctly, but I wouldn't know. Certainly Mr. Dubois need not be worried about the new setting taking the place of his.

The evening program had works of a more pretentious hue and opened with a magnificent performance by Clarence Mader of the second movement, "Fast and Sinister," from the Symphony in G major by Leo Sowerby. There is no other organ work as suitable for such a festival as this. I have heard it a number of times, but never to better advantage.

The McCarthy-Peet String Quartet played "Modes of Transportation," by George Tremblay. The three pieces—"The Mayflower," "The Covered Wagon" and "The Iron Horse"—were well done and, while of no great musical value, were worth hearing. The composer of these pieces is the son of the distinguished organist of St. Vincent's Catholic Church, Los Angeles, and he has an amazing talent for improvising. It was George Tremblay's improvisation for the piano that was the hit of the festival. On themes submitted by Joseph Achron, Arnold Schoenberg, Ernst Toch and Adolph Weiss he improvised in the style of Bach, Mozart, Beethoven and American boogy-woogy. What this Canadian Roman Catholic did with the four Jewish gentlemen's themes was something to remember. It was a mistake not to have taken the offering after this number.

George A. Lynn of Pasadena was responsible for a setting of "Lincoln's Gettysburg Address" for chorus, soloist, piano and organ. Under Mr. Jacobs' direction the work received a fine performance and as music for the occasion it was well worth while. Far more vital and showing that creative principles should not be built on outworn methods of former times is Philip James' "General William Booth Enters into Heaven," for male chorus, tenor solo, two pianos, trumpet, trombone and percussion. The work has been sung at a former festival. A rather poor performance of Roy Harris' Quintet for piano and string quartet did not do justice to this fine work. Aside from the first movement of his Third Symphony this Quintet is recognized as his greatest work.

The final number was Benjamin Britten's "Ballad of Heroes," for chorus, tenor solo and, in this case, piano and organ. Here was the noblest music of the festival—music that stirred and uplifted, music that made life real, music that lifted a high head, music with color and a harmonic sense as well as rhythmical and contrapuntal machinery—in fact, the type of music that our bright young composers seem unwilling or unable to write. This thrilling work was magnificently performed and, late as it was, the audience drank in the music in a way that was rather pathetic.

Without doubt the festival aroused great interest, the large church was filled at both concerts and in the audience were many of the leading composers of the day.

JAMES HARRISON AT WILKES-BARRE, PA., ORGAN

JAMES HARRISON, F.A.G.O., is shown in this picture at the console of his organ at the First Methodist Church, Wilkes-Barre, Pa., which has recently been rebuilt by Ernest M. Skinner. Mr. Harrison has been organist and minister of music at this church for the last twelve years. He was graduated from the New England Conservatory with highest honors in 1923 and later was head of the music department of Wyoming Seminary for twelve years. He served as assistant bandmaster for seventeen months during the first world war. Mr. Harrison is an outstanding figure in musical circles in Wilkes-Barre and is a charter member of the Wilkes-Barre Chapter, American Guild of Organists.

SING WORKS OF AMERICANS AT WA-LI-RO CHOIR FESTIVAL

The fifth annual Wa-Li-Ro boy choir festival was held at Trinity Cathedral, Cleveland, Whitsunday evening, May 24. Ten choirs from Cleveland and surrounding cities took part in an exemplification of the best tradition of English evensong service. Psalm 96 was used to the chant tune by Russell. The Magnificat and Nunc Dimittis with fauxbourdons were composed by Walter Blodgett, organist of St. James' and First Unitarian Churches. The anthem "For Ah! the Master Is So Fair" was composed by Kingsley Ganson, organist and choirmaster of Christ Church, Shaker Heights, Ohio. The anthem "O Lord, I Will Praise Thee" was composed by Thomas Harbourne, organist of the Episcopal Cathedral in Lexington, Ky., and he went to Cleveland to conduct this first performance, which was dedicated to the Wa-Li-Ro festival.

Presiding at the four-manual Skinner organ of the cathedral and directing the chorus of more than 200 voices were Paul Allen Beymer, Walter Blodgett, Kingsley Ganson, Jacques Remsberg and Thomas Harbourne.

Death of Philip Berolzheimer.

Philip Berolzheimer, prominent New York citizen and patron of organ music, who as park commissioner under Mayor John Purroy Mitchel started the park concerts in 1917, died May 22. He would have been 75 years old the following Wednesday. A native of Bavaria, he was brought to this country when a child. Following the first world war, Mr. Berolzheimer was vitally interested in the erection of a temple of music as a war memorial in West Fifty-ninth Street facing Central Park, but the project was abandoned after plans had been drawn by architects. His widow, a son and a daughter survive. Mr. Berolzheimer was a former pupil of the late Dr. William C. Carl and took a special interest in the Guilmant Organ School.

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CHICAGO, JULY 1, 1942

Looking Beyond the Clouds

The organ has gone to join the automobile, the washing-machine and hundreds of other articles of common use, convenience or luxury to which Americans have become accustomed. For the duration of the war none of these things will be manufactured and all the facilities of the industries that have made them are being converted to defense work. As announced in our news columns, production of organs must cease July 31 under an order by the War Production Board in Washington. For the next thirty days organ builders are permitted to complete contracts with material previously fabricated. After Sept. 1 every organ plant is to devote itself exclusively to the war effort.

The drastic order, though a shock to everyone interested in the organ, was not a surprise, for restrictions that had been imposed since Pearl Harbor and the manner in which other industries have been drafted indicated no other course. Those organ builders who have not already changed their factories over to defense work are completing organs under construction as rapidly as possible and then will devote themselves with a spirit of patriotism to complying with the wishes of government authorities. This is not easy, as previously pointed out, since the American organ industry is in a very different situation from larger industries. But plans now being carried out give evidence of the resourcefulness and adaptability of our small group of artists and artisans in a way that reflects distinct credit on them.

To what extent, if any, it was necessary for the success of the nation in its war against powerful and cruel enemies to dislocate certain industries to the extent to which it has been done is no longer a subject of debate. All any of us can do is to cooperate loyally. How that is being done by the organ profession is impressed on one by the word that comes daily of organists of prominence who have entered the armed forces. But we might be more thoroughly reconciled to the situation if the distilling of liquor had been stopped in the same manner, or the manufacture of many other things that seem much less of a benefit than musical instruments, the essential nature of which in supporting the morale of both soldiers and civilians has been so plainly recognized by the government and by every one engaged in the war effort.

The far-seeing organ builder will not waste his time, however, pondering these subjects, but will make sure that he is prepared to take full advantage of the situation that will follow the war. He realizes the necessity for keeping the world organ-conscious and for making certain that he will not be forgotten by his prospective customers or caught unprepared when peace is restored. The piano manufacturers have set an example. Soon after the order from Washington they met in New York to consider the situation and the *New York Times* reported as follows:

Although production of pianos will stop on July 31, the National Piano Manufacturers' Association plans to intensify its publicity and consumer education programs to insure maintenance of consumer acceptance at its present high level, Lawrence H. Selz, secretary, announced yesterday at the group's annual meeting in the Hotel Waldorf-Astoria.

Valuable suggestions to us in this country were contained in the letter from Reginald H. Walker, prominent English organ builder, to THE DIAPASON, quoted in our April issue. Mr. Walker gave a picture of the situation in England brought on by the war and of the conversion of the English organ industry to defense production. The English builders faced precisely the same conditions that have developed on this side and their example is worthy of study. Mr. Walker's account of what his confreres have done is well worth reading. The spirit of the English organ trade is illustrated also in the optimistic tone that has pervaded the advertising of the leading builders. Henry Willis & Sons, their factory destroyed by bombs, resumed activities in temporary quarters and said to their friends: "Our staff, while curtailed by this urgent struggle for civilization, will continue to give every service that is practicable. With you we overcome the present and look forward to the day of victory." And the John Compton Company tells the organ world:

For the information of church authorities and organists, the John Compton Organ Company, Limited, wish to make it known that their organization remains intact and well equipped for the resumption of organ building immediately the war is over. Church authorities contemplating the installation of new organs or the rebuilding of existing instruments are invited to communicate with the company with a view to the preparation of suitable schemes. Meanwhile the company's maintenance department is carrying on its normal work and dealing with emergencies as they arise.

As soon as the July rush to finish work under way is past there will remain for those builders not fully occupied with war work a vast amount of maintenance jobs, and a large permissible business in rebuilding and modernization that can be done without the use of critical materials.

While the present world chaos has created its crop of pessimists, the thoughtful person is looking forward to a better day, when the war clouds have been dispelled by victory. Of one fact we can be assured: Organs will again be made in the United States, and probably sooner than we now dare to hope. We must not forget that the arts—which includes the art of making the king of musical instruments—have survived every war.

Time Cannot "Date" Music

One hears so often the remark that this or that composer's music is "dated." This is a relatively new term used to condemn compositions which once enjoyed popularity and were held in esteem. Often the characterization is not deserved and if applied by those in high places has the unfair effect of making others hesitate to play such works. Real merit never becomes "dated" and if a type of music was good once it is good in perpetuity. Too frequent hearing may make it boresome to the erudite, but it cannot take away its intrinsic beauty. To neglect the valuable contributions of certain men while popularizing the things that are the fashion of today almost certainly will be followed by a renaissance of the composers now looked upon with a patronizing mien and, in turn, the rejection of much of the output of the day.

There is a very frank discussion of this subject by the distinguished editor of *The Etude* in the June issue, with some expressions of unmistakable meaning concerning much that we are asked to approve and absorb in modernism today. Speaking of some of the "extremely unpleasant music we hear these days under the alias of modern," Dr. Cooke makes bold to say in refreshing style:

Our complaint about such music is that it represents a paucity of talent and a total absence of genius. If there were enough great music being written at this time it would be impossible for the highly technical mountebanks to palm off their cacophonies. With the exception of a few superior souls, there is very little being done in these days that seems earmarked for permanence. Editorial courtesy makes it impractical for us to designate the great contemporaries, lest we be challenged for our fairness or our understanding.

There is a kind of prevailing doctrine that if one hears disagreeable music long enough, one will come to like it. That is, a taste for the bizarre or the extraordinary may be cultivated, just as tourists in the Orient are said to become inured, after a few weeks, to the incredible, overpowering stench of back alleys. Those who live among such odors for a lifetime are unconscious of them, but that does not make them perfume for others.

It is not age that makes music "dated" and much that is contemporary is "dated" even in its own day, and never is anything else. As the writer points out: "It is not the date that makes good music or makes it bad; it is the music itself. Music that is worth while is immortal. Age cannot destroy it."

What the present world war will bring in the way of composition is a question. *The Etude* voices the hope of everyone who has the welfare of music at heart when it says:

The last war * * * evidently had a very corroding effect upon the souls of blossoming composers who survived in the melee. Many of these creative aspirants produced compositions which were incoherent, strident, discordant, horrific conglomerations of noise, indicating a pathological and psychological condition too dreadful to imagine. With all this comes the chorus of the protagonists of unrest, telling us that the world in the future is likely to be a very disagreeable place in which to live and that the music which is dated 1942 must be in a style reflecting the worst in life, rather than the best. This art, gone berserk, may indeed be an interesting reflection of the pathological and neurological effect of this era of tyranny and world murder. * * * Let us keep our musical sanity in this world of confusion. We must not let the science of the perception of beauty, called "æsthetics" be suffocated by the repellent miasmas of a mad hour.

If recitalists will only make their programs varied by using not only that which is very old and that which is very new, but the best that is found in the large store of organ literature that lies between, and will forget that anything can be "dated" by time, they will be doing much to make their work more interesting and attractive.

Letter from a Reader

Need for Organ Concertos.

Portland, Ore., June 3, 1942.—Dear Mr. Gruenstein: Perhaps this is a misjudgment, but for many years it has seemed to me that in organ literature there is a great dearth of concertos in general, and in particular the type of concerto suitable for teaching young pupils of high school or college age. This is indeed an unfortunate condition, since, if such material were available, it would do much to popularize organ playing and the organ as a solo instrument.

Every spring in Portland, as in many other cities, there are held—and have been for many years—state-wide concerto playing contests among young students in piano, violin and other instruments (except organ), and the winner is presented in a public concert with an orchestra. Furthermore, for eighteeen years Portland has been proud of its splendid Junior Symphony Orchestra, conducted by Jacques Gershkovitch. Every winter this orchestra presents two local young artists (under 21 years of age) chosen through competition, playing with the orchestra, one a piano concerto and the other a violin ('cello or other instrument) concerto. However, it is significant that never has this large symphony association presented an organ concerto, in spite of the fact that in its huge auditorium sits, covered with cobwebs and unused, the finest organ in the city, a four-manual Skinner!

With the co-directorship of Mr. Gershkovitch and Rouen Faith we are opening this summer the Mount Hood Music Camp, where ensemble playing will be featured and where there will be opportunity for young soloists to play with the camp orchestra. Since I plan to take my large model E Hammond electronic to the camp, organ literature and concertos may at last gain some public recognition. However, this is my problem: In my piano teaching I use regularly the standard concertos so appropriate for students, by Mozart, Beethoven, Mendelssohn, etc. But what, in organ literature, would correspond to these? The Handel Concertos? Unfortunately only the variations movement of No. 7 was written with a pedal part, since the English organs of that time had no pedalboards! This fact alone is a great disadvantage; moreover, many parts seem rather thin; the movements do not seem complete without the *ad libitums* written in (I have the Dupré volumes); and most, if not all, of the editions are arranged for organ solo. What the pupil really longs for is a number that is brilliant, impressive, and, of course, contains a showy pedal cadenza (but not too difficult).

I have been unable to procure most of the concertos that I have ordered, either because of foreign publication, out of print, or just simply "unavailable." Two I could obtain: Sowerby's "Medieval Poem" and DeLamarter's Concerto in E, both of which are lovely numbers that I myself enjoy playing, with other "grown-ups," but have not used with my pupils because they both seem definitely "adult fare."

As organists and promoters of organ literature, we are missing this wide field of expansion among young people, and something really should be done to remedy this sad deficiency, either in reprinting or bringing to light older concertos, or in writing appropriate new ones. I should enjoy hearing the opinions of other organists and teachers on this important subject.

Sincerely,

MILDRED WALDRON FAITH.

If by any chance your address is incorrect on the label of the wrapper of your copy of THE DIAPASON, or if your name is not spelled correctly, you will confer a favor on us—and on yourself as well—if you will send us a postcard or letter directing attention to the inaccuracy.

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

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

The specification of the large four-manual organ designed by Lynnwood Farnam for Emmanuel Church, Boston, was presented. Casavant Freres were building this organ.

The contract to rebuild and modernize the organ in the Second Presbyterian Church, Chicago, was awarded to the Austin Company.

The organ in the cadet chapel at West Point was to be doubled in size, it was announced. Fifty-one ranks of pipes were to be added to the existing fifty-four by M. P. Möller.

TEN YEARS AGO NEWS RECORDED in the July, 1932, issue, included the following—

The University of Minnesota awarded to the Aeolian-Skinner Company the contract to build a large four-manual for the Cyrus Northrop Memorial Auditorium.

Marshall Bidwell, organist of Coe College and municipal organist of Cedar Rapids, Iowa, was elected organist and director of music of Carnegie Institute, Pittsburgh, Pa., at a meeting of the directors June 9.

The eleventh general convention of the American Guild of Organists was held in Boston June 20 to 25. Organists from twenty states were present.

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Kitchener Center.

The Kitchener Center sponsored a successful organ and choir recital June 1 at New St. Paul's Church, Woodstock, Ont. Members from the Brantford and London Centers and organists and choirmasters of Woodstock also were well represented. As a result of this recital and an interesting meeting which followed the performance it is possible that a center will be organized at Woodstock.

Douglas Elliot, organist of the College Avenue United Church, Woodstock, opened the recital and played Karg-Elert's "Now Thank We All Our God," Yon's "Primitive Organ," "Benedictus," by Rowley, Palmgren's "Rococo" and the Toccata from Widor's Fifth Symphony. Mr. Elliot's interpretations were very interesting and his playing was almost technically flawless. The program continued with a group of choral numbers by the Chalmers United Church choir, conducted by R. Clare Bartley, with Mrs. Grace Bartley at the organ. This well-trained group of fifty voices sang at all times with a convincing choral tone and clear enunciation. The four numbers by the choir were all by Russian composers. The first was Tschaikowsky's "Praise Ye the Name of the Lord," followed by an Easter anthem, "Resurrection," arranged by A. Koshetz." "Hear Ye, People," by the same composer, was sung unaccompanied. The last number was Kastalsky's "God Is with Us," in which Mrs. A. G. Murray sang a recitative, while the rest of the choir was chanting a repetition of the theme. Harold D. Jerome, organist of the Colborne Street United Church, Brantford, concluded the program with Franck's Pastorale and Rheinberger's Pastoral Sonata, Op. 88. Mr. Jerome is a skillful organist and his interpretations were very pleasing.

After the recital the out-of-town visitors were entertained in the parish hall. A short meeting at which Eugene Fehrenbach acted as chairman was held and members present representing the different centers spoke briefly.

EDGAR V. MERKEL, Secretary.

St. Catharines Center.

The monthly meeting of the St. Catharines Center was held May 21 in the Knox Presbyterian Church. This meeting was in the form of a joint recital by Bernard Munn of St. Thomas' Anglican Church and George Hannahson of the Queen Street Baptist Church. Mr. Munn's half of the program consisted of the Prelude and Fugue in C minor and a chorale prelude by Bach; Gavotte, Martini; Chorale Prelude, Brahms, and concluded with the Toccata in G, Dubois. Mr. Hannahson played the Sonata in F, No. 4, Handel; Rhapsody No. 3, Saint-Saens; Spring Song, Shelley, and the Fugue in C minor, Bach.

At this meeting it was decided unanimously that the members of the center should be responsible for the music at the service conducted at the St. Catharines Air Training School.

Hamilton Center.

Paul G. Daniels was re-elected chairman of the Hamilton Center at the annual dinner and election of officers held May 28 at the Y.M.C.A. Other officers for the season are: Past chairman, Eric Rollinson; vice-chairman, Cyril Hampshire; secretary, Charles Snively; treasurer, Harold Johnson; executive committee, Miss Florence Clark, George Veary, Jack Walker and Harold Le Noury.

The guest speaker, introduced by Eric Rollinson, was Dr. Roy Wiles, professor of English at McMaster University. Dr. Wiles dealt very interestingly with the evolution of the English language from its inception to the present day.

Brantford Center.

Members of the Brantford Center were hosts to their ministers at dinner at the Mohawk House May 19. After dinner an informal discussion was held on the relationship of music to the church service, under the capable leadership of the chairman, Dr. Henri K. Jordan, Mus.D. Clifford Clark, organist of the Central Presbyterian Church; Harold Jerome, Colborne Street United Church; Miss Mary O'Grady, St. Basil's Church, and A. G. Merriman, Grace Anglican Church, also took an active part in the discussion, in which all joined later. A vote of thanks for the opportunity to attend the meeting was offered by the guest ministers.

ELEANOR MUIR, Secretary.

MARK ROBERTA BITGOOD'S TENTH ANNIVERSARY AT POST

May 1 marked Roberta Bitgood's tenth anniversary at the Westminster Presbyterian Church, Bloomfield, N. J. To celebrate the occasion she wrote two new numbers for the morning service—an anthem based on Psalm 92, "A Good Thing It Is to Give Thanks unto the Lord," and a soprano solo based on Psalm 119—"Thy Word Have I Hid in My Heart." At the evening service the motet choir presented a program of sacred music composed by New Jersey composers, including several of Miss Bitgood's choral, solo and organ works.

Later in the month present and former members of the motet choir arranged a surprise dinner in honor of Miss Bitgood at the Park Manor, Bloomfield. More than sixty were present and greetings came from many others who could not be present. They presented her with a necklace and matching bracelet. A fine tribute from Dr. James Robert Speer, minister of the church, was read by the chairman of the music committee. He said:

"I do wish to mention the great joy it is to me as minister of Westminster to have Miss Bitgood as our organist and director of music. Not only is she a musician of great talent, but I have always found her most cooperative and very desirous of helping to make the service of worship a unit. I have always found not only that she directed with unusual skill, but that she has chosen music that adds to the service and is in line with the theme of the occasion."

OLIVER LEO HERBERT

OLIVER LEO HERBERT of New York City, who has held the post of minister of music of the Old Bergen Church, Bergen, N. J., since 1925, received the degree of doctor of music May 24 at the commencement exercises of the John Marshall College, held at the Jersey State Teachers' College. United States Senator William H. Smathers at the same time received the degree of doctor of laws.

ARTHUR C. BECKER TO PLAY DE PAUL SUMMER RECITALS

Dean Arthur C. Becker of the De Paul University School of Music, Chicago, will give a series of organ recitals on five successive Wednesdays during the summer session. These recitals will take place at noon in the De Paul Little Theater and will be thirty minutes in duration. Following are the programs:

July 1—Premiere Chorale, Andriessen; "Romance sans Paroles," Bonnet; Chorale Preludes, "Our Father, Who Art in Heaven" and "Rejoice, All Ye Christians," Bach; "Carillon de Westminster," Vierne.

July 8—Fantasie and Fugue in G minor, Bach; "Interludium," Lovelock; Gavotta, Martini; Choral Paraphrase, "Salve Regina," Arthur Becker.

July 15—Prelude and Fugue in F minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Cantilene, Hollowan; Gavotte from "Mignon," Thomas; "Grand Choeur" on "Benedicamus Domino," Weitz.

July 22—Chorale in A minor, Franck; "In Indian Summer," William Lester; "Soul of the Lake," Karg-Elert; Finale from Fourth Sonata, Mendelssohn.

July 29—Toccata Prelude on "St. Anne's," Edmundson; "Etoile du Soir," Vierne; Impromptu, Vierne; Toccata from Fifth Symphony, Widor.

The degree of doctor of music was conferred on Mr. Becker by the Chicago Musical College at its commencement in June. This is the second time that he has been honored with this degree.

UNIVERSITY OF CHICAGO AND FOURTH CHURCH FORCES JOIN

Whenever the choirs of the Fourth Presbyterian Church of Chicago and the University of Chicago Chapel, together with the university orchestra, present a combined musical service, an outstanding musical experience is assured, for these groups have built a reputation for fine workmanship and programs of unusual interest. Fourth Church was the scene of such an event Sunday evening, May 31.

The outstanding performances were "Five Mystical Songs" by Vaughan Williams, sung by Bruce Foote, baritone, with the choirs and orchestra, and the Brahms Rhapsody for contralto solo with men's chorus and orchestra, Maurine Parzybok singing the solo part. The choirs also sang Gustav Holst's "Turn Back, O Man," Schuetz' "The Pharisee and the Publican," Rachmaninoff's "Veneration of the Cross" and Bortniansky's "Cherubim Song." The hymns, "America" and "All Praise to Thee, My God, This Night" ("Tallis' Canon"), were outstanding, with descants and free accompaniments by Dr. Leo Sowerby.

The conductors were Mack Evans and Barrett Spach, and Frederick Marriott and Roxanne Breen played the service.

VAN DUSEN CLUB CLOSES ITS SEASON AND HEARS HISTORY

The Van Dusen Organ Club gathered Monday evening, June 1, for its annual dinner, the last meeting of the 1941-42 season. This meeting was attended by more than eighty members and friends and was presided over by President Winston Johnson, now in military service and stationed at Camp Grant. After dinner in the colonial room of the Milk Foundation and an informative lecture moving-pictures were shown. Then Dr. Frank W. Van Dusen, honorary president of the club, expressed his appreciation of the fine attendance and commented on the spirit of friendliness which has always prevailed among the members of the club. He then called upon S. E. Gruenstein, editor of THE DIAPASON, whose subject was "Glimpses of a Third of a Century in Organ History." In relating some of the history the speaker went back over a period of fifty years.

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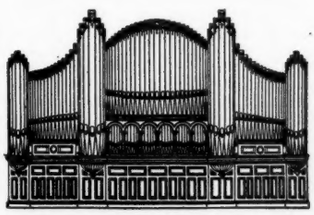

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Programs of Organ Recitals of the Month

Albin D. McDermott, A.M., A.A.G.O., New York City—In fifteen-minute preludial recitals given twice daily during the Sacred Heart Novena, June 4 to 12, at the Church of the Holy Name, Mr. McDermott played the following "warm weather programs":

June 4—Nocturne in A flat, Ferrata; Allegretto in E flat, Bizet; "Kamennoi Ostrow," Rubinstein.

June 5—"Jesu, Joy of Man's Desiring," Bach; Air for the G String, Bach; Allegro Cantabile from Fifth Symphony, Widor.

June 6—Intermezzo, Rheinberger; Adagio from Sixth Symphony, Widor; Andante in F, Moszkowski.

June 7—"At Evening," Kinder; "Carillon," DeLamarter; Pastorale from First Sonata, Guilmant.

June 8—"Agnus Dei," from "L'Arlesienne" Suite, Bizet; Largo, Handel; "Ave Maria," Bach-Gounod.

June 9—"Adoration," Borowski; "Le Cygne," Saint-Saens; Andantino in G minor, Franck.

June 10—"In Friendship's Garden," Maitland; "Suite Gothique," Boellmann.

June 11—Berceuse, Godard; Allegretto in B minor, Guilmant; Largo from "New World" Symphony, Dvorak.

June 12—Cavatina, Raff; Adagio from Fifth Symphony, Widor; Chorale Prelude No. 12, Reger.

Gilman Chase, Chicago—Mr. Chase, organist of the First Unitarian Church, will give the recital at Rockefeller Chapel, University of Chicago, Sunday, July 5, at 7 p. m. His program is announced as follows: Trumpet Tune, Henry Purcell; Minuet, Karl Phillip Emanuel Bach; Sonata on the Ninety-fourth Psalm, Reubke.

William O. Tufts, Jr., Washington, D. C.—Mr. Tufts, who is playing this summer at Duke University, Durham, N. C., has given the following Sunday afternoon programs among others:

June 14—"Psalm XIX," Marcello; "Toccata per l'Elevazione," Frescobaldi; Prelude and Fugue in D major, Bach; Scherzo, Wesley; "Rejoice, Ye Pure in Heart," Sowerby.

June 21—Works of Cesar Franck: "Piece Heroique"; Cantabile; Prelude, Fugue and Variation; Finale in B flat.

K. Mulder Schuil, Grand Rapids, Mich.—Mr. Schuil gave a farewell recital Sunday evening, June 28, at Bethany Reformed Church, completing seven years of work at the organ. Having just received his B.S. degree, he plans to continue his work for the M.S.M. degree at the School of Sacred Music, Union Seminary, New York City. Mr. Schuil's program was as follows: Prelude and Fugue in E minor, Bach; Chorale Prelude, "My Heart Is Filled with Longing," Bach; "A Cathedral Window," Wilson; "Liebestraum," Liszt; Scherzino, "The Squirrel," Weaver; "Bird as Prophet," Schumann; Toccata and Fugue in D minor, Bach.

Pauline Voorhees, New Haven, Conn.—Miss Voorhees was presented by the Yale University School of Music in a recital at Woolsey Hall May 8. Her program consisted of the following works: "Psalm Prelude No. 3," "Sing unto the Lord a New Song," Howells; Chorale in B minor, Franck; Fantasy for Flute Stops and Air with Variations, Sowerby; Chorale Preludes, "In Dir ist Freude," "Herr Gott, nun schleuss den Himmel auf" and "O Mensch, bewein' dein' Sünde gross," Bach; Passacaglia and Fugue in C minor, Bach.

Homer Whitford, Waverley, Mass.—In a recital at the Samuel Eliot Memorial Chapel of McLean Hospital May 22 Mr. Whitford presented a program divided into three parts—works of classical composers, of nineteenth century composers and of modern composers. He played: "Spring Comes Laughing" ("Peasant" Cantata), Bach; Aria from "Water Music," Handel; Little Tune, Felton; Trumpet Voluntary, Purcell; Andante con Moto, Fifth Symphony, Beethoven; Canzonetta, Godard; "The Swan," Saint-Saens; March from "Athalie," Mendelssohn; "Moonlight," Karg-Elert; Scherzo from "Gothic Suite," Boellmann; "Orientale," Cui; Variation and Toccata on a National Air, Coke-Jephcott.

Thomas A. Long, Charlotte, N. C.—Dr. Long of the faculty of Johnson C. Smith University gave the first recital on the new organ in the High Street Baptist Church of Danville, Va., Sunday afternoon, May 24. His program was made up of the following selections: Largo from "Xerxes," Handel; "To a Wild Rose," MacDowell; Offertoire in A flat, Read; Prelude to "Lohengrin," Wagner; "The Lost Chord," Sullivan; "Echoes of Spring," Friml; "Twilight at Fiesole," Bingham; Andante from Fifth Symphony, Beethoven; Pastorale, "By Still Waters," Ernest H. Sheppard; "Pilgrims' Chorus," from "Tannhäuser," Wagner.

Klaus Speer, Fort Dix, N. J.—Private Speer played these numbers in a recital at the chapel of the reception center of Fort Dix May 17: Prelude and Fugue in in E minor, Bach; Chorale, "Sleepers, Wake," Bach; Cantabile, Franck; Prelude, Fugue and Variation, Franck; Chorale, "Today the Son of God Triumphs," Bach.

Ethel Sleeper Brett, Sacramento, Cal.—For the final recital of the season at the First Methodist Church Sunday evening, May 10, Mrs. Brett selected a program which included the following compositions: Toccata and Fugue in D minor, Bach; "Carillon de Westminster," Vierne; Andante Cantabile, Fourth Symphony, Widor; "Fileuse" ("The Spinner"), Dupré; Reverie, Richard Strauss; Etude for Pedals Alone, Middelschulte; Finale, Fourth Symphony, Widor.

Clinton Reed, New York City—Mr. Reed will play the following programs among others at Trinity Church in the noon recital series in August:

Aug. 5—Prelude to Act 3, "Lohengrin," Wagner; Symphony in G (first movement), Sowerby; Londonderry Air, Traditional; Toccata from Fifth Symphony, Widor.

Aug. 7—Trumpet Tune, Purcell; "Forest Murmurs," from "Siegfried," Wagner; Funeral March from "Götterdämmerung," Wagner; Toccata in F, Bach.

Aug. 12—"Pictures at an Exhibition" (arranged for the organ by Clinton Reed), Moussorgsky.

Aug. 14—Prelude in E minor, Bach; Prelude and "Liebestod" from "Tristan and Isolde," Wagner; "Ride of the Valkyries," Wagner.

Aug. 19—Carnival Overture, Dvorak; Chorale Prelude, "I Call to Thee," Bach; "Litanies," Alain; "Rose Window," Mulet; Toccata, "Thou Art the Rock," Mulet.

Aug. 23—Toccata, Sowerby; "Liebesfreud," Kreisler; Sonata, "Ninety-fourth Psalm," Reubke.

Otto T. Hirschler, Los Angeles, Cal.—In a recital at the Wilshire Presbyterian Church on the evening of June 2 Mr. Hirschler presented the following program: Prelude on a Traditional Melody ("Mooz Zur"), Harold Milligan; "Aftonfrid," Gustaf Hägg; "Noel," d'Aquin; "Come, Sweet Death," Bach; "The Primitive Organ," Yon; "Toccata Jubilant," Diggle; Toccata and Adagio, from Toccata and Fugue in C major, Bach; "Liebestod" from "Tristan and Isolde," Wagner-Gibson; "The Kettle Boils" (from "Fireside Fancies"), Clokey; "Perpetuum Mobile," Middelschulte; "In Springtime," Kinder; "Hymn of Glory," Yon.

Cyril Moss, F.C.C.O., Toronto, Ont.—Mr. Moss gives a monthly recital at the Calvin Presbyterian Church. His program in April included the following compositions: Sonata No. 3, Mendelssohn; "Divertissement," Vierne; Variations from the "Septuar," Beethoven; Sketch, Schumann; "The Lone Pine," Cyril Moss; Concert Overture in C minor, Hollins.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—For his Grace Church memorial recital June 11 Dr. Boothroyd selected this program: Funeral March and Seraphic Hymn, Guilmant; Second Movement (Allegro) from Concerto No. 4, Second Set, Handel; "Spinning Chorus," from "The Flying Dutchman," Wagner; Finale in E flat, Guilmant.

For May 28 his program included: Concerto in D minor, Wilhelm Friedemann Bach; "Allendale" and "Cilurnum," from "Scenes in Northumberland," F. H. Wood; Prelude in C sharp minor, Rachmaninoff; Overture, "The Flying Dutchman," Wagner.

Philip F. Smith, Salamanca, N. Y.—Preceding the devotional period May 22 at the thirtieth annual convention of the King's Daughters and Sons, held in the First Congregational Church of Salamanca, Mr. Smith played a program on the new Wicks organ. His numbers were: "Our Father in Heaven" and "Oh Sacred Head Once Wounded," Bach-Schreiner; "The Rosary," Nevin; "In Deepening Shadows," Stoughton; "Memories at Twilight," Hopkins; three hymn-tunes arranged by organist: "In the Garden," "Holy Ghost with Light Divine" ("Mercy") and "Master, No Offering."

On May 23 Mr. Smith played an appropriate morning meditation on the organ, including in his offerings these compositions: "How Brightly Shines the Morning Star," Bach-Schreiner; "Morning Song," Hopkins; Berceuse, Frysinger; Largo, "New World" Symphony, Dvorak; Andante, Rogers; two hymn-tunes arranged by organist: "Softly and Tenderly Jesus Is Calling" and "Fairest Lord Jesus."

Elmer A. Tidmarsh, Schenectady, N. Y.—The following recitals have been broadcast by Dr. Tidmarsh from the Union College Memorial Chapel Tuesday at 5:45 over WGY:

June 9—"Liebestod," "Tristan and Isolde," Wagner; "Träumerei," Schumann; Toccata from Fifth Symphony, Widor.

June 16—"Liebestraum," Liszt; Air for the G string, Bach; "Clair de Lune," Debussy.

June 23—Andante from String Quartet, Debussy; Ballet, Debussy; "The Girl with Flaxen Hair," Debussy.

June 30—Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Moment Musical," Schubert.

These recitals will continue to be broadcast throughout the summer.

Henry F. Seibert, Mus.D., New York City—Dr. Seibert, organist and choirmaster of the Lutheran Church of the Holy Trinity, New York, gave a recital May 28 in Bethany Lutheran Church, Erie, Pa., assisted by the Bethany choir, Miss Florence Rubner, organist and director. Dr. Seibert's program consisted of the following: Chorale Preludes, "If Thou but Suffer God to Guide Thee" and "Our Father, Who Art in Heaven," Bach; "Jesu, Joy of Man's Desiring," Bach; "Now Thank We All Our God," Bach-Whittaker; "Carillon," Sowerby; Andante Recitativo and Allegro Assai Vivace, Sonata No. 1, Mendelssohn; Grave and Adagio from "The Ninety-fourth Psalm," Reubke; "Dreams," McAmis; Fountain Reverie, Fletcher; Concert Study, Yon.

Dorothy Korn, Chicago — Miss Korn, winner of the young artist contest of the Society of American Musicians, gave her recital in Kimball Hall May 27 and played: Rhapsody, Gigout; Vivace from Third Trio-Sonata, Bach; Concert Variations, Bonnet; "O Gott, Du frommer Gott" and "Dich will ich lieben, meine Stärke," Karg-Elert; Scherzo from Sixth Symphony, Vierne; Intermezzo, DeLamarter; Toccata from Fifth Symphony, Widor.

Henry S. Fusner, Bayonne, N. J.—Mr. Fusner gave a recital in the Second United Presbyterian Church of Jersey City June 8, playing a program consisting of the following compositions: "St. Anne" Fugue, Bach; "Come, Sweet Death," Bach; Chorale in B minor, Franck; "The Brook," Dethier; Meditation from First Symphony, Widor; "Benedictus," Reger; Allegro from First Symphony, Maquaire.

Alfred W. G. Peterson, Worcester, Mass.—Mr. Peterson, organist of the Central Church, played the following numbers in "an hour of organ music of the lighter kind" on the evening of June 7: Fanfare, Lemmens; "Starlight," "To a Wild Rose" and "A Deserted Farm," MacDowell; Allegro from "Cuckoo and Nightingale" Concerto, Handel; Chanty from "Plymouth Suite," Whitlock; "The French Clock," Bornschein; Toccata and Fugue in D minor, Bach; Persian Suite, Stoughton; Cradle Song, Torjussen; Variation and Toccata on "America," Coke-Jephcott.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In a recital June 21 for the University of Florida summer school Mr. Murphree played this program: Introduction and Allegro, Stanley; Gigue, Arne; Minuet, Purcell; "Autumn Evening" and "Spring Evening," Swinnen; "Suite Amerindian," Horace A. Miller; "Night," Jenkins; Prelude and Fugue in E flat, Saint-Saens; "Pageant" Sonata, Jepson.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch's final recital of the season at St. Paul's Episcopal Church June 22 was marked by the performance of a request program which consisted of the following: Prelude and Fugue in E minor ("Cathedral"), Bach; "Benedictus," Rowley; Grand Chorus in the Form of a March, Guilmant; Londonderry Air, arranged by Orem; Allegretto, Lucke; "Damascus Chant," Shure; Variations on "Annie Laurie," Fitch; "Legend of the Mountain," Karg-Elert; "Piece Heroique," Franck.

Cecil C. Neubecker, Fond du Lac, Wis.—Mr. Neubecker, organist and choirmaster of St. Paul's Cathedral, gave a recital June 14, assisted by Kenneth Kendall, baritone, of Neenah, Wis. The organ numbers were these: Trumpet Tune, Purcell; "A Toye," Farnaby-McAmis; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Scherzetto, Vierne; "Where Dusk Gathers Deep," Stebbins; Finale from Symphony 6, Widor.

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer, organist and choirmaster of the West Point Cadet Chapel, played these compositions at his recital May 17, at which he had the assistance of the Euterpe Glee Club of Poughkeepsie, N. Y., conducted by Dr. Elmer A. Tidmarsh: Prelude and Fugue in D major, Bach; "Qui Tollis," from Mass in C, Haydn; Processional in D, Dubois; "Liebestod," from "Tristan and Isolde," Wagner; "Mammy," Dett; "Carillon," Dupré.

Royal A. Brown, San Diego, Cal.—For his recital at Balboa Park May 30 Mr. Brown made use of the following selections: Prelude, "Prayer," Bach; C major Toccata, Bach; "La Poule," Rameau; "In San Diego," Sexton; March, "Semper Fidelis," Sousa; Overture to "Bluff King Hal," Stewart; "Souvenir," Drdla; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; "Ave Maria," Bach-Gounod; Minuet, Boccherini; "Torchlight" Processional, Clark; "A Song of India" ("Sadko"), Rimsky-Korsakoff.

For his recital June 14 Mr. Brown selected this program: Grand Processional from "Athalia," Mendelssohn; Southern Fantasy, Hawke; Gothic Suite, Boellmann; "Orientale," "In a Persian Market," Ketelbey; "Voices of Spring," Strauss; "Sylvia," Speaks; "On the Road to Mandalay," Speaks; "The National Emblem," Bagley; Military March, "Pomp and Circumstance," Elgar.

Frederic T. Egener, London, Ont.—Dr. Egener brought his season of twilight recitals at the Cronyn Memorial Anglican Church to a close April 18, when he played the sixty-fourth of these recitals. His program was as follows: Concert Overture in B minor, Rogers; "On Hearing the First Cuckoo in the Spring," Delius; "Pilgrims' Chorus," "Tannhäuser," Wagner; Chorale No. 3, in A minor, Franck; "Dreams," Stoughton; "Among the Pines" ("Lake Louise"), Egener; Toccata in C, d'Evry.

Miss Aileen Guymer, London, Ont.—Miss Guymer gave a recital May 28 at the Cronyn Memorial Church at the invitation of her teacher, Dr. Frederic T. Egener. Miss Guymer played this program: Sonata in the Style of Handel, Wolstenholme; "Bells through the Trees," Edmundson; Prelude and Fugue in D major, Bach; Finale from "Six Pieces," Franck; Intermezzo, Callaerts; "The Nightingale and the Rose," Saint-Saens; "Bell Symphony," Purcell; Spring Song, Hollins; Toccata in G, Dubois.

Sally Fultz, Painesville, Ohio — In a graduation recital at Lake Erie College May 28 Miss Fultz played: Fantasia and Fugue in G minor, Bach; Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; "Water Music" Suite, Handel; "Meditation a Sainte Clotilde," James; "Pageant of Autumn," Sowerby; Andante Cantabile, Dethier; Fanfare, Frederic Waters; "Dance of the Candy Fairies" and "Dance of the Reed Flutes," "Nutcracker" Suite, Tschaikowsky-Kraft; "Carillon-Sortie," Mulet.

Wayne Harwood Balch, Wheaton, Ill.—Dr. Frank Van Dusen presented Mr. Balch in a recital at Wheaton College May 24 and he played the following compositions: Fantasie in G minor, Bach; Chorale Preludes, "Hark, a Voice Saith All Are Mortal" and "Our Father, Who Art in Heaven," Bach; Allegro Vivace from Fifth Symphony, Widor; "Carillon," Sowerby; Chorale Improvisation on "Nun danket Alle Gott," Karg-Elert; Reverie, Dickinson; Concert Variations, Bonnet.

Recital Programs

[*Continued from preceding page.*]

G. Leland Ralph, Sacramento, Cal.—At the spring concert of the choir of the First Baptist Church Sunday evening, June 14, Mr. Ralph played the following organ numbers: "Suite Gothique" (complete), Boellmann; "Jagged Peaks in the Starlight," Clokey; Toccata on "O Filii et Filiae," Farnam.

Ruth A. White, A.A.G.O., Binghamton, N. Y.—In a recital for the Binghamton Chapter, A.G.O., at the Chenango Street Methodist Church May 18 Miss White played: Sonata No. 6, Mendelssohn; Prelude, Clerambault; Cantabile, Franck; "Sheep May Safely Graze," Bach; "The Bells of St. Anne de Beaupré," Russell; "The Squirrel," Weaver; Toccata from Fifth Symphony, Widor.

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

June 7—Toccata in C, Paul Muller (Zurich); Finale from "Sonata Britannica," C. V. Stanford.

June 14—Sonata, Jaromir Weinberger.

June 21—Concert Study, Pietro A. Yon; Variations on a Mozart Theme, J. A. Meale.

June 28—Pastorale, J. J. A. Roger-Ducasse.

New Publications for Organ

By WILLIAM LESTER, D.F.A.

Chorale Prelude on Lowell Mason's Tune "Dort," by Daniel Gregory Mason, Op. 39, No. 1; published by J. Fischer & Bro., New York City.

The Masons are much in evidence in this piece. Written by a Mason of honorable standing today, dedicated to Henry Lowell Mason, who links us with the great of yesterday, and based on a splendid hymn-tune (best known as associated with "God Bless Our Native Land") written by that grand old pioneer of American indigenous music, Lowell Mason, this essay is complimentary to all three. The hymn-tune is one of vitality and intrinsic merit; the composer of the organ work has raised on his foundation an excellent work of large scope, considerable brilliance and eloquence, one of practical timeliness and of lasting beauty.

Three Short Pieces by Samuel Wesley, for the organ; published by the H. W. Gray Company, Inc., New York.

We are here given, under one cover, three excellent examples of the creative ability of a great organist of past days and a composer of unusual gifts. His artistic antecedents are of no mean stature—he was a son of Charles Wesley, the eminent hymn writer, and nephew of John Wesley, the theologian. He ranked as one of the virtuoso performers of his day and was noted for his remarkable gifts as an improviser. The three pieces under consideration are worthy examples of this truly gifted, and unfairly neglected, son of Britain; they comprise a sturdy, manly Prelude, a dignified example of its type; a really beautiful Air, of rococo style and melancholy tinge, and, finally, a jolly, jiggy Gavotte in F. Wesley is not here represented in his heroic genre; rather is he the refined aristocrat of his period, beautifully polished, attractive and intelligently discriminating. Students especially should heed this welcome addition to their all-too-scanty repertory gleaned from the period and locale represented by this set of pieces.

Three Short Pastels, for Organ, by Alfred H. Johnson; published by J. Fischer & Bro.

This is a miniature suite, of unusually high quality. The three individual pieces are, in sequence, (1) "Glimmering Tapers" (dedicated to Dr. Caspar P. Koch); (2) "Flocks from Distant Hills" (to Arthur Jennings) and "Sculptured Clouds" (to Parvin Titus). The music is simple in structure, quite on the conservative side as to idiom, and demands little of the elaborate in stop listings or mechanicals. But the composer, within the limitations of these chosen simplicities, nevertheless succeeds in being unusually eloquent. The Pastels are a decided accession to the supply of poetic music set down by our native composers. This item will afford valiant service in concert, service or the teaching field.

Two Lenten Preludes, by Winfred Douglas; Canonic Toccata on "Ye Watchers and Ye Holy Ones," by Richard T. Gore; published by the H. W. Gray Company, New York.

The Lenten Preludes include two simple meditations based on a pair of ancient church melodies—"Herzlich thut mich verlangen" and an eighteenth century melody from the "Mainz Gesangbuch" (1661), with text from the "Stabat Mater." Canon Douglas has made clever use of much canonical imitation to present us with two lovely, devotional organ pieces, ideally suited for service use. The result is simple music of styled elegance and sincere eloquence.

Equally good in a more brilliant mode is the Toccata. The popular and universally known theme is treated in canon in the octave in the pedals (double pedal throughout). Two counterpoints (manual) are worked against the theme proper. The manual treatments are also in strict canon in the octave. But the piece deserves praise for more than its technical virtues. It is independently (or, perhaps, consequently) a most attractive and stimulating, joyous piece of music—worthy of a high rating for its musical qualities.

Chorale Improvisation on "Now Thank We All," by Sigfrid Karg-Elert; "Easter Morning," by Otto Malling; "I Know That My Redeemer Liveth" and "Hallelujah Chorus" ("Messiah"), by Handel, transcribed by F. W. C.; published by H. W. Gray Company.

Ready for next Easter are these reissues of successful and standard numbers. The Karg-Elert composition is a separate publication from the magnificent and masterly "jumbo" set of sixty chorale fantasies, Op. 65. (This particular piece is No. 59 in the collection.) It is a brilliant treatment of the glorious old tune, easy to play and stimulating in listening value—a fitting postlude for the great day. The Malling opus is much simpler in tone—of less importance, but music of high service value. It is on the quiet side, valid as a prelude or offertory.

The arrangements from the beloved Handel oratorio are well done—if needed. I am sorry to see that the mistaken German tradition has been followed in the setting of the aria. This is surprising, when the valid version stemming from the Handel London performances is that used in England today. So many liberties are taken with the master works today that every slip should be and must be protested.

Anthem by Greenfield Sung.

At the baccalaureate services of New York University June 7 the choir sang an anthem composed by Alfred M. Greenfield, the university's director of music, entitled "The Inner Light." Other anthems used at the service were the "Hallelujah, Amen" and "O Father, Whose Almighty Power," both from Handel's "Judas Maccabaeus." The organ numbers played by Harold Heeremans, the university organist, were: "Kyrie, Gott, Heiliger Geist," Bach; Andante Sostenuto, from Gothic Symphony, Widor, and, as the postlude, "Fete," Philip James.

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Some British Organ Music; Survey Shows Work of Composers

By FRANKLIN GLYNN

In presenting notes on some British organ music I hope I am inciting fellow performers to interest in a field that appears unaccountably neglected and, in fact, unknown to a large number. I would not go so far as to assert that my countrymen are supreme in this branch of composition, but I do feel that there is much that will not compare unfavorably with the products of other nationalities and that it will repay investigation. Furthermore, I do not claim to have covered the whole field. It is more than likely there are a number of other works, probably of equal importance with some mentioned, with which I am not acquainted, and I feel sure my lists are not as nearly complete as they should be. But I have endeavored to cover the ground in such manner as to appeal to all tastes and grades of organists.

◆ ◆

First, we will take some publications of the Oxford University Press, a fine edition embracing much important matter. First and foremost I place Percy Whitlock as a worthy composer for the instrument. As one of England's leading concert performers he understands the organ thoroughly, and practically all he has written "comes off" in playing, which cannot be said of every writer. The "Five Short Pieces" first brought Whitlock into prominence. Of these the Folk-tune seems to be the only one known by many. It is delightful, but I find the Allegretto and "Paean" equally charming, the latter affording opportunity to display a solo tuba to advantage. The Andante and Scherzo also are pleasing. This group is of moderate difficulty. Of the "Seven Sketches" (on verses from the Psalms) I have seen the first book and enjoyed it so much that I am eager to see the second. These again are of moderate difficulty and worthy of wide attention. I like all four pieces, and particularly the Pastorale and "Exultemus."

The "Four Extemporizations" are rather more difficult. The first, entitled "Carol," is somewhat Deliusque in character and I have a suspicion that it is inscribed to that lamented musician. It is most colorful. The "Divertimento" is sparkling, piquant and not easy. Why some of our brilliant young performers have not discovered this I cannot understand and I am sure it would prove a recital success. "Fidelis" is quiet and reflective and Fanfare will prove an excellent rhythmic study. The "Plymouth Suite" consists of five nicely contrasted movements.

To me a marked characteristic of Whitlock's is the excellence of his subject matter. This generally lends itself well to development and the consequent maintenance of interest. His indulgence on occasion in what may be described as modal flavoring also lends strength to his work. The Suite is not particularly difficult, although the Toccata requires nimble fingers. An English reviewer described this as the logical successor to the Boellmann "Suite Gothique."

In the two "Fantasie Chorales" and Sonata in C minor we find serious work on a more extended basis. The Chorales are somewhat after the style of Franck. At present I particularly like No. 1, but they are not works that deliver up their secrets at the first or second playing, but require time and study to assimilate. The same goes for the Sonata, which I feel is one of the most important large-scale works of recent years. The opening Grave e Animato is well wrought, with good and contrasted subjects; the Canzona is a gem (also published separately and should be widely played); the Scherzetto is rhythmically tricky and cleverly written, while the fourth movement is another extended chorale. I am just a little uncertain as to whether the subject matter of this finale is strong and distinctive enough to carry so extended a movement over, despite the excellence of the writing.

◆ ◆

"An Easter Alleluya," by Gordon Slater, is a chorale prelude on "Lasst uns erfreuen," the fine tune associated in many hymnals with the words "Ye Watchers and Ye Holy Ones." In the "English Hymnal" it is linked up with an Easter hymn. This is an exhilarating piece of music which should be enjoyed by many, and a fine presentation of a melody that has on occasion suffered from disarrangement rather than arrangement. Harold Darke's "Fantasy" is beautiful and shows that clever organist and composer in his happiest vein. Introduction and Theme (Ostinato) by Herbert Sumsion is another work I find quite enjoyable. On the other hand, the Fantasia on an English Folk-tune by William H. Harris I cannot bring off successfully. On paper it looks well and the tune "Monks' Gate" is a fine one; perhaps it is that I have not yet fathomed the work.

The Sonata by Edward C. Bairstow is another large-scale work of more than unusual note. I quote from an English reviewer: "On the whole a quiet, contemplative mood prevails. The beautiful opening of the first movement; its second subject (announced *pianissimo* and treated later with delicate embroidery); much of the fugal movement (No. 3), especially the gradual dying away at the end—all these pages express feeling of serenity and rapture. In contrast with them the brilliant work stands out with enhanced effect. The second movement (Allegro Giocoso) is a clever and original piece of writing, for the most part delightfully exuberant, but marked at times by touches of weightier sentiment imparted by a second theme."

◆ ◆

From the pen of Vaughan Williams we have a "Hymn-tune Prelude on Song 13," by Orlando Gibbons. This was arranged by Stanley Roper, but the style is so organistic that you do not think of it as a transcription. I find it delightful and, incidentally, not an accidental occurs in the course of the composition. A "Carol" and "Musette" arranged by Herbert Sumsion are also delightful, but in the Prelude and Fugue in C minor we come to sterner material. This is an original composition for the organ and it is not going to be assimilated by playing over two or three times; it has to be lived with and worked at. I think it is a fine work, though I doubt its ever becoming popular.

"Three Liturgical Preludes" by George Oldroyd are good service material, not difficult, tastefully written and contemplative. Of Robin Milford's "Two Sea Preludes" (verses from the Psalms) I like the first better than the second. Neither is of more than moderate difficulty. I discern little that is nautical in either; they might well have been just labeled "Preludes"; perhaps the composer penned them while on a sea voyage. I do not care so much for the Chorale Prelude on "Hanover" and find the manual changes disconcerting and pointless and the skips are awkward. The Prelude on "St. Columba" is much more pleasing; there is a charm about this which grows on one. The "Three Christmas Pieces" I like, particularly the "Pastoral Dance" on the traditional carol tune "On Christmas Night"—not exactly easy, but quite effective. An "Adagio from a Miniature String Quartet" is a tuneful trifle and a set of "Seven Simple Pieces" is delightful. The composer states they are arrangements of certain of his works and suitable for playing on two-manual organs. I like these miniatures and the melodic vein displayed therein.

A set of "Six Carol Preludes" by Gordon Phillips contains some cleverly written work, nicely contrasted. The same writer's Suite in F minor (three movements) and Sonata should be dissonant enough to satisfy some of our moderns who professedly thrive on such fare. I freely confess that I can make little of either work. I judge the writing to be clever, but the themes are so stilted in character—a general failing in so much modern music—that they make for a lack of fluidity and sense of scrappiness; also, I wonder if our dissonanteers realize how harsh and unyielding their combinations of notes are when any considerable amount of organ tone is called for, and particularly in a non-resonant building, of which we have so many—much more so than when correspondingly used in the orchestra.

◆ ◆

The Edward B. Marks Music Corporation is agent for the Paxton Edition (in addition to some continental editions). Here we find an album of fourteen pieces by Alfred Hollins which should be welcomed by many. The contents are tuneful without descending to the cheap and banal and, as usual with this composer, the layout is good and they are well put together. The range is from easy to moderately difficult and all can be played on a two-manual organ if that is the best you can muster. To those who do not care to program a wedding march and funeral march I suggest they describe these as "Tempo di Marcia" and "Andante Maestoso" respectively. Three books entitled "The English Organist" are so reasonably priced they should enjoy a wide sale. As is usually the case with collections, these may not appeal to everyone's taste, but the selections of the editor are well varied and cover ground somewhat off the beaten track. Many items in these will "come off" on small instruments.

A "Rustic Suite" by Alec Rowley consists of five pieces of very moderate difficulty—pleasing, but not pretentious, and nicely written—and although laid out for three manuals it could be well managed on two. An album of Twelve Pieces by William Wolstenholme offers varied fare. The Cantilène in A flat I have always regarded as one of the composer's best efforts and the Barcarolle is also most tuneful, although I can see it attaining its effect only when the right hand is playing decidedly *nonlegato*. Then among other items is a "Lied" in G and an "Irish Phantasy" with a decidedly Erinesque flavor. W. Ralph Driffill's Toccata is a lively affair, not exactly easy to bring off.

In the list I note three sets of "Hymn-tune Studies" by Charlton Palmer which I should like to look over; also some sets of short and easy pieces by Stuart Archer and some edited by Alec Rowley which I am sorry not to be able to describe, but which I feel almost sure will be worthy the attention of those whose needs lie in that direction and find material not always easy to obtain.

As a larger work I mention Bernard Johnson's "Sonata di Camera" in F, of which I had the honor of playing the first performance at Leeds Town Hall some years ago. This is perhaps not music of the very highest calibre; yet it is worthy of more attention than it has received, for there is good stuff in it and the Intermezzo is charming.

◆ ◆

From Associated Music Publishers I note a Sonata in C sharp minor by Basil Harwood (published by Schott) and wonder why no one seems to have discovered it. It is not a new work; so do not look for anything ultra-modern, but the layout and themes are excellent and well contrasted and the final Fugue is a fine example of this form, not really difficult, although I do not think you will read it off at sight.

From the same publishers comes a set of pieces by Harvey Grace in two books. The Reverie on the tune "University" used to be played by the late Lynnwood Farnam. It is a gem. I have always liked the Meditation, and other things in the collection are well worth attention. The Reverie may be obtained separately.

The Elgar Sonata in G is a fairly early work (Op. 28), which I have always enjoyed. The later and more mature Elgar of "Gerontius" is foreshadowed in the second and third movements. I like the massive opening subject and pastoral character of the second in the first movement, the charm of the Allegretto and the beautiful slow movement, while the concluding Presto (Commodo) should not be taken too quickly, for the cross rhythms are tricky and not easy to manage smoothly. This sonata is not unknown, but worthy of much wider attention than it has received.

◆ ◆

The Galaxy Music Corporation is agent for the publications of Stainer & Bell, a firm whose products show much artistic excellence. Among these I note "Two Sets of Short Preludes and Postludes" by C. V. Stanford, Op. 101 and 105. These I like exceedingly. The degree of difficulty is seldom more than moderate and the composer's infallible good taste is displayed at all times. Of course, if you cannot happily play anything not in the dissonant idiom many of these works I mention will have little or no appeal, but if you enjoy well-written music a number should please. Alec Rowley's "Four Winds" I again enjoyed—"North" is cold and virile, "East" carries a snarl, while "South" and "West" are appropriately impressionistic and calmer in style.

Ten "Hymn-tune Voluntaries" in two books by Henry Coleman are complete without the pedal part, which can be omitted or introduced at will; they can also be played on one manual if you are reduced to such extremes. The composer has done an effective job.

Ralph Vaughan Williams, the premier British composer, studied organ and has written a certain amount for the instrument. He is best known in this country by his beautiful Prelude on the tune "Rhosymedre," or "Lovely," as it is sometimes called. This is from a set of three founded on Welsh hymn-tunes ("Bryn Calfaria" and "Hyfrydol" are the others). The first of these is not well known, but "Hyfrydol" will be found in a number of hymnals. It is a fine tune, and though the composer's treatment may be considered somewhat stern by some, I believe it will grow on you and you will come to enjoy it. Two other Vaughan Williams items are the slow movements from his "Sea" and "London" Symphonies, arranged by Henry Ley. For these a first-rate organ is a necessity. Here is music deeply thought and finely wrought. The composer's mysticism is well to the fore.

An Idyll, "By the Sea," by Herbert Arnold Smith, gives me the impression that it is a transcription of an orchestral work, in which I may of course be in error; there is much that is pleasing in it. I do not care so much for the Darke Rhapsody. There are other things by Dr. Darke I like better, although the writing is good. A "Legend" by E. C. Bairstow I like. It is good subject matter and well contrasted, and makes one wonder why it has not been played more.

◆ ◆

Dr. Charles Wood is known to some through his fine anthems. His set of "Sixteen Preludes on Melodies from the English and Scottish Psalters" (two books) contains beautiful and seriously thought-out music. Several of these I feel deserve to rank with the finest examples of the chorale prelude idiom. It may be said that the melodies used are very little known, to which I reply: How many of the melodies used by Bach in his preludes are known or sung? Yet people do not hesitate to play them. After all, it is the music that counts. I have not a copy at present of C. B. Rootham's "Epinikion" ("Song of Victory"), but as I recall it it is a fine piece of serious writing. The Hollins "Song of Sunshine" lives up to its title and is excellent in a lighter vein. A Suite entitled "Scenes on the Wye" by Frederic H. Wood is worthy of note. Here again the composer's titles mean nothing to most of us, but he has provided subsidiary namings which you can use. The opening Prelude-Pastorale is tuneful and nicely written, followed by a chorale prelude on the "Agincourt Song," a stirring portrayal of this fine fifteenth century tune. The Toccata is brilliant and will please any audience.

◆ ◆

From the old established house of Novello, through their agents, the H. W. Gray Company, I note the following works, some of which are not of so recent date as others mentioned. Yet here are certain works which appear to have been unduly neglected by organists—just as unaccountably as others seem to be overplayed:

Alcock's "Fantasie Impromptu," although effectively written for the instrument, I did not find as interesting as many other works. A Scherzo in A flat by Edward C. Bairstow is not particularly difficult, but requires neat playing; this to me has more of interest and deserves attention. Henry Coleman's two interludes on the tunes "St. Flavian" and "Picardy" are easy and charming and will come off on almost any size instrument. Cowell's Chorale Prelude on "Once in Royal David's City" (tune "Irby") is again charming, moderately difficult and something different for your Christmas program.

◆ ◆

Three Chorale Preludes by Harold Darke are excellent. The first, on the tune "St. Peter," is a gem; the second, on "Darwall," a fine, virile tune, is fittingly strong and brilliant, and not altogether easy. And the third, "On a Theme by Tallis," is a thoughtful and beautiful piece of work. Incidentally, I have had people tell me they do not use chorale preludes because so frequently the tunes on which they are based are not used in their churches. I believe that five of the above-mentioned tunes will be found in the majority of hymnals, and whether the tune is used or not, I suggest that many of these pieces are well worth playing for their musical value and tune-

fulness alone. Just forget about the tune and play them for themselves.

Edward D'Evry's Concert Overture, Meditation and Toccata (the latter published together), though well written, seem to "date" somewhat now. Percy Fletcher's Festival Toccata and "Fountain Reverie" for some reason appear to be better known than many works. I hope this may not be because they are not of the same value musically as some other works. The Toccata is splashy and somewhat trite and the Reverie on the sugary side. A "Legend" by Harvey Grace I enjoyed much—good writing and a charm of originality which appeals. Basil Harwood's "Dithyramb" is not a new work. When first issued I fancy it must have been as much of an innovation as some of Beethoven's works were. Despite certain opinions to the contrary I have always considered it a fine piece —the subject matter distinctive and the treatment original—so much so that I know of no other work of comparable *genre*. Have often thought the title may have been accepted too literally by some and that as a "Rhapsody Appassionata" it would have enjoyed much more attention. An "Album of Eight Pieces" is of more recent date.

◆ ◆

Herbert Howells is a composer of more recent date. His Sonata is a big work, seriously written and original in thought. Frankly, on the somewhat limited resources of my present instrument I can do little with it and I wish someone would list it at one of the Guild conventions and so allow us to judge its merits more worthily. "Psalm Preludes" numbers 2 and 3 (there would appear to be three in the set) certainly should be better known. They are thoughtful and serious writing, with a beauty that grows as one studies them. It seems to me I have heard mention of another set of Preludes published more recently, and on the basis of these two the later ones certainly merit attention.

Alfred Hollins, whose passing we mourn, visited these shores on more than one occasion as a recitalist. He has written extensively, but apart from the Spring Song and Intermezzo, which are by no means his best efforts, few of his compositions are known as they deserve to be. The Theme with Variations and Fugue is one of his finest works and always goes over well at a recital. The subjects are both tuneful and good, as is usual with Alfred, and his treatment of them is excellent; this surely deserves more recognition. Other compositions worth looking into are: Andante in D; "Benediction Nuptiale," a delightful little wedding item; the two "Grand Choeurs"; Scherzo; Concert Toccata and "Triumphal March."

Of Edwin H. Lemare little need be said. He is remembered as having lived and played for a number of years in this country and a number of his compositions have been published over here. Among the Novello publications his First Symphony contains some good work and the Concert Fantasia on the tune "Hanover" is one of his best efforts, while the "Toccata di Concerto" lives up to its name as a brilliant essay.

A Fantasy-Prelude by Charles Macpherson is a fine and unduly neglected work deserving a better fate. C. Hubert H. Parry has been described as the "English Bach." His writing was always sound and musicianly, frequently very beautiful. For the organ there are two sets of Chorale Preludes well worth attention and not of any great difficulty. I am told two larger works—Fantasia and Fugue and Toccata and Fugue—are good. Hope to make acquaintance with these in the near future. Alec Rowley's "Benedictus" is excellent and an ideal service prelude, as is an Adagio in E by Frank Bridge, a beautiful piece of writing. Wolstenholme's Fantasia in E is one of his best compositions and if your organ possesses a good tuba the Finale in B flat will show it to advantage.

I am sure there are many other works listed in the catalogues of the firms mentioned above that will be of interest and publications of other houses with which I am not acquainted; for instance, Cramer & Co. I also recall as a final thought a "Little Organ Book" compiled as a memorial to Hubert Parry and published by the Year-Book Press, whose agency is held by C. C. Birchard of Boston. This, one of my English friends told me, is charming.

MISS DORA POTEET

TO CLOSE A BUSY SEASON, Miss Dora Poteet gave a recital June 7 in McFarlin Auditorium, Southern Methodist University, Dallas, Tex. Miss Poteet is head of the organ department at S.M.U. and the recital is always given as a part of the commencement activities. The program was unusual in that it included the whole of "Les Heures Bourguignonnes," by Jacob, with program notes translated from those found in the score. Miss Poteet played in her usual brilliant style. Other numbers on the program were: Chorale Prelude, "We All Believe in One God," Bach; "Jesu, Joy of Man's Desiring," Bach; "Fugue a la Gigue," Bach; Introduction and Finale, "The Ninety-fourth Psalm," Reubke; Toccata on "O Filii," Farnam.

In addition to her activities at the university this season, Miss Poteet has been dean of the Texas Chapter, A. G. O., supervised the rebuilding of her church organ and found time for a series of recitals for the third consecutive year in the East and Middle West. The high spot of her tour was the recital at Brown Memorial Presbyterian Church, Baltimore, where she played under the auspices of the Chesapeake Chapter of the Guild. Under her leadership the Texas Chapter had a prosperous year. A nationally-known artist was presented, the Oklahoma City Chapter cooperated in an exchange program, two defense bonds were bought and there still is a substantial bank account. The enthusiasm displayed by the entire membership promises well for the future.

M. W. Bransford Leaves Rockford.

After serving as director of music at the Court Street Methodist Church of Rockford, Ill., for the past six years, Mallory W. Bransford has been granted a leave of absence in order that he may continue work toward a doctor's degree, and assist his father, Dr. W. H. Bransford, pastor of the First Methodist Church, Anderson, Ind., in a choral organization program.

Daniel Moor, formerly of Springfield, Vt., has been appointed organist and choir director of the First Congregational Church of Boylston, Mass. Mr. Moore is assistant director in the music department at Atlantic Union College. He formerly was organist and director of St. Mark's Episcopal Church in Springfield. He expects to attend Harvard University next fall.

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WHAT IS GREGORIAN CHANT?

By AUGUST MAEKELBERGHE, F.A.G.O.

[*Continued from June issue.*]

Greatly instrumental in this progress was a monk named Guido Aretino. He was born in Arrezzo, in the County of Ferara, Tuscany, about 995, and was a reformer of notation and vocal instruction. Aside from Gregory the Great himself, there hasn't been a man living in musical history about whom more misinformation and legends were freely dispensed. At one time historians were willing to give him credit for anything under the sun, including the *invention of music*. And then, after the early writers had given him all the credit and heaped glory on his name, some of the later writers became overcautious and said that he didn't have anything original to do with music. One fact is certain—that is, one thing is fairly well established at this time: He completed the staff of four lines.

Retaining the red F line, and the yellow C line at hand thus:

C _____
F _____

and drawing between them an A line:

C _____
A _____
F _____

and above all that an E line:

E _____
C _____
A _____
F _____

he was able from then on to write the plainsong melodies on the lines and in the spaces. Also, whenever it was necessary he didn't hesitate to add temporary auxiliary lines above or below, so that he should be known, if not as the inventor of the staff, at least as its perfecter, or one of its perfecters, for the fifth line wasn't added until later. He also receives the credit of having given us our solmization notes—*ut, re, mi, fa, sol, la,* which today are universally used.

◆ ◆

How did he do that? He was struck with the difficulty his pupils seemed to have in grasping and retaining relations of sounds. He thought that if a device could be created whereby the names and proper places of each note in the scale could be stamped on the minds of his pupils, a great deal more could be accomplished. He finally hit on a brilliant, albeit simple, idea: He selected a chant easy to learn in which each line began with a different syllable on a note each time located a step higher, so that once the song would be known, both the notes and their respective positions would be known also. The song he chose was the "Hymn to St. John":

UT queant laxis
REsonare Fibris
MIra gestorum
FAmuli tuorum
SOLve polluti
LAbii reatum
Sancte Ioannes.

The music to this hymn can be found in the Second Vespers of the Feast of St. John, June 24, "Liber Usualis," page 1405 (new edition).

The first six names of the notes are all that are given, because Guido was using a hexachord system which was shifted around to meet requirements.

But if the first notes are all that are given, it is interesting to observe as a curious coincidence that the letters forming the seventh note—*si*— are the initials of Sancte Ioannes and so fall on a G and C, thus forming a cadence in modern music. Note that I didn't say that it formed the cadence of this song, for this song is in the Hypodorian mode and thus has a cadence on D, but that I simply stated that the notes G to C form a modern cadence. This fact has been advanced as the reason the note *si* was chosen to complete the scale, but there is no definite proof of this.

Later on the French changed the first syllable *ut* to *do* because *do* is more sonorous. In France, Belgium and, generally speaking, in all Latin countries, the syllables *do, re, mi, fa, sol, la* and *si* are used to indicate tonality. Those countries have abandoned the use of the initials A B C D E F G. *Do* always indicates C.

◆ ◆

When I was studying at the Royal Conservatory of Ghent in Belgium a very simple system was used to show us the differences between Gregorian and modern music. The principal one, of course, lay in the fact that Gregorian chant owes no harmonic allegiance, while our modern music does.

There are, however, other differences, and they are differences which present a number of difficulties in reproducing the chant as it must have sounded. One insurmountable difficulty is the fact that all Gregorian melodies of the period under consideration were composed at a time when the true scale was still in use—that is, before the tempered scale of today was invented; so that any Gregorian music we reproduce today at best can be only an approximate transcription.

Taking that into consideration, what are the differences between Gregorian chant and our modern music? By modern music of course I mean the music following the polyphonic period—that is, the music based on the major and minor scales.

◆ ◆

In order to get a good picture let us examine two tunes. One, called "Eventide," is to be found in most hymnals to the words "Abide with Me." It was composed by William Henry Monk, an English organist who lived from 1823 to 1889. The other tune will be found in the "Liber Usualis," the "Graduale Romanum," the "Kyriale," or even the abridged booklet entitled "Principal Songs of the Parochial Office." It is called "Vidi Aquam" and was composed 800 or 900 years before "Abide with Me."

When we examine the tune of "Abide with Me" we notice several interesting points. It belongs to one of our twenty-four major or minor keys, namely E flat major; it is written in a definite meter, four-four; it is subdivided into short sentences of equal duration. While it is written in E flat major—that is, while its home key is E flat—it undergoes the influence of certain neighboring keys to which it modulates. The second sentence, for instance, modulates to B flat major and the third to F minor. If we were to examine all our music we would find this to be true generally. Our compositions belong to one of the twenty-four major or minor keys, they have a definite rhythm pattern and time signature, they follow a certain building scheme, and between beginning and end they undergo the influence of certain other keys.

◆ ◆

But now let us examine the tune of the "Vidi Aquam." When we listen to this melody we have a peculiar sensation. We seem to be in a certain key and yet not in a key. We get the impression that we are at once in C and G major, with A minor thrown in for good measure; yet there is nothing definite about that either. We are puzzled. In what key *is* this? Something else becomes apparent: Try as we may we can't identify the rhythm of the melody with any of our conventional time signatures. It isn't binary and it isn't ternary, but it seems to have something of both, yet not in any appreciably definite way. The melody appears to be a total stranger in these parts. Yet it is a Gregorian melody, and was in use a long time before Johann Sebastian Bach.

Having considered this melody, we note:

That the accented note occurs at different distances and therefore with a freedom unknown to strict time; to speak plainly, there is not time—at any rate no time as we know it.

That the melody does not belong to any definite key of the twenty-four we know; therefore there is no key.

That while there are sentences and periods, they are not constructed in our modern cut and dried manner.

That any chords which seem to be harmonically implicated have no influence on this melody, which at first hearing seems to do as it pleases.

And yet this beautiful, semi-savage melody, charmingly free as it appears, is subject to laws. It belongs to one of the eight church modes; in fact, it is composed in the Hypomixolydian, or eighth, mode and it is rigorously subjected to the rhythm of the text, which it only enhances.

◆ ◆

Now our question, What is Gregorian chant?, is answered somewhat as follows: It is the music of the Roman Church, emanating from Greece and the East, but in all probability embodying some of the strains of David and the prophets, propagated by St. Ambrose, collected, enlarged, corrected and apportioned to the divine service under St. Gregory I., called "The Great," and his followers, and is still in use in the Western churches. But now we add: By its very structure and nature it is distinguished from (a) figured or florid music, (b) measured music, (c) part music or (d) music having a definite harmonic basic structure. Gregorian chant is happiest when performed in unison, unaccompanied.

In conclusion let me add a few words. After Gregorian music reached its zenith came the decline. The desire for combination of melodies became greater and greater. The system had outlived its usefulness as far as musical progress was concerned. The church gradually lost its influence, and with it came the rise of secular music. Polyphonic writers hammered and martyred the beautiful melodies so that they would fit together. They stretched sounds until melodies became unrecognizable. They bent them to fit measured music, and as time went on they even tried to adapt them to modern major and minor scales, thus destroying their very character. Churches abandoned the chant in favor of more spectacular operatic music.

◆ ◆

And then some monks of the Benedictine order took up the banner. On April 4, 1805, in Sable-sur-Sarthe, France, there was born a boy to the family Guéranger. This boy became a Benedictine monk, in fact Dom Prosper Louis Pascal Guéranger was abbot of the Abbey of Solesmes when he died in January, 1875. His research and subsequent writings laid the foundation on which was based the restoration of Gregorian chant. Later he was helped by no less famous a figure than Dom Joseph Pothier. They started work in the nineteenth century and it was carried forward into the twentieth by Dom André Mocquereau, the pupil of Pothier. They took up the banner and started resuscitating, or rather awakening, the sleeping beauty. They dusted off manuscripts, peered over old parchments and gradually brought the music to the light of day. The pendulum had begun to swing back. Their work was finally recognized by Pius X., who in 1903 gave them his blessing and ordered them to continue the tremendous task of restoration. "Instaurare Omnia in Christo," he had said, and the sacred strains certainly were worth restoring. His successors continued this support. And now, all over the world the work is making rapid progress. General interest is being awakened. The pendulum is gaining momentum in its return swing.

Are we to witness a complete recovery? Let us hope so. It is certain that there must be many who, if given only half a chance, would be more than willing to help in this gigantic task.

Choir Concert by Harold A. Mueller.

The first of a series of choir concerts planned by Harold Mueller, F.A.G.O., director and organist at St. Luke's Episcopal Church, San Francisco, was presented May 19. The well-chosen anthems, giving evidence of careful preparation and a deep appreciation of the words that were sung, were interspersed with inspiring organ numbers played by Mr. Mueller. The program was as follows: Toccata in F, Bach; "Now Let Every Tongue Adore Thee," Bach; "The Lord Is My Shepherd," Schubert; Fantasy in A, Franck; "By Babylon's Wave," Gounod; "Jesu, Tender Saviour," Grieg; "How Lovely Is Thy Dwelling-Place," Brahms; Scherzo from Symphony 2, Vierne; "Song of the Basket Weaver," Russell; Fugue in C minor, Reubke; "Seek Him That Maketh the Seven Stars," Rogers; "Ho, Everyone That Thirsteth," Martin.

FORMER ORGANISTS' WORKS SUNG AT TRINITY REUNION

Hymns composed by three former organists of Trinity Church, New York, were sung Sunday afternoon, May 24, at the twentieth annual service of the Trinity Choir Alumni Association at the church. One hundred and twenty former members augmented the regular choir of men and boys in singing the music of Dr. Edward Hodges, organist from 1839 to 1858; Dr. Henry Stephen Cutler, 1858-65, and Arthur Henry Messiter, 1866-97. At the organ, in turn, were George Mead, Jr., present organist and choirmaster; Clinton Reed, assistant organist, and Robert Waller, a former Trinity singer, now organist at St. John's Episcopal Church in Jersey City.

The Rev. Dr. Frederic S. Fleming, the rector, presented Delafield medals to five choir boys. Among the older alumni who rejoined the choir for the special service were John Sidney Adams, who was graduated from it in 1879, and R. O. Irvine and John J. Thompson, both of the class of 1880. After the service an alumni dinner was held at the Hotel Brevoort. Mr. Mead is president of the association.

ORA J. BOGEN PRESIDENT OF HARRISON WILD CLUB

The annual meeting and election of officers of the Harrison Wild Organ Club took place at a dinner in the Y.W.C.A., Chicago, June 6. Mrs. Ora J. Bogen, organist of First Church of Christ, Scientist, Harvey, Ill., was elected president and James Millerd of Trinity Episcopal Church vice-president. Florine Schlamp, manager of the Apollo Club, was re-elected secretary-treasurer. Twenty-eight members were present.

Robert R. Birch, retiring president, celebrated his twenty-fifth anniversary as organist and choirmaster of the Episcopal Church of the Redeemer in May, and it was fitting that his rector, Dr. Edward S. White, should be present and speak on the value and inspiration of music in worship. The musical program was given by Esther Muenstermann, contralto, with Ann Gordon at the piano.

The splendid attendance at the memorial service for Mr. Wild at Rockefeller Chapel in April and the artistic excellence of the performance gave evidence that his influence in organ and choral circles is still a potent factor.

GEORGE E. TURNER "GIVES THEM WHAT THEY LIKE"

George Edward Turner, A. A. G. O., gave a recital on the large three-manual at Trinity Methodist Church, Los Angeles, Cal., May 8 on the occasion of the dinner given by the Methodist men for their mothers and daughters. Mr. Turner's offerings of the evening are of special interest because, as he points out, he played "things they knew and liked" and the list "contained no Bach and no legitimate organ pieces, but consisted entirely of transcriptions and arrangements." According to all reports, however, the audience enjoyed it. Here is what was played, the numbers being grouped under four headings: The Organ in Concert—"Romance," Gruenfeld; Berceuse, Godard, and "The Lost Chord," Sullivan. The Organ as Entertainment—"Thornrose Ballet," Tschaikowsky; "Merry Widow," Lehar; "Chocolate Soldier," Strauss, and "Valse Melodique," Turner. The Organ as Inspiration—"God Bless America"; "Remember Pearl Harbor"; "Taps," "Dixie" and "Yankee Doodle" (both at once). The Organ in Worship—"In the Cross of Christ I Glory"; "When I Survey the Wondrous Cross" and "From All That Dwell Below the Skies."

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Spring Meeting in Riverdale

The spring meeting of the Hymn Society May 23 brought two welcome visitors—the Rev. W. Sherman Kerschner, D.D., of Philadelphia and Dr. William Hiram Foulkes. The meeting was held at Riverdale, the scene of so many similar gatherings, when we were the guests of Miss Emily Perkins. At the morning session in the Riverdale Presbyterian Church Dr. Kerschner, who was secretary of the Hymnal Committee of the Evangelical and Reformed Church, presented the hymnal prepared by that committee and issued last fall. Its musical editor was Dr. Clarence Dickinson, who, with Mrs. Dickinson, guided the selection of tunes for the texts chosen by the committee.

Dr. Kerschner called attention to the following from the preface: "The hymnal is rooted in the Reformation heritage of two branches of American Protestantism—the Evangelical Synod of North America which was founded in 1840, and the Reformed Church in the United States which originated in 1725. We believe that the book contains an emphasis and diversity not found in any other contemporary book and that it is an indispensable part of the equipment of every church and home. The book should be used in the home not less than in the church. The full extent of the treasures in the book cannot be explored in any one year of church services. The hymnal is destined to fulfill its purpose best when its contents become the folk songs of the people in their daily life and recreation."

Dr. Kerschner then introduced us to more than a dozen hymn texts that had not appeared previously in any official hymnal. These included lyrics by John Haynes Holmes, Thomas Tiplady (our own member, who is the heroic chaplain at the Lambeth Ideal in London), Thomas Curtis Clark and John Drinkwater, with four recent texts by C. J. Neuman. For these and other lyrics new tunes had been contributed by T. Tertius Noble, Carl F. Price, Carl F. Mueller, Pierre Wissmer, Edward S. Barnes, G. Darlington Richards and others, with a new setting by Pietro Yon for "O, the Bitter Shame and Sorrow."

Those present greatly enjoyed the portrayal of this hymnal by Dr. Kerschner. They joined in singing a number of the hymns, the Rev. Philip Watters being precentor, with Miss Edna C. Tilley as organist.

After luncheon, President Reid introduced Dr. Foulkes, who gave a fascinating account of his long experience in public worship "as seen from the sidelines." He is the author of several fine hymns, including the well-known lyric "Take Thou Our Minds, Dear Lord," and has been one of the country's most successful radio preachers.

The society elected the Rev. William W. Rockwell, D.Th., its first fellow under the newly-revised constitution.

The ninth paper of the society has just come off the press and will soon be in the hands of our members. Its title is "Christian Hymns of the First Three Centuries" and it comes from the pen of Ruth Ellis Messenger, Ph.D., who has contributed an earlier paper to this important series. All the papers of the society can be obtained from the undersigned at the uniform price of 15 cents.

REGINALD L. MCALL.

DECATUR, ILL., CHOIRS WIN CHICAGO TRIP AS REWARD

Paul Swarm, organist and choirmaster of the First Baptist Church of Decatur, Ill., who has been making an excellent record with his choirs in the last two years, arranged a trip to Chicago for his singers June 14 as a reward for faithful attendance. A bus started from Decatur at 5 in the morning in order to be in Chicago in time for Sunday morning services. The adults and girl carolers went to the University of Chicago Chapel and the boy choristers heard the choir of men and boys at St. Paul's Episcopal Church. After luncheon the group visited the Field Museum, the Shedd Aquarium, the Adler Planetarium and the Art Institute. Then came a ride to Evanston to accept the invitation of Dr. and Mrs. William H. Barnes to their home. Dr. Barnes played several organ numbers and Mrs. Barnes joined him in several numbers for organ and piano.

To finance the trip Mr. Swarm presented his choirs in a concert of organ and choral music June 9 for which tickets were sold. On this occasion Howard Kelsey, the St. Louis organist, directed the singing and played Dickinson's "Storm King" Symphony and the Reubke Sonata on the Ninety-fourth Psalm.

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—*John K. Sherman* in *Minneapolis Star Journal*, November 14, 1941.

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JOSEPH W. CLOKEY

JOSEPH W. CLOKEY'S FIRST SYMPHONY had its world premiere at Oxford, Ohio, May 10 when it was played by the Miami University Symphony Orchestra in Benton Hall. The composer conducted the performance. This new work of an organist and composer whose fame has become established wherever organ music is cultivated is in four movements—Lento, Allegretto, Adagio and Alla Marcia. The symphony was sketched during the Thanksgiving recess in 1940 at Nashville, Ind. The first three movements were laid out at that time. The fourth movement was written during the summer of 1941. The Adagio was played by the Miami Symphony Orchestra a year ago and the Allegretto was played last April by the Hamilton Civic Orchestra. This was the first performance of the work in its entirety.

"This symphony has no program," Dr. Clokey says. "I had been reading the Psalms extensively and I believe that the contemplative and mystical character of these great poems is reflected in the music. However, it is in no wise descriptive."

WALTER BLODGETT TO TAKE CLEVELAND MUSEUM POST

William M. Milliken, director of the Cleveland Museum of Art, announces the appointment of Walter Blodgett as curator of musical arts, effective Jan. 1, 1943. He will give the twelve Sunday McMyler organ recitals, beginning Oct. 4. The appointment will fill the vacancy created by the resignation of Arthur W. Quimby, effective Sept. 1.

Mr. Blodgett, who is 34 years old, was born in Grand Rapids, Mich., studied with Harold Tower and attended Oberlin College, where he earned two degrees—bachelor of arts and bachelor of music. He served as organist of the First Unitarian Church, Chicago, in 1928-29 and taught the next year at Meadville Seminary in Chicago. Coming to Cleveland in 1931, he was organist and choirmaster for seven years at the Epworth-Euclid Methodist Church. The following year he went to St. James' Episcopal Church. In 1941 he also assumed the post at the First Unitarian Church. He was organist at the recent 1942 Bach festival in Berea, Ohio.

Mr. Blodgett has won a number of honors, including a two-year graduate fellowship in English in the field of Chaucer at Oberlin and a Juilliard scholarship in piano for three years of work. He studied at the College of St. Nicolas, Chislehurst, England, in 1937 and spent a summer in Germany studying organ design and construction.

Reception for Arthur W. Quimby.

Three hundred colleagues on the staff of the Cleveland Museum of Art and the faculty of Western Reserve University, where Arthur W. Quimby has held the offices of curator of musical arts and professor of music, respectively, honored him with a reception at the museum May 29. As announced in THE DIAPASON, he resigned from his Cleveland position to become chairman of the department of music of Connecticut College, New London, Conn., next September. His colleagues and friends presented him with a check with which to purchase a clavichord.

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Why Organ Designing Is Task for Experts; Two Schemes Studied

BY J. B. JAMISON

Listening the other evening to the Stokowski radio program of excerpts from "Boris Godounow," it seemed to me that as Corot "painted the air," so Moussorgsky painted the mind. It was easy to follow the drama from the sounds produced, and the materials used seemed not too complex—the solemn or triumphal singing of the choirs, the tumultuous pealing of the bells, with the orchestra mingling bell harmonics from the various instruments into one magnificent jangle; the agonized remorse and fear and the sickly despair of the fagotto's deep wanderings—it all seemed gorgeously unorthodox adherence to strictly orthodox rules and uses of stereotyped physical utensils, all of which produced the regulation and expected emotional and mental reactions.

Yet if analysis was simple, who could make the synthesis? Who else could take those well-known and well-worn effects and lay them together to make "Boris Godounow"? Once in history was born the genius who could. It recalled Kipling's remark to his brand-new typewriter: "If I only knew which keys to push down, what a wonderful story I could write."

We all admit—or will in time—that only to him who has is given and that "music" should not be written by those who, whetted only by analytical ability, yearn to create. And to get down to the business of this dissertation, organs should not be designed by those who lack the bent and training to know how to assign the various organ tones. For, though results can be glorious, and there is no more tempting and fascinating science than that of organ design, there are certain inflexible rules that must be obeyed and never trifled with, even. I find organists, too many of them, loth to study these rules, or impatiently intolerant that there *should* be rules. They fondly imagine that an ability to play the organ—to exploit its tonal elements—implies an understanding of how to group and proportion those same elements. Without any Moussorgskian pretensions, let me say that nothing could be farther from the facts.

◆ ◆

This afternoon I came on the chance of showing this—I hope in a revealing way—through trial of two small organs of almost identical size, and I should like to make a parallel comparison of their specifications and, what is more to our point, of their resources—*what you can do with them.* So here they are, and later we can see what makes them tick.

No. 1.

GREAT.

Diapason, 8 ft.
Melodia, 8 ft.
Dulciana, 8 ft.

SWELL.

Viola Diapason, 8 ft.
Stopped Flute, 8 ft.
Echo Salicional, 8 ft.
Open Flute, 4 ft.
Oboe, 8 ft.

PEDAL.

Bourdon, 16 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Viola (Swell), 8 ft.
Everything in one swell-box.

No. 2.

GREAT.

Diapason, 8 ft.
Melodia, 8 ft.
Dulciana, 8 ft.
Octave (from unison).
Mixture, 2 rks., 12-15.

SWELL.

Stopped Flute, 8 ft.
Salicional, 8 ft.
Voix Celeste, 8 ft.
Gemshorn, 4 ft.
Trumpet, 8 ft.

PEDAL.

Diapason (12-pipe extension), 16 ft.
Gedeckt (12-pipe extension), 16 ft.
Gedeckt (Swell), 8 ft.
Great Expression box.
Swell Expression box.

◆ ◆

If an organ is reduced to its simplest terms, the rules, which, like those of law and cards, are a summary of commonsense experience (and you'd better mind 'em), say that the great should have an 8-ft. diapason and the swell an 8-ft. chorus reed. These are symbols for the flue chorus and the reed chorus that larger organs of course would have. So let us examine how well these two greats develop a flue chorus.

Obviously No. 1 has nothing better to offer than the unison diapason and sub and super couplers. No. 2 goes somewhat farther along the lines of harmonic complements. For price and space reasons, as I happen to know in this instance, the No. 2 scheme unison diapason is extended and playable also at 4-ft. pitch on the great. The tiny 2-rank mixture supplies the next two members of the harmonic series, the twelfth and fifteenth. Now a real flue chorus ought to have a double, not necessarily very loud or heavy, but up to a bit more than suggesting its presence, at least. The No. 1 specification can do no more than use the sub coupler on the unison diapason for this, and, of course, the result would be awful. The group tone of 16-8-4 diapason would be thick and ponderous, and quite unmusical and unusable.

But in the No. 2 scheme we can do better. The octave, being derived from and part of the unison diapason, will, if the sub coupler is drawn, provide the unison down to tenor C and leave the 4-ft. pitch clear across the keyboard. Now if we add the mixture we get the fifth and octave from the twelfth and fifteenth, but if we add the melodia we get a tenor C 16-ft. flute tone of excellently well-balanced power and quality. So the 4-ft. diapason, 8-ft melodia, 2-rank mixture, plus sub coupler, yields TC 16-ft. flute, TC 8-ft. diapason, 8-ft. flute, 4-ft. diapason, 4-ft. second octave, fifth, twelfth and fifteenth—eight voices of complementing power, pitch and color. Assuming that the designer of this accommodating arrangement knows how to scale and voice the components, making the diapason of medium scale and bright, singing timbre, with the treble end well kept up, the fifteenth brighter and softer, the twelfth softer and flutier and the melodia firm and fairly soft, this chorus, made possible by sub coupling, will be rich, dignified, churchly and really beautiful and thrilling. What a contrast to poor No. 1!

In the swell of No. 1, however, we have the viola diapason, which means a very small scale diapason of almost gamba keenness. In this one register No. 1 scheme excels No. 2, which has no second diapason, and misses it. The provision of this stop makes the organ easier to play, in that one can reduce from the big to the softer flue stop, and at the same time change color, instead of, as in No. 2, working the swell shoe overtime trying to make the one big stop do double duty.

But No. 1 has but one true string, the echo salicional, and is inferior to No. 2, which has a voix celeste as well.

◆ ◆

For the time we can dismiss the melodias, stopped flutes and dulcianas, and, assuming that they are practically identical, cross them off in both equations. But the 4-ft. stop of the swell is another matter. No. 1 makes it an open flute—not a diapasony flute, which would have been much better, but a true flute, too like the melodia. Here a cardinal and primary rule is broken. In a small job with only nine or ten registers every color must be distinctive. The No. 2 scheme uses a 4-ft. gemshorn, or, more exactly, a gemshorn diapason. It is of such minor power that it serves well as an octave to the strings and stopped flute, and when coupled across to the great at unison and octave adds a touch of silver to any but *ff* combinations. Here we have a timbre unlike any other, beautiful in itself, an unexcelled blender, utterly avoiding waste through near-duplication. Yet 95 per cent of American organs still use the 4-ft. flute in this position.

The matter of the oboe vs. the trumpet can be dismissed in a few words, and would not need mention at all except that for years it has been customary in this country to make the first reed of a small organ an oboe. It is hard to say where the custom originated unless it perhaps is an offshoot of the innocuous mind that got up the "quartet choir" organ, in which every voice was a perfect lady. The oboe simply does not have what it takes. There is no other reed that can take the place of the trumpet for this position. The trumpet complements the great flue chorus at 16, 8, 4—any or all pitches. The ensemble provided by the diapason chorus and this reed, so coupled, is gorgeous *if* the reed is rightly scaled and voiced. But such a reed cannot be of ordinary scaling and succeed. It must be of very small diameter of bell at 8-ft. C and decrease in diameter very slowly, so as to yield trebles of size and power above the usual, in proportion to the basses. Such basses are firm, rather than fat, the tone is clean, and when played at 16-8-4, alone or with the flues, it affords a more than good approximation of a three-stop reed chorus. It is bright, but not French. Power is about like or slightly less than that of the great diapason.

◆ ◆

Now we come to the pedal. No. 1 scheme presents the 16-ft. bourdon in all its glory. This one dull, unmusical 16-ft. stop is asked to serve as an appropriate bass for both the dulciana and full organ. Of course this is an impossibility. No. 2 scheme furnishes a loud, virile open wood 16-ft. stop for forte work and a soft, nondescript stopped flute, 16 ft., for softer manual work. Even here timbres and natures are differentiated—the color spread kept wide. To use a bourdon and a gedeckt would be, of course, idiotic.

Finally we note the No. 1 scheme is enclosed in one swell-box. Any stop or group of stops can be made loud or soft, but the proportion of components to a blend can never be altered. No. 2 permits mixing great with swell voices in any desired proportion—within the limits—and adds, I should estimate, at least 25 per cent to the color scope and variety. A small organ *must* have two swell-boxes.

◆ ◆

We have briefly sketched an old-fashioned scheme (No. 1), of which there are thousands of examples scattered over the country. According to the worth of the builder the work can be poor, fair or good. The stops can be individually lovely or ugly. They can be good and unblendable, or poor and less intractable. They can be too fundamental or too bright. They can be too far apart in power. You cannot mate a giant with a dwarf or a razor with a maul. In a small organ, where blend is paramount, colors must never be extreme, and power differences—except between the two loudest and softest stops—not too great.

But imagine my surprise and disappointment when I tried No. 1 organ to find that whereas the mechanisms were absolutely A1, the individual stop voicing ditto, the choice of scaling and coloring was impossible. The diapason was a fine example of the high-mouth type, full and mellow and woolly. The salicional a fine specimen of the theater string so prevalent and admired a generation ago. The melodia was fat and loud. The oboe so smooth it suggested the capped variety, and added nothing more to full great (when coupled) than a buttery squeal in the treble end. The best stop in the job was the viola diapason and it was a beauty. When coupled 16-8-4 to the great diapason, 8 ft., it took away the curse from the big stop by adding a digestible quantity of harmonics. But of chorus or suggestion of true ensemble, No. 1 had none. Being all in one box, all one could do in the way of changing registrational color was to use different cross coupling. What an ox of an organ! It simply was the most unmanageable, intractable thing imaginable. It had four or five orthodox effects that were good and after that—nothing. It cost $5,000 in 1926 and would cost about that now. You can still waste your money as competently as ever by buying it.

I recall one especially good effect in No. 2—8-ft. diapason on great, salicional and celeste on swell, coupled swell to great 8 and 4 ft. I played a hymn and emphasized first the diapason, then the higher strings, as the context demanded. The strings were rather large scale—58, with full trebles, and blended beautifully. Then the great melodia and the swell strings could be cross-coupled, at high and low pitches for each (changing from one to the other) and increasing or decreasing swell and great as desired. Or, melodia plus the mixture as a *solo* stop against swell flute and string accompaniment. This may sound unbelievable, but it was not only possible but delightful. Diapason against reed, in similar manner. The two boxes made possible surprising variety of colorings.

I should say that the No. 2 organ is worth three of No. 1 in what you can do with it. Its cost is within $200 of No. 1.

◆ ◆

The job of drawing a scheme is a problem in harmonic series *first*. That is the one way to ensemble. Next in scaling and voicing for blend. It is nothing for the enthusiastic amateur to tackle—not with his friends' money. It makes me think of a new drug a California university discovered a few years ago that reduced overweight humans in double-quick time and made them feel better than ever in the process. The difficulty was that shortly afterward the patients all died. As a doctor friend told me at the time, "you better not try it on anyone you know." So I plead for scientific design by those who know how, as a way to musical satisfaction and avoidance of waste. The experienced designer knows the rules and abides by them. The experienced musician knows these rules and makes use of them. They are sure-fire successes when obeyed and sure disaster when flaunted.

The annual graduation service of the junior choirs of St. Mary's-in-the-Garden, New York City, took place June 14 at 4 o'clock. Several choirs this year came in a body to attend this service.

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Horatio Parker's Life Portrayed in Volume Written by Daughter

For many years it was the judgment of a large number of choirmasters that the most valuable contributor to church music produced by America was Horatio William Parker. It is therefore meet that a book dedicated to his life should be published and the volume will be of interest to every student of American church music. The volume is from the presses of G. P. Putnam's Sons, New York. The author is Horatio Parker's daughter, Isabel Parker Semler, who describes her work as "a memoir for his grandchildren, compiled from letters and papers." Since the book is the work of a devoted daughter and was written primarily with the family in mind, it is, as described, an intimate biography of one of this country's foremost composers.

Mrs. Semler first sketches her father's boyhood, spent in Auburndale, Mass. He was the son of a prominent architect. At the age of 14 years he began to study music and apparently was bored by it until he became suddenly inspired by the performance of another pupil. At 16 he was organist of an Episcopal church. Then came student days in Germany. On his return he obtained a post at St. Paul's School, Garden City, N. Y., and soon was appointed organist of St. Luke's Church in Brooklyn. In 1886 he returned to Germany for his bride.

Mr. Parker's views on the church music of his day are interesting and the following quotations are from an address he delivered in 1899 before the Episcopal Club of Massachusetts—a criticism in plain words from a young man:

> Music is an art which comes nearest to the people and the one to which they can get nearest themselves. This art has been the faithful handmaid of the church from the beginning of the church's history and has shown itself worthy of care and respect at the hands of the church authorities; but the church has recently treated the art something like a stepchild, or, perhaps, rather like a pretty stranger—nice to have in the house, but to be sternly suppressed at the first sign of independence.

This was forty-three years ago!

Parker's greatest work, "Hora Novissima," was begun, his diary shows, in April, 1891. In 1893 he became organist and choirmaster of Trinity Church, Boston. In 1894 began his career at Yale University.

Early in his career Horatio Parker received from Cambridge University, England, the degree of doctor of music, the first American musician to be so honored. In later years he continued diligently in his work, devoting much of his life to his post as dean of the school of music at Yale University, which he helped to place in the first rank of American institutions of music.

The book sheds light on every phase of the composer's life, his joys and sorrows and successes, up to his death in 1919. The appendix contains the address delivered by the Rev. Winfred Douglas at a memorial service for Dr. Parker in the Church of the Advent, Boston, in which his career is summarized in these words:

"Parker's example should be an inspiration to us. He verily sung the organ's song with his whole heart, sparing himself not at all that God's temple might sound with fitting praise. Nor must we forget the very considerable body of organ music well suited to church use with which he has enriched the repertory of the parish organist. In his numerous anthems and choral settings of the service Parker speaks, and will long speak, to a larger public. The worthiness of God's praise is felt on every page. No lesson could be more needed by the young church composer of our time."

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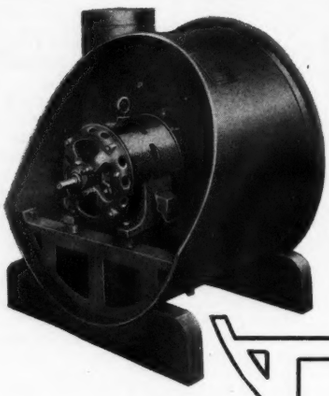
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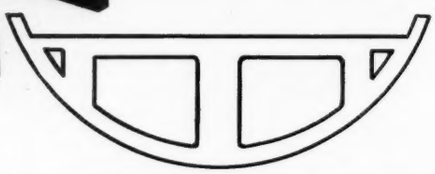
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Date of a Famous Hymn

[An editorial in The New York Times.]

"Abide with me! Fast falls the eventide" is one of the most beloved of English hymns. It has been translated into many languages. Its words of sorrow and hope are in the memory of millions. In this time of war they have an added significance. They were written by the Rev. Henry Francis Lyte, a clergyman of the Church of England. According to the accepted account, written by his daughter, he was about to sail on one of the many voyages that he had to take on account of his health. He insisted on preaching a farewell sermon:

In the evening of the same day he placed in the hands of a near and dear relative the little hymn "Abide with Me," with an air of his own composing adapted to the words.

According to a note on the sermon, it was preached at Lower Brixham, Sept. 4, 1847. He died at Nice on Nov. 20 following. In *The Times* of London Andrew Arrick writes that this story cannot be correct. In 1820 Mr. Lyte went to see an old friend, near Wexford, William Augustus Le Hunte, "who lay dying. During the visit Le Hunte kept repeating the phrase 'abide with me.' On leaving his friend Lyte wrote the hymn and gave a copy of it to Sir Francis Le Hunte, William's brother":

A member of the Le Hunte family wishes me to say that the story that Lyte visited his grandfather, William, when he was dying and was moved to write the hymn on hearing the repetition of the phrase is authentic. The Le Hunte family had the original copy in Lyte's handwriting, but unfortunately it was destroyed by accident.

The inscription on William Augustus Le Hunte's tombstone in Wexford says that he died on Feb. 9, 1820. That is the true date of the composition of the hymn, if the Le Huntes aren't mistaken.

It would be interesting to know the date of its first publication. The article on Mr. Lyte in the "Dictionary of National Biography" gives him a new merit in the eyes of bookworms. He and his son "formed a very extensive library, chiefly of theology and English poetry, the sale of which in London in 1848 occupied seventeen days."

"Aryanizing" Handel Works

[From The Musical Times, London.]

The German choral classics are undergoing the process known as "Aryanization." For a start, Handel's oratorios are being furnished with new libretti and titles. "Judas Maccabæus" is now "William of Nassau" and "Israel in Egypt" is on the way to becoming "Mongolensturm" ("Mongol Fury"). In an article on "The Messiah" in *The Listener* of April 16 Sir Newman Flower tells a story that bears on this:

"Seven years ago the city of Halle in Saxony, where Handel was born, decided to celebrate the 250th birthday of its greatest son. I was one of the Handelians invited to these celebrations, and I went. Just as the performance on the opening night was about to begin, Herr Alfred Rosenberg—the close friend of Hitler—came on the stage and read a long address about Handel, in the course of which he made this astounding statement: 'Handel was a pagan. He had no religious sense. He wrote his music only for the Jews.'"

Recital at New York University.

Three students of Alfred M. Greenfield at New York University gave a recital in the chapel of the Gould Memorial Library Sunday afternoon, June 21. Their offerings consisted of the following: Fugue in D major, "Jesu, Joy of Man's Desiring" and "In Dir ist Freude" (played by Marion Scatena); Chorale Preludes, "Schmücke Dich, O liebe Seele" and "O wie selig seid Ihr doch," Brahms, and "Petite Pastorale," Ravel (Gertrude D. Howe); "Suite Gothique," Boellmann; Little Fugue in G minor, Bach, and Concert Variations, Bonnet (Nelson Close, '42). Mr. Greenfield supplemented this by playing: Scherzo, Gigout; "Be Glad, Christian Men," Bach, and Toccata and Fugue in D minor, Bach.

Grace Leeds Darnell will give a series of lectures on the organization and training of junior choirs July 20 to 25 under the auspices of the Sacred School of Music at Ocean Grove, N. J.

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