

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

Thirty-fourth Year—Whole Number 405

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GIVE OUT EXAMINATION REQUIREMENTS IN 1944

A.G.O. TESTS ARE ANNOUNCED

Compositions to Be Played and Paper Work to Be Done by Candidates for the Associateship and Fellowship Certificates.

Examination requirements of the American Guild of Organists for 1944 are announced by Harold W. Friedell, F.T.C. L., F.A.G.O., chairman of the examination committee. The date of the examination for the organ work is Thursday, May 25, and that for the paper work Friday, May 26.

Candidates must have been elected colleagues of the Guild not later than April, 1944, in order to be eligible for the examination for the associateship. The associateship must be attained before proceeding to the examination for the fellowship. The fellowship examination cannot be taken less than one year after the attainment of the associateship. No one will be admitted to the examinations whose dues are in arrears.

To receive either of the certificates candidates must have 50 per cent of each item and 70 per cent of the total marks in each section of the examination—organ and paper work. Following are the requirements:

TESTS AT THE ORGAN. Thursday, May 25, 1944

ASSOCIATESHIP.

1. To play the whole or any portion of the following pieces:

(a) Prelude and Fugue in C, by J. S. Bach (Widor-Schweitzer, volume III, number 2, pages 8-19).

(b) "Grand Jeu," by du Mage (Bonnet Historical Series, volume I).

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

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

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

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

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

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

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

FELLOWSHIP.

1. To play the whole or any portion of the following pieces:

(a) Prelude and Fugue, No. 6, in E minor, by Buxtehude (Oxford University Press).

(b) Finale, Symphony 4, by Louis Vierne (G. Schirmer).

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

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

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

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

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

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

7. To improvise on a given theme.

PAPER WORK TESTS.

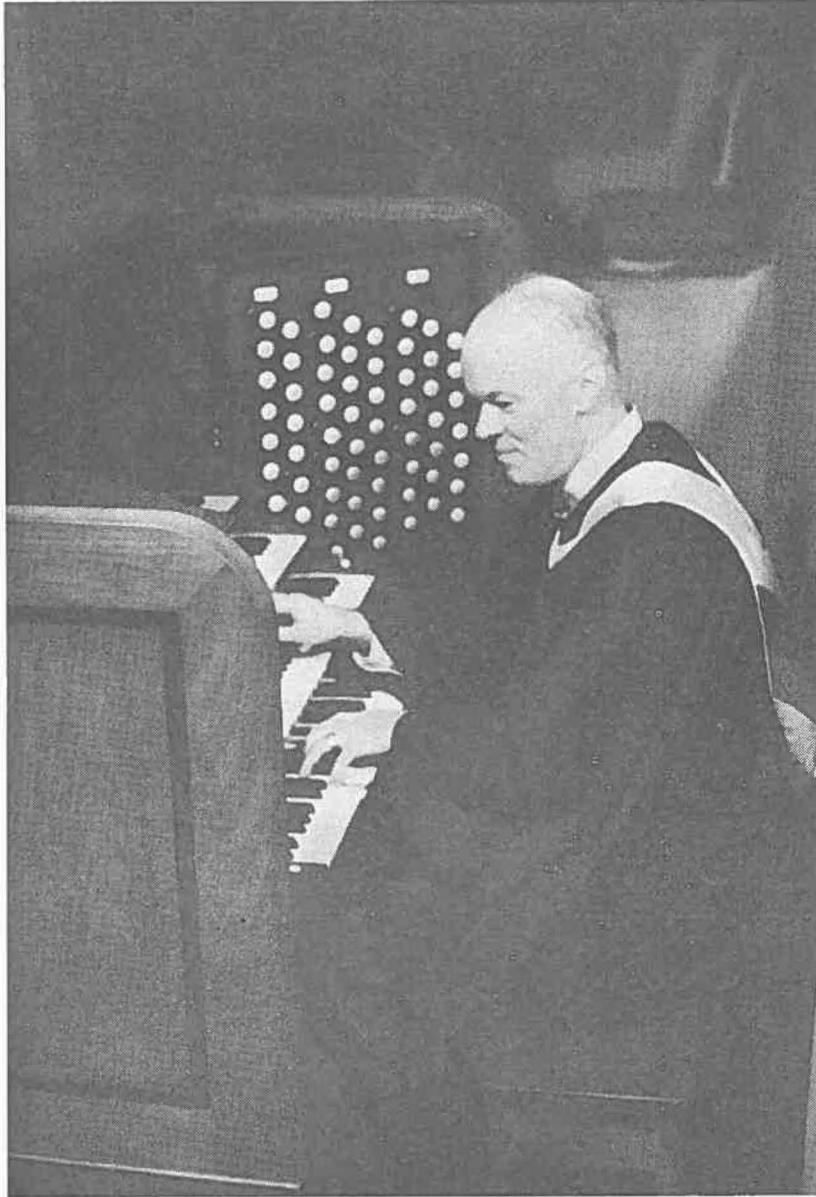
Friday, May 26, 1944

ASSOCIATESHIP.

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

1. To add to *canti fermi* strict counterpoint, in three or four parts, in various species and combinations of species. Three examples will be set. Candidates must be prepared to use the C clefs for alto and tenor parts. A use of the modes and of imitative part writing will be required, according to the rules given in "The Art

HARRY C. BANKS, JR., AT ORGAN IN GIRARD COLLEGE



THE APPOINTMENT OF HARRY C. BANKS JR., to the position of director of vocal music at Girard College, Philadelphia, is announced. For the last twenty-five years Mr. Banks has served as organist and instructor in piano at the college. The choir which will come under Mr. Banks' direction consists of 100 boy sopranos and a glee club of seventy-five. Once a month the entire student body of 1,600 sings the anthem at the Sunday morning service.

Mr. Banks is an associate of the American Guild of Organists and former dean of the Pennsylvania Chapter. In June he was elected president of the American Organ Players' Club of Philadelphia.

Mr. Banks' ability as a musician is widely known. He has won several prizes in composition, among his works being "Souls of the Righteous," written for the peace celebration of 1918 and sponsored by the Episcopal Diocese of Pennsylvania; "The Cuckoo," an organ solo selected by De Pauw University as the winning composition in a contest, and the chorus "Ode to Music," chosen from hundreds of entries by the Musical Arts Society of Camden, N. J. His instrumental and choral works are published

by Gray, Ditson, Church, Summy and Presser.

Mr. Banks' musical career began as assistant to Russell King Miller at St. Paul's Presbyterian Church, Philadelphia. His next appointment was as organist at Grace Church, Mount Airy, where George A. A. West was choirmaster. Mr. Banks was then made director of music at Georgetown College, in Kentucky. Later he was organist and choirmaster at St. Mary's Episcopal Church and St. Paul's Church, Philadelphia. At present he is choirmaster at the Church of St. Luke and the Epiphany. For five years Mr. Banks had the directorship of the Philadelphia Choral Art Society. He holds the certificate of music supervisor from New York University and the degree of bachelor of music from Zeckwer-Hahn Philadelphia Music Academy.

The organ in the Girard College Chapel, which was installed by the Skinner Company in 1933, is one of the most completely equipped in the world, having 102 stops and 6,587 pipes. It is placed entirely overhead and is built around four sides of a huge mixing chamber from which the sound is sent down into the auditorium.

LOUISE TITCOMB'S THESIS WINS MU PHI EPSILON PRIZE

Miss Louise Titcomb has won the Mu Phi Epsilon Alumnae Association music research award of \$100 for her thesis on "English Cathedral Music from the Reformation to Purcell," according to an announcement in July. This was her master's thesis at Cornell University a

few years ago under Dr. Otto Kinkeldey.

The second place also was won by a prominent organist—Mrs. Catharine Crozier Gleason of Rochester, N. Y. Her subject was "Principles of Keyboard Technique in 'Il Transilvano,' by G. Diruto."

Miss Titcomb, who formerly was in Ithaca, N. Y., is now at the First Presbyterian Church of Auburn, N. Y.

DR. W. MIDDELSCHULTE IS DEAD IN GERMANY

END COMES AT HIS OLD HOME

Distinguished Organist and Bach Scholar Passes Away Near Dortmund at Age of 80—Lived in Chicago Half a Century.

Dr. Wilhelm Middelschulte, one of the most distinguished organists of his generation and a Bach scholar of outstanding fame, died May 4 in Germany, at the age of 80 years, according to word received by Mrs. Middelschulte and transmitted to THE DIAPASON July 26. The end came as the result of a heart attack suffered at the home of one of Dr. Middelschulte's nephews in Oespel, near Dortmund. Burial was in the family burial ground at Werne. Word of his passing reached Mrs. Middelschulte's mother in Eaton, Ohio, through an official notice from the State Department in Washington and was telegraphed to Mrs. Middelschulte in Mexico City.

Dr. Middelschulte made his home in Chicago for more than half a century and held important positions in this city, having been organist of the Chicago Symphony Orchestra for many years, and of the Cathedral of the Holy Name, of St. James' Catholic Church and of K.A.M. Temple. He taught a large number of organists who are prominent today and as a Bach interpreter was ranked among the leaders by musicians in general. He left Chicago four years ago and thereafter lived in Italy and Switzerland for the sake of his health. Last winter he went to his native Germany, while Mrs. Middelschulte came back to the United States to attend to their business interests. In Germany he lived in the place where he was born.

Wilhelm Middelschulte was born in Werne, near Dortmund, April 3, 1863. At the age of 12 he played his first church service. A large part of his education was received at the Royal Academy of Church Music in Berlin under August Haupt, Loeschhorn and others. He was the famous Haupt's last pupil and assistant. One of his pupils in Germany was a talented young American organist, Miss Annette Musser. A romance developed, leading to Mr. Middelschulte's coming to Chicago, where his first post was at the Cathedral of the Holy Name from 1891 to 1895, and to the marriage of Miss Musser to Mr. Middelschulte June 29, 1896. Mrs. Middelschulte was a capable organist and held prominent positions in Chicago for a number of years. She died in 1928.

Oct. 5, 1929, Dr. Middelschulte married Florence Knox Michael of Eaton, Ohio, and she survives him.

Dr. Middelschulte was organist of the Chicago Symphony Orchestra from 1894 to 1917. For many years he was on the faculty of the American Conservatory of Music and he taught also at the Wisconsin Conservatory of Music in Milwaukee. Later he was professor of organ and theory at the Detroit Conservatory of Music. He taught in summer at Notre Dame University and at Rosary College, River Forest, Ill. In 1922 Notre Dame conferred on him the LL.D. degree.

In addition to many recitals in this country Dr. Middelschulte made frequent appearances in Europe. On the invitation of the Prussian ministry of art and science he gave a master course in organ playing in Berlin in 1925 and again in 1927.

Dr. Middelschulte was a charter member of the Illinois Chapter, American Guild of Organists. He composed a number of works for the organ, among them a Passacaglia in D minor, a Concerto on a Theme by Bach and a Chromatic Fantasia and Fugue in C minor, and among his transcriptions were the Goldberg Variations of Bach and Busoni's "Fantasia Contrapuntistica."

PHILADELPHIA SERIES
BY EMINENT ORGANISTS

PLAY IN WANAMAKER STORE

Audiences of Shoppers and Music-Lovers Enjoy Recitals on the Great Organ, by Performers of National Reputation.

Summer recitals on the great organ at the John Wanamaker store in Philadelphia, announced in the June issue, were marked by excellent performances by nationally-known organists. These recitals, played in a large metropolitan mercantile establishment at 11:30 in the morning, can be accurately described as unique musical events. They attracted large audiences of shoppers who heard the famous organ from various points of vantage in the store.

Dr. Alexander McCurdy, head of the organ department at Curtis Institute and member of the faculty of the Westminster Choir College, played May 29, giving the following program: "Cathedral" Prelude and Fugue, Bach; Chorales, "Now Blessed Be Thou" and "Lord, Hear My Call," Bach; "Divinum Mysterium," Purvis; Sketch in D flat and Sketch in F minor, Schumann; Magnificat, Verset 5, Dupré; "Now Thank We All Our God," Karg-Elert.

Miss Claribel G. Thomson presented this program June 4: Trumpet Tune, Purcell; Air for the G string, Bach; Fugue in C major, Bach; "La Nativite," Langlais; Chorale, "O God, Thou Faithful God," Karg-Elert; Toccata from "Suite Gothique," Boellmann.

Dr. Rollo Maitland was the recitalist June 9 and played: Concert Rondo, Hollins; Allegretto from Fourth Sonata, Mendelssohn; Passacaglia and Fugue in C minor, Bach. Dr. Maitland also gave an improvisation on a theme submitted by Eugene Ormandy, conductor of the Philadelphia Orchestra.

Walter Baker of the First Baptist Church of Philadelphia played this program June 11: "Marche Religieuse," Guilman; "The Soul of the Lake," from "Seven Pastels from the Lake of Constance," Karg-Elert; Chorale in A minor, Franck.

Dr. Charles M. Courboin, of recital, radio and recording fame, appeared June 16, playing these compositions: Concert Overture, Maitland; "Song of the Basket Weaver," from "St. Lawrence Sketches," Russell; Fugue in A minor, Bach; "Liebestod," from "Tristan und Isolde," Wagner-Courboin.

Walter Baker again was the visiting artist June 18, with this program: Toccata and Fugue in D minor, Bach; "Sunrise," from "Hours in Burgundy," Jacob; Scherzetto, Vierne; "Hymn to the Stars," Karg-Elert; Finale from Sonata on the Ninety-fourth Psalm, Reubke.

David E. Craighead, Jr., talented 19-year-old California organist, now a student at Curtis Institute and organist of the Bryn Mawr Presbyterian Church, played June 23. His program consisted of: Larghetto from "Concerto Grosso" No. 12, Handel; Fugue in B minor, Bach; Scherzo from Second Symphony, Vierne; "Supplication" (based on Arkadelt's "Ave Maria"), Elmore; Toccata in B minor, Gigout.

Newell Robinson, F.A.G.O., organist of Grace Church, Mount Airy, presented the following program June 30: "Credo in Unum Deum," Titcomb; Sonatina from Cantata 106, Bach; "Pantomime," James; Londonderry Air, arranged by Saunders; Toccata from "Plymouth Suite," Whitlock.

Ralph Kinder, beloved organist and composer of Philadelphia, who played July 7, made use of these compositions: "Grand Choeur," Dubois; "Chanson d'Ete," Lemare; "St. Anne's" Fugue, Bach; "A Summer Morning," Kinder; "Scherzo Symphonique" (MS), Kinder.

Corporal Virgil Fox, brilliant young concert organist, was the performer July 14, rendering these selections: "The Heavens Declare the Glory of God," Marcello; Giga, Bossi; "Come, Sweet Death," Bach; Toccata, Bach; "Clair de Lune," Banks; Allegretto Grazioso, Robert R. Bennett; Prelude and Fugue in G minor, Dupré.

Dr. Alexander Russell, concert organist and composer of a set of lovely "St. Lawrence Sketches," played the following program July 21: Sarabande, Rameau; Andante from String Quartet, Debussy; "Dreams," Wagner; "St. Law-

FREDERICK KINSLEY



FREDERICK KINSLEY, organist and director of the choir of the famous Riverside Church in New York City, has held that post since the fall of 1940, although previously he had taken the place of Dr. Harold V. Milligan at various times and had been "guest organist" for a year previous to his permanent appointment.

Mr. Kinsley is a native of New Haven, Conn., and a graduate of the Yale School of Music. His career as an organist was interrupted by his service in the world war, which included sixteen months' active duty in France. He was for seven years organist and choirmaster at Christ's Church, Pelham Manor, N. Y. Previous to that Mr. Kinsley served at the Church of the Epiphany and at St. Paul's Church in New Haven. In New York he was guest organist from time to time at St. Nicholas' Collegiate Reformed Church and at the Church of the Ascension, and during the summer months at the Cathedral of the Incarnation in Garden City. Mr. Kinsley has had an active career as a teacher of music. Since 1932 he has been in the Long Island schools, teaching at the high school in Flushing and also at Bayside.

rence Sketches" ("The Bells of St. Anne de Beaupré," "The Song of the Basket Weaver" and "Up the Saguenay"), Russell.

Dr. Rollo Maitland will be guest organist at Wanamaker's from July 31 to Aug. 14, inclusive, during Miss Mary E. Vogt's vacation. Besides the daily recitals he will play four special recitals at 11:30 on Wednesdays, Aug. 4 and 11, and Fridays, Aug. 6 and 13.

FAIRCLOUGH ENDS WORK OF 61 YEARS IN BLAZE OF GLORY

Sixty-one years of service as a church organist, of which forty-two were devoted to the Church of St. John the Evangelist in St. Paul, Minn., came to a close in a blaze of glory for George H. Fairclough, whose approaching retirement was announced in THE DIAPASON in May.

June 25 a banquet was held in the auditorium of the parish-house, which about 150 old choir boys attended, with their choirmaster as guest of honor. The toastmaster was Wilfred Rumble, who was a 10-year-old boy in the choir when Mr. Fairclough went to St. John's. He is now one of St. Paul's most prominent lawyers and senior member of a large law firm. The boys sang the camp Grace written by Mr. Fairclough for the first camp. Letters were read from former rectors and from old boys who could not attend. The present choir of about forty boys and men was present. Alfred M. Greenfield, head of the musical faculty of New York University, came from New York. He began his musical career when he entered Mr. Fairclough's choir as a boy of 9 years. He became soprano soloist and later was assistant organist.

The choir alumni presented Mr. Fairclough with a handsome framed scroll with the signatures of all present.

On Sunday morning, June 27, Mr. Fairclough's last service, there was an elaborate musical program by the parish choir of boys and men and the St. Cecilia choir of forty girls, who sang a "Te-

Deum" and a "Jubilate" composed by Mr. Fairclough for the consecration of the church in 1908, and a processional hymn, "Forward Be Our Watchword," also composed for that occasion. The rector, the Rev. Conrad Gesner, spoke about church music and those who have it in charge, and paid a tribute to the retiring organist.

The next evening, June 28, there was a large reception for Mr. and Mrs. Fairclough in the parish-house and they were presented with a check for several thousand dollars and listened to speeches by the senior warden, rector and others.

COURBOIN PLAYS SEVEN ENCORES AT BALTIMORE

Despite oppressive heat and the gasoline ban, an audience that jammed the concert hall of Peabody Conservatory of Music in Baltimore greeted Dr. Charles M. Courboin at his summer recital Sunday evening, July 11. After his first number, the Guilman Concerto in D minor, the audience filled the foyer of the hall, where many stood for the entire recital. Dr. Courboin is a faculty member of both the winter and summer schools at Peabody. So great was the enthusiasm after the close of his recital, which ended with the Finale of Cesar Franck, that after seven encore numbers had been played it was necessary to resort to raising the lights as a signal that the recital was definitely at an end. Of special interest on the program were Dr. Courboin's own arrangements of the Largo from the Third Symphony of Saint-Saens and of the "Belgian Mother Song," a folk song of his mother country, Belgium.

FELIX M'GUIRE AND BROTHER FIGURE IN DOUBLE WEDDING

A double wedding ceremony at St. Thomas' Church, Bethel, Conn., June 26, united in marriage Miss Josephine Hetherington of the Bronx, New York, and Corporal Felix McGuire, and Miss Emma Rose Wingate of Tampa, Fla., and Lieutenant Vincent McGuire, U.S.N. The two bridegrooms are sons of Mr. and Mrs. Felix McGuire of Harrison, N. Y.

IN THIS MONTH'S ISSUE

Dr. Wilhelm Middelschulte, Chicago organist and Bach scholar, dies in his native city in Germany at the age of 80 years.

Examination committee of the American Guild of Organists announces requirements for 1944 tests. Successful candidates in 1943 examinations also are announced and "workings" of test questions are presented.

Summer recitals are played by prominent men on the great organ in the Wanamaker store in Philadelphia.

Wednesday and Sunday recitals are given during summer quarter at Rockefeller Chapel, University of Chicago.

Thirty years' service of Herbert F. Ellingford as organist of St. George's Hall, Liverpool, whose organ is a war casualty, reviewed.

Corporal McGuire was organist and choirmaster at Christ's Church, Rye, prior to induction, while Lieutenant McGuire taught English in the Rye and Harrison high schools.

Corporal McGuire's bride attended the Bronx Private Seminary for Girls, the College of New Rochelle and Columbia University. She won a competitive examination to become head librarian at Morristown, N. J., in government service. Corporal McGuire is stationed at Fort Monmouth, N. J., where he has been appointed chaplain's assistant, in addition to playing at services.

THE DIAPASON

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SUMMER RECITALS AT ROCKEFELLER CHAPEL

TWO PROGRAMS EVERY WEEK

University of Chicago Offers Organ Music by Visitors Sunday and Wednesday During Quarter—
List of Those Who Play.

Recitals of the summer quarter at the University of Chicago are being played twice a week in Rockefeller Chapel by visiting organists. These annual series of performances are a special feature at the beautiful chapel and have drawn very satisfactory audiences to hear the large four-manual Skinner organ. They are attended by summer students at the university, by the navy men in training on the campus and by many visitors from points away from Chicago. The recitals, half an hour in length, are given at 7 o'clock on Sunday and Wednesday evenings and each is followed by a program on the tower chimes by Frederick Marriott, the university organist and carillonneur.

Following is the schedule of organists to be heard in August:

Aug. 1—Robert Birch, Church of the Redeemer.

Aug. 4—Carl Waldschmidt, Fort Wayne, Ind.

Aug. 8—Robert Kee, Great Lakes Naval Training Station.

Aug. 11—Frederick L. Marriott of the University Chapel.

Aug. 15—Wilbur Rowand, Shorter College, Rome, Ga.

Aug. 18—Irwin Fisher, Ninth Church of Christ, Scientist.

Aug. 22—Edward Eigenschenk, American Conservatory.

Aug. 25—Hazel Quinney, Disciples Church.

Aug. 29—Frederick Jackisch, Concordia College, River Forest.

Sept. 1—Frederick L. Marriott will bring the series to a close.

Those who played in July were:

July 4—George Markay, Minneapolis, Minn.

July 7—Irene Pierson, Woodlawn Methodist Church.

July 11—Whitmer Byrne, Eighteenth Church of Christ, Scientist.

July 14—Thyra Pliske, University of Chicago.

July 18—S. E. Gruenstein, editor of THE DIAPASON.

July 21—Barrett Spach, Fourth Presbyterian Church.

July 25—Porter Heaps, North Shore Baptist Church.

MARY ANN MATHEWSON BRIDE OF REV. MONTGOMERY J. GRAY

An announcement from Richmond, Va., tells of the marriage of Miss Mary Ann Mathewson, daughter of Mr. and Mrs. Ernest Hoxsie Mathewson, to the Rev. Montgomery Johns Gray. The ceremony was performed July 1.

For the last year the bride has been organist and director at Centenary Methodist Church of Richmond, her native city. Before that she was for three years minister of music of the First Presbyterian Church of Passaic, N. J. Mrs. Gray holds a master of sacred mu-

sic 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.

Mr. Gray is pastor of the Oakland Methodist Church in Richmond, but is awaiting final orders from the army chaplains' school in Cambridge, Mass., having been accepted for the chaplains' corps.

The ceremony was performed by Bishop W. W. Peele and Dr. J. J. Rives in Centenary Methodist Church. The wedding music was played by Mrs. Mabel Maxson Stradling, Mrs. Gray's first organ teacher. She played Bach's Arioso, the Air for the G String and "Jesu, Joy of Man's Desiring," the "Prayer" from Gluck's "Orpheus" and "Walther's Prize Song" and "Elsa's Procession to the Minster," by Wagner, before the ceremony. Mrs. John Stuart Garden (Charlotte Mathewson) of Basking Ridge, N. J., sister of the bride, was matron of honor.

CANADIAN ORGANISTS MEET IN TORONTO AUG. 30 AND 31

The annual convention of the Canadian College of Organists will be held in Toronto Monday and Tuesday, Aug. 30 and 31.

The first event will be a luncheon at the Alexandra Palace, at which the members will have the opportunity of meeting and registering. In the early afternoon there will be an informal recital at the Park Road Baptist Church, given by a number of members who have not played at the College recitals. At 5 p. m. evensong will be sung at the Church of St. Mary Magdalene, and the music will consist of the works of William Byrd. Preceding the service a short talk will be given by Dr. Healey Willan, with special reference to the works to be performed at the service. An opportunity will also be afforded for visitors to see objects of interest in the church.

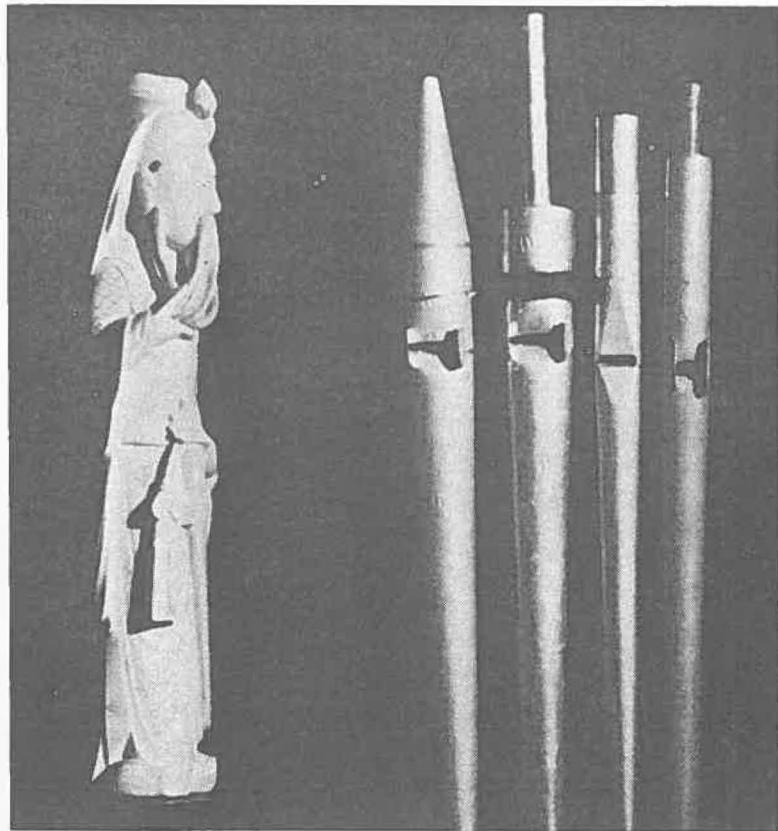
The event of the first evening will be a recital in St. Paul's Church, Bloor Street East, by Miss Muriel Gidley, organist of the Park Road Baptist Church.

Tuesday morning the general meeting of the College will be held at the Toronto Conservatory of Music, followed in the afternoon by a recital in Convocation Hall, University of Toronto, by Frederick C. Silvester, organist of the Bloor Street United Church. The convention will close with the annual dinner and presentation of diplomas at the Granite Club.

The College has always been glad to see organist friends from the U.S.A. at its conventions and it is announced they will be assured of a hearty welcome.

At the midsummer examinations of the Canadian College of Organists the following candidates passed the examination for associateship:

Dorothy Powell, Hamilton, Ont.
Harold A. Riddolls, Guelph, Ont.



ACCURACY IN NOMENCLATURE

There are those persons in this country who resent the continued use of foreign names for organ stops.

We retain these proper names because they represent a point of view rather than a mere name. The use of French or German nomenclature throughout an organ means that that instrument has been designed in accordance with the French or German ideas of tonal structure (which are radically different). Few organs are carried out completely on national lines. Many influences, represented by the names, are at work to make the instrument fit its conditions most completely.

In single stops, for example, "Trumpet" refers to the normal English tone. "Trompette" implies the French reed, with its thin body and brilliant tone. "Trompète" involves the German idea of reed tone, postulated upon its being an accessory to the flue chorus. Similarly for larger reeds we have Trombone, Bombarde and Posaune for these three national variants.

Naturally these reeds have common characteristics—but in the English language we have no words with which to express these subtle differences. Until they develop, we prefer the accuracy of the original names.

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179 pages, Stephen Dave Press, Publisher, Brattleboro, Vermont.

Price \$2.50

Psychology, Organ, Mathematics in Life of Laurence A. Petran

Laurence A. Petran, F.A.G.O., Ph.D., organist of the University of California at Los Angeles, has devoted much of his life to research in the psychology of music and is also a mathematician and all-around scholar among musicians. Aside from playing weekly recitals at the university he teaches music from the intellectual side and beginning Aug. 1 will supplement this with courses in trigonometry and advanced algebra for naval trainees. His recitals since 1939 have included much that he has discovered in exploring unfamiliar compositions and he likes to build programs around such subjects. After giving one request program running from Bach and Handel to Victor Herbert and George Gershwin he has worked out a new system. He tells each fan to make out a long list and he selects numbers from this list.

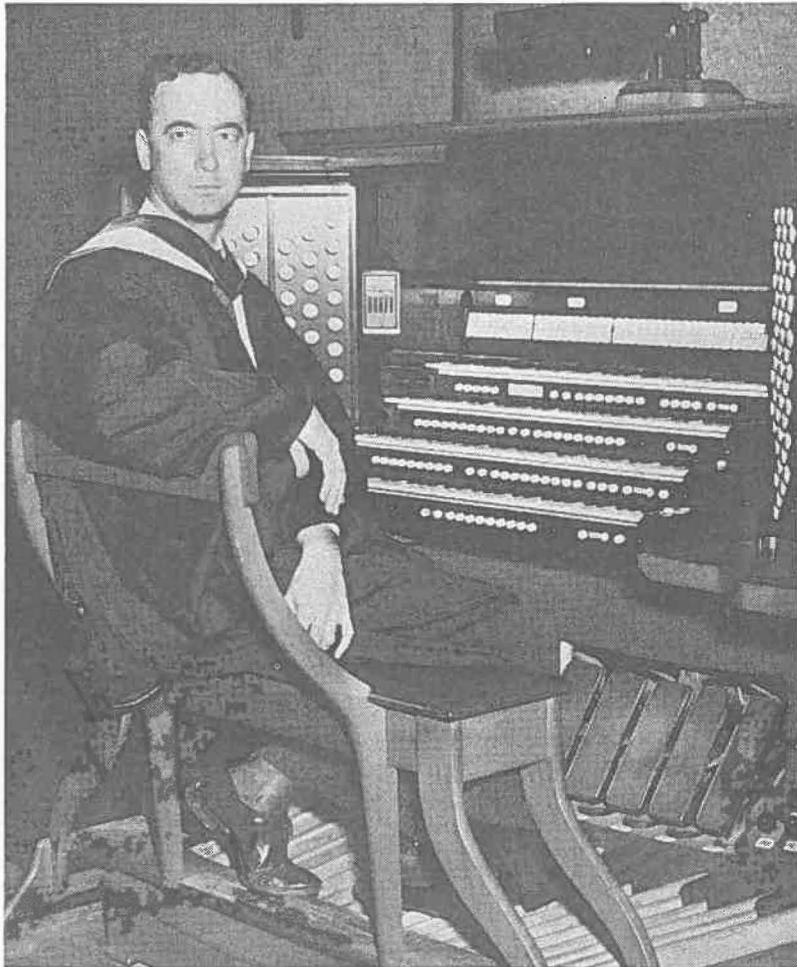
Laurence Petran was born in Albert Lea, Minn., the son of a Presbyterian minister. He is of Czecho-Slovakian descent, his grandfather coming to America from Tetschen, in the Sudeten country. There is a family legend for whose truth Mr. Petran does not vouch that his ancestors were Roman Christians driven out of the rock city, Petra, in Arabia, by the Mohammedan invaders.

In high school Mr. Petran began the study of the organ with the local church organist, Miss Sadie Bliss, now Mrs. James H. Cox. Here he was introduced to a tracker instrument built at Springfield, Mass., by Emmons Howard. Entering Carleton College, Northfield, Minn., he took both the academic and music courses, majoring in mathematics and piano. His extracurricular interests were in the field of journalism in connection with the college newspaper and annual. He won membership in Pi Delta Epsilon in journalism and in Phi Beta Kappa in scholarship. While at Carleton he studied organ with Edmund Sereno Ender, then professor of organ at the college, and history of music with Margaret Whitney Dow, now of the Florida State College.

After teaching seventeen subjects in high school at Belle Fourche, S. D., and at the Asheville Farm School, Swannanoa, N. C., for four years after graduation from Carleton, Mr. Petran went to Baltimore to study music at the Peabody Conservatory and to do postgraduate work at Johns Hopkins University. Here he was elected a member of Sigma Xi, national honorary scientific society.

Just before he took the Guild fellowship examination something happened that nearly ended his career as an organist. A buzz saw in the psychology laboratory at Johns Hopkins nearly cut off his left index finger. A physician sewed it on and it grew back in its place, so that now he can use it as much as ever, but he had to learn the Bach Prelude and Fugue in A minor and the Allegro from Widor's Sixth Symphony all over again, using four fingers instead of five on the left hand. That year he not only won his F.A.G.O. certificate, but his master of arts degree in psychology at Johns Hopkins and an artist diploma in com-

LAURENCE A. PETRAN AT UNIVERSITY OF CALIFORNIA, LOS ANGELES



position at the conservatory, where he studied with Howard Thatcher. The next year he received his doctor of philosophy degree at Johns Hopkins.

He continued his work in the research department of Peabody and grew daily more enthusiastic over the fascination of experimental study in music and the tremendous scope of this field. He also put in his spare time teaching harmony, coaching singers and playing accompaniments at the conservatory, and lecturing on the history of music.

Goucher College then decided to establish a music department and selected Dr. Petran to build it up. Previous to this he continued his organ study with Louis Robert and was organist and director at the Wilson Memorial Methodist Church, playing a large three-manual Möller instrument in this prominent church.

In the summer of 1939 Dr. Petran went to the University of California at Los Angeles to teach a course in the psychology of music. The next year he returned to give a similar course and at Christmas in 1941 he was invited to take a permanent place on the faculty.

Dr. Petran memorizes all of his recital programs. He admits that this involves a great deal of work, but pays in the long run. He says: "Being a psychologist, I know some tricks and have tried some experiments. I have used notes at three of the thirty-four university programs

it also keeps you on your toes more. I've been surprised to find that organ literature is, on the whole, of much better quality than I always had supposed."

Mr. Petran has made his recital programs interesting and eclectic. A glance over his offerings in the last academic year shows that Oct. 30 he gave an American program, Nov. 13 an English program, Nov. 22 a memorial program and Nov. 27 a program "reflecting the spirit of Thanksgiving and the American scene." Dec. 7 he played a special recital for a philosophy class, Dec. 22 he played Christmas selections, Jan. 22 a program of incidental music in compliment to the Campus Theater and Jan. 29 a request program. Then on Feb. 26 there was a program of French works, April 2 a program requested by a psychologist and April 9 one requested by two members of the physical education department. After three programs devoted to music suitable for Lent and Easter came a recital of folk music and one of music in dance forms.

Programs projected for next year will be based on the Psalms, the Song of Solomon, Goethe, folk music, one for Epiphany, one for Armistice Day, works of composers of Russia, Denmark and Belgium, favorites of the musicologists, another American program, etc.

Death of Mrs. Mercedes W. Tidy.

Mrs. Mercedes W. Tidy, Waukegan, Ill., for eighteen years organist and choir director of Immaculate Conception Church in Waukegan, died July 17 in Mercy Hospital, Chicago. She retired several years ago as superintendent of school district No. 63 in North Chicago. Survivors include her husband, John F., production superintendent of the Chicago Hardware Foundry Company; a daughter, her father and two sisters.

Scholarships at Guilman School.

Free scholarships for organ study are offered through funds provided by the Lucy Stella Schieffelin estate at the Guilman Organ School, New York, Willard Irving Nevins director, for the season 1943-44. Full information regarding these may be had by addressing the secretary of the school at 12 West Twelfth Street, New York 11.

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Liverpool Organist's Thirty Years' Service; Organ War Casualty

Since 1855, when the long famous W. T. Best took up his recital work at St. George's Hall, there have been only three city organists in Liverpool, and when at the end of April Herbert F. Ellingford relinquished his office he had completed thirty years of devoted and untiring service to the cause of popular and musical education through the medium of the king of instruments, A. S. K. points out in the *Liverpool Daily Post*. He goes on to add the following informative comment:

"Thirty years is a long time, but in these days, when many things are apt to be forgotten, it is worth remembering some of the landmarks in a singularly active and brilliant career. Mr. Ellingford must have inherited something of the tradition of Best's thoroughness and unsparing industry. Like Best, he has been a tireless and versatile worker, not merely as the official organist in a city with a great history of public organ recitals, but as a transcriber, editor, author, composer and educationist.

"An organist at the early age of 14, he began giving recitals in London while still in his teens. His scholastic career at the Royal College of Music was rich in awards and in personal contacts with men afterward famous. An F.R.C.O. followed as a matter of course. An early appointment took him to Wales, where as organist and choirmaster at St. Peter's Parish Church, Carmarthen, he plunged into choral training and twice carried off the first prize at the National Eisteddfod in the ladies' choirs class. The next stage was Belfast, where the parish church post was combined with that of private organist at Belfast Castle. Here, too, there was much choral work (with a male voice choir), recitals, teaching and composition.

"The Liverpool appointment dated from 1913, and from that moment he set about the task of exploring all the possibilities of the great instrument which had fallen under his charge—years of intense study of orchestral scores, making transcriptions for the traditional weekly recitals and building up a vast repertoire of works which were put into service during the next thirty years. People are apt to take such things for granted. The labor of preparation is colossal.

"In his period as city organist Mr. Ellingford gave some 1,500 recitals at St. George's Hall, and during that period his services were in great demand at most important centers in the kingdom. Apart from his labors as a transcriber he found time to write several important treatises. A 'Primer of Pedal Scales and Arpeggios' (1916) was the first extensive systematization of the subject to be published in this country. 'Organ Playing and Technique' (1918), 'Transcribing for the Organ' (1922), an exhaustive and pioneer treatment of the subject, and 'The Science of Organ Pedaling' (1928), in collaboration with the late E. G. Meers, followed. The last subject was a hobbyhorse almost and one remembers some years ago his retort to a correspondent in the *Musical Times*, who spoke of the 'three ways of pedaling' the first four

HERBERT F. ELLINGFORD



notes of Bach's D major Fugue subject. Ellingford wrote out and got published thirty-four different 'footings'!

"Amid all this activity he found time to contribute valuable essays to special journals, to lecture, to adjudicate at musical festivals, to sit on examination boards and to hold numerous offices of an academic and philanthropic character. Besides making nearly 200 transcriptions for the organ, he has published a number of original works, part-songs, etc., in what it would be unfair to call his moments of leisure.

"The organ at which he presided for so long and over so fruitful a period now lies silent for the duration. Let us hope that when the time comes, its latest master will be the first to make it peal again in a world of peace."

MARGARET WHITNEY DOW IN BRILLIANT FLORIDA RECITAL

Margaret Whitney Dow, who has been professor of organ and theory at Florida State College for Women, Tallahassee, for the last seventeen years, gave a recital in the college auditorium July 16. Miss Dow is so well known for the masterly programs she has offered during these years that audiences eagerly gather to hear her again. On this occasion there was a large audience notwithstanding the extreme heat of the evening.

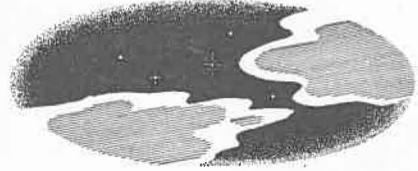
The program was interestingly arranged for contrasts. Miss Dow opened with Elgar's majestic movement from his Sonata for organ. Her technique and brilliancy in interpretation of the Toccata and Fugue in D minor by Bach made a scholarly presentation. "Twilight at Fiesole," by Bingham, the only American represented on the program, is a composition of attractive and lovely color which Miss Dow played with fine nuances and delightful registrations. The rest of the program was from the French school—Couperin with his charming "Soeur Monique," Vierne's sparkling Scherzo from the Second Symphony, and the Widor Toccata from his Fifth Symphony. E. S. O.

Porter Heaps at Evanston Church.

Porter Heaps, the Chicago organist, has been appointed to the position at St. Matthew's Church in Evanston, where he is in charge of the organ and choir in a lovely edifice, with a progressive parish and even with a good tenor section in his choir. Previously he was for several years at the North Shore Baptist Church. During the week Mr. Heaps does his part in the war effort at the large plant of the Douglas Aircraft Company near Des Plaines, where he is an expeditor in the department of production control.

Vassar Programs in Book Form.

Vassar College has issued a volume containing the programs at the college chapel in the season of 1942-3. The offerings at twenty-four chapel services, five special services, two choir concerts and twenty-seven organ recitals are listed. There is a summary of the organ compositions played, with the dates of their performance, and this should be of value to every organist who checks on his repertory. There are also carefully prepared annotations on the various compositions by Professor E. Harold Geer.



"And bringing hope
from heaven,
Shine forth the stars
once more."

—ORATORIO, ROQUETTE-LISZT

DEEP in everyone's heart these days is the fervent hope of Peace. Peace with Victory, of course, but Peace, nevertheless; when roaring guns are still again and Love's music reigns supreme.

Certainly we, whose life work is music, hope for Peace—for the day when the skill of our artisans can be transferred from the building of war materiel to the fashioning again of the world's finest organs. But, in the meantime, Peace must be fought for, and our entire personnel are engaged in the fight, here at the Möller plant.

So, if you are planning the rebuilding of an organ, we suggest you wait until peacetime. Then, once more, there will be available to you the benefits of Möller engineering, the skill of Möller craftsmen, the use of Möller's tested materials. Your patience, we know, will be well rewarded.

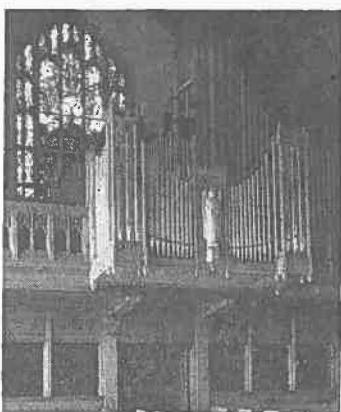
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Successful Candidates in the 1943 Examinations Are Announced by Guild

Hugh Porter, chairman of the examination committee, announces that the candidates who won fellowship certificates in the 1943 examinations are: Harold Heeremans, New York. Charles W. Craig, Richmond, Va. The candidates who have won associateship certificates are: Margaret Alexander, Alexandria, Va. Rosemary Clark, Deland, Fla. Robert Hawksley, U. S. Navy, Brooklyn, N. Y. John L. Lewis, Chicago. Samuel T. Walter, Boston. Those who have won choirmaster certificates in the 1943 tests are: Harold Heeremans, New York. Norman Hollett, New York. Victor Powell, New York. Charles Schilling, New York.

Winning Contestants in Recital.

Members and friends of the Metropolitan New Jersey Chapter were guests of the motet choir of the Westminster Presbyterian Church, Bloomfield, June 7. Featured on the program for the evening were the two winners in the recent contests for young organists, sponsored by the Guild. Roberta Bitgood, F.A.G.O. (Chm.), organist and director of the choir, opened the program with the "Prelude in Olden Style" by Alfred Greenfield. Hubert Bell, winner, from Hillside, played the Little Prelude and Fugue in E minor, Bach; "Vision." Rheinberger; Toccata and Adagio (from Toccata, Adagio and Fugue in C), Bach; "Preludio" (Third Sonata), Guilman. Winifred Palmer of Maplewood had selected as her numbers the Little Prelude and Fugue in C, Bach, and "In Summer," Stebbins. Both of these 17-year-old organists showed marked ability in technique and interpretation.

Edison Harris, tenor soloist of the church, sang four numbers. The anthems featured American composers. They were: "Let Hearts Awaken," Clokey; "Open Our Eyes," Macfarlane; "Grieve Not the Holy Spirit," Noble; "Behold, Now, Praise the Lord," Titcomb.

At the conclusion of the program presentation of awards to the winners was made by the new dean, Clarence Robinson. A reception was held in the parlors, where refreshments were served by the choir.

CORNELIA SEWARD HUNTER, Registrar.

Oregon Chapter Closes Season.

The Oregon Chapter finished its season by presenting two public organ-choral concerts. The first was given at the First Methodist Church of Portland under the direction of Lauren B. Sykes, A.A.G.O., organist-choirmaster, May 24, and was attended by a large and enthusiastic audience. The sanctuary choir sang: "Alleluia," Mozart-Riegger; "Hallelujah Amen," Handel; "City Called Heaven," Negro Spiritual, Kemmer, and "Open Our Eyes," Macfarlane. The sanctuary quartet sang: Festival "Te Deum," Mozart, and "By the Waters of Babylon," James. Numbers played by Mr. Sykes on the new Estey organ were: Chorale Improvisation on "O for a Closer Walk with God," Verrees; "Carillon," DeLamarer, and Toccata on "Ave Maris Stella," Dupre.

The second concert, Sunday, June 13, at the First Unitarian Church, under the direction of Mildred Waldron Faith, or-

ganist-director, was sponsored by the A.G.O. and also served as the opening program for the State Music Teachers' convention. Two featured numbers were a first performance in Portland of the Weinberger cantata for high voice and organ, "The Way to Emmaus," presented by Kathryn Porter, soprano, and Mildred W. Faith, organist, and the Brahms "Rhapsodie" for contralto and chorus, sung by Laura Smith and selected singers from the Crescendo Club. The large forty-voice senior choir from the First Congregational Church, directed by Albert E. Jones and accompanied by Mary Hazelle, sang two groups of numbers by Trasch, Haydn and Malotte, in addition to the cantata "Gallia," by Gounod. Organ numbers played by Mrs. Faith were Bach's Fantasia and Fugue in G minor and Finale, by Dupre.

Following this program, the participants, Guild and convention members were honored with a tea at the lovely new Mount Tabor home of Dean Amy O. Welch, where music was provided by a sextet from the Mount Tabor Presbyterian Church, where Dean Welch is organist-director.

At the May meeting of the chapter, held at the home of Mrs. Samuel F. Grover, the following officers were elected for the next season: Dean, Mrs. Mildred Waldron Faith; sub-dean, Mrs. Samuel F. Grover; secretary-treasurer, Miss Marcella Lind.

MILDRED WALDRON FAITH, Secretary.

New Haven Elects New Dean.

The annual meeting of the New Haven Chapter was held June 28 at Sprague Hall. Professor Hugh Smith, dean of the chapter for the last two years, resigned and the following officers were elected: Pauline Law Kirkwood, organist and director of Trinity Lutheran Church, dean; Miles I.A. Martin, Waterbury, sub-dean; Mrs. Clara Smith, Ansonia, registrar; Patricia Clark, organist and director of Calvary Baptist Church, secretary; Charles R. Fowler, organist and director at St. Thomas' Church, treasurer, and Robert Oldham, organist and director of the United Church, and Alvin Breal of Bridgeport, auditors.

The chapter has twenty-eight members at the present time and Mrs. Kirkwood has interesting plans for the coming year.

PAULINE VOORHEES, Publicity Chairman.

Visit New Organ in California.

The Central California Chapter met July 2 at the College of the Pacific in Stockton to inspect the recently-installed three-manual Aeolian organ in the college chapel. This instrument—the gift of the S. H. Kress Company—was formerly in the Market Street store of that firm in San Francisco. After Professor Allan Bacon, head of the organ department of the college, demonstrated the qualities of the seventeen ranks in the organ, the members of the Guild were given the opportunity to try the instrument.

At the business meeting which followed these new officers were elected: Dean, Miss Frances Hogan, organist of St. Gertrude's Catholic Church, Stockton; secretary-treasurer, George Brandon, organist of Clay Street Methodist Church, Stockton.

GEORGE BRANDON, Secretary.

Murphree Plays in St. Petersburg.

Claude L. Murphree, organist of the University of Florida, gave a recital at the First Congregational Church under the auspices of the St. Petersburg, Fla., branch, on the evening of June 21. The appreciative audience heard the following

program: Concerto in A minor (Allegro), Bach; Three Chorale Preludes, Bach; Prelude and Fugue in A minor, Bach; Hymn-tune Fantasie, "Faith of Our Fathers," McKinley; "Will-o'-the-Wisp," Nevin; Fantasie on Easter Kyries, Harvey B. Gaul; "O Lovely Nights," "Redwood Trees," "Dusk" and "Tranquil Night," from "My Musical Calendar," Mana-Zucca (arranged for organ by Claude L. Murphree); Chorale Prelude on an American Folk Hymn and "Humesque Americana," Claude L. Murphree; Festival Toccata, Fletcher.

EDWIN A. LEONHARD, Secretary.

Wisconsin Chapter.

The Wisconsin Chapter closed activities for the season May 25 with a banquet at the Kingsley Methodist Church, Milwaukee. After dinner the group adjourned to the parlors for a business meeting. Splendid reports for the year concerning activities, membership and finances were read, after which the election of officers took place. The following were elected: Dean, Arthur A. Griebeling; sub-dean, John K. Christensen; recording secretary, Mrs. L. Whelan; corresponding secretary, Edward Aldrich; treasurer, Mrs. Kittie Foster; board of directors, Mrs. L. Cotton, Arthur Damkoehler and Mrs. Doris Jones.

The meeting closed with a rising vote of thanks to the retiring dean, Mrs. Doris Jones.

After the meeting the members adjourned to the "gym" for a frolic.

A program of modern organ music was presented by the chapter May 16 at the Lake Park Lutheran Church, Milwaukee, Elmer Ihrke, organist. Mrs. Lauretta Rossiter Cotton played the Andante from the Sonata by J. Victor Bergquist and "Postludium," by William Lovelock. Charles Borgwardt played "In Paradisum," Dubois, and Elmer Ihrke played "Invocation," by Elwyn Owen, and the Adagio from Sonata in D minor by Rogers. The choir, led by Louis Goodrich, sang "How Lovely Is Thy Dwelling-Place," Brahms, and "How Blessed Are They," Rameau.

ARTHUR A. GRIEBLING.

Monmouth Chapter.

The final meeting of the season for the Monmouth Chapter was held in the form of a garden supper at the home of Miss Abbie Strickland, Red Bank, N. J., June 21. Supper was served by a committee consisting of the hostess, Miss Strickland, and Mrs. Everett Antonides, Mrs. Arthur Baker, Mrs. Claire Conent and Mrs. John Bennett, Jr. After supper there was an informal discussion of the problems confronting the organist and choirmaster.

GEORGE W. ROE, Secretary.

Rogers Is Waterloo Chapter Topic.

The June meeting of the Waterloo, Iowa, Chapter was held at Immanuel Lutheran Church in Independence, where the Rev. Gerhard Bunge is pastor, June 22. James H. Rogers and his work formed the topic. The discussion was opened by Mr. Bunge. The musical program was as follows: "Alla Marcia," Rogers (Mmes. Wenholz and Manz); Prologue and Intermezzo from G minor Suite, Rogers (Mrs. Mary Barker); March from G minor Suite, Rogers (Mrs. J. F. Davis); piano and organ, Meditation from "Thais," Massenet, and March from Fifth Symphony, Beethoven (Mmes. M. Barker and D. Rowland); Scherzoso, Rogers; Prelude in D, Rogers, and Festival Prelude, Volckmar (Mrs. S. Hovey); "O Entrancing Night," Madsen, and "Onward, Ye Peoples," Sibelius (chorus from Ladies' Musical of Independence, Mrs. Ronald Baum, director, accompanied by Mrs. D. Rowland and the Rev. G. Bunge). Mrs. ADELAIDE E. ALTLAND, sub-dean.

Chapter reports for publication in THE DIAPASON should be sent directly to the editorial office of THE DIAPASON, 1511 Kimball Building, Wabash Avenue, and Jackson Boulevard, Chicago.

News of the American Guild of Organists—Continued

Announce Examination
Requirements for 1944;
Tests Take Place in May

[Continued from page 1.]

of Counterpoint," by Kitson.

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

3. Questions in musical history drawn from "A History of Musical Thought," by Donald N. Ferguson, published by F. S. Crofts & Co., New York; also questions on the organ, choral training, theory and musical form, all based on practical experience.

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

4. Ear tests: To write down from dictation two short passages, in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times. (Ear tests to precede the three and one-half hours allowed for this paper.)

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

6. To add soprano, alto and tenor parts to a figured bass. Occasional passing notes may be used.

7. To add soprano, alto and tenor parts to an unfigured bass. They need not be in strict rhythm with the bass.

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

FELLOWSHIP.

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

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

2. To orchestrate a given passage.

3. To write an exposition of a four-part fugue on a given subject. This may be for voices, strings or organ. Also, a two-part stretto must be shown.

2:30 p. m.—Four hours allowed for this paper.

4. Ear tests: To write down from dictation two short passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times. (Ear tests to precede the four hours allowed for this paper.)

5. To add parts to a given melody.

6. Questions in musical history drawn from "A History of Musical Thought," by Donald N. Ferguson (F. S. Crofts & Co.); also questions on the orchestra, organ, choral training, theory and musical form, all based on practical experience.

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

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

Candidates must register not later than May 1 by paying the fee for the examination. Candidates are required to take both sections of the examination (organ and paper work). Those who fail in one section will be credited with the section passed and be eligible for re-examination in the section failed any year following.

Examination fees are: Associateship, \$15; fellowship, \$20; re-examination in one section: associateship, \$10; fellowship, \$15.

For the choirmaster certificate the date of the examination is Wednesday, May 3. The examination is open only to founders, fellows and associates. The fee for the examination is \$15. Candidates must register by April 1. Due to the expense of conducting the examination it will be given only in those cities where five or more applications are received before the closing day of registration.

Candidates are required to take both parts of the examination and must secure 70 per cent of the total marks in each section. Passing in both sections is essential. There will be no credit for passing only one-half.

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

Paper Work.

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

Questions will be asked regarding the following points:

1. Choir training, voice production, teaching of the rudiments of music and sight-singing.

2. The use of the organ in the service.

3. Reading of plainsong from the four-line staff. Essentials of plainsong. Can-

didates are not required to be plainsong experts. Questions will be limited to ones concerning the clefs used in plainchant, the general method of performance, nuances, etc.

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

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

6. Hymn singing and methods of chanting.

7. General knowledge of some of the representative church compositions of the following: Purcell, Palestrina, S. S. Wesley, Healey Willan.

Practical and Viva Voce.

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

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

3-a. To rehearse the choir in the singing of the whole or any portion of any one of the following unaccompanied anthems (Note: The choir is previously trained to make certain errors in notes, diction and time values, which errors the candidate is expected to correct.):
Vittoria—"O Vos Omnes" (H. W. Gray).Healey Willan—"O King, All Glorious" (Oxford) (Liturgical Motets No. 2).
Byrd—"Ave Verum" (Oxford).

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

4. To accompany on the organ a performance of the whole or any portion of any one of the following anthems:

Bach—Cantata, "Sing for Joy, Ye Ransomed Band" (first chorus) (Carl Fischer).

Mendelssohn—"He Watching Over Israel," from "Elijah" (Novello).
Herbert Sumsion—"To Deum" in G (Oxford).

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

Report by the Examiners

This year a small number of candidates presented themselves for examination. This was to be expected, due to existing conditions. The fellowship candidates acquitted themselves well. The associateship candidates showed themselves, in many instances, to be lacking in sufficient preparation.

Paper Work—Associateship.

1. Counterpoint—(a) Most of the candidates failed to provide a good fourth species. This led them into trouble with the cadence. It would be well for them to remember that the C.F. is designed for an unbroken fourth species. The half-notes must be tied. Suspensions must resolve on the third beat. (b) This C.F. was worked very poorly. It was a grateful cantus to work, but most candidates seemed to show little knowledge of conventional openings. There is a possible imitative opening to every type of cantus, and students are advised to do more research. They must remember that skips to the eighth notes are prohibited; that it is an incorrect rhythm to have a measure composed of a quarter, a quarter and a half note. (c) Many candidates failed to get the feeling of Mode VII. A more thorough knowledge of the modes would supply greater fluency. Complete chords must be secured wherever possible. The soprano clef is unnecessary. There were some queer cadences.

2. Fugue—There were a larger number of correct answers to the fugue subjects this year than last year, but the countersubjects were feeble and often exceeded the double octave. Also answers often appeared a compound fourth below. In fugal writing soprano should be answered by alto, alto by tenor or soprano, etc. In other words, the answer should appear either a fifth above or a fourth below the subject.

3. Musical Knowledge—The questions, without exception, were done very well.

4. Dictation—The ear tests were more difficult this year, but on the whole were done remarkably well.

5. Melody Harmonization—This test was done poorly. Candidates seemed to flounder after the opening bars. Independent and coherent texture is required in this test. Candidates are advised to cultivate a feeling for modulation.

6. Figured Bass—Some candidates did

not know the meaning of "tasto solo," but on the whole this test was done fairly well. The sequential possibilities of the latter half of the bass were not recognized. An examination figured bass not only should prove the candidate's ability to cope with figures placed beneath it, but should also demonstrate his knowledge of grammatical chord progressions.

7. Unfigured Bass—This test showed some appreciation of the style required. Many candidates got into trouble in the last half, but almost all candidates strove for the imitative entries. A good bass is always suggestive. Candidates should endeavor to appreciate the harmonic possibilities of basses and melodies.

8. Hymn-Tune—The tunes were better this year, but still depressing. The examiners have come to the conclusion that candidates are not in contact with good hymn-tunes. There is no excuse for this. The advice given last year is reiterated—that candidates study the great chorales, the Scotch psalm-tunes and folk melodies. In many cases the range was too wide. Luscious harmonies might be tolerated once, but are not acceptable in a long hymn. There were many faults in part-writing. Some candidates did not modulate to the key of the *major* third. In one case there was a wrong verbal accentuation.

Fellowship.

The fellowship candidates are to be congratulated this year. Their work showed careful preparation.

1. Counterpoint—(a) This was done unusually well. One candidate provided a very good fourth and third species. It is advised that the candidate read the question carefully. (b) The imitative entries in this test were disappointing. Again candidates are advised to investigate all types of imitative openings.

2. Orchestration—The orchestration of this well-known passage was tame. The chord appearing on the second beat of the first measure was not given sufficient prominence. Candidates did not seem to realize the effect of the brass in a forte and some of the violin passages were difficult. For the most part the orchestral presentation of the piano version was inadequate. Organists are so occupied with their instrument at the present time that the orchestra fails to interest them. It would perhaps be wise if they were to live with the scores of Beethoven, Brahms, Tschaiakowsky and other great orchestral writers for a short time every day.

3. Fugal Exposition—This test was much better done than last year. For the most part the answer was correct, but the finding of the stretto seemed to give trouble. However, the texture of the string writing was highly commendable. Candidates still show that they have not made an intensive study of fugal writing.

4. Dictation—As in the associateship examination, the ear tests were more difficult this year. On the whole they were well done.

5. Melody Harmonization—This test is continually improving. Candidates are getting the knack of providing interesting inner voice parts.

6. Musical Knowledge—As in the associateship examination, the candidates showed a splendid grasp of general knowledge.

7. Ground Bass—This was not done as well this year. Most of the candidates did not appreciate the harmonic possibilities of the simple bass and produced rather stodgy solutions. The examiners suggest that candidates study carefully the finale of the "Variations on a Theme of Haydn," by Brahms.

8. Original Composition—The anthems were done better than last year. Fugal expositions appeared and also some imagination and style.

Summary: The fellowship work was most creditable this year. The fellowship candidates showed an appreciation of the standards required by the Guild. On the other hand, the work of the associates was very poor. Most of it was incoherent. Candidates for examinations should remember that music is a language. Its vocabulary and grammar must be absorbed thoroughly.

NORMAN COKE-JEPHCOTT,
T. FREDERICK CANDLYN.

Report from the Organ Examiners.

It is the opinion of the examiners that candidates do not spend enough time on the things that make for real musicianship—on extemporization, transposition, reading of score, modulation, and on the other practical tests at the organ.

In the playing of the required pieces there was a lack on the interpretative side; in fact, almost no interpretation at all on the part of many candidates. There were just notes. And in most cases they were played with a lack of precision.

In spite of the seemingly negative criticism from the examiners year after year, the judges hope the candidates realize that they take a very sympathetic attitude toward them in regard to their prob-

able nervousness and the strangeness of their surroundings.

HARRY B. JEPSON,
T. TERTIUS NOBLE.

Southern Ohio Chapter Hears Frank.

An organ and vocal recital was given by Lawrence S. Frank, Mus.M., F.A.G.O., and Mrs. Frank, soprano soloist, Sunday afternoon, June 27, at Christ Church, Glendale, Ohio. Mr. Frank was called for army duty and graciously offered to present our chapter with this concert as a farewell. The organ program consisted of the following selections: Passacaglia and Fugue in C minor, Bach; Adagio in G, Bargiel-Young; Theme and Variations in A minor, Faulkes; Intermezzo in F, Rheinberger; Cathedral Prelude, Clokey; Finale from First Symphony, Vierne. The organ is a three-manual Möller.

This is the first time our chapter had the pleasure of hearing Mr. Frank, and in spite of a frightfully hot day there was a good turnout. The program was beautifully performed from start to finish. Mrs. Frank's solos added much to the occasion.

At the close of the concert the dean, Robert S. Alter, made some appropriate remarks, wishing Mr. Frank Godspeed and the best of luck. Dean Alter took occasion at this time to explain to the audience the meaning of the A.G.O. certificates and emphasized how fortunate the chapter was to have another F.A.G.O. as one of its members. He also pointed out that in the Southern Ohio Chapter's membership of approximately 130 there were only four who had F.A.G.O. certificates.

A few days later Mr. Frank was notified that he had been deferred, which will enable him to remain at least until fall.

ETHEL HAAG, Registrar.

Harrisburg Chapter Events.

"Better late than never" is still applicable to many things—including Harrisburg Chapter news. We are glad to tell you about the event at the Pine Street Presbyterian Church on the evening of May 24, when the chapter welcomed Harold W. Friedell, F.T.C.L., F.A.G.O., general treasurer of the A.G.O. Mr. Friedell spoke on "Cooperation between Minister of the Gospel and Minister of Music" before a company of organists, ministers, choir directors and guests. A rapid-fire discussion ensued, after which Mr. Friedell took his place at the console of the four-manual Skinner organ and gave an excellent recital, followed by an improvisation on a hymn-tune.

Our dean, Mrs. Vivian Eves Steele, took charge of the business meeting and election of officers. These were elected for the year: Dean, Miss Ella Mae Foreman; sub-dean, Miss Helen Runkle; registrar, Miss Laura M. Zimmerman; secretary, Mrs. Vivian Steele; treasurer, Miss Doris F. Stuart; assistant treasurer, Mrs. Marshall E. Brown; auditors, Mrs. John R. Henry and Miss Irene Bressler; directors (for three years), Mrs. George Lehr, Mrs. Nelson Maus and Miss Sara K. Spotts.

Supper was served in buffet style. The dean presented Frank A. McCarrell, organist and director at the host church, with the centerpiece of roses and other spring flowers, it being his birthday.

Another important event for our chapter was the annual banquet June 7 at the Memorial Lutheran Church. Miss Laura E. Garman directed a program of stunts and laugh promoters. Miss Marguerite G. Wharton and the writer of these notes, having represented the chapter at the New York week of church music early in June, gave reports of the festival.

Now that the picnic season is on, our membership has solved the problem of transportation by planning for "get-togethers" at nearby parks and homes. The first of the season was hurriedly planned in honor of Private First-class Arnold S. Bowman, who was home from Camp Pickett, Va., where he is organist and assistant to the chaplain. "Under the spreading elm tree" in the garden of the registrar's home a picnic luncheon was served to a dozen organists July 10. All enjoyed the cool breezes from the Susquehanna River, as well as experiences from the everyday life of a soldier-organist.

LAURA M. ZIMMERMAN, Registrar.

“Workings” of Test Questions in 1943 Examinations of A. G. O.

Fellowship Counterpoint

Add a soprano in 3rd species and a bass in 2nd species.

T. Frederick Candlyn

Musical notation for Fellowship Counterpoint by T. Frederick Candlyn. Includes a soprano line (C.F.) and a bass line in 2nd species.

Fellowship Counterpoint

Add soprano, tenor and bass in 5th species.

Norman Coke-Jephcott

Musical notation for Fellowship Counterpoint by Norman Coke-Jephcott. Includes soprano, tenor, and bass lines in 5th species (C.F. Mode I).

Continuation of musical notation for Fellowship Counterpoint by Norman Coke-Jephcott.

Associateship Counterpoint

Add alto in 1st species and a soprano in 4th species.

Norman Coke-Jephcott

Musical notation for Associateship Counterpoint by Norman Coke-Jephcott. Includes alto and soprano lines in 1st and 4th species (C.F. Mode III).

Associateship Counterpoint

Add soprano and Tenor in 5th species.

T. Frederick Candlyn

Musical notation for Associateship Counterpoint by T. Frederick Candlyn. Includes soprano and tenor lines in 5th species (C.F.).

Continuation of musical notation for Associateship Counterpoint by T. Frederick Candlyn.

Associateship Counterpoint

Add soprano, tenor, and bass in 1st species.

Anne V. McKittrick

Musical notation for Associateship Counterpoint by Anne V. McKittrick. Includes soprano, tenor, and bass lines in 1st species (C.F. Mode VII).

Associateship Fugue Subjects and Answers

Anne V. McKittrick

Musical notation for Fugue Subject (S.) and Answer (A.) by Anne V. McKittrick.

Continuation of musical notation for Fugue Subjects and Answers by Anne V. McKittrick.

Continuation of musical notation for Fugue Subjects and Answers by Anne V. McKittrick, including an inversion.

Continuation of musical notation for Fugue Subjects and Answers by Anne V. McKittrick.

Continuation of musical notation for Fugue Subjects and Answers by Anne V. McKittrick.

Continuation of musical notation for Fugue Subjects and Answers by Anne V. McKittrick, including an inversion.

Associate Figured Bass

Norman Coke-Jephcott

Musical notation for Associate Figured Bass by Norman Coke-Jephcott, including figured bass notation: Tasto Solo, 6 5 4 3 6 5 7 9 8 7 5 6 5 6 4 2 3.

Fellowship Orchestration

From Symphony III, Beethoven

Orchestration of a passage from Beethoven's Symphony III, including parts for Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Violin I & II, Viola, and Violoncello/Double Bass.

“Workings” of Questions in 1943 Examinations

Fellowship Ground Bass

Anne V. McKittrick

48344-8

Associateship Melody

Anne V. McKittrick

Associateship Unfigured Bass

Anne V. McKittrick

48344-8

Fellowship Fugal Exposition

Norman Coke-Jephcott

Scherzando

48344-8

Stretto

Fellowship Melody

Norman Coke-Jephcott

THE DIAPASON

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To expedite the delivery of mail the Postoffice Department has assigned zone numbers in many cities and asks that subscribers give us these numbers so that they may be inserted on our mailing lists. If a number has been assigned to you and you have not yet notified THE DIAPASON please let us hear from you. Without this information we cannot guarantee that the postal authorities will deliver your copy of THE DIAPASON promptly.

The Issue in the Debate

The dog days usually stimulate the human controversial spirit, and to this scientific fact may be attributed the way in which a discussion that is stirring the organ world has continued with undiminished intensity. As a spirit of discussion is a positive evidence of life, it is to be welcomed at any season. We all know that the dead are silent and peaceful and that little debating goes on in a cemetery.

One of the recurring debates which keep interest alive among all those who are concerned with organ design and tone is the present one over the baroque or classic organ, versus the romantic. There is much to be said on both sides of this subject—and there seem to be many ready to say it. As it is one of the functions of THE DIAPASON to serve as the forum for the expression of constructive thought, we have been happy to give space to both sides, for both have distinguished adherents. Parenthetically, it is interesting to note that those who advocate the return to the organ design of Bach's day are largely of the younger generation, while the older organists take the other side—which may mean one thing or another.

As in nearly all these issues, the middle ground probably is most reasonable and the final decision no doubt will be one of compromise. It was so after the war over Robert Hope-Jones and his doctrines had stirred up his contemporaries. Many of his ideas now are standard practice among the most conservative and even his worst enemies of thirty-five years ago are willing to accord him credit for what he did. By the way, since Hope-Jones has come up, there must be many still living who remember how a discussion raged about a quarter of a century ago over the relative merits of pistons that moved the stops visibly and those of the "blind" variety. That issue arrayed some of our prominent men on opposite sides. And then there was the question over the merits or demerits of stopkeys as compared with stopknobs. The stopkeys became much more popular for a period, to be followed by the English type of stopknob console, which won favor. And now both types are used and on that point peace has been restored.

Without attempting to reflect on the men who are so ably discussing what Bach favored and what is required to

interpret his compositions, we wish it might be possible to get a word from him. If we only had a reporter who could project himself into the next world and interview the shade of Johann Sebastian, it might help more than anything else; and what a good story it would make!

While waiting for Bach's message we might venture to say that the perfect ideal is hardly the sole property of one school or the other. We would favor, after hearing all the speakers, a baroque organ with a full complement of mixtures and 4-ft. and 2-ft. tone, combined with very ample 8-ft. resources and all the ravishing solo stops which Bach probably would delight in using. Why not get together on a post-war model that may be described as "classical-romantic"—or "modern baroque"—or just a good organ, which means one whose tone is adequate for the interpretation of the works of Bach—and any other good organ music—and that will please the average ear? That after all should be the test, rather than a stoplist or a theory. Why care whether the instrument is a reproduction of the organ of Bach's day, or St. Cecilia's day, whether it follows the English, the French or the German design, if from it we can draw beautiful sounds, which alone constitute music?

Does this mean that we would dodge the issue? No, indeed; rather we are stating what should be the sole issue.

Silenced by German Bombs

The announcement in our May issue of the retirement of Herbert F. Ellingford as city organist of Liverpool, England, after a service of thirty years, in the course of which his contribution to the spread of musical appreciation included 1,500 recitals, must have brought a touch of sadness to those with sentiment. There are many who have seen and heard the organ in St. George's Hall and to the others its history and the place it has held as a great instrument, over which famous men have presided ever since 1855, make it a household word. Here it was that William T. Best made organ history for thirty-nine years. He was succeeded by Albert L. Peace. In 1913 Mr. Ellingford became the third city organist. His name is known to Americans through his books and transcriptions as well as by his fame as an organist.

What is an equal cause for sorrow is the fact that the great Willis organ became a war casualty and cannot be used again until after hostilities cease and extensive repairs can be made. Thirty years is a long time, but Mr. Ellingford might have served much longer had not German bombs in the "blitz" of Dec. 21 and 22, 1940, caused extensive damage to the hall and the organ.

Not much information reached this side of the Atlantic at the time—and the English are singularly stoical and undemonstrative about their war wounds—but Mr. Ellingford has written to his friend Dr. Hamilton C. Macdougall, of the staff of THE DIAPASON, giving a few details. The entire roof of the large hall of St. George's was destroyed and the ceiling afterward was condemned. The organ was flooded, but this saved it from destruction by fire. The back of the solo organ chamber was charred, but the pipes inside the box were not wrecked, suffering only damage from water. A few of the large 32-ft. pedal pipes, however, both metal and wood, were burned. Every windchest and trunk that could hold water was flooded.

Mr. Ellingford helped the organ men for more than a month in removing more than 7,000 pipes to a place of safety below the hall. This task was performed at the same time that great quantities of debris were removed from the instrument. During the year 1941 all the reeds and brasses were cleaned and burnished to prevent further damage or deterioration.

All this is a tragic story, but we have every reason to hope that the return of peace will bring the complete restoration of the world-famous instrument and that a man will be found to carry on the tradition established by Mr. Ellingford and his predecessors.

Letters from Our Readers

Dr. Koch Propounds Some Queries.

Pittsburgh, Pa., July 7, 1943.—Dear Mr. Gruenstein: Do we admire Bach because he was German, or Shakespeare because he was English, or Homer because he was Greek? It is a well-known psychological phenomenon that they who harbor such blissful prejudices have a tendency to assume a similar bias in the minds of others.

Moreover, do erroneous statements, by the mere process of reiteration, acquire the halo of truth?

Also, is it sound logic or fair polemic captiously to speak of an organ register while assigning to it a function for which it was not intended by the builder?

Again, if we concede that "sunset" organs, so feelingly described in the July DIAPASON, are singularly appropriate for evensongs and twilight music, should it not, in turn, be conceded that there is justification in the demand for organs that are fit for the interpretation of the masterpieces of Johann Sebastian Bach?

It is evident that there are several ways of appraising an achievement. The easy way has been outlined by Olive Schreiner in her "Story of an African Farm": "Bespatter it, vituperate against it, strongly insist that any man or woman harboring it is a fool, or a knave, or both. Carefully abstain from studying it. Do all that in you lies to annihilate that book, person or opinion."

Yours truly,

CASPAR KOCH.

Christmas Gift Is Appreciated.

Moncton, N. B., Canada, May 4, 1943.—Dear Mr. Gruenstein: This is a letter which I intended to write years ago, but never seemed to get around to doing. My work keeps me very occupied and I don't get the time to attend to extensive correspondence. However, just having received my copy of the May DIAPASON in the morning mail, I determined that tonight I would drop you a line.

I started reading THE DIAPASON regularly in 1935. An organist friend of mine in Moncton at that time received a copy each month from a friend of his in Montreal, and, in turn, passed it on to me. At Christmas, 1936, my wife surprised me with a subscription, and has continued it each Christmas ever since. Like many of your readers, whose letters I have seen published from time to time, I live for THE DIAPASON from month to month, and read it through and through, and keep every copy in date order. I have many occasions to refer to back numbers and often get a kick out of reading a back number, many of whose articles I have forgotten in the meantime. It is a wonderful publication, and I realize that no organist should be without it, especially since the subscription price is so reasonable. It is the most wonderful Christmas gift I receive.

GEORGE D. SKEFFINGTON.

Old Files Found Impressive.

Chicago, July 11, 1943.—My dear Mr. Gruenstein: I've just been looking over my file of old DIAPASONS, and I can't tell you how impressive such an event is! I was impressed not only by the complete news picture you give of the organist's world, but also by the amazing number and variety of, shall I say, the educational features. I really believe that we organists have in THE DIAPASON the best trade magazine in the world! Keep it up. * * * Cordially yours,

PORTER HEAPS.

Suggests Practical Services.

New York, June 29, 1943.—My dear Mr. Gruenstein: Confessing to a real disappointment in certain aspects of the music festival recently held under the auspices of the Guild in New York City, may I venture to present some ideas which came to me as I reflected upon the services I attended?

In planning another such festival would the Guild consider holding two "model" services, one liturgical and one nonliturgical in form? By this I would mean to work towards the ideal, choosing music from the best in organ and choral literature, at the same time limiting it to smaller works and having it sung by one choir. It should be possible for the choir director to arrange the service for a Guild meeting during the week and repeat it on the following Sunday for his own congregation.

Services so planned and executed as to send organists and directors away thinking "that was so beautiful I would like to try it in my church" would certainly be a step toward the realization of the

Looking Back into the Past

TWENTY-FIVE YEARS AGO (SEE THE DIAPASON of Aug. 1, 1918)—

The program of the convention of the National Association of Organists, to be held Aug. 6 to 9 at Portland, Maine, was announced. Dr. Frederick Schlieder became president of the association in succession to Arthur Scott Brook. The recitalists were to be Henry S. Fry, William E. Zeuch, R. Huntington Woodman and Will C. Macfarlane.

A shortage of organists because of the war was having an alarming effect on the large moving-picture theaters.

Theodore Dehon Ruddock, reputed to have been the oldest organist in the world, died at Charleston, S. C., in his ninety-ninth year. He was an active church organist in Charleston for sixty years and supervisor of music in the schools for twenty-six years.

The Rev. Joseph E. Bourget was appointed organist of Holy Name Cathedral, Chicago, and musical director of the Catholic Archdiocese of Chicago as successor to Hans Merx, who had been sent to an internment camp as an alien enemy.

TEN YEARS AGO (SEE THE DIAPASON of Aug. 1, 1933)—

Reconstruction of the organ in Carnegie Music Hall, Pittsburgh, with important additions, was undertaken by the Aeolian-Skinner Company in accordance with a design by Marshall Bidwell.

Dr. Charles Alva Lane, a partner in the organ building firm of Hillgreen, Lane & Co., died June 26 at Alliance, Ohio. He was a poet and contributor to magazines in addition to his work as an organ manufacturer.

Guild's desire to raise standards generally. We have little enough opportunity to visit other churches, to hear the good and bad in service and hymn playing and so to check on our own shortcomings. To my mind, out of a four-day festival in the interests of church music such services might well have supplanted one or two of the recitals. It seems to me also that the rector of the parish might be more interested in working out a truly devotional service than in participating in a sort of glorified sacred concert. If more pretentious works are desired, a concert of sacred music similar to that given each spring by the Oratorio Society of New York could be arranged, with several choirs participating.

To get down to details: For the liturgical service why not choose morning prayer (although I should like to hear a beautiful but simple choral communion as well)? You could begin by demonstrating the use of the chorale prelude as a proper introduction and integral part of the service. All too few of us improvise skillfully enough to satisfy our own ears, and all too many have a tendency to play "pieces" bearing no relation to the rest of the service. In choosing the hymns keep a balance of old and new—in presenting the old hymns the organist would have an excellent opportunity to show what clear, crisp playing can do for a somewhat hackneyed tune. Here, too, a discreet use of the descant and free accompaniment should be limited to one or two stanzas, and held strictly within the set rhythm of the hymn. In introducing a new hymn-tune let both choir and congregation sing in unison. For the canticles it would give variety to use one familiar Anglican chant—also with an eye to congregational participation—and one extended setting for choir alone. If there are to be two anthems the first might well be unaccompanied—take for example Gibbons' "O Lord, Increase My Faith," or another of the peerless four-part anthems of that period. The second should then be fairly modern, affording in contrast an interesting organ accompaniment. The postlude might either be an organ work selected as a fitting conclusion to the service as a whole or possibly an improvisation on the recessional hymn.

The nonliturgical service could be worked out along essentially similar lines, holding to a central idea, either seasonal or built around a sermon text, and making use of the choral responses now adopted by so many Protestant churches.

To carry out this "ideal" I would enlist the help of one of the not too large churches, where there is a small but good professional choir. It is conceivable that both organist and choir members would derive satisfaction from knowing they were setting a standard for others.

Hoping that these ideas may stimulate some further discussion, I am

Sincerely yours,

ANNE W. CONROW,

Organist Chapel of Our Saviour, Seamen's Church Institute of New York.

THE FREE LANCE

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

A happy title page for a most interesting book—"Musical Interludes in Boston," 1795-1830, by H. Earle Johnson—octavo pages VIII-366, six illustrations! The Sonneck Memorial Fund in the Library of Congress, through an award in 1942, and the American Council of Learned Societies have generously contributed funds to assist in the publication of this volume. A gossipy foreword by Dr. Otto Kinkeldey (Cornell University) and a polite bow by the author in the preface usher this readable and informing book to our attention. Dr. H. Earle Johnson is instructor in music at Clark University and music critic of *The New Haven Register*.

The comprehensive plan of this un-faillingly clever and informing volume takes account of the scene and the sister arts, the concert life and the organizations engaged in it, some of the more vivid and engaging personalities, publishers, music dealers and music teachers. This mass of information, detailed and complex, though never failing in interest (for the author has a delightful, if at times gently cynical, style) would fail as a contribution to our knowledge if the author had not thrown out life lines in the form of eighty-three pages of indexes. The book contains no music.

When I first began to play the organ in church I had the idea that singing the hymns was a musical performance. That is by no means a bad idea, but it often works out as interpreted by an organist into a hard, stiff rhythm, the congregation dragged along with no breath time at phrasing points, with no proper waiting time at the ends of stanzas. For those reasons I find myself often unable to sing the hymn-tunes in church. It is not uncommon for an organist to nag and drive the congregation. Is that not a most mischievous notion, destructive of good hymn singing by all concerned?

Rhythm! By the word "rhythm" I do not mean something impalpable or transcendental; I use the word to carry the idea of regularity of accent, regular recurrence of stress. Rhythm is the foundation of music, the first step the art took, and rhythm retains today its time-long primacy. Doubtless this sort of thing was in Plato's mind when he spoke of the "music of the spheres"; for as the heavenly bodies move in their orbits with regularity, just as music moves regularly away from and toward the first beat in the measure, so may the spheres be considered to be moving in a slow and majestic rhythm—and thus make music.

Rhythm, however, is a sensuous element in music, appealing to us directly, affecting the pulse and to some degree the respiration. Rhythm does not have a spiritual appeal, nor does it give the spiritual reactions that melody gives, although that may be disputed. I think we will agree that a positive rhythm is an assertion of the body as against the spirit. If the rhythm of a piece of mu-

sic becomes exhilarating, the music passes over from the possibly religious to the positively sensuous or non-worshipful. To the cold-blooded Northerner the rhythm of Rossini's "Cujus Animam" makes the piece secular. "Rejoice Greatly" ("The Messiah") is perilously near the distinctly secular. Is Barnby's "King All Glorious" religious music? It is brilliant music, it is effective music, it has religious words, but its claim to be religious music has little to support it.

This whole matter of rhythm gives many opportunities for discussion.

**HEAR RECITALS BY HOERLEIN
AT MARE ISLAND NAVY YARD**

The mass of naval personnel and civilian employes at the Mare Island Navy Yard in California are showing interest in and appreciation for a series of organ recitals being played in the St. Peter's Chapel at the yard by Hans K. Hoerlein. Mr. Hoerlein is now a civilian worker at Mare Island and has been engaged as organist of the First Presbyterian Church of Vallejo, Cal. At the navy yard he makes excellent use of a three-stop organ built by the Wicks Organ Company and his work has been the means of fanning a spark of musical culture where the main effort is devoted to the business of making war.

Here are some of the programs Mr. Hoerlein has played recently:

June 27—Andante Cantabile from Fifth Symphony, Tschai-kowsky; Prelude and Fugue in D minor, Bach; Prelude and Fugue in C major, Bach; Aria, Bach; Madrigal, Jawelak; "Chanson-ette," Banks; Lento (from Ballet Suite), Gluck; March in D, Guilmant; "The Bells of Aberdovey," Stewart.

June 20—Andante Cantabile, Tschai-kowsky; Sicilienne in G minor, Bach; "In Thee Is Gladness," Bach; Largo from "New World" Symphony, Dvorak; Pastorale, Sibelius; "Liebeslied," Henselt; "In Sicily," Yon; "Fiat Lux," Du-bois.

June 13—"Iste Confessor," Kreckel; "In dulci Jubilo," Bach; Prelude and Fugue in G minor, Bach; Andante Cantabile from Fourth Symphony, Widor; "Romance sans Paroles," Bonnet; "The Last Spring," Grieg; Gavotte in F, Martini; "Harmonies du Soir," Karg-Elert; "Ave Maria," Schubert.

Corporal van Bronkhorst's Work.

Corporal Charles van Bronkhorst, who is with the Thirty-third Army Air Force band at the Chico Air Field in California, has been appointed chapel organist and plays for the Protestant services every Sunday. He has also been appointed assistant organist at the First Baptist Church of Chico, where there is a small but effective Wicks organ installed originally at the San Francisco fair. On July 4 Corporal van Bronkhorst gave a recital on this instrument with this program: "My Faith Looks Up to Thee," an arrangement of Lowell Mason's familiar hymn-tune; Bach's Prelude in E minor (Cathedral) and Arioso; Handel's Largo; the Adagio and Grave movements from Mendelssohn's Second Sonata; R. Deane Shure's "Cypress Groves of Lebanon" and Marcel Dupré's setting of "In dulci Jubilo." Next fall he expects to give a series of recitals at this church, featuring much of great literature for the organ.



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Summer Suggestions for the Choirmaster; Recent Publications

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

The enormous difficulties facing the editor of this journal in war time, sometimes augmented by my own failings, make it impossible to keep the services of this department so complete as I should like to have them be. For example, the very long annual survey in the January issue had to be cut to meet imposed restrictions, and once or twice since then a few cuts have been necessary. Besides mentioning a few brand-new numbers this month, I shall try to catch up so far as space will permit.

Intros and Hymn-Tunes

One of the most interesting ecclesiastical developments of recent years is that Lutheran restoration of early liturgy illustrated by the "Concordia Liturgical Series for Church Choirs" (Concordia Publishing House, St. Louis), of which an important issue in 1942 was a volume of "Intros for the Church Year," edited by Professor Walter E. Buszin of Concordia College, Fort Wayne, Ind., with a lucid and sensible introduction on the history of intros and the proper chanting of them to Gregorian tones. Intros are "heralds of the days of worship and their significance," consisting of antiphon, a verse from the Psalms and the "Gloria Patri"; perhaps they took the place occupied by the Hebrew Psalms in Jewish worship. Luther preferred the Psalms themselves, but fell in with the received usage. In the eighteenth and nineteenth centuries the Lutherans seem to have abandoned intros. After giving a good amount of sensible advice to choirs, the editor says: "It is practically impossible to teach a congregation to chant." He is willing to let the congregation sing the "Gloria Patri," and therefore selects keys from which it is easy to lead over into the key of D major, used for the "Gloria Patria" in the Lutheran Hymnal.

One of the publications of the Oxford Press in 1941 affords an interesting contrast to these intros. Sir Edward Bainton of York Minster, Dr. Noble's successor in that high place, is willing to have the congregation sing hymns, but he likes to do something about the organ part, presumably so that he won't get bored. He has a booklet called "Organ Accompaniments to the Unison Verses of Twenty-four Hymn-Tunes from The English Hymnal." These are ingenious and thoroughly interesting, and include "Let All Mortal Flesh," a carol on the tune "Picardy," four pages in length. The rest are shorter; all are fine tunes. I think that this book would be useful for teaching.

Book by Mrs. Jacobs

Some time ago Mrs. Ruth Krehbiel Jacobs published a useful booklet called "The Successful Children's Choir," obtainable from "Choir Publications," Los Angeles. As a companion volume she brought out last year with the same publisher "The Practical Choirmaster," a booklet of some sixty-eight pages, including a page of sound suggestions of other reference books. The sensible and practical chapters concern the following subjects: "The Present Situation in Church Music," "Qualifications for Leadership in Church Music," "Relations within the Church," "Organizing the Choir," "Conducting," "Vocal Problems," "The Rehearsal," "The Choir in the Service," "Preparing a Choir Concert" and "Children's Choirs." In the chapter on "Preparing a Choir Concert" she suggests specific numbers, with their publishers as well as the composers, and has useful comments on each number. One of them is Dr. Noble's "Go to Dark Gethsemane."

Protestant musicians who care about historical liturgies will enjoy Dr. Carlo Rossini's "The Priest's Chants and Recitatives at the Altar" (J. Fischer), even though this little volume of 115 pages is intended for the Roman Catholics. The author includes "Hints for a Good Rendition of Plainchant."

Anthems

One of the most popular numbers in the "Sacred Chorus Series" (Gray) edited by Dr. Dickinson is Joseph's "The Soul's Rejoicing" (seventeenth century).

There is now a new edition for SA, SS or SAB, and parts are available for violoncello and harp (piano). This is often used at Easter.

Carl F. Mueller has a new edition of his "Laudamus Te" (G. Schirmer) for four parts, accompanied. The earlier edition, you remember, was for eight parts a cappella, and it is also arranged for TTBB. I like also his "Guide Me, O Thou Great Jehovah" (Galaxy), based on the bright old Welsh hymn-tune "Caersalem." It now comes for SAB or for SATB, unaccompanied. Mr. Mueller is doing his part to adapt his compositions to the limited resources of many choirs in wartime.

Schubert's "Ave Maria" comes now in anthem version, "Father of Mercy" (Ditson), arranged by N. C. Page. Another new Ditson issue is an unaccompanied anthem by Claude Means, who sets the lovely old prayer-book text, "Lighten Our Darkness."

One Choir's Work of Season

R. Buchanan Morton, director of music and organist of the House of Hope Presbyterian Church in St. Paul, Minn., has made his report for the 1942-43 season to the music committee of the church and in it summarizes the work of his six choirs. Supplementary to the anthems sung in the course of the year he presents a list of numbers sung in the "services of choir preparation" held preceding the morning worship. He also lists the congregational hymns. A total of 136 hymns were used. One was sung five times, four were sung four times and eight were used three times.

The following is Mr. Morton's list of anthems, oratorio excerpts and carols presented in the period for which he reports, classified according to subjects:

- ANTIPHONS.**
Dickinson—"The Lord of Hosts Is with Us."
Elvey (arranged by Dickinson)—"God's Gracious Care."
Ippolitoff-Ivanoff (arranged by Dickinson)—"Psalm 103."
Mozart (arranged by Dickinson)—"Let Us Praise Thy Great and Glorious Name."
ASPIRATION.
Doersam—"Up-hill."
ATONEMENT.
Kalinnikoff—"Come, Let Us Return."
Stainer—"God So Loved the World" (from "The Crucifixion").
BIBLE.
Shaw—"Truth."
CHRISTMAS.
Bach—"Christians, Be Joyful" (from the "Christmas Oratorio").
Dickinson (arranged)—"Old French Carol" ("Come, Marie Elizabeth").
French Noel—"Joseph and Mary."
Kountz (arranged by Dickinson)—"Four Slovak Carols."
Liszt—"An Angel Spake unto the Shepherds."
Marryott, Ralph E. (arranged)—"Tyrolean Carol" ("Come, Shepherds, Come").
Pergolesi—"Gloria in Excelsis."
Praetorius—"Lo, How a Rose Upspringing."
COMMUNION.
Goss—"O Saviour of the World" and "O Taste and See."
Lutkin—"Sanctus."
Rachmaninoff—"Cherubim Song."
Tchaikowsky—"Cherubim Song."
COMMUNION WITH CHRIST.
Bach (arranged by Goldsworthy)—"Open Wide, My Heart, Thy Portals."
Wood, Charles—"Jesus, the Very Thought Is Sweet."
CONSECRATION OF SELF.
Williams, D. McK.—"In the Year That King Uzziah Died."
EASTER.
Bach—"Awake, Thou Wintry Earth."
Broughton, Russell—"An Easter Song."
Handel—"Hallelujah Chorus" (from "The Messiah").
Marryott, Ralph E.—"Sing with All the Sons of God."
Palestrina—"Lo! They Have Borne Away Jesus."
Wadely, F. W. (arranged)—"Light's Glittering Morn."
EPIPHANY.
Gaul, H. B. (arranged)—"Sioux Tribal Carol" ("Star, Lead Us Ever On").
Whitehead—"The Magi Journey Far."
FELLOWSHIP WITH GOD.
Davies, H. Walford—"God Be in My Head."
Morton, Ian—"St. Theresa's Bookmark."
GOD'S FORGIVING GRACE.
Macfarlane—"Ho! Everyone That Thirsteth."
Roberts, J. V.—"Seek Ye the Lord."
GOD IN NATURE.
Crimp, Herbert E.—"My Master Hath a Garden."
English Traditional (choir hymn)—"All Things Bright and Beautiful."
Nagler—"A Song in Praise of the Lord of Heaven and Earth."

- GOODNESS OF GOD.**
Tschesnokoff—"O Bless the Lord."
GUIDANCE.
Bach—"With Joy We March Onward to Zion."
Haydn—"Lo! My Shepherd Is Divine."
Jacob, Gordon (arranged)—"Brother James Air," "Psalm 23."
HEAVENLY KINGDOM.
Handel—"Let the Bright Seraphim" (sopranos in unison).
INTERNATIONAL PEACE.
Gale, W. C.—"The Dawn of Peace."
Snow, F. W.—"Give Peace in Our Time."
KINGDOM OF GOD ON EARTH.
Bach—"Ye Are Not of the Flesh" (from "Jesus, Priceless Treasure").
Jennings, A. B.—"The Beatitudes."
LENT.
Bach—"Crucifixus" (from Mass in B minor); "The Passion according to St. John."
Dvorak—"By Thy Glorious Death and Passion" (from "Stabat Mater").
Elgar—"Ave Verum."
Kalinnikoff—"Come, Let Us Return."
Smart—"By Babylon's Waters."
LOVE OF GOD.
Ireland, John—"Greater Love."
MEMORIAL.
Brahms—"Behold! All Flesh Is as the Grass" (from "A German Requiem"); "Blessed Are They Which Die in the Lord" (from "A German Requiem").
Williams, Vaughan—"Let Us Now Praise Famous Men."
MISSIONS.
Chapman, E. T.—"Let All the World in Every Corner Sing."
Mendelssohn—"Behold! God the Lord Passed By" (from "Elijah").
NEW YEAR.
Gounod—"Ring Out, Wild Bells."
OFFERING.
Redhead—"Holy Offerings" (choir hymn).
PATRIOTIC.
Willan—"In the Name of Our God We Will Set Up Our Banners."
PRaise.
Bach—"All Breathing Life."
Beethoven—"Hallelujah" (from "The Mount of Olives").
Byrd—"Sing Joyfully unto God."
Chapman—"Let All the World in Every Corner Sing."
Dickinson—"List to the Lark."
Elgar—"Light of the World" (from "The Light of Life").
Franck (arranged by Sowerby)—"Praise the Lord"; "Psalm 150."
Gounod—"Sanctus" (from "St. Cecilia Mass").
Handel—"Hallelujah Chorus" (from "The Messiah").
Holst—"Psalm 100."
Rowley, Alec—"Praise."
Shvedoff—"We Praise Thee."
Sweelinck—"Arise, O Ye Servants of God."
Whitehead, Alfred (arranged by)—"Praise Ye the Lord."
Whitlock—"Sing Praise to God Who Reigns Above."
Whyte, Robert—"O Praise God in His Holiness."
TE DEUM.
Purcell—"Te Deum" in B flat.
TRUST.
Davies, H. Walford—"I Bow My Forehead to the Dust" (choir hymn).
Rachmaninoff—"To Thee, O God."
WORSHIP.
Balakireff—"In the Lord Doth My Soul Rejoice."
ORGAN MUSIC.
Bach—"Alla Breve"; Chorale Prelude on "Rejoice, All Ye Christians"; Fantasia and Fugue in G minor; Passacaglia and Fugue in C minor; Prelude and Fugue in E flat ("St. Anne"); Sonata No. 2, in C minor.
Bach-Vivaldi—Concerto in A minor.
Brahms—Chorale Prelude on "My Inmost Heart Rejoiceth."
Buxtehude—Chorale Prelude on "Good Christian Men, Rejoice"; Chorale Prelude on "How Brightly Shines the Morning Star."
Franck—Chorale No. 1, in E minor.
Handel—Overture to "The Messiah."
Noble—Introduction and Passacaglia.
Parry—Chorale Prelude on the Tune "Rockingham."
Reubke—"The Ninety-fourth Psalm."
Sessions, Roger—Chorale No. 1.
Stanford—"Sonata Eroica."
Wagner—"Eclogue."
Weinberger—"Bible Poems."

Death of Dr. John Earle Newton.

Dr. John Earle Newton, director of the department of music at the New Jersey College for Women, New Brunswick, N. J., died July 6 at his home in Highland Park, N. J. He was 57 years old. Dr. Newton, who also was a member of the faculty of the Master Institute of United Arts of the Roerich Museum in New York, was born at Richmond Hill, Ont. He was a member of the faculty of the Toronto Conservatory of Music before going to New Jersey in 1923. His early study of music was at the Toronto Conservatory. He later studied the organ in Berlin. He leaves his widow, a daughter and four sons.

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CATHERINE M. ADAMS



CATHERINE M. ADAMS of the faculty of Miami University, Oxford, Ohio, gave a recital June 13 in the Madison Avenue Christian Church of Covington, Ky., as part of a vesper musicale in honor of members of the church who are serving the nation in the armed forces. Her program consisted of: Festival Prelude on "Ein' feste Burg," Faulkes; "Jesu, Joy of Man's Desiring," Bach; Introduction and Allegro, Sonata I, Guil-mant; "Dreams," McAmis; Scherzo, Sonata in E minor, Rogers; "Old Aunty Chloe" and "Wind in the Chimney" ("Fireside Fancies"), Clokey.

Miss Adams has studied with Marshall S. Bidwell, Edwin Arthur Kraft and

Clarence Dickinson. She was formerly college organist and instructor in organ, voice and theory at Coe College, Cedar Rapids, Iowa, and dean of the Cedar Rapids A. G. O. chapter. At present Miss Adams is assistant professor of music education at Miami University. She is a member of Mu Phi Epsilon, honorary musical sorority.

Death of Miss Lizzie M. Griffin.

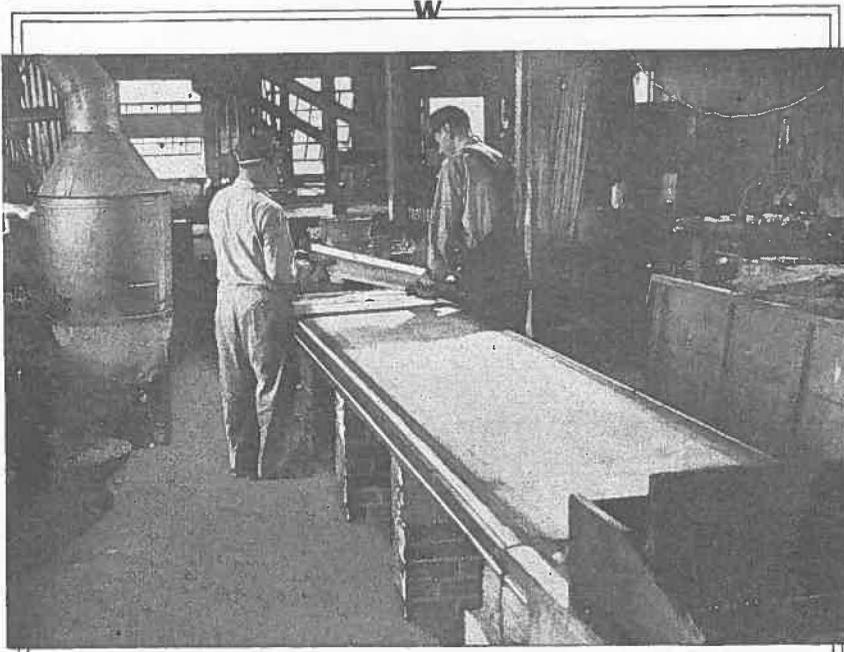
Miss Lizzie M. Griffin, for many years an active organist of Sacramento, Cal., died in that city June 30 after a long illness. For thirty years she was organist of the Catholic Cathedral in Sacramento and was a member of the local chapter of the A.G.O. Her organ teachers had been George Evans, Dr. H. J. Stewart and Wallace Sabin. Miss Griffin was principal of a grammar school and later vice-principal of the Sutter Junior High School. Several years ago she was a member of the committee appointed by the city council to procure a municipal organ. Miss Griffin is survived by a brother and sister. Her brother is Judge Franklin Griffin of the Superior Court in San Francisco.

Doctor's Degree for Spach.

Barrett L. Spach, organist and director of music of the Fourth Presbyterian Church, Chicago, and retiring dean of the Illinois Chapter, A.G.O., received the honorary degree of doctor of music at the commencement exercises of the Boguslawski College of Music, held June 20 in Fullerton Hall of the Art Institute.

Eighty-five Years in One Choir.

Edward L. Wyatt has just completed eighty-five years' service in the choir of Bishopsworth, near Bristol, England, having started at the age of 9 years. He still carries on his work as clerk for a firm of attorneys—a post he has held since 1865.



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Programs of Organ Recitals of the Month

Adolf Torovsky, Washington, D. C.—Mr. Torovsky, organist and choirmaster of Epiphany Church, gave the "victory musicale" at the Washington Chapel of the Church of Latter-Day Saints on the evening of July 19. June 30 he presented the same program for the music seminar of the advanced conference, Province of Washington, at Sweet Briar College, Sweet Briar, Va. His offerings were the following: "Marche Triomphale," Karg-Elert; Arioso in A, Bach; Capriccio, Le-maigre; "In Summer," Stebbins; Communion on a Noel, Huré; "Will-o'-the-Wisp," Nevin; "Romance sans Paroles," Bonnet; "Chant Pastorale," Dubois; "Finlandia," Sibelius.

Frederick Chapman, M.S.M., Washington, D. C.—Mr. Chapman, organist and choirmaster of Christ Church Cathedral, Hartford, Conn., played the following program in a recital at the Washington Cathedral after evensong June 6: "A Gothic Cathedral," Pratella-Weaver; Aria, John Bull; Larghetto-Allegro, Concerto in F ("The Cuckoo and the Nightingale"), Handel; "O Man, Bemoan Thy Grievous Sin," Bach; Allegretto, William Felton; "The Nave," from "Byzantine Sketches," Mulet; Toccata on "O Filii et Filiae," Farnam; Prelude to "The Blessed Damozel," Debussy-Christian; Tuba Tune, Norman Cocker.

Donald C. Gilley, Worcester, Mass.—Mr. Gilley, now in the navy, gave a Memorial Day recital in the Bruton Parish Church at Williamsburg, Va., May 30, with the assistance of the Naval Chaplains' School choir. His program included: Harpsichord Suite, Handel-Bedell; Chorale in B minor, Franck; Allegro-Vivace from First Symphony, Vierne; "By the Waters of Babylon," Karg-Elert; "West Wind" and "North Wind," Rowley; Allegro from Concerto in D minor, Vivaldi-Bach.

Hugh Porter, New York City—Mr. Porter, a member of the faculty of the Juilliard Summer School, gave a recital at the Juilliard music festival July 7 at 4 o'clock in the concert hall on Claremont Avenue. The program was as follows: Concerto No. 2, in B flat, and "Alla Siciliana," Handel; Trio-Sonata No. 6, in G major, Siciliano and Prelude and Fugue in D major, Bach; Toccata on the Tune "Leoni," Bingham; Folk-tune, Whitlock; "Piece Heroique," Franck.

Thomas A. Long, Charlotte, N. C.—In a recital June 24 at the university church on the campus of Johnson C. Smith University Dr. Long played: Largo from "Xerxes," Handel-Kraft; "To Spring," Grieg; Prelude to "Lohengrin," Wagner; Prelude in C sharp minor, Rachmaninoff.

Louis Rub, New York City—Mr. Rub gave a recital at St. John's Lutheran Church, Richmond Hill, Sunday evening, June 27, and his program consisted of the following: Allegro from Sixth Symphony, Widor; "A Purcell Suite," arranged by Fricker; Concert Overture in A, Maitland; Prelude to "Lohengrin," Wagner; "The Squirrel," Weaver; "The Swan," Saint-Saens; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Twilight at Piesole" and "Florentine Chimes," Bingham.

Frank Crawford Page, F.A.G.O., Baton Rouge, La.—Mr. Page gave a recital at Louisiana State University July 14 and presented the following program: Chorale Prelude, "When in the Hour of Deepest Need," Bach; Prelude and Fugue in B minor, Bach; "Requiescat in Pace," Sowerby; Bourree and Musette, Chenoweth; "La Nativité," Langlais; "Tu es Petra," Mulet; Sonata, "The Ninety-fourth Psalm," Reubke.

Grover J. Oberle, New York City—Mr. Oberle, now in the Naval Reserve, gave three Sunday afternoon recitals for the Naval Reserve Midshipmen's School in St. Paul's Chapel at Columbia University in June and July. At the first one, on June 27, he played: Trumpet Tune and Peal, Purcell; "Fidelis," Whitlock; Fugue in E flat ("St. Anne"), Bach; Toccata for Flute, Yon; Fantasia in F minor, "The Clock," Mozart; Chorales, "Will You, Then, Jesus, from Heaven Descend?" and "Lord, God, Holy Ghost," Bach; Third Sonata, Hindemith; "A Summer Idyl," Noble; Toccata and Fugue in D minor, Bach.

July 4 Mr. Oberle gave this program: Fantasia and Fugue in G minor, Bach; Arabesque and Scherzo, Vierne; "Piece Heroique," Franck; "Ronde Francaise," Boellmann; Four Preludes and Intermezzi, Hermann Schroeder; "Soeur Mo-

nique," Couperin; Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; Adagio and Toccata from Fifth Symphony, Widor.

July 11 the program consisted of these works: Suite in C, Purcell; "Noel" in D minor, d'Aquin; Chorale in A minor, Franck; Chorale Prelude, "My Heart Is Filled with Longing," Brahms; "North Wind" and "West Wind," Rowley; Theme and Variations, "In Jesus' Lovely Garden," Peeters; Fugue in G minor (the lesser), Bach; "Legend of the Mountain," Karg-Elert; Finale from First Symphony, Vierne.

George William Volkel, New York City—Mr. Volkel, organist at Chautauqua, N. Y., will play the following programs in the amphitheater of the Chautauqua Institution in August:

Aug. 25—"Passacaglia et Thema Fugatum," Andante in F (from the Clavier Sonata in A minor) and Sinfonia, "We Thank Thee, Lord," Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Sonata No. 6, Mendelssohn; "Colloquy with the Swallows," Bossi; Toccata, Jongen.

Aug. 29—Prelude in E flat ("St. Anne's"), Pastorale in C minor and Fugue in G major, Bach; Overture to the Occasional Oratorio, Handel; Fantasia in F minor, Mozart; Finale in B flat, Franck.

Harold Mueller, F.A.G.O., San Francisco, Cal.—In a recital at Grace Cathedral on the afternoon of July 11 Mr. Mueller presented this program: "Soeur Monique," Couperin; Allegro from Trio-Sonata No. 1, Bach; "Sportive Fauns," d'Antalfy; Fantaisie in A, Franck.

Homer Whitford, Waverley, Mass.—For his fourth annual request program in the Samuel Eliot Memorial Chapel at the McLean Hospital, June 24, Mr. Whitford played these numbers: Allegro Maestoso from "Water Music," Handel; "The Cuckoo," d'Aquin; Air for the G String, Bach; Bourree from "Cello Suite," Bach; Four Chorale Paraphrases, Whitford; Minuet, Boccherini; "In the Morning" ("Peer Gynt" Suite), Grieg; "On Wings of Song," Mendelssohn; Meditation from "Thais," Massenet; Introduction to Act 3, "Lohengrin," Wagner.

W. B. Kuenzel, Garnaville, Iowa—To mark the completion of fifteen years as organist of St. Peter Lutheran Church Mr. Kuenzel gave a recital July 25 at which his program consisted of the following compositions: Prelude and Sarabande, Corelli; "O Sacred Head" and "Come, Sweet Death," Bach; "Nun danket Alle Gott," Crueger; "Overture Triomphale," Ferrata; Offertory, Dubois; Serenade, Schubert; Londonderry Air, Kohlman; Largo, Dvorak; Offertoire in C, Batiste.

Raymond C. Robinson, Mus.D., Boston, Mass.—Dr. Robinson of King's Chapel gave a recital for the Boston University summer school at Trinity Church July 15 and played: Allegro, Concerto in B flat, Handel; Sinfonia from the Cantata "I Stand before the Gate of Heaven" and Fugue in E flat ("St. Anne"), Bach; "Ave Maria" and "Deo Gratias," Kreckel; "The Little Red Lark," Clokey; "Lamentation" and "Noel Languedogien," Guilmant; "Piece Heroique," Franck.

Richard Gore, F.A.G.O., Ithaca, N. Y.—Mr. Gore, organist of Cornell University, gave the following program in a recital at Sage Chapel July 11: Fugue on the Magnificat, Bach; Pavane in A minor, Byrd; Toccata, Fugue and Chaconne, Pachelbel; "Grande Piece Symphonique," Franck; Prelude and Offertory for Septuagesima Sunday, from "L'Orgue Mystique," Tournemire; Fantasy on "Dies Irae," Simonds.

Henry P. Bridges, Jr., Johnson City, Tenn.—Mr. Bridges gave a recital in May at Sullins College, Bristol, Va., where he is a student under Professor Clifford C. Loomis, director of the music department. Mr. Bridges, who is only 15 years old, played his entire program from memory. His numbers were the following: Toccata and Fugue in D minor, Bach; Musette, Mailly; Elegy, Noble; Meditation, Kinder; "Au Couvent," Borodin; Toccata on "O Filii," Farnam.

Kathleen Holland Forbes, A. A. G. O., Cleveland, Ohio—Mrs. Forbes gave a recital in St. Paul A.M.E. Church at Zanesville, Ohio, Sunday afternoon, June 27, and her program consisted of these compositions: Prelude in C major, "Hark, a Voice Saith All Is Mortal," "Jesu, Joy of

Man's Desiring" and Toccata and Fugue in D minor, Bach; Mountain Sketches ("Wind in the Pine Trees" and "Canyon Walls"), Clokey; "Evening Bells and Cradle Song," Macfarlane; "Piece Heroique," Franck; "Swing Low, Sweet Chariot," Diton; "Thou Art the Rock," Mulet.

Norman Hennefield, New York City—Mr. Hennefield, organist and choirmaster of St. John's Lutheran Church, was guest organist at the Church of the Good Samaritan July 25 and presented the following program: "Suite Gothique," Boellmann; "Blessed Jesu, at Thy Word" and "Our Father, Who Art in Heaven," Bach; "Prayer," Palestrina; "To Thee Alone," Pachelbel; "Our Whole Salvation Doth Depend" and "I Cry to Thee," Bach; Biblical Sonata No. 4 ("Hezekiah's Lamentations"), Kubnau-Nevins; Gagliarda, Schmid.

Laurence A. Petran, Los Angeles, Cal.—At his noon recital in Royce Hall, University of California in Los Angeles, on July 23 Dr. Petran played: "Prelude in the Olden Style," Greenfield; Rigaudon (from "Idomenee"), Campra; "Ich ruf, zu Dir," "Christ lag in Todesbanden" and "Nun freut Euch," Bach; "Der Papst-Hymnus," Liszt; Sketch in F minor, Schumann; Cantabile, Franck; "Fiat Lux," Dubois.

Allan Jay Sever, Kansas City, Kan.—Mrs. E. W. Henry presented her pupil, Master Sever, who is only 12 years old, in a recital at the First United Presbyterian Church June 10. The young man is assistant organist of this church. His program included the following: "A Gothic Cathedral," Weaver; "The Squirrel," Weaver; "A Prayer of St. Chrysostom," Weaver; Toccata, Dubois; "Dawn," Jenkins; "In a Monastery Garden," Ketelby; First Movement of Unfinished Symphony, Schubert; Prologue and Intermezzo, Rogers; Festival Toccata, Fletcher.

Mrs. James Porter sang two groups of solos.

Edward Champion Hall, Butte, Mont.—Mr. Hall is giving a series of recitals as guest organist at St. Joseph's Catholic Church preceding the mass. Among his recent offerings have been the following: June 6—Fugue in G minor, Bach; Meditation on "O Sanctissima," E. C. Hall; "Preghiera," Capocci; "Exaltation," Vincent.

June 13—"Christe Redemptor," J. S. Matthews; Chorale Prelude on "Crusad-

ers' Hymn," A. D. Schultz; "Adoramus Te," Palestrina; "Alleluia," Montani.

June 20—Prelude in C minor, Capocci; "Priore," Nowakowski; "Veni Creator Spiritus," Kreckel; Fugue in E flat, Freyer.

June 27—Fantasia in C major, Bach; "At Eventide," E. T. Chipp; Andante Religioso, Liszt; "Offertoire de Cecile" in C minor, Grison.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—At his Thursday afternoon recital in Grace Church June 24, the last of the season, Dr. Boothroyd presented a program in memory of Alice Bemis Taylor and had the assistance of Mrs. Wyborn Foote, violinist. The organ numbers were: Sarabande, Bach; Allegretto from Seventh Symphony, Beethoven; Good Friday Spell, from "Parsifal," Wagner; Funeral March and Seraphic Hymn, Guilmant.

Walter A. Eichinger, Seattle, Wash.—The University of Washington presented Mr. Eichinger in a recital June 29 at the University Temple and on this occasion he played: "Sheep May Safely Graze," Bach-Taylor; Fantasia and Fugue in G minor, Bach; Fourth Symphony, Widor; First Movement, Symphony No. 2, Hindemith; Arioso, Sowerby; "Sunrise," Jacob; Prelude on "All through the Night," Edmundson; "Harmonies du Soir," Karg-Elert; Toccata, "Thou Art the Rock," Mulet.

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

July 4—Variations and Toccata on "America," Coke-Jephcott; "Priore," Rousseau.

July 11—Fugue in D major, G. E. Eberlin; Andante, Smart.

July 25—"Fantasia Concertante," Petralli.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist at Luther Memorial Church, played the following compositions in her fifteen-minute recitals in May: Toccata on "O Filii et Filiae," Farnam; "In Memoriam," Karg-Elert; "Grand Offertoire de Ste. Cecile," No. 3, Batiste; "Daguerreotype of an Old Mother," Gaul; Meditation on "Luise," Sowerby; Chorale Prelude on the Doxology, Truette; "Carillon," DeLamarter; Air, Tartini-Edmundson; Fantasia and Fugue in F sharp minor, Bubeck; Chorale Improvisation on "O Morning Star, So Pure, So Bright," Karg-Elert.

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GEORGE D. SKEFFINGTON

Moncton, a prosperous town of some 23,000 population in New Brunswick—which seems a long way from the central part of the United States—has as a member of its organ fraternity a man of rare versatility. George D. Skeffington's varied activities are recalled by his recent completion of eighteen years as organist and choirmaster of St. Andrew's Presbyterian Church. In the June issue of THE DIAPASON it was recorded that a program of Mr. Skeffington's compositions was played by him. But aside from his work with the choir of his church, at the console and as a composer, he is traveling passenger agent of the Canadian National Railways for the Atlantic Region. His railroad work makes extraordinary demands on his time during the war, with its strain on railway performance, but has not interfered with his devotion to music and the church.

George Donald Skeffington was born in Moncton Oct. 1, 1903, of English and Scottish descent, and was baptized in St. John's Presbyterian Church. He showed early musical talent, inherited from his mother, and, at the age of 5, was experimenting in harmony and improvisation at the piano. He began study with Mrs. George N. Palmer, organist and choir-mistress of the Central Methodist Church, and later continued with George Ross, Mus. D., A.R.C.O., organist and choirmaster of St. John's Church, whose methods in choir directing he studied closely.

In June, 1925, what Mr. Skeffington describes as a "legislated disruption" in the Presbyterian Church in Canada carried the property and the majority membership of St. John's Church into a newly-created denomination. This move toward the dissolution of the Presbyterian Church in Canada had been foreseen for twenty years, and Mr. Skeffington, brought up in the Covenanter tradition, had vowed that, should the occasion and opportunity arise, he would dedicate his talent to the preservation of the church of his fathers. When the event did take place, he automatically succeeded Dr. Ross as organist and choirmaster of the depleted Presbyterian congregation. On June 10 of this year he entered his nineteenth year of continuous service in this church, and has never missed a Sunday service except for an occasional annual holiday of a week or two.

The congregation first was designated "First," and, later, "St. Andrew's" Presbyterian Church, and worshiped in a lodge hall until 1928, when the basement unit of a beautiful Gothic stone edifice was consecrated.

One of Mr. Skeffington's predecessors in a line of distinguished organists of this Presbyterian congregation was the



late Frederick H. Blair, a native of New Brunswick, who, at the time of his death in the sinking of the "Athenia" through enemy action off the Irish coast in September, 1939, had completed thirty-four years as organist and choirmaster of the Presbyterian Church of St. Andrew and St. Paul, Montreal. Mr. Blair and Mr. Skeffington had been firm friends.

Mr. Skeffington has availed himself of the privilege of hearing many distinguished Canadian, American and European concert organists in Canada and the United States. He is in demand for radio recitals and demonstration and dedication recitals on new organs. He has a fine volunteer choir at St. Andrew's, including boy choristers, and conducted a male choir affiliated with the church until the outbreak of the war, when the ranks became depleted because of enlistments in the service.

In May, 1942, St. Andrew's congregation purchased a new organ from Orgues O. Jacques, Limited, Ste. Hyacinthe, Que. Oct. 25 the organ was consecrated and Mr. Skeffington played the dedicatory recital, thus realizing his dream of many years. He has composed a considerable amount of unpublished music for organ, chorus and solo voice, and has many metrical hymn-tunes to his credit. On Easter Sunday evening this year he presented an hour and a half recital entirely of his own works, assisted by a mixed quartet and soloists from his choir.

Mrs. Skeffington, who was Sylvia Edna Wamboldt, is an accomplished pianist and sympathetic aid to her husband in his musical activities.

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**MR. AND MRS. JEROME MEYER
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The fiftieth wedding anniversary of Mr. and Mrs. Jerome Baptist Meyer was celebrated in Milwaukee, Wis., July 29 and their friends in all parts of the country sent their congratulations, while members of the family and a large group of Milwaukee friends attended an open house on the afternoon and evening of the anniversary.

Mr. Meyer is known to every organ builder and to hundreds of organists throughout the land as a maker of organ pipes and other parts and as an organ expert. His career in the organ business covers fifty-five years. He began in 1888 with the old Philipp Wirsching Organ Company of Salem, Ohio. In 1891 he was employed by the Carl Barckhoff Organ Company of Salem. In 1897 he moved to Chicago to enter the organ factory of Lyon & Healy and for many years he was foreman of the pipe department. Then he went to Milwaukee to establish his own business and there he has operated a plant which has served the trade for thirty-five years. Mr. Meyer is still active in the business and associated with him is his son, Charles Theodore Meyer. While the war is on they are devoting their efforts to repairs and rebuilding and to the revoicing of reed and flue pipes, and are awaiting the day when more extended activities may be resumed.

Mr. and Mrs. Meyer are the parents of four children—Mrs. Marie L. Haggith, J. Raymond Meyer, Charles T. Meyer and Mrs. Ruth Gruhl. There are seven grandchildren.

inspiration in the whole worship of the congregation.

We would welcome the experience of other churches in this regard. While the number of hymns used is significant, it is of even greater interest to see what hymns are included in the list. Present evidence gives one the impression that when a church has a large repertoire it has been adding fine hymns and tunes to the older group of favorites.

REGINALD L. McALL.

D. Kenneth Widener is busy at the Bendix Aviation plant in Hasbrouck Heights, N. J., as a technician in the physics laboratory during the war. In addition to this he teaches piano and organ after working hours and continues to direct two choirs at Grace Church, Rutherford, N. J.

The question of the number of hymns selected for congregational use in our churches is raised again by reports we have just received from three churches where the singing in the pews is emphasized.

The singing of hymns in Christian Science churches is a most important element in their services. Usually there are three hymns at each service and the excellent "Christian Science Hymnal" is invariably used. From Mrs. G. L. McLane, chairman of the music committee of the First Church of Christ, Scientist, Phoenix, Ariz., we learn that at forty-two services ninety-six different hymns were sung there. In addition, at the Wednesday evening meetings there has been systematic study of hymns by the congregation, well prepared, with adequate interpretation.

In Christian Science churches the attendance at all services is large. They not only sing well, but they sing many splendid tunes. The official book leans heavily on British composers. We noticed the following names: Hugh P. Allen (3), Percy C. Buck (4), Jeremiah Clark (6), Walford Davies (13), George Dyson (3), Orlando Gibbons (4), Basil Harwood (2), G. Thalben-Ball (7), Percy Whitlock (4), Charles Wood (2). The book contains a remarkable table of tempo markings, which, with its introduction, is well worth studying. "Hymnal Notes" is a separate well-prepared handbook. Its bibliography of reference books includes works by Frank J. Metcalf and Dr. Moffatt, both veteran members of the Hymn Society. In addition there is the most comprehensive word concordance we have ever seen, giving the hymn and stanza in which all principal words occur. This can be most helpful to ministers and others in tracing individual lines to the hymns in which they may be found.

The number of hymns sung at the Church of the Covenant, Erie, Pa., is reported by its minister of music, Dr. Federal Lee Whittlesey, as ninety-six. The list is given in an annual report issued by him for the church. Altogether 280 persons served in the seven choral groups of that church during the year. R. Buchanan Morton has forwarded his annual report of the music at the House of Hope Presbyterian Church, St. Paul, Minn., including the choral works sung by the six choirs under his direction. The number of hymns sung was 136 during the last church year.

It is significant that in such churches, where choral and organ music is highly developed, hymns have come into their own, and are given serious attention by the organist and choirs, and of course by the pastor, and thus become an in-

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C. WESLEY ANDERSEN TAKES FAIRCLOUGH'S ST. PAUL POST

C. Wesley Andersen, M.Mus., A.A.G.O., has been appointed to succeed George H. Fairclough, F.A.G.O., as organist and choirmaster at the Church of St. John the Evangelist (Episcopal), St. Paul, Minn.

Mr. Andersen received his B.A. from Macalester College, St. Paul, in 1930, and his master of music degree from the department of organ and church music of Northwestern University in 1937. He goes to St. John's Church from the Mayflower Community Church of Minneapolis. In addition to his work at the church, Mr. Andersen will continue as director of the department of choral music at Roosevelt High School in Minneapolis.

BIGGS TO PLAY CONCERTOS BY W. PISTON AND H. HANSON

E. Power Biggs' radio performances in August over the Columbia Broadcasting System network will include the first performance of Walter Piston's new Concerto for the organ on Aug. 8 and Howard Hanson's Concerto on Aug. 29. Mr. Biggs will be at the Aeolian-Skinner organ in the Germanic Museum of Harvard University, as soloist with the Fiedler Sinfonietta, conducted by Arthur Fiedler. The broadcasts take place from 9:15 to 9:45 Eastern war time on Sundays.

Mr. Biggs is looking forward to a busy recital season aside from his Cambridge work. He has arranged to handle his outside recital engagements directly through Symphony Hall in Boston.

PIETRO A. YON CONTINUES TO MAKE GAINS AFTER STROKE

Word from Pietro A. Yon on July 20 reports continued improvement in his condition. He is now able to walk with ease, but has not regained use of his arm and only slightly of his speech, which will take time. Mr. Yon, the distinguished concert organist and teacher, and organist and choirmaster of St. Patrick's Cathedral in New York City, suffered a stroke in April.

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Selecting Service Organ Music That Is Inspired by Faith

[Mr. Bruening, organist of the Church of St. Luke, Lutheran (Missouri Synod), Chicago, a member of the faculty of the church school and an authority on the music of his church, has written the sub-joined article for the Lutheran School Journal and submitted it to THE DIAPASON with special reference to the discussion of the place of the organ prelude.]

By HERBERT D. BRUENING

Since a church service is *worship of God*, all music in the church ought to be art for the sake of *worship* rather than for the sake of art. Hence, all music in the church ought to redound to the glory of God, deepening and intensifying the devotion of the worshiper in the pew at the same time. An approach of this kind will lead the consecrated and discriminating church organist to choose only that which is really appropriate for worship.

What is ideally appropriate organ music for the church service? In general it is music inspired by faith and faith-inspiring; therefore it is churchly in character and conducive to worship, regardless of technical simplicity or difficulty. It is also music of intrinsic musical value, chaste, free from sentimentalism and exciting transitions, mostly diatonic, restrained. In particular, ideally appropriate organ music for the church service is fitting to the occasion for which it is used. While all fitting music is good for the church service, not all good music is fitting for the church service, so Davies and Grace caution us in their "Music and Worship."

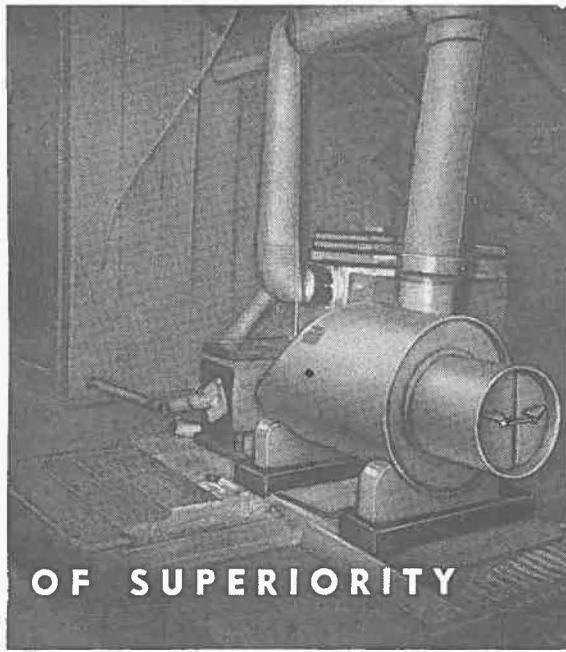
If the nature of a church service is obvious (seasonal, prayer, cross and comfort, special occasions), the church organist naturally chooses his organ selections (of proper length!) in keeping with the general character of the season or the service. Since music is mood, the incidental organ music can do much to indicate the mood of a given occasion. Fortunate is the organist who can implement the prevailing mood by playing suitable chorale preludes to create definite associations between the organ music and the hymn following it. Nothing is richer in spiritual values than a really good thematic or chorale prelude, played convincingly and artistically, which causes the worshiper to anticipate in spirit the hymn to follow.

If a service is general in nature, the church organist again is constrained to follow suit in his choice of organ selections. For general purposes, some organists prefer an opening voluntary that begins quietly, gradually builds up to a climax in the middle section, and in easy stages tapers off quietly at the end. Perhaps it is this type of opening prelude which Beecher had in mind when he wrote: "The organ prelude is a veil dropped between everyday living and the sanctuary; in crossing the threshold the music should separate the world within from the world without." This kind of prelude (or organ offertory) is especially useful when no suitable chorale prelude to the hymn following is available.

Though the key and the time signatures of a nonthematic selection need not be identical with the tune it precedes, similarity of the key and time make for a more unified effect. Likewise it is desirable to bear in mind the character of a hymn and its tune when selecting a nonthematic or "free" prelude. Thus a hymn with a tune that is solid and objective ought to be prefaced by an organ composition of similar quality, if no worthwhile chorale prelude is at hand. Or a hymn wedded to a rather intimate style of tune may well be introduced by organ music equally intimate, yet just as devotional. Accordingly the principle of appropriateness allows us to use less profound music for framing hymns and tunes that are less profound. Yet the trivial, the theatrical and the utterly subjective must be avoided.

The offertory offers the organist special opportunities to evidence good taste and liturgical propriety in his choice of materials. Does he seek to continue the smooth flow of the service in character with the music of the liturgy without undue distraction to even the most sensitive worshiper? If so, he will succeed in truly effacing himself, so that not he, but only his worship-provoking music is

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heard. A suitable chorale prelude serves most fittingly as an organ offertory in harmony with the service.

Appropriateness applies also to the postlude. Must it always be brilliant and bombastic? Is every church service equal cause for the most ebullient rejoicing which the showy postlude indicates? Might not a quiet closing voluntary or perhaps a thematic selection summarize the spirit of the service better?

"But the people will not think us good or accomplished organists if we do not play 'fast, furious, and fortissimo' on frequent occasions," one or the other may interpose. Quite so; but let them think so. It is what the Lord thinks that really counts. Besides, as Henry V. Stearns, F.A.G.O., put it: "It is not the brilliantly played prelude and the concertlike postlude which stamp an organist as a church musician, but the fine sense for the service, smooth modulations, interesting and intelligent improvisations, well-played accompaniments, understanding of purpose and meaning of hymns—in short, the ability to take somewhat disjointed fragments of our church services and mold them into a deeply reverent and worshipful whole."

**TELLS VAN DUSEN CLUB OF
"JAP" CONCENTRATION CAMP**

The Van Dusen Organ Club of Chicago closed its season with two master degree recitals, the first being played by Mrs. Florence Clauson May 25. Mrs. Clauson was assisted by Miss Betty Hagen, violinist, accompanied by Esther Timmerman. The second recital took place June 8, and was given by Miss Marian Gates, assisted by Miss Janice Mack, contralto; Miss Naomi Hassen, pianist, and Miss Gladys Beers, cellist. At this recital the club had the privilege of hearing the Rev. Joel Johnson tell of his experiences in China, where he has been a missionary for a number of years. Mr. Johnson is the father of Sergeant Winston Johnson, former president of the club. Previous to his return to this country a short time ago Mr. Johnson had been for two years in a concentration camp in Japanese-occupied China.

Mrs. Adolph Wunderlich, mother of Miss Esther Wunderlich, the Chicago organist, died July 8. Mrs. Wunderlich is survived by her husband, her daughter and two sons, besides two grandchildren.

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WINIFRED PALMER



Miss WINIFRED PALMER of Maplewood, N. J., was the winner of the junior division of the contest for young organists held at the North Reformed Church, Newark, May 15, under the auspices of the Metropolitan New Jersey Chapter of the A.G.O. The judges were Ralph A. Harris and Harold W. Friedell of New York.

Miss Palmer is a pupil of Walter N. Hewitt, organist and director of music at the Prospect Presbyterian Church of Maplewood and of Temple Sharey Tefilo, East Orange. She recently was graduated from Columbia High School in Maplewood and will continue her schooling at the Trenton State Normal School and her organ work with Mr. Hewitt.

Miss Palmer also won honors in the Griffith Music Foundation auditions, taking the award with a 90 per cent mark in organ playing.

Ralph Hunter, also a student of Mr. Hewitt, and winner of the 1940 contest, is now a warrant officer in the United States Army. Mr. Hunter was graduated from the Army Band School in April and is now in charge of a band somewhere in the South Pacific.

NIES-BERGER PLAYS THIRD SCHWEITZER BENEFIT RECITAL

Edouard Nies-Berger has given three recitals for the benefit of Dr. Albert Schweitzer's hospital work in Africa. The latest was played July 12 at Howard University, Washington, D. C. The program on this occasion included works of five American composers, one of them, William Grant Still, a Negro. Mr. Nies-Berger's Washington offerings were as follows: Toccata, Adagio and Fugue in C major, Bach; Chorale Fantasy in B

minor, Franck; "Dripping Spring," Clokey; "Supplication," Elmore; Roulade, Bingham; "Summerland," from "Three Visions," Still; Toccata, Sorby.

ELMORE CONDUCTS CHORUS FOR JULY 4 CBS BROADCAST

Robert Elmore, Philadelphia organist and composer, organized and conducted a chorus for the July 4 broadcast of "Transatlantic Call—People to People." This program, heard over the entire CBS network in this country and short-waved to England, originated in Philadelphia on this occasion because of its Independence Day associations.

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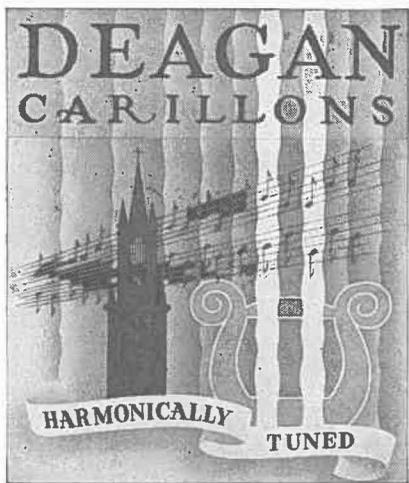
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