

# THE DIAPASON

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## ORGAN BUILDERS MEET TO DISCUSS PROBLEMS

### TWO-DAY CHICAGO SESSION

Members of Associated Organbuilders of America Talk Over Prospects  
—Note of Optimism Permeates the Conference.

Heads of companies manufacturing organs came to Chicago from every part of the country June 19 and 20 for the annual meeting of the Associated Organbuilders of America, and discussed a number of present and post-war problems with which the industry must deal. The group spent the two days in conferences at the Palmer House. A spirit of distinct optimism over the future was the keynote of the meeting.

The organ builders not only are looking forward to a large amount of new business as soon as hostilities cease, but contemplate a number of general improvements in organ design to be effected when peacetime work is resumed. Simplification of tonal schemes and of mechanical accessories is one of the objects to be achieved. The belief of both builders and organists that too many gadgets had been developed was expressed. The controversy between advocates of classicism and romanticism in tonal design was avoided. Other topics under discussion included shop management, adequate cost accounting systems, etc. The members of the organization joined in a frank and open discussion in which criticism of a constructive nature of one another's methods was encouraged.

Invited guests included Wallace Kimball of the W. W. Kimball Company, W. Riley Daniels and H. M. Ridgely of M. P. Möller, Inc., P. K. Neuses of J. C. Deagan, Inc., and A. C. Foster of the Spencer Turbine Company. The Spencer Company and J. C. Deagan were elected members of the organization.

Three classes of membership were created—the first made up of organ builders, the second of allied manufacturers and the third consisting of service and maintenance men.

S. E. Gruenstein of THE DIAPASON was a guest the first day of the meeting and Dr. William H. Barnes presented a paper on post-war organ building on the second day.

Walter Holtkamp, head of the Voteler-Holtkamp-Sparling Company, Cleveland, was re-elected president of the builders. A. G. Sabol of the Reuter Organ Company was chosen for vice-president and Lewis Odell of New York City as secretary and treasurer.

## ARTHUR HOWES WILL LEAVE HOUSTON FOR WAR SERVICE

Arthur Howes, for the last two and a half years organist and choirmaster of Christ Church, Houston, Tex., has passed his physical examination and awaits his induction into the armed forces.

While in Houston Mr. Howes has carried on an interesting and varied program of musical activities. Soon after his arrival he organized the Bach Choir, which, with soloists and instrumentalists of the Houston Symphony Orchestra, has performed Bach cantatas under his direction to capacity audiences. The work of the church choir has included much classical polyphony, plainsong and other liturgical music. Mr. Howes has used the fine Aeolian-Skinner organ in the church for nine recitals, which have been heard by an aggregate of 4,000 people. A sponsored radio program Saturday afternoons during Lent helped to increase interest in organ music in the Houston area.

Mr. Howes is a graduate of the University of Pennsylvania and a fellow of the American Guild of Organists. He is

## ARTHUR HOWES, WHO ENTERS SERVICE OF THE NATION



a former dean of the District of Columbia Chapter and sub-dean of the Pennsylvania Chapter.

Before going to Houston, Mr. Howes was for five years organist and choirmaster of St. John's Church, Washington, D. C. Prior to that he was for nine years at St. Paul's Church, Chestnut Hill, Philadelphia.

## ORGAN MUSIC IN REYKJAVIK IS SPONSORED BY THE NAVY

The United States Navy arranged a musical program in Iceland on the evening of June 2 at which Howard E. Anthony, SP2c(W) was at the console. The Camp Turner chorus, directed by Sergeant Gilbert T. Vickers, sang. The concert took place in the Domkirkjan (Cathedral) in Reykjavik under the auspices of the naval operating base. The organ numbers were the following: Passacaglia et Thema Fugatum, Bach; Gavotte, Wesley; Fantasie and Fugue, Boely; "Sur un Theme Breton," Ropartz; Trumpet Tune, Purcell; Reverie, Debussy; "Piece Heroique," Franck.

Mr. Anthony, before the war a prominent organist of Scranton, Pa., plays the organ in the cathedral for all navy services. The instrument is a three-manual of twenty-seven sets of pipes and was built in Denmark.

## CHURCH FETES STEUTERMAN ON HIS 25TH ANNIVERSARY

Adolph Steuterman, F.A.G.O., completed twenty-five years as organist and choirmaster of Calvary Episcopal Church, Memphis, Tenn., June 15. A picnic was given in his honor by the women's auxiliary of the church that evening at the country home of the Dabney Crumps, and speeches were made by the rector, Dr. Theodore N. Barth, Edward R. Barrow, who has been chairman of the music committee twenty-five years, and George Hooper, senior warden. More than 150 were present, including vestry and choir.

A very handsome automatic wrist watch, a handsome leather music case and a substantial United States bond were presented to Mr. Steuterman.

## CHICAGO CONVENTION DRAWS MANY VISITORS

### ENJOY ELABORATE PROGRAM

Eleven Recitalists Play in the Course of Two-Day A. G. O. Regional Meeting—Service, Banquet, Etc., Other Features.

Chicago was the meeting-place June 19 and 20 of the fourth biennial regional convention of the Illinois and neighboring chapters of the American Guild of Organists. The sessions were marked by organ recitals in which eleven local and visiting organists were heard, besides a service, a banquet, a carillon program, four talks on topics of interest to the organist and the informal gatherings that mark such conventions. The total registration aggregated 102, and twelve of the Guild's chapters were represented. The latter were Illinois, Indiana, Tri-City, Waterloo, Wisconsin, LaCrosse, Western Michigan, Eastern Michigan, Northern Ohio, Minnesota, Oklahoma City and Oregon. From Wisconsin alone came a delegation of eight organists. Dean Walter Flandorf presided ably over the various events and to Mrs. Allen W. Bogen, chairman of the program committee, was accorded credit for the high quality of the offerings and the smoothness with which everything had been arranged.

### Opening at St. James' Church

Miss Sara Hammerschmidt, a young Cleveland organist who has pursued her studies in Chicago and in her home city, was the first convention recitalist. She showed marked talent in her performance of the Bach Passacaglia, the chorale prelude "Whither Shall I Flee" and three movements of the Sixth Symphony of Widor. In the last-named work the Adagio stood out, as did the Finale.

Dr. Leo Sowerby, at whose church, historic St. James' Episcopal, the first events of the two-day meeting took place, occupied the second half-hour with a recital of some of his own works. The first was a chorale prelude on the tune "The King's Majesty," to the words "Ride On." The new tune, by George, written in 1940, lent itself to the imagination of Dr. Sowerby, who produced a worthwhile composition. Then came two movements of a new Sonatina, of which the second movement, entitled "Very Slowly," is a beautiful atmospheric piece that no doubt will be heard on many programs. The well-known Toccata was the third offering. One was impressed not only with the composition, but with Dr. Sowerby's competence as a performer and his superior ability to interpret his own works.

Moving from St. James' to the Fourth Presbyterian Church, the convention heard Miss Adrienne Moran of the First Congregational Church of Oak Park. Her past performances have led all who know her to expect artistry of a high order and they were not disappointed in her program, which included: Toccata in F, Bach; Chorale Preludes, "Wenn wir in höchsten Nöthen sein" and "Nun freut Euch," Bach; "A Little Tune," Felton; "Benedictus," Rowley; Fantasy for Flute Stops from Suite for Organ and March, Sowerby. The dainty Felton piece and her tasteful playing of the Sowerby Fantasy are especially worth noting.

### Afternoon Events in Evanston

The caravan moved to Evanston for the afternoon and after luncheon at the First Presbyterian Church heard Dr. William H. Barnes speak on organ reconstruction, with special reference to the instrument in this church, which was rebuilt a few years ago by Walter Holtkamp to Dr. Barnes' specifications. The rebuilding of the organ was a gift of the

## SUMMER RECITAL SCHEDULE AT UNIVERSITY OF CHICAGO

Rockefeller Chapel at the University of Chicago, whose organ, the largest in Chicago, has been heard more often in recitals than any other in the city, will be the scene of another series of summer quarter recitals. These recitals are given at 7 o'clock on Sundays and Wednesdays and are a half-hour in length. They are followed by carillon recitals on the famous bells in the chapel tower by Frederick Marriott, organist and carillonneur of the chapel. Many visitors to Chicago are attracted every summer by these programs.

The 1944 series was opened June 21. The schedule of visiting organists is as follows:

- June 21—Edward Eigenschenk, Second Presbyterian Church.
- June 25—Frederick Jackisch, Concordia Teachers' College, River Forest.
- June 29—Irwin Fisher, Ninth Church of Christ, Scientist.
- July 2—Whitmer Byrne, Eighteenth Church of Christ, Scientist.
- July 5—Philip McDermott, First Presbyterian Church, Davenport, Iowa.
- July 9—Gilman Chase, First Unitarian Church.
- July 12—Ruth Archipley, Christ Episcopal Church.
- July 16—Hazel Atherton Quinney, Church of the Disciples.
- July 19—Adrienne Moran, First Congregational Church, Oak Park.
- July 23—Warren Schmidt, Concordia Teachers' College.
- July 26—Hugo Gehrke, Milwaukee.
- July 30—Robert Birch, Church of the Redeemer.
- Aug. 2—Siegfried E. Gruenstein, editor of THE DIAPASON.
- Aug. 6—Russell Hayton, Great Lakes Naval Training Station.
- Aug. 9—Roxanne Breen of the chapel staff.
- Aug. 13—Porter Heaps, Evanston.
- Aug. 16—Irene Pierson, Woodlawn Methodist Church.
- Aug. 20—Fred C. Cronhimer, St. Paul's Episcopal Church.
- Aug. 23—Gerhardt Becker, Nazareth Lutheran Church.
- Aug. 27—Mary Gwin, First Congregational Church, Evanston.
- Aug. 30—Abba Leifer, Temple Mizpah.

Barnes family to the church and represents what was achieved when the fine old Roosevelt was completely modernized tonally and mechanically.

Mrs. Mary Porter Gwin, organist of Evanston's First Congregational Church, gave a recital at the First Baptist Church, on the large Kimball three-manual, as the next event of the day. She played the First Bach Sonata with well-contrasted registration and in the manner of chamber music. The Adagio was expressive and the Finale sprightly. A good understanding of the polyphonic structure of the trio-sonatas was exhibited, but there was noted at times a lack of fluency. Vierne's "Clair de Lune" was colorful and the Vierne "Divertissement" sparkling and rhythmic. Mrs. Gwin is a young organist with a facile technique and deep musical feeling, whose growth is consistent.

#### Oregon Visitor in Recital

The beautiful St. Luke's Church and its outstanding Skinner organ were heard in the last recital of the afternoon, when D. Deane Hutchison, a talented Portland, Ore., organist previously unknown to Chicago, was at the console and gave a performance marked by forceful style and fine taste, though, if faults are to be mentioned, they were an uncertain rhythm in some of the numbers and an occasional lapse in accuracy, which, however, made his playing that much more human. He had a well-chosen, varied program, which was as follows: Prelude and Fugue in E minor, Sonatina from "God's Time Is Best" and Fugue in G minor, Bach; Toccata in D minor, Reger; "Legende," Bedell; "Dreams," McAmis; "Drifting Clouds," Timmings; "Carillon" and Berceuse, Vierne; Toccata from Symphony 5, Widor.

The group of three numbers by American composers lent most acceptable variety. All of these are delightful pieces. The Vierne "Carillon" was stunning.

Choral evensong in a Methodist setting with an Episcopal flavor marked the evening event at the First Methodist Church and drew a large congregation to this famous fane, where Emory Leland Gallup has charge of the music. The organ numbers were Jongen's Cantabile in G major and Chorale in E major. The Magnificat and Nunc Dimittis were John E. West's in E flat major and the choir, a group of exceptionally well-trained singers, presented three excerpts from Brahms' "Requiem." Perhaps the most beautiful item in the service was the singing of Charles Wood's "Expectans Expectavi." Dr. Gallup gave an exhibition of artistic hymn playing which avoided the dullness of much prevailing commonplace leading of this important part of the service, but which seemed to go to extremes in dramatic effects.

#### Busy Twelve-Hour Day Tuesday

Tuesday was a busy day of recitals and other activities beginning at 10 in the morning and ending at 10 in the evening. Lester W. Groom, F. A. G. O., of the Wheaton College faculty, gave the first recital at St. Paul's Episcopal Church on the south side, opening with the work of a distinguished Chicago composer, Dr. Rossetter G. Cole, whose "Heroic Piece" was a brilliant contribution to the program. Then he gave a flawless rendition of the Franck Chorale in B minor, closing with two chorale preludes by Brahms and Bach. Mr. Groom played with feeling, but without overdoing it at any time.

Dr. William Lester of the First Congregational Church and of the staff of THE DIAPASON devoted a half-hour to describing the music publishing situation. He disclosed some of the problems faced by the publishers of church and organ music and dwelt on the recognition the American composer does or does not receive. He mentioned the condescending attitude of too many musicians toward the American composer. Dr. Lester named as two of the finest recent issues the Passacaglia by Noble and the Passacaglia by Bingham.

Arthur C. Becker, Mus.D., A.A.G.O., director of the De Paul University School of Music and organist of St. Vincent's Catholic Church, is a seasoned musician and his performance showed it. He opened with a modern work, Tournemire's "Piece Symphonique," followed this with the Brahms chorale prelude on "O Traurigkeit" and then injected a touch of the happy and light, and the easily enjoyed, with Shelley's Spring Song and a delightful Menuet by Vierne.

#### ALFRED C. KUSCHWA



ALFRED C. KUSCHWA has just completed his thirty-fifth year as organist and choirmaster of St. Stephen's Cathedral, Harrisburg, Pa., and has entered his thirty-sixth year with energy and enthusiasm. The bulletin of the cathedral on June 4 commented at length on the service Mr. Kuschwa has rendered this church, leading up to this tribute: "Thirty-five years of faithful service in leading the music of this church to the praise and glory of Almighty God and in molding the lives of a countless number of boys and men as only a Christian choirmaster can do is indeed a ministry in the service of the church that few are privileged to render."

Mr. Kuschwa has "trained" three rectors and is now on the fourth, and he has helped to consecrate two bishops who have gone out from St. Stephen's. He is now playing the third organ, a four-manual Möller installed in 1937.

He closed with the Reger Toccata in D minor.

After luncheon at the Hyde Park Y.M.C.A. the organists moved over to the Hyde Park United Church, where Whitmer Byrne of the Eighteenth Church of Christ, Scientist, and a performer whose reputation has spread beyond the bounds of his home city, where he is a well-recognized prophet, presented this program: "Grand Jeu," Du Mage; Bell Prelude, Clokey; "On the Evening of the Ascension," Benoit; "Chanson," E. S. Barnes; Prelude and Fugue in D major, Bach. He played with style and included several fine new items, such as the Benoit meditation and the delicate "Chanson" of the California composer.

When Dean Walter Flandorf speaks one can always be sure of something interesting. Mr. Flandorf threw new and informative light on electronic organs, based largely on his experience as a performer on the Hammond at the 1935 San Diego Exposition. He dwelt on the advantages and the shortcomings of these instruments and emphasized that they should be considered as a new musical instrument and not in comparison with the organ. He also predicted some surprises in the electronic field to follow the war.

An interlude of special interest was a presentation of a new set of "Fantastic Variations on Bach," for organ and piano, written by Mr. Flandorf and performed by him at the piano and Miss Hammerschmidt at the organ. It was a piece of work of more than ordinary originality, using the Bach Passacaglia as its theme.

#### Recital by Miss Mabel Zehner

Miss Mabel Zehner, a visitor from Mansfield, Ohio, whose reputation as a recitalist had preceded her, made a successful effort to sustain that reputation with her program, which was received with close attention, even though she was the fourth performer of a short day. The Thiele Variations established her capability and a Sarabande by Arthur Jennings, a piece that should gain great popularity, if it has not already done so, lent contrast. The composer was present to receive the praises of those who could not help but fall in love at first hearing with this delightful gem. Marcel Dupré's "Variations on a Noel" impresses one as

one of the best things from the pen of the French organist. The seven variations are worked out with originality and skill and here is a recital number par excellence. The air, of haunting charm, is embellished to create variations of an original character, with a sparkling Vivace and Animato and a brilliant Finale.

The rarely beautiful edifice of the First Unitarian Church was visited next and here variety was lent the day with the vocal solos of Margaret Hanson of the First Church of Christ, Evanston, accompanied by Charles Demorest, A.A.G.O. Her offerings were the Dvorak "Biblical Songs" and the Franck "Panis Angelicus."

Emory L. Gallup, exponent of liturgical music, delivered an interesting address which might have been described as an organist's sermon to his fellows, in which he made many points on behalf of church music that is worshipful. He stated at the outset that church music has not the purpose of "tickling the auditory nerves." He closed with an appeal to "bury the postlude," which he said already was dead.

The convention banquet at the Hotel Windermere proved a festive gathering and Dean Flandorf in a happy mood introduced representatives of the visiting chapters and others.

#### Closing Scene at Rockefeller Chapel

As the sun was setting the splendid chimes in the tower of Rockefeller Chapel at the University of Chicago sounded an appropriate vespers under the hands of Frederick Marriott, organist and carillonneur of the chapel. His program, which began with the Prelude and Fugue in G major of Bach and works for the bells by several Dutch composers, was heard by the Guild members from various points on the campus and elicited comments on the skill of the performer, one of America's most capable carillonneurs, who holds a place few men on the continent could even attempt to fill.

The closing program of the two-day feast was a climax in that it made use of the large and magnificent Skinner organ in the chapel. Allen W. Bogen, of the Tenth Church of Christ, Scientist, another Chicago man who long ago established himself as one of the city's leading organists, first played the Bach Prelude in C minor, two numbers by Dupré, religious music of the modern French type, and the Cesar Franck Finale. Dr. Charles W. Gilkey, dean of the chapel, welcomed the organists in a brief address and emphasized that the music of the organ in the chapel helps especially in this time of strain to give quiet to the minds of many people who hear the services and recitals.

Frieda Op't Holt Vogan, one of the group of unusually talented women of the younger generation, came from Ann Arbor to bring the convention to a close with Leo Sowerby's Symphony in G, a work of vast dimensions that has attracted national attention since it was composed. Mrs. Vogan played expertly, carrying out a large task with distinction. Admiration for the work, rather than enjoyment of it, was created among the audience, but it would be unanimously admitted that here was a colossal composition and that it was splendidly played, with fine registration and accuracy in every detail.

## IN THIS MONTH'S ISSUE

Regional convention of A. G. O. chapters held in Chicago is marked by a program that filled two days with interesting events, enjoyed by members from many states.

Associated Organbuilders of America hold annual meeting in Chicago and take up problems of the present and post-war plans.

Albert Cotsworth, dean of Chicago organists, died in his ninety-third year.

Wisconsin Chapter, A.G.O., celebrates its twenty-fifth anniversary. Rhode Island Chapter observes its tenth birthday.

Schedule of summer recitals at the University of Chicago is announced.

Principles of good organ playing are set forth in a paper by Dr. T. Tertius Noble, which was presented at the May festival of the American Guild of Organists in New York.

American composers and American organs receive praise of Dr. H. Lowery in a lecture before the London Society of Organists.

#### THE DIAPASON

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EMLYN OWEN, for the last three years general manager of KBIZ radio station in Ottumwa, Iowa, has been appointed director of programs and production on the 50,000 watt basic Blue network station at Waterloo, Iowa, KXEL. During his three years at Ottumwa, Mr. Owen presided over the Skinner organ in the First Presbyterian Church and was instructor of piano and organ at Parsons College in Fairfield, where he gave a series of recitals every Sunday evening on the three-manual Austin organ in Ballard Memorial Chapel.

#### ET NON IMPEDIAS MUSICAM



(2) See Numbers 1-3-4-5-6  
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**DR. ALBERT COTSWORTH  
DIES AT THE AGE OF 92**

**DEAN OF CHICAGO ORGANISTS**

**Served Chicago Churches After  
Twenty Years at Console in Bur-  
lington, Iowa—Musical Critic,  
Pedestrian, Art Connoisseur.**

Albert Cotsworth, dean of Chicago organists, died June 13 after an extended illness. The end came at Resthaven Sanitarium in Elgin, Ill. Mr. Cotsworth was in his ninety-third year. His death brought to a close a long career not only as a church musician, but as a business-man and musical critic. During his connection with the Illinois Chapter, A.G.O., and with the old National Association of Organists, he was known and held in affection by a large group of the organ profession. He was on the staff of *Music News* virtually from its inception and for thirty years his column, signed "The Elderly Person," was a feature of that publication. He served the Congregational Church in Burlington, Iowa, his old home, for twenty years. After moving to Chicago his work was done at the First Congregational Church, then the Union Park Church, and at South Congregational.

Albert Cotsworth was born in Lafayette, Ind., Oct. 9, 1851, but the family moved to Cleveland and then to Jefferson City, Mo., where he spent his boyhood. He was only 9 years old when the Civil War broke out and interrupted every activity in that part of the country, but his mother continued his schooling at home and taught him music. After the war he had two terms in school and later, in Burlington, studied organ briefly with James H. Rogers, who was then organist at the First Congregational Church in that city. In 1873, two years after his father's death, he started west and sought employment as a bricklayer, a trade for which he had been trained by his father, a contractor. But he was unable to obtain employment and returned to his old home as best he could. He covered 100 miles of the distance on foot. The family meanwhile had moved to Mexico, Mo., where his mother taught music, and he found a job driving an express wagon in Louisiana, Mo., but in 1874 went to work for the Eau Claire Lumber Company in its stone quarry at \$1.25 a day. Soon he was transferred to the office and learned bookkeeping. In 1875 he moved to Burlington and held positions as a bookkeeper and as secretary of a hardware company until his departure for Chicago in 1899.

Soon after going to Burlington he became superintendent of the Episcopal Mission Sunday-school and later played the organ there. Two years later, on his thirtieth birthday, he took the larger organ at the First Congregational Church and he played there until his departure for Chicago. In Chicago he was bookkeeper for a short time for W. F. Furbeck & Sons, stock brokers. He then became confidential man for Wallace Heckman in connection with the administration of a number of estates. In 1905 he took the big organ at the Union Park Congregational Church, now the new First Church, retaining it with its increased activities and work until March, 1916. He then went to the South Congregational, where he remained until his retirement as the result of arthritis in his hand in 1924.

In 1876 Mr. Cotsworth married Miss Gertrude Jennings at Louisiana, Mo., and she was his capable aid until her death eleven years ago. She had been a soloist in his choir in Burlington. He is survived by a son, Albert Cotsworth, Jr., passenger traffic manager of the Burlington Railroad, and a daughter, Mrs. Walter D. Herrick, both of Oak Park. Another son, Staats J., died in 1938. There are also ten grandchildren and eleven great-grandchildren.

On the occasion of his ninetieth birthday the Illinois Chapter, A.G.O., gave a luncheon in honor of Mr. Cotsworth. Oct. 12, 1931, the Illinois N.A.O. arranged a luncheon to mark his eightieth birthday and the Illinois Guild Chapter and the Chicago Club of Women Organists joined in this tribute. On his seventieth birthday, in 1921, a special service in his honor was held at the South Congregational Church and all the musical numbers were dedicated to him. Among the

**ALBERT COTSWORTH**



composers represented were Rossetter G. Cole, Eric DeLamarter, Hugo Goodwin, Jean Boyd, Walter Keller, William Lester, James H. Rogers and Mary Turner Salter.

Aside from being one of the best-read men in the organ fraternity, Mr. Cotsworth was an art connoisseur and the Art Institute was his frequent stamping-ground. He was also a devoted pedestrian, who when he was 88 had walked thousands of miles over many states of the Union while younger men were riding over the same ground in automobiles. During the summer he made his home at Fontana, Wis., on Lake Geneva, and the picture at the top of this column shows him in the garden adjoining his cottage. He had laid out and developed Buena Vista Park, near Fontana.

In its issue of May 1, 1940, the *Chicago Daily News* published an interesting article on the veteran Chicago organist. The following is quoted from the *Daily News* story:

Mr. Cotsworth, who will observe his eighty-ninth birthday next October, never takes "good" walks any more; only five or six miles at a time. Since he retired sixteen years ago he has walked thousands of miles.

"I think my first long walk was involuntary," he said. "In 1873 I had gone west to Denver to grow up with the country. Only it happened they thought they could grow up without me, so I decided to go back East. I couldn't get a ride, and I was broke, so I started walking on the Union Pacific tracks. I walked for 100 miles to a little railroad town, where I got a job swinging a shovel."

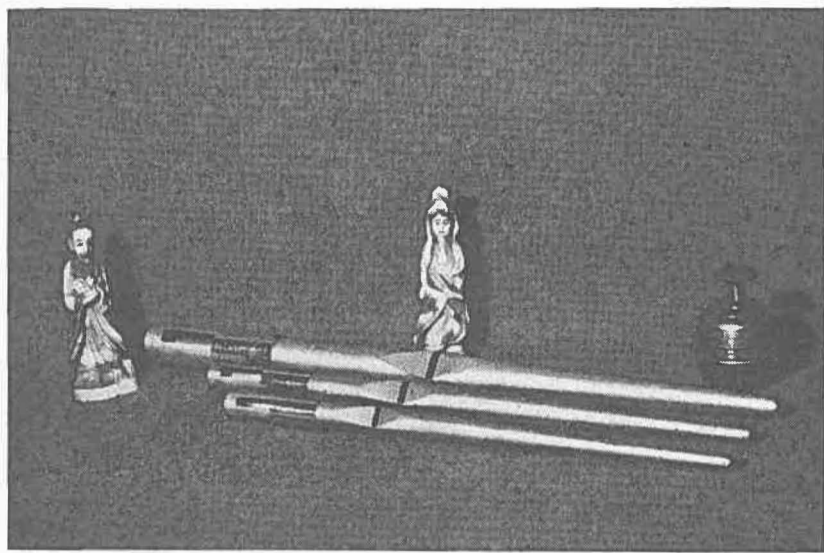
Fifty years later he returned to the little town in the private car of his son, Albert Cotsworth, passenger traffic manager of the Burlington Railroad.

The degree of doctor of music was conferred on Mr. Cotsworth in 1939 by MacAlester College, St. Paul, Minn.

Funeral services were held June 16 at the First Congregational Church and were attended by a large number of his old friends and Chicago organists. Dr. William Lester played selections among which were three of those composed for Dr. Cotsworth's seventieth birthday. Dr. William H. Barnes played Bach's "Hark, a Voice Saith All Are Mortal." Lucy Hartmann sang Mendelssohn's "O Rest in the Lord" and Mrs. Margaret Lester Bach's "Come, Sweet Death." A tribute was paid by Dr. Edwin Todd, assistant pastor of the church, who read as especially suitable a tribute Dr. Cotsworth had written in memory of an old friend.

**VAN DENMAN THOMPSON AID  
AT INSTITUTE IN EVANSTON**

Van Denman Thompson of Depauw University, Greencastle, Ind., will be in assistance at the church and choral music institute of Northwestern University in Evanston Aug. 6 to 11. He will play the organ at the First Methodist Church at the hymn festival Sunday night, Aug. 6. This festival will be under the direction of Dean R. G. McCutchan and the members of the institute will constitute a choir. It is the intention of Dean McCutchan to present certain new hymn materials that have made their appearance during the last year and which emphasize the post-war situation and outlook.



**The Four-Foot Stops**

The four-foot pitch, in general, determines the color of the tone in a combination. It matters little how colorful the eight-foot registers in a division may be, if the four-foot tone is inadequate or nondescript. The effect is then average.

Conversely, indeterminately colored eight-foot registers may be made singularly telling if varied and beautiful four-foot stops are used with them.

All divisions of the organ should have each quality of tone represented in this pitch line. Only in this way can the maximum of colorful tone be produced.

In a combination: the eight-foot tone provides the strength and width of the pitch line, while the four-foot stops contribute color and definition. Upper tones produce clarity, and the sixteen-foot stops add weight and dignity.

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BY RHODE ISLAND GUILD  
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Dinner, Recital by Francis W. Snow,  
Address by Everett Titcomb and  
Service at Cathedral of St.  
John Mark Celebration.

The tenth anniversary of the Rhode Island Chapter of the American Guild of Organists was observed with a splendid program of events from May 29 to June 4 in Providence. The celebration began with the annual meeting May 29 and closed Sunday, June 4, with an evening service at the Cathedral of St. John. Other events were the annual dinner and a recital by Dr. Francis W. Snow of Boston.

The annual meeting was held at the First Congregational Church, Unitarian. Six members of the chapter participated in an organ recital. Clarence Helsing, USNR Sp(W) 1c, came down from Boston to play a part of the program. The performers and compositions heard were as follows: Fugue in E flat major, Bach, and "Jesu, Joy of Man's Desiring," Bach (Lawrence Apgar); Evening Song, Bairstow, and Fantasy on "Ton-y-Botel," Noble (Annie Rienstra); "Cantilene Pastorale," Guilmant, and First Movement of "Sonata Romantica," Yon (Mary Doglio); "Ave Verum," Titcomb, and Scherzo in G minor, Bossi (Clarence Helsing); Dorian Toccata, Bach (Louise Winsor); "Come, Saviour of the Gentiles," Bach, and "Lord Jesus, Turn Thou to Us," Karg-Elert (Roy Bailey).

After the recital Dean Grant called the meeting to order. Annual reports were read and felicitations were extended the chapter by the dean for the excellent progress during the ten years of its life.

Two important announcements were made. Lawrence Apgar, former dean and retiring sub-dean, is leaving Rhode Island to take the post of organist and choirmaster at Trinity Church, Newton Center, Mass. Miss Charlotte R. Bellows, for many years a member of the executive committee, has been appointed interim organist at the First Congregational Church, Unitarian, as Professor Hitchcock's leave of absence runs for another year, and Eugene Lester, who had served in that capacity this year, is leaving for the Yale School of Music.

The following were elected officers: Dean, Hollis E. Grant; sub-dean, Louise B. K. Winsor; secretary, Helen J. Irons; treasurer, Frederick C. Hoffman; registrar, Annie Rienstra; auditors, Carl Linkamper and Gordon Lee; executive committee members, Ethel Bird, Paul Colwell and Esther Greene.

Mr. Grant, as dean for the new year, announced his plans and invited those present to call for and receive their souvenir anniversary book, the issuance of which was supervised by Mr. Grant. Refreshments arranged by a special committee were served in the parish-house.

The first event to which the public was invited was held June 1 in the studio at the Plantations Club, where Everett Titcomb spoke informally to the group. His subject, "Reminiscences, Sacred and Profane," leave your reporter little to tell, for it consisted mainly of anecdotes and personal experiences, often tragic at the time, but, viewed from a distance, most humorous. In a serious vein Mr. Titcomb emphasized the great need of today—a revival of religious feeling at home. Our boys and girls in the armed forces are getting closer to religion the hard way, he said. The role of the organist in such a movement is that of musical religious missionary. His parting message was "to be better church musicians and start a hobby to collect all the funny stories you can."

Sixty-six members then sat down to dinner in the club auditorium. Dr. Francis Snow and Everett Titcomb were guests of honor. "Tin" organ favors and Bach "quotations" were at each place. The guests and several Guild members were asked by the dean to speak briefly. Dr. Snow commented on the founding of the chapter and expressed pride over his part as "foster-father," having come from Boston to set the wheels in motion that organized the group which now numbers 157 members.

After dinner we walked to Grace Church to hear Dr. Snow's recital. For

once the weather was with us, though it was very hot. A brilliant performance thrilled the listeners. Dr. Snow played: "Piece Heroique," Franck; Allegro Cantabile from Symphony No. 5, Widor; Intermezzo from Symphony No. 1, Widor; Andante from Trio No. 4, Bach; "When Thou Art Near" and "Sheep May Safely Graze," Bach, arranged by Kraft; Chorale Preludes, "Have Pity, Lord" and "Today God's Only Son," Bach; "Regina Coeli," Titcomb; Toccatina, Prelude and Toccata Prelude, Snow; "By the Waters of Babylon," Karg-Elert; "Lord Jesus, Turn Thou to Us," Karg-Elert.

On Sunday evening, June 4, an impressive Guild service was held at St. John's Cathedral, which was filled to capacity. A great deal of color was provided by the vari-colored robes of the different choirs, the headdresses, crosses, banners and flags. There was a twenty-minute organ program by Frances Burnham and Elizabeth Bugbee. Miss Burnham played: Canon in B flat, Schumann; Reverie on the Hymn-tune "University," Grace, and Fugue in C major, Buxtehude. Miss Bugbee played the Andante and Allegro from the Concerto in B flat, Handel, and "Sheep May Safely Graze," Bach. Louise Winsor was the service organist and Willard Retallick the conductor. The choirs joined in the Magnificat with fauxbourdons by Francis W. Snow. Tone vij. I. Anthems which followed were: "O, Wisdom," Noble; "Sleep, Holy Babe," Candlyn; "Awake Us, Lord, and Hasten," Bach; "Lord, for Thy Tender Mercies' Sake," Far-rant. Bishop Perry spoke a brief word of greeting to the Guild, choir members and congregation. "Come, Ye Faithful," by Everett Titcomb, was conducted by the composer. Mr. Retallick took over the choirs for "Psalm 150," by Franck, and "Give Rest, O Christ," Kieff Traditional.

The climax of the evening was the first performance of Mr. Titcomb's new "Victory Te Deum," which is "dedicated to all choirmasters, organists and choristers serving in the armed forces of our country." It is a broad, sweeping anthem which demands a large choir and organ. Here is an anthem intended to be used for church victory services.

As the postlude the Toccata by Gigout was played by Roy Bailey.

MARGARETE L. WEILAND, Registrar.

**FESTIVAL OF MODERN MUSIC  
TWO-DAY LOS ANGELES EVENT**

By ROLAND DIGGLE, Mus.D.

The sixth annual festival of modern music was held at the First Congregational Church of Los Angeles May 27 and 28. The two concerts drew excellent audiences and while I found most of the music performed far below the standard of the previous festivals, it was good to be able to hear it and both Arthur Leslie Jacobs and the cathedral choir of the church deserve thanks for making the hearing possible.

The first program consisted of William Schuman's "Newsreel in Five Shots" for school band, Aaron Copland's poorly made Sonata for violin and piano, Adolph Weiss' Concerto for bassoon and string quartet, Ingolf Dahl's "Music for Five Brass Instruments" and William Grant Still's Suite for violin and piano. It was a tough program outside of the Still work. One must give the composers credit, I suppose, for writing out all these notes, but if there was a bar of real musical inspiration on this program I failed to find it.

The other program contained two splendid pieces of choral writing, beautifully sung under the direction of Mr. Jacobs—the first, "The Last Supper" by Malipiero, for soloists, chorus and orchestra, and the second the brilliant and musicianly "Ballad of Heroes," by Benjamin Britten, for tenor solo, chorus and orchestra. Here we have modern music at its best, written with the sure hand of the craftsman who knows his business and is not experimenting with the unusual and ugly. In contrast to this the childish Sonata for clarinet and piano by Bernstein sounded even worse than it was, although I have my doubts about that. The Quartet by Prokofieff was a disappointment and seemed to have been written in a hurry. Or could it be an early work rehashed? John T. Burke, organist of the church, gave a first-rate performance of a March by Dupré. As a piece of modern music it did not come within a thousand miles of the Toccata by Sowerby.

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## Chautauqua Recitals by George W. Volkel for Thirteenth Year

George W. Volkel, F.A.G.O., organist and choirmaster of All Angels' Church in New York City, is to be back at Chautauqua, N. Y., for his thirteenth consecutive summer as official organist. Besides the organ recitals given in the amphitheater he will conduct the Chautauqua Motet Choir in the daily morning devotional services, is scheduled to teach advanced harmony as a member of the summer faculty of New York University and also will teach organ.

On the evening of July 1 Mr. Volkel will give a recital in the Hurlbut Memorial Church, on the grounds of the Chautauqua Institution, playing the following program: Prelude in E minor, Dethier; "Burgundian Hours" (complete), Jacob; "Song of the Basket Weaver" and "Up the Saguenay," from "St. Lawrence Sketches," Russell; "The Swan," Saint-Saens; "Carillon-Sortie," Mulet.

At his Sunday and Wednesday afternoon recitals in the Amphitheater in July Mr. Volkel will present these programs among others:

July 2—Fantasia in C minor, Pastoral No. 4, in F major, and "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in D major, Bach; Symphony No. 1 (complete), Vierne.

July 5—Concerto in B flat, Handel; "Florentine Chimes" and "Twilight at Fiesole," Bingham; Scherzo, Sonata 5, Gullmunt; Introduction and Passacaglia, Noble; "Drifting Clouds" and "Sportive Fauns," d'Antalfy.

July 9—Chorale in E major, Franck; "Chant de May," Jongen; "Symphonie de l'agneau Mystique" ("Images," "Nombres"), de Maleingreau; Chorale Preludes, "Awake! A Voice Is Calling" and "Rejoice, Christians," Bach; Passacaglia et Thema Fugatum, Bach.

July 12—Fantasia and Fugue in G minor, Bach; Three Pieces, "Sheep May Safely Graze," Arioso in F and Sinfonia, "We Thank Thee, Lord," Bach; Chorale Preludes, "A Rose Breaks into Bloom," "My Inmost Heart Doth Yearn" and "My

Jesus, Thou Who Didst," Brahms; "Minuetto Antico e Musetta," "L'Organo Primitivo" and "Speranza," Yon; Fantasia and Fugue on the Name "Bach," Liszt.

At All Angels' Church the music has kept pace with the rapid progress and growth of the parish. For next season Mr. Volkel plans eight special musical services. Nov. 26 Dr. T. Tertius Noble will be the guest organist and conductor in an "all-Noble" service.

All Angels' Choir was chosen to sing on the radio from coast to coast on D-Day over the Mutual Broadcasting Company hook-up.

### MRS. HALLAM AT THE ORGAN FOR LONG BEACH DEDICATION

The beautiful new edifice of the Second Church of Christ, Scientist, at Long Beach, Cal., was dedicated June 4. Mrs. Lily Moline Hallam, organist of the church, presided at the organ for the three services, at all of which the church was filled to capacity. Mrs. Hallam played parts of Widor's Fifth Symphony for the prelude and postlude and her own variations on the hymn-tune "Abide with Me" for the offertory.

Mrs. Hallam, a prominent Chicago organist before she moved to California a few years ago, and founder of the Chicago Club of Women Organists, is busy with teaching, accompanying singers and her church work.

### LARGE ENROLLMENT ASSURED FOR CHRISTIANSEN SCHOOL

Registration for the Christiansen Choral School to be held at Ferry Hall, Lake Forest, Ill., again this summer, has been such that a capacity enrollment is foreseen, only a few vacancies being still available. The sessions of the school will be held from July 30 to Aug. 11 and the faculty will include Dr. F. Melius Christiansen of St. Olaf College, Peter D. Tkach and Olaf C. Christiansen. Lake Forest is twenty-eight miles north of Chicago. The campus of Ferry Hall is situated in a beautiful section of the suburb and is on the shore of Lake Michigan. Neil A. Kjos is the manager of the school.

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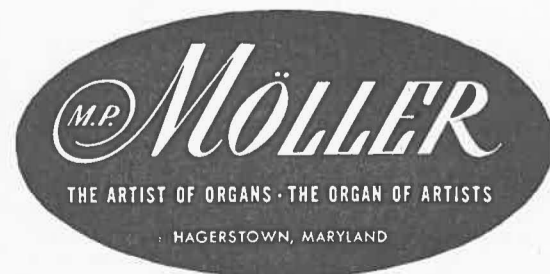


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## Valuable Hints Given in Talk by Dr. Noble on Playing the Organ

[The following is the major part of a paper presented by the eminent organist, formerly of York Minster and of St. Thomas' Church, New York, at the May festival of music of the American Guild of Organists.]

By T. TERTIUS NOBLE, Mus.D.

It may be assumed that most of us who decide to take up organ playing as a serious study—some of us making this decision in our teens, or even earlier—fervently hope that one day we shall conquer the many difficulties which lie ahead of us and be rewarded with success. Let it be said at once that there is no short cut to success; hard work and patience, plus real talent, are the only things to bring about this desired achievement.

From the very start we must apply all our attention to overcome the obstacles which stand in our way. We can all remember the time when we first attempted to make our hands entirely independent of our feet; how the left hand always wished to wander in the same direction as the feet. An excellent study to overcome this difficulty is to work diligently at hymn-tunes, playing the treble and alto parts with the right hand, the tenor part with the left hand on a separate manual, and the bass part with the feet, playing the notes as written, not an octave lower, which probably would be easier; also give much attention to exercises for left hand and feet, and plenty of these in contrary motion.

From the very start in pedal exercises the heel should be used just as much as the toe—in short, it is better to be a "heel fiend" rather than a "toe fiend"; the latter system is antiquated, causing much unnecessary movement and wasted energy. Having untied the knot between the left hand and feet, we may proceed to the next step—exercises in three voices. This is indeed one of the most important factors leading to clear and accurate playing. The following trios can be recommended: Rheinberger's Ten Trios, Trios by Albrechtsberger and the slow movements from Bach's six Trio-Sonatas. When technique is sufficiently secure we may pass on to the first and final movements of these brilliant creations, which probably have caused many a student a real headache, and sometimes a feeling of despair.

A flawless technique on manuals and pedals is essential if we are to play the works of the great masters. A sure way to accomplish this is to give much attention to a first-rate piano technique. Every student who desires to achieve this goal should work at the very least two hours a day in the development of nimble and well-controlled fingers. Many a difficult passage, and we come across plenty of them in organ literature, may be conquered on the piano, thus saving the organ motor, and in the good old days of my boyhood, much pumping of the organ by strange individuals who apparently enjoyed this occupation. \* \* \*

A fine technique of course is most necessary, but if we rely alone on this our playing of great organ literature will give little pleasure, and possibly considerable pain to the assembled audience or congregation. Here are some of the things which help to make playing interesting and worthwhile: A fine control of phrasing, as well as good punctuation, which is just as important in our playing as in good reading; if we ignore these, our performance is deadly dull. I remember my great teacher, Sir Walter Parratt, told me years ago in connection with this matter that when people cease to breathe, they are dead, so if our playing does not breathe our performance is dead. Again, our playing must not be cold and mechanical. With careful attention to a well-thought-out registration and an artistic control of the swell pedals we can surely make our music sound interesting, and even inspired.

Talking of the use of the swell pedal, let me tell you a good story. Years ago at the Royal College of Music Sir Walter was giving a lesson to a young man who was not particularly gifted, but made a great point of being very well dressed, with smartly cut clothes, high

collar and lots of cuff. The piece prepared was played in a most wooden and uninteresting fashion, so Sir Walter asked him to play it again, this time with more musical feeling and expression, whereupon the young man said: "Oh, Sir Walter, do you want more swell pedal?" "No sir," said Sir Walter, "we already have enough of that on the seat."

Now let us discuss the importance of variety of touch in our playing. It is often said that there is no such thing. Well, I cannot believe this to be true. There are many varieties of touch between *extreme legato* and crisp staccato. Incessant use of extreme legato is most boring, and naturally nothing but staccato would be most irritating. Control of accent is one of the most vital things in good organ playing. This is not achieved by merely hitting the notes more violently, but by releasing a chord or a melody note immediately before the accented beat.

What is organ playing without a firm grip of rhythm? One word will answer this question: *Deadly*. After many years of teaching and listening to organ playing I think the lack of rhythm is one of the most prevalent sins amongst organists, both in solo playing and in the accompanying of the service.

All organists, especially recitalists, should study the acoustic properties of buildings in which they are to perform. For instance, let us take two extremes: In the Cathedral of St. John the Divine, or York Minster, where there is a pronounced echo, it is necessary to exaggerate phrasing and clean-cut touch in order to obtain real clarity; but if we play in a small church, where there is no resonance, we must play much more legato and see that our phrasing is not overdone. Let us be careful to make our touch suitable to any kind of building; by so doing our playing will make more sense.

Let us now consider the interpretation of some of Bach's greatest creations. Of course what I say will not be accepted by all, by any means, but I just wish to pass on what my great master planted in my mind years ago when a student, with wide-open ears and mind, willing to believe and trust in a great genius, one of the greatest teachers of the late nineteenth and early twentieth centuries.

May we turn our thoughts to one of the greatest of all creations, the Prelude and Fugue in B minor, written while Bach was director of St. Thomas' School, Leipzig, 1723-1750. The prelude is tremendously dramatic and does not suggest delicate or finicky treatment. The very opening phrase is strong and stormy in character. This subject matter should be given out on brilliant tone quality, without 16-ft. As each phrase builds up and reaches a climax of intensity before each cadence, so must the tone build up to *fortissimo*. After each of these cadences (there are three important ones, the first ending in B minor, the second in F sharp minor, the third in D major), a *mezzo forte* tone is welcome and refreshing. As we near the end, where the final pedal enters with majestic strides, leading to a dominant pedal point, the tone should be *fortissimo* and brilliant in quality, yet keeping in reserve something for the final two measures, with tuba coupled for the final chord with its tierce major third. In the fugue, with its great rolling subject, choose a clear tone quality, with 8 and 4-ft. stops, but on no account any 16-ft. tone. The exposition should increase in volume as each voice enters, piling up a glorious tonal ensemble as the part-writing thickens. In all episodes tone should be reduced to *mezzo-forte*, and in some cases *piano*, in order to give variety. Toward the end of this magnificent creation the fugue subject enters on the pedals, climbing up and up, with superb counterpoint on the manuals. Here is a chance for a great climax of tonal splendor, with full pedal coupling to solo tuba. Surely this music reaches heights of sublime grandeur which words utterly fail to describe!

Not many years ago it was my unhappy experience to hear this great Prelude and Fugue played throughout with no variety of tone. Stops were drawn on the great and swell, using only 8, 4 and 2-ft. and mixtures, with the swell-box fixed open. The pace was slow—so slow that for some sixteen or seventeen minutes one suffered torture. Is it to be

## FRANCES BEACH CARLSON



FRANCES BEACH CARLSON, A.A.G.O., minister of music at the Baptist Church of Waterbury, Conn., has been made director of music of the young people's conference which began at Suffield Academy, Suffield, Conn., June 26 and will continue for two weeks. She is conducting a course entitled "Music in the Church" for the benefit of representatives of Baptist churches in all parts of Connecticut. The conference is connected with the International Council of Religious Education.

Mrs. Carlson directs three choirs and a paid quartet at her church. On Good Friday she conducted a chorus consisting of her choirs and those of the Second Congregational and Bunker Hill Congregational Churches in Dubois' "The Seven Last Words." In Lent her choir sang parts of Handel's "Messiah." Every Christmas she conducts a candle-light service.

Mrs. Carlson is a graduate of the Oberlin Conservatory of Music, where she studied organ under the late Dr. George W. Andrews and piano with Frank H. Shaw. Then she took the degree of master of sacred music at Union Theological Seminary and studied organ with Dr. Clarence Dickinson. She has been studying repertoire with Dr. Dickinson this season preparatory to a series of recitals.

wondered that a large percentage of the audience left the building?

Let us now turn to the ever-popular Toccata and Fugue in D minor and discuss a few points. The lower mordents in the opening phrases should be whole tone; yet from time to time one hears a horrible G sharp. This note is entirely foreign to the harmonic background of the passage, and *this* is the factor which governs all mordents, whether upper or lower. I know many organists like to have plenty of 16-ft. tone in these wild and dramatic passages. Personally I feel that clear, clean-cut tone of 8, 4 and 2 ft., with mixtures added, gives a more brilliant quality than with added growling and muddy 16-ft. stops. And here let me make a suggestion to those who set up the combination pistons on great and swell. Keep all 16-ft. stops off; they can always be added by hand when wanted. On the crescendo pedal never have 16-ft. stops or sub-couplers until the very last moment. If we stand by these rules the effect of all polyphonic music will sound much clearer and clean-cut, especially in large buildings where there is much resonance.

During the playing of the toccata great freedom of tempo should be in evidence; nothing stiff and rigid should be tolerated. Do not start the fugue too fast, for remember we have to face some thirty-second notes later on. To slow down when these have to be played causes a bad break in rhythm. In the final coda no tricks should be played to try to improve on Bach. Sometimes one hears the whole of this stupendous passage played an octave higher in a most frivolous and annoying manner.

Let me tell you of an interesting discussion between Parratt and Dannreuther when studying this piece at the Royal College of Music. As you know, there has always been a controversy as to what Bach meant by "adagio, vivace" in the

coda. *Adagio* is placed over the chords, *Vivace* over the thirty-second notes between the chords. After much discussion on the part of these two great authorities on Bach, the meaning of these words in their estimation was that the coda should be played throughout in a very broad and dignified manner, with a lively, semi-staccato touch for the arpeggios between the chords. After all, "vivace" means "lively," and not necessarily "fast." This seems a sane and very musical interpretation of this superb ending. For well over fifty years I have played it this way and have handed on this tradition to hundreds of my pupils.

Now let us turn to some of Bach's really emotional numbers, such as his chorale preludes. Here are a few exquisite examples: "O Sacred Head Surrounded," "Come, Saviour of the Gentiles," "Deck Thyself, My Soul, with Gladness," "O God, Have Mercy" and "When We Are in Deepest Need." Surely these should be played with the heart full of warmth, carefully avoiding rigid and stiff playing. As you play them think how a great violinist would sing them, for they must be sung. Choice of tone for the solo voice should be of warm quality, with the counterpoint played on another manual, of different quality. In these inspired numbers we must use a well-controlled *rubato*, so that we may avoid a purely mechanical performance. Here is also a chance to use the swells with the utmost artistry. In these chorale preludes there are many ornaments which should be correctly interpreted. It would take too long to discuss these in this talk, but I would recommend an excellent text-book by Dannreuther, published by Novello.

Now let us pass on to a very important part of organ playing, the accompaniment of the service. This has many sides to it. There is the accompanying of the canticles and psalms sung to chants; and here I would like to emphasize the need of avoiding a monotonous accompaniment. Take hands off the manuals and feet off the pedals at the ends of verses. Clinging to manuals and pedals from the beginning of the Venite to the end is most boring to any musicians who happen to be in the pews! Again, play some verses without pedals, with just the four voices as written by the composer. Those of us who have played cathedral services for many years in England know how difficult is the task in making a truly effective background to this glorious literature, perhaps the most difficult part of the whole service.

Any vulgar exaggeration of word painting should be avoided. For instance, when we accompany the words "The Lord sware and will not repent," do not draw the French trumpet and clarion, adding super and sub couplers, plus a gusty use of the swell pedal. Such an accompaniment is, of course, out of place in a church service.

And here may I tell a story of two undergraduates at Oxford who each admired his own organist of the college chapel. Said one: "You should hear our organist run about the city and grin like a dog." The other capped this with: "You should hear our organist smite his enemies in the hindquarters with the harmonic flute!" And just fancy what a wonderful time a lover of the baroque organ might have in accompanying verse 27 in Psalm 78, "He caused the east wind to blow under heaven, and through his power he brought in the southwest wind." The east wind could be beautifully illustrated, but what could be found in tone quality to bring in the southwest wind?

Every student should make a study of improvisation, because it is an essential part of organ playing. Many of us well remember when during our lesson we were suddenly called upon to improvise, and how our minds seemed paralyzed because we had never done any systematic work on this in our daily practice. No doubt many a candidate for the fellowship of the American Guild of Organists has had this feeling when faced with the question: Extemporize on this theme. Yet this is a most important thing in connection with organ playing.

In the cathedrals of England and France, especially the latter, improvisation of a very high order may be heard at any service. Such men as Widor and Vierne have been outstanding in this particular form of their art. Many of

us have heard themes magnificently developed by Marcel Dupré. In the English cathedrals the organist is called upon to improvise what is termed the "in-going" voluntary. As there are two services daily, it is necessary to be efficient and well-grounded in order to say something worthwhile. Men like Stainer, Parratt, Hollins, Walford Davies and many others have in the past done superb work, creating the right kind of atmosphere for the service about to begin. In some of our American schools and colleges where organ playing is taught a good deal of attention is being given to this important subject, for which we must be thankful.

Unfortunately, there are many organists who give no attention to this, but, being church organists, they have to play something before the service begins, and during the service, and that something as a rule is just a meandering, aimless conglomeration of nothingness! Here is an example, *not to be imitated*: Stops are drawn, left foot is placed on a low pedal, hopping occasionally to another. Right foot is on the swell pedal, hands on the manual, just wandering hither and thither with no sense of chord progression, no sense of phrase, no sense of rhythm, and no sense of modulation, but the right foot is having a grand time, making crescendos and diminuendos! A dose of this before a service does not lift up one's thoughts to higher things; rather does it cause a feeling of irritation almost impossible to bear, and certainly it is not a help to worship.

What shall we say about hymn playing? First of all let the tune be played over with fine sense of rhythm, in pure four parts, often without pedals; and, most important of all, steer clear of popping in a dominant seventh just to make it sound pretty! Having established the key and correct tempo, the choir and congregation will know what to do. Remember the hymn belongs to the people in the pews; therefore every encouragement on the part of the organist and choir should be given to make the people in the pews wish to sing. Vary the accompaniment in tonal strength, but never have violent changes. Again, do not play all the notes possible in both hands, doubling up all major thirds and even leading notes, plus a lot of 16-ft. tone. This muddy business does not help the congregation; it only hinders and bewilders them. *At least* one verse in every hymn should be played without pedals, just to get rid of that everlasting rumble down in the bass department. At the ends of lines, *where punctuation* of the words demands it, a momentary lift of hands off manuals and pedals is very helpful. Before playing the amen stop all tone for a moment. A well-trained choir can sing it without being reminded of the soprano note about to be sung!

In many churches throughout the land frequent performances of cantatas and oratorios are now given, and here the organist has a big task, for he has to make an effective and satisfactory organ accompaniment from a pianoforte arrangement. Take great works like "The Messiah" and "Elijah" as two instances. If the accompaniment is played as written, just with top and bottom and without any middle voices, the whole thing sounds ludicrous. A careful study of the full scores should be made; in so doing it will be noted that the middle voices are often given to the woodwind and brass, doubling the vocal lines of the tenors and basses. \* \* \* It is quite impossible to make the organ sound like a full orchestra, but certain solo stops such as the flute, clarinet, oboe, English horn and French horn may be used most effectively.

Now what shall be said about a stop

labeled "vox humana"? The answer is: Label it "nux vomica," to be used sparingly. This queer-sounding stop never sounds well by itself, but in combination with other soft stops of 8-ft. tone it adds a certain amount of color when used in this way as a solo voice, especially in the lower register. Chimes are effective in certain recital numbers but should be used very sparingly in the church service. The constant abuse of the tremulant, especially in chords, is very tiresome. It may be used to great advantage from time to time in solo passages in recital work, provided the organ builder has turned out a slow one; a fast tremulant is an abomination. During the playing of the service the "wobble" should be entirely eliminated.

Here is a final word to those who give recitals. Make your programs sufficiently interesting so that there may be something to satisfy the very varying tastes of those in the audience; a program of nothing but pre-Bach compositions is too tough for the ordinary listener to digest. Such a program might be interesting to students who wish to learn something about these early composers. A well-chosen program from the works of composers of the German, French, Italian, American and English schools would probably be acceptable to a mixed audience of organ fans, provided there was sufficient variety of style.

There are many fine organists living in America today, both men and women. It is a joy to note how the love of good organ music, well played, has grown during the last thirty years or so. Yesterday we had just a handful of noted recitalists, today we have many. These men and women who have brought their art, through hard work and fine musicianship, to such perfection are to be thanked, for they, by their good works, are spreading the gospel of great music and superb organ playing.

**JOHN MARION McBRIDE, TUCSON ORGANIST, TAKEN BY DEATH**

John Marion McBride, a prominent organist and business man of Tucson, Ariz., died at his home in that city May 21. At the time of his death he was organist of the Scottish Rite Temple, a position he had held since 1916, and he had been instrumental in having the three-manual Aeolian-Skinner organ installed in the Temple. From 1904 to 1911 he was organist of the Congregational Church and before moving to Tucson in 1904 held church positions in his native city, Louisville, one of them being Grace Episcopal. In Louisville Mr. McBride was with the Illinois Central Railroad. In Tucson he was manager for an insurance company until he organized the Tucson Realty and Trust Company in 1915. He was president of this concern for ten years.

Mr. McBride was a public-spirited citizen and among his activities were those of city treasurer of Tucson from 1927 to 1930. From 1924 to 1928 he was president of the Organized Charities of Tucson, and for many years he was a member of the board of directors of the Y.M.C.A.

Mr. McBride was a member of Trinity Presbyterian Church. He was also active in Tucson lodge No. 4, F. and A. M., and was a thirty-second degree Scottish Rite Mason and a Knight Templar.

Mr. McBride leaves his widow, Mrs. Hulda E. McBride; three sisters, two brothers, two sons, Corporal John A. McBride, stationed at Van Nuys, Cal., and Robert G. McBride of Bennington, Vt.; and one daughter, Heloise M. McBride of Tucson. His son Robert is the composer of works that have been played by several of the prominent symphony orchestras.

**W. WILLIAM WAGNER**



EVER SINCE THE LARGE three-manual Möller organ was installed in Juniata College at Huntingdon, Pa., in 1940 it has been used regularly to promote an appreciation of organ music by means of recitals, and the man at the console who has made his musicianship a factor in the work of the college is W. William Wagner. After the dedication of the hall in which the organ is located Juniata began a series of monthly vesper services, the first half-hours of which are short organ recitals. The college presents Mr. Wagner in two major recitals a year and he was kept busy last summer playing six recitals in June, July and August as part of the college offering in entertaining several church conferences on the campus.

Mr. Wagner also is organist and choir-master at The Abbey Church, Huntingdon, where Dr. Hobart D. McKeenan, nationally-known author and preacher, is pastor. Here he has a children's choir, a young people's choir and a quartet, made up of voice students from the college. Here too there is a three-manual Möller, though of greatly different design from the college instrument. The morning service is preceded by ten minutes of organ music and a recital of fifteen minutes precedes the evening worship period. Following an established tradition of the church, Mr. Wagner has presented a series of monthly recitals at the Sunday vesper hour, assisted by the choirs and quartet. The Gothic edifice is ideal for the presentation of liturgical music.

With his duties as college organist Mr. Wagner is taking academic work and he received his B.A. degree in the spring. He fills about fifteen recital engagements in central Pennsylvania during a season and has toured the middle East as assisting artist with the college a *cappella* choir.

While living in Altoona Mr. Wagner studied piano, organ and theory under the late Harry Franz Faber and voice and choral technique under Howard W. Lindaman. More recently he has studied at the Peabody summer sessions with Dr. Charles M. Courboin. At the age of 12 he received his first church appointment. Since that time he has served as organist and choir-master of the Temple Lutheran Church, Altoona, Pa., and the Methodist Church, Chambersburg, and as minister of music at the First Methodist Church of Altoona.

AN ORGAN AND PIANO program was presented at the First Evangelical and Reformed Church of Buffalo, N. Y., May 28 by Miss Doris M. Faulhaber at the organ and Miss Dorothy B. Bollman, pianist. They had the assistance of Mrs. Gard Schutte, soprano, and John D. Shorow, tenor. The organ-piano numbers were: Largo, Handel-Stoughton; Pastorale, Guilment-Stoughton; Scherzo, Clokey; Festival Overture, Grasse; "Kamennol-Ostrow," Rubinstein - Mason; Badinage, Bach; "Sheep May Safely Graze," Bach-Biggs; Toccata and Fugue in D minor, Bach.

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## Chapter Choral Society Gives a Bach Cantata in Debut at Scranton, Pa.

The Northeastern Pennsylvania Chapter presented its seventy-fifth public recital Sunday afternoon, June 4, in Immanuel Baptist Church. It was a very important occasion, as the Guild Choral Society, organized early this year, made its first public appearance. The society chose for its initial presentation Bach's Cantata No. 78, "Jesu der Du meine Seele." Professor Frank J. Daniel, F.A.G.O., conducted the performance and Helen Bright Bryant was accompanist. Ruth A. White, A.A.G.O., gave a recital during the first part of the program. The entire performance was highly successful and attracted a large audience.

The choral society is to sing with the Scranton Philharmonic Orchestra at the second concert next season, when it will present a Bach cantata. Dr. Frieder Weissmann, conductor of the Philharmonic, is deeply interested in the new group and plans to make it the nucleus of a chorus for a Beethoven festival next year, when he hopes to do the Ninth Symphony. The members of the Guild in Scranton hope that this occasion will be the beginning of great musical programs for the city and that in the near future there will be an annual music festival to include all the musical groups in the vicinity.

HELEN BRIGHT BRYANT, Secretary.  
Annual Service in Kansas City.

The annual Guild service of the Kansas City Chapter was held at the Westminster Congregational Church Sunday afternoon, May 21. The minister, Dr. G. Charles Gray, delivered a short address of welcome. Mrs. James H. Cravens, organist, played the Andante Espressivo from the Sonata in G major by Elgar for the prelude. The service music was sung by the *a cappella* choir of Park College, Parkville, Mo., under the direction of Dr. Charles Griffith. The anthems were: "Hosanna," Marryott; "Benedictus," Paladilhe; "As Torrents in Summer," Elgar; "Open Our Eyes," Macfarlane; "Lead, Kindly Light," Jenkins, and "Creation," Richter. After the service a reception was held in the church parlors for Guild members and their friends.

HESTER CORNISH, Registrar.

### Close Season in Tennessee.

The Tennessee Chapter met June 5 for the last meeting of the year. The meeting was held in the Overton Park picnic grounds, Memphis. Supper was prepared by a committee consisting of Mrs. M. E. Hinds, Mrs. Sam Loring, Mrs. Thomas Webber, Jr., Mrs. Frank Sturm, Mrs. Fred Thomas and Miss Frances McFadden. A business meeting followed, with reading of annual reports and installation of officers for next season. The new officers are: Miss Martha McClean, dean; Mrs. John Q. Wolf, sub-dean; Mrs. Fred Thomas, secretary; Robert Griffin, treasurer; Mrs. Lillian Martin, registrar; Mrs. M. E. Hinds, librarian; Mrs. E. A. Angier and Mrs. Earl Whitsitt, auditors. The executive committee includes: Thomas Webber, Jr., Arthur Hays, Mrs. Bates Brown, Mrs. Floy Dachsel, Sam Loring, Albert Rabb, Miss Frances McFadden, Theodore Hunt and Mrs. Frank Sturm.

After the business meeting the members enjoyed several original and clever quiz contests written by Mrs. Lillian Martin, assisted by Mrs. Fred Thomas. A vote of thanks was given Fred Thomas for providing iced drinks and radio music

for the occasion. Programs of the New York May festival were distributed and news of the festival highlights were given. The chapter then adjourned for the season.

MRS. FRANK STURM, Dean.

### Heath Retires as Indiana Dean.

The Indiana Chapter held its annual meeting May 23 at the Tabernacle Presbyterian Church, Indianapolis, with Paul R. Matthews as host. This year the chapter reluctantly accepted Cheston L. Heath's resignation as dean and unanimously expressed appreciation for his eleven years as head of the chapter. In this period it has grown to be one of the largest and strongest chapters of the Guild.

Alan Ross, organist and choirmaster of the First Methodist Church of Columbus, gave a recital of classical and modern compositions with much variety of tonal color.

The election of officers for the coming year was held after the recital. The following were elected: Dean, Paul R. Matthews; sub-dean, Helen Shepard; secretary, Mrs. C. T. Rice; treasurer, Fredrick E. Weber; registrar, Mrs. Farrell Scott; librarian, Lois Entwistle; chairman of programs, Mrs. Ellen English; auditors, Harold Holtz and Mrs. A. G. Staub; executive committee members, Georgia Lockenour, A.A.G.O., Mrs. Edna Garrison and E. W. Mühlenbruch.

ELSIE MACGREGOR, Secretary.

### Guild Activity in Omaha.

The Nebraska Chapter met May 8 at Joslyn Memorial in Omaha to hear Noble Cain talk on choir directing. Especially invited as guests were fifty church soloists of the city. Mr. Cain directed the group in hymns and several anthems.

May 16 the Guild met at the First Methodist Church of Omaha to hear Myron Roberts, M.S.M., speak on organ music for preludes. He demonstrated ideal types of preludes on the large Austin organ.

New officers as follows were elected for the coming year: Henrietta Rees, A.A.G.O., dean; George A. Johnson, A.A.G.O., sub-dean; Vesta Dobson, secretary; Eloise West McNichols, treasurer.

May 25 the Guild, in conjunction with the First Baptist Church choir, presented Michael Strange and Hugh Giles in a concert. The program, "Great Words with Great Music," was enthusiastically received. This program closed the activities of the year.

GEORGE A. JOHNSON, A.A.G.O., Dean.

### Election in New Haven.

The annual meeting and election of the New Haven Chapter was held May 6 at the First Baptist Church. The following officers were re-elected: Mrs. Pauline Law Kirkwood, dean; Miles I.A. Martin, sub-dean; Charles R. Fowler, treasurer. Mary Clapp Howell was elected secretary in place of Patricia Clark, who resigned because she is spending most of her time in Stamford.

The warden, S. Lewis Elmer, came up from New York to speak to the chapter members.

### Maude Drago Toledo Dean.

The Toledo Chapter held its annual dinner and election of officers May 16 in the dining-room of the Collingwood Avenue Presbyterian Church. Forty guests were in attendance. Yearly reports from the officers and committee chairmen were read and the following slate of officers was elected for the ensuing year: Dean, Miss Maude Drago; sub-dean, Mrs. Clinton Mosbach; secretary, Preston Brown; registrar, Miss Georgina Potts; treasurer, Miss Margaret Rinderknecht; auditors, Mrs. Ethel Arndt and Miss Rhoda

Koch. New board members, elected for a three-year period, are N. E. Fox, F. W. Church and J. Harold Harder.

Claire Coci made her second appearance April 12 in the Toledo Museum of Art organ recital series, sponsored jointly by the museum and the Guild. She played to a capacity audience in the peristyle of the museum and was enthusiastically received.

J. HAROLD HARDER, Dean.

### E. Power Biggs in Grand Rapids.

The Western Michigan Chapter presented E. Power Biggs in a recital May 24 at the Park Congregational Church in Grand Rapids. Mr. Biggs played the following program: Suite from "Fireworks Music," Handel; "Sheep May Safely Graze," Bach; Prelude and Fugue in G major, Bach; Air with Variations, Haydn; Trumpet Voluntary, Purcell; Sonata in C minor, Reubke; Maestoso, "A. D. 1620," MacDowell; "Litanies," Alain; "The Reed-Grown Waters," Karg-Elert; Variations on an Old Christmas Melody, Dupré.

Our final program of the 1944 recital series took place May 29 when Michael Strange, accompanied by Hugh Giles, organist, presented "Great Words with Great Music" in the Westminster Presbyterian Church.

SYLVIA TENBROEK, Secretary.

### Southern Ohio Chapter.

The Della Robia room of the Hotel Gibson, Cincinnati, was the setting for the spring banquet of the Southern Ohio Chapter May 27. After dinner those present listened to an interesting talk by Fred Smith, manager of the Cincinnati College of Music. His topic, "Poetry for Music," was illustrated with a few of his own poetic compositions and by recitations of some of the works of other poets. He discussed how some poems could be set to music successfully, whereas others would lose their meaning and beauty because they expressed only one mood and tempo.

The secretary's report disclosed that the chapter now has 106 members, fourteen of whom are new and fourteen are in the service of their country. The treasurer's report on the financial standing of the chapter was very acceptable. The election of officers resulted as follows: Dean, Carl F. Kuehner; sub-dean, Sears Pruden; secretary, Cleon Dickens; treasurer, Lucile Meyer; registrar, Marian Bretz; auditors, Clarence Ackerman and Robert S. Alter. For the executive committee for three years Mrs. Arnold Ganzel, Miss Sylvia Steinhardt and Mrs. W. E. Huenefeld were elected.

New business was introduced by Mr. Pruden in the form of a discussion of the annual Guild service. He also suggested having a chaplain for the chapter, thus creating a closer relationship and understanding between the clergy and the organists. Mrs. Bretschneider suggested that the nominating committee select each year a different chaplain. This was voted. To fill the position of chaplain for the new year an invitation was extended to Dr. Nelson Burroughs of Christ Episcopal Church. Mr. Alter brought up the subject of a membership drive.

ETHEL HAAG, Registrar.

### Picnic of Binghamton Chapter.

The Binghamton Chapter held its annual picnic dinner at the home of Miss Ruth Schroeder in Vestal, N. Y., June 12. After dinner on the lawn everyone was invited into the Schroeder home. Games which tested the knowledge of musical terms and hymns were played. Albert Goldsworthy, dean of the chapter, expressed his appreciation of the sunshine basket which the Guild sent to his wife, Mrs. Rachel Goldsworthy, organist of the First Congregational Church of Binghamton.

En route to the picnic the members of the Guild, in a body, inspected a hand-made pipe organ installed in a private home at Endicott, N. Y.

MRS. WILLIAM A. SHARP, Secretary.

## Organists in Milwaukee Celebrate Twenty-fifth Anniversary of Chapter

The Wisconsin Chapter held its annual meeting and celebrated the twenty-fifth anniversary of its formation May 27. A dinner meeting was held at the Surf in Milwaukee. Nine of the twelve past deans were present. Fred Smith acted as toastmaster. Many interesting facts were told about the early history of the chapter by Lewis Vantine, the first dean. After dinner the organists went to the recreation room, where we were entertained by Misses Rosalind and Marcelle Meyer and Mrs. Doris Jones. John Christensen, sub-dean, who had just returned from the spring festival of the A.G.O. in New York, gave a splendid report of the fine programs.

A group of fifty-five attended this celebration, which will long be remembered as an inspiring event. The annual meeting closed one of our most successful seasons. The following officers were elected for the coming year: Dean, Arthur Griebing; sub-dean, John Christensen; recording secretary, Mrs. Leona Whelan; corresponding secretary, Edward Aldrich; treasurer, Mrs. Kittie Foster.

Sunday, May 21, a sacred concert was given by the St. Joseph Convent Choir for the Guild. Sister Clarissima directed the choir of seventy and Sister M. Theophane played organ numbers. The program theme was "The Liturgical Year."

During the last week of May Bach programs were given by a number of our organists during music festival week. Many of the Episcopal, Lutheran, Reformed and Methodist churches presented these programs.

FRIEDA DIEKMAN.

### Hartford Chapter Closes Season.

The Hartford Chapter closed a successful season with the annual meeting May 22 at Christ Church Cathedral. Andrew Tietjen of New York played a recital of master works on the four-manual organ. Among other more familiar classics Mr. Tietjen's program included "Vision of the Eternal Church," by Messiaen, which was received with varied reactions. Mozart's Fantasia in F minor was played with brilliant mastery and tonal effect.

Frederick W. Chapman was elected dean for the new year. Other officers include: Sub-dean, Theresa M. D'Esopo; secretary, Mrs. Milton F. Jones; treasurer, Mrs. Genevieve F. Brooks; program chairman, Paul N. Taylor; publicity chairman, Raymond Lindstrom; membership chairman, Stanley R. Waterman; librarian, Mrs. Courtice H. Berry; past dean, Charles H. Taylor.

RAYMOND LINDSTROM,  
Publicity Chairman.

### Final Program in Los Angeles.

The final meeting of the Los Angeles Chapter under the two-year leadership of Miss Irene Robertson was held June 5 and consisted of a picnic and a short program of compositions by chapter members. There was a good attendance and all seemed to feel that the retiring dean had done a splendid piece of work in leading the chapter through two of the most difficult years of its existence. The program had on it works by Mader, Douglas, Brown and Diggle, none of which will set the world on fire. However, if a composer can get a few people to sit through something he has written he is happy even if the listeners find the music as gloomy as Boak Carter.

ROLAND DIGGLE.





## A.G.O. News—Continued

*Minnesota Annual Service.*

The annual Guild service of the Minnesota Chapter was held at Gethsemane Episcopal Church in Minneapolis Saturday evening, May 27. A dinner meeting in the parlors preceded the service. After dinner Dean Arthur B. Jennings called the meeting to order, introducing Dr. Norman Johnson, choirmaster at Gethsemane Church, and the Rev. John Higgins, rector, who responded with short greetings.

The following officers were elected for the year: Dean, Arthur B. Jennings, A.A.G.O.; sub-dean, John J. Beck, A.A.G.O.; secretary, Florence Hudson; treasurer, Mrs. Leah May Stephens. The dean brought a greeting from George H. Fairclough, former dean, who now resides in California.

The program of the evening, in the sanctuary, was outstanding—a fine church service sung by the choir.

FLORENCE HUDSON, Secretary.

*Roma E. Angel Pennsylvania Dean.*

The annual meeting of the Pennsylvania Chapter was held May 27 at the Tally-Ho restaurant, Philadelphia. Forty-four members sat down to dinner. The business meeting followed and while the ballots were being counted the secretary, and the treasurer and chairmen of the various committees rendered their annual reports.

The following officers were elected for 1944-1945: Dean, Roma E. Angel; sub-dean, Marie E. Kennedy; secretary, William P. Washburn; treasurer, Nathaniel E. Watson; registrar, Elizabeth M. Kister; chaplain, the Rev. Herbert B. Satcher. Harry C. Banks, Jr., Robert Elmore, Ada R. Paisley and Newell Robinson were elected to the executive committee for a term of three years.

The remainder of the evening was devoted to entertainment of a lighter nature. Mr. Hawke read an article entitled "The Organ," which was written in 1878 by Henry Ward Beecher. Miss Kennedy, program chairman, divided us into three groups and conducted a competitive quiz. Dr. Maitland then gave a reading entitled "How Ruby Played," a humorous description of a performance by Rubinstein. By this time Dean Elmore, who had slipped away from the meeting long enough to conduct the University of Pennsylvania women's chorus in a program at the U.S.O. service canteen, returned and brought a group of girls from the chorus. They contributed the concluding number on the program, a group of popular songs arranged and directed by Mr. Elmore.

We had an opportunity to meet John Buterbaugh, the new manager of the Philadelphia office of M. P. Möller, which is reopening here.

ADA R. PAISLEY.

*Annual Meeting in Kansas.*

The annual state convention of the Kansas Chapter was held April 25 at Wichita. Due to flood conditions only one out-of-town member was present, but the Wichita members carried on. Under the able leadership of Dean Charles H. Finney the program was offered to an appreciative audience. It included recitals by Sister M. Xavier at St. John's Academy, by Mary Margaret Means at the West Side Presbyterian Church and at the First Presbyterian Church by Jerald Hamilton. At St. James' Episcopal Church a talk was given by the Rev. Lawrence Spencer, curate-organist, on "Recent Trends in Hymnody" as shown in the new Episcopal Hymnal, with illustrations by members of St. James' choir. A recital was given at Friends University by George Exon and Velma Nelson, assisted by Constance Moore, pianist.

On May 29 Dean Finney called a business meeting which only eight members attended. Due to the lack of attendance by the other fifty-six members it was voted to retain the present officers, with Charles H. Finney, dean; Robert W. Hays, sub-dean, and Ernestine Parker, secretary-treasurer.

ERNESTINE PARKER,  
Secretary-Treasurer.

*Auburn, N. Y., Chapter.*

The final meeting of the year of the Auburn Chapter was held June 21. It was originally scheduled to be held at Lakeside Park, but because of bad weather the picnic luncheon was served at the chapter-house of the First Pres-

byterian Church. It had been planned to have the evening chiefly social, but two or three business matters were discussed. Two persons were elected to membership. The remainder of the evening was devoted to games and original musical stunts.

LOUISE FELL KLUMPP, Secretary.

*Busy Season in Bangor, Me.*

The Bangor Branch of the Maine Chapter held its annual meeting and banquet May 24. On making a survey of the activities we find that this branch has had an unusually busy year. The season got under way with a guest evening held at the home of the regent, Mrs. Snow, which proved to be the usual pleasant affair we experience with Mrs. Snow as hostess. One of the high-lights of the season came in October, when the members entertained their ministers at a dinner at the First Methodist Church, with Dr. Arthur M. Little as speaker. In November the branch met with Miss Helena Tewksbury at her home. The subject for consideration was memories of the Maine music festival, and the founder, William R. Chapman, and Miss Tewksbury had many interesting reminiscences to relate. The Christmas party to be held at the home of Mrs. Edith Tuttle was put over into the first week of January.

The January and February meetings were devoted to organ programs. In January "The Evolution of the Chorale Prelude" was illustrated by Miss Irma V. Nickerson. The February program, given by Mrs. Harriet S. Mehann, was entitled "Living American Composers."

A Lenten vesper service was held at the Universal Fellowship Church in Orono. Organists taking part in this program were Mrs. Mae Weeks Hinton, Mrs. Mehann, Miss Madeline Nickerson and Miss Arline Merrill.

Five new members were admitted to the Bangor Branch.

Officers for the ensuing year are: Mrs. Eleanor Snow, regent; Mrs. C. Pearl Wood, sub-regent; Mrs. Edith Tuttle, secretary; Mrs. Harriet Mehann, treasurer; Mrs. Mae Hinton, corresponding secretary.

*Buffalo Summer School Opens.*

The two-weeks' summer school sponsored by the Buffalo Chapter opened June 19 with an enrollment of twenty-five. The subject, "Improvisation," is taught by Dr. Frederick Schlieder of the School of Sacred Music of Union Theological Seminary, New York City. The school is held in the choir-room of the parish-house of St. Paul's Cathedral, of which Dean DeWitt C. Garretson, A.A.G.O. (Chm.), is organist and choir-master. The class schedules are 10 to 12, 2 to 4 and 7 to 9, thus enabling all interested to attend at least one session each day.

EDNA L. SPRINGBORN, Secretary.

*Central New York Annual Meeting.*

The annual meeting of the Central New York Chapter was held May 16 in the Munson-Williams-Proctor Institute, Utica. The following officers were elected: George Wald, dean; Margarethe Briesen, sub-dean; Margaret Griffith, secretary; Nellie Snell, registrar, and Paul Buhl, treasurer. A large representation of the membership was in attendance and after the reading of annual reports it was evident that the year was an active and successful one. After the meeting luncheon was served by the ladies of the chapter.

MARGARET GRIFFITH, Secretary.

*Delaware Officers Re-elected.*

The Delaware Chapter held its annual dinner meeting June 2 at the Natural Food Center, Wilmington. The present officers were re-elected for another year, as follows: Dean, Sarah Hudson White, A.A.G.O.; sub-dean, Firmin Swinnen; secretary, Wilmer C. Highfield; treasurer, Caroline E. Heinel.

Three hymn festivals were given this season and it was decided to hold several more beginning in September, at which time the monthly meetings will be resumed.

WILMER C. HIGHFIELD, Secretary.

**BOY OF 14 WINS THE HONOR OF PLAYING AT CATHEDRAL**

Paul Lindsley Thomas, 14 years old, a choir boy at the Cathedral of St. John the Divine in New York, had the distinction of being asked to give an organ recital at the cathedral June 17. He is the first chorister ever to be thus honored. This is only one honor won by Paul on finishing his course at the cathedral choir school. He also won the J. Thomas Daly cup for serious endeavor, the third form Latin prize and the third form cathedral prize for general excellence, and was co-winner of the Lambert prize for sacred studies and the MacDonald prize for scholarship in the upper school.

Paul inherited his love for the organ from his mother, Virginia Carrington Thomas, a prominent organist who has been heard in recital at home and in various parts of the country.



## Sir John Stainer

(1840-1901)

With a life devoted to music of the Church, Stainer was an important factor in its modern development. A remarkable choir-boy and proficient organist at the age of seven, his later years brought him recognition as one of England's leading musical authorities. Noted for his superb organ playing, and in particular, his outstanding accompaniments, Stainer's services were in great demand, and during his time he held many of the most important choir appointments in England's famous churches. He held the highest professional degrees, was awarded the Legion of Honor, and was Knighted by Queen Victoria.

Stainer as a composer is perhaps best known for his several oratorios, among which *The Crucifixion* enjoys the greatest popularity.

Accompaniment is an art in itself and often requires rapid changes in combinations. The patented Wicks all-electric adjustable combination action is instantly adjustable at the keyboard—previous combinations automatically cancel when new one is set, visibly affecting the stop keys. With this modern innovation, artistic accompaniments are assured with a minimum of effort.

"The Masters applaud"

# WICKS ORGANS

HIGHLAND • ILLINOIS

**PROGRAM OF COMPOSITIONS OF ELIZABETH JACKSON**

The music department of the Takoma Park Women's Club presented Elizabeth Jackson May 24 at the Takoma Park Presbyterian Church, Washington, D. C., in a program of her own compositions. Mrs. Jackson was assisted at the piano by Eilan Laubscher and by Jane Stone and Carolyn Green, contraltos, and Winifred Clark, soprano. The club and friends turned out in force to hear from the flower-banked chancel the newest as well as early writings of this composer. The most recent of these was a solo, "She Shall Be Praised," with text from Proverbs 31, an excellent Mother's Day song. Another new number is the anthem "Hast Thou Not Known." Organ solos were "Worship," "At Prayer," "Consecration," "Now Thank We All Our God," "As It Began to Dawn," "Trio," "Serenity,"

"Meditation," "Afterglow in the Hills," "Tranquility" and "Faith." Choral works, as recorded by the church choir, were "O God, Thou Art My God" and Berceuse.

GOUNOD'S "REDEMPTION" was given by the combined choirs of the Potwin Presbyterian Church and the First Christian Church of Topeka, Kan., with soloists, orchestra and organ, on the evening of June 4, in the First Christian Church. Harry Dawdy of the Potwin Presbyterian choir and Mrs. Joseph Taggart of the First Christian choir were the directors. Mrs. Frank G. Drenning's organ numbers were: Prelude, Borowski; "Jesu, Joy of Man's Desiring," Bach; Meditation, Bebeck; "Harmonies du Soir," Karg-Elert.

DR. ROBERT LEECH BEDELL was organist for the Brooklyn Oratorio Society in a performance of the Bach "St. Matthew Passion" with orchestra and soloists at the Academy of Music of the Brooklyn Institute of Arts and Sciences March 26.

## LETTERS FROM OUR READERS

[Lack of space makes it necessary to hold for future issues a number of interesting letters from readers of THE DIAPASON.]

**Composition Competitions.**

Yale University, New Haven, Conn., May 31, 1944.—To the editor of THE DIAPASON: Page 1 of THE DIAPASON for February carried the announcement of a competition for an organ composition. In the words of the announcement "the prize is to be awarded for the work which in the opinion of the judges appointed by the Guild and the publisher best fulfills the requirements of practicability for use as service or recital music. It is hoped that the composition will not exceed five or six minutes in length." In the April DIAPASON the following paragraph appeared on page 8: "One hundred and eleven manuscripts were submitted in the organ composition competition for the prize of \$100 offered by J. Fischer & Bro. They are now being passed upon by the judges and the result will be announced in the May issue of THE DIAPASON." On page 8 of the May DIAPASON the following sequel appears: "The judges for the 1944 organ composition competition have decided to make no award."

Since it is generally understood that the sponsors of a competition reserve the right to withhold an award if no work of sufficient merit is received, readers of THE DIAPASON—with the sole exception of the competitors—may be inclined to accept this decision as evidence that organ composition has fallen to such a low ebb that no award was possible. In the absence of any explanation or comment to the contrary it would appear that the judges may have wished to convey this impression.

In view of the reputation of the judges, both as composers and as men of integrity, it may seem presumptuous for a mere competitor to question the validity of their decision. Yet the implications of a "no award" decision are such that a candid discussion of the purposes of such competitions and the methods used in reaching a decision would seem to be in order. If, in the course of the following discussion, I should seem to be criticizing three good men and true, it should be understood that I bear them no malice and appreciate as much as anyone their willingness to undertake the thankless and not inconsiderable burden of reading a large number of manuscripts.

I suppose there has never been a literary or musical competition in which the award has won the unanimous approval of the public or the spontaneous applause of more than one contestant. Although I have never before ventured any public comment on this subject, I have wondered more than once on seeing or hearing a prize-winning composition by what process of intuition or judgment the decision had been reached. I have even heard that donors of prizes have sometimes had similar reactions. I am well aware of the difficulties encountered in judging a competition because I have now and then sat in a judge's seat myself and have not infrequently voted for a contestant other than the one or ones favored by my colleagues. In one decision in which I participated I regret to say that the prize went to a student whose composition was generally recognized as second best because our reports to the dean, submitted separately, revealed no agreement as to the best entry. In view of my own experience, I can well believe that disagreement among judges is fairly common. In the case of a composition contest the predilections of the individual judge are hard to overcome, since it is only natural for him to look for a piece reflecting his own ideals and technical standards.

If the judges in the recent competition are convinced that all the entries were too poor to be considered, nothing said in this letter can make them think more highly of the pieces or the composers who wrote them. I can well believe that a considerable number of the entries may have been the work of untalented or inexperienced writers who may have been attracted by the chance that a lucky break might help to pay the income tax. But it is also reasonable to suppose that not a few composers with something to say and the ability to say it would welcome an opportunity to submit some of their best works in a competition sponsored by the American Guild of Organists—the more so since, even in normal times, it has been an almost superhuman feat to interest an American publisher in an organ piece which fails to fit into one of a very few well-worn commercial grooves.

Having seen only three of the 111 manuscripts reported to have been received, I have no basis for an opinion on the entries as a whole, but I am willing to stake my judgment against that of the official judges by declaring that I know of at least one entry of prize-winning caliber. I refer to the entry of a friend of mine—a man well known as a composer in other fields, as a teacher of

composition, as a conductor of an established symphony orchestra and a church organist of many years' experience. His offering—a piece of the scherzo type—would no doubt be rated as a masterpiece of its kind if it were to be found within the covers of an organ symphony by Widor, Vierne or Dupré, or if it had been published under the name of one of the few American composers whose orchestral compositions are given a hearing in these days of turmoil. Not an imitation of the work of any other composer, but a brilliant piece in its own right, this composition richly deserves an award and frequent performances. This opinion is based not on a reading of the score, but on the experience of hearing a fine performance in a public recital.

It is possible that the judges may have considered this piece to be too difficult to meet the requirement of "practicability" mentioned in the terms of the competition. If this is so I should like to be told what the leaders of the Guild and other good organists, as well as our publishers and their inscrutable editors, have in mind when this word is mentioned. In the case of a piece intended for recital use are we to understand that the requirement of several weeks of daily practice on the part of a good organist would automatically remove the piece from the realm of "practicability"? Most of our publishers apparently have this opinion. Is it because the organist is the only breed of performing musician who expects to be able to give a recital on one day's notice and three hours' practice that the publishers tend to shy away from an organ piece which obviously requires some honest preparation before it is played in public?

But perhaps the judges were not looking for a scherzo. The terms of the competition state that the prize is to be awarded "for the work which in the opinion of the judges appointed by the Guild and the publisher best fulfills the requirements of practicability for use as service or recital music." Just what does this mean? Were the sponsors of the competition interested primarily in music for service use or for recital use? Or were they hoping for the miracle of a piece equally useful for both purposes? If the emphasis in the minds of the sponsors was on music for service use, were they thinking only of a chorale prelude or were they willing to consider pieces in other categories? Except for that one word "practicability" it would seem that the terms were really very broad. It would be interesting if someone who knows the answer would tell us whether the publisher or any other authority made any attempt to determine in advance the degree of technical or interpretative difficulty to be set as the upper limit of practicability in a piece of service music. It is a well-known fact that most church organists are hard-working people who can devote only a part of their time to organ playing. Is it, therefore, assumed that any piece which requires more than a few hours of practice is necessarily beyond the limits of practicability? It would also be interesting if someone would tell us whether, in the search for practical service music, we are to look for pieces capable of interesting a cultivated organist and a cultivated musical public or for pieces devoid of all the subtleties of composition—in other words, pieces possessed of melody, harmony and phrasing so obvious as to make an instantaneous appeal to players and listeners of very limited musical experience.

It would also be interesting to know whether the sponsors of the recent competition had any preconceived ideas as to musical idiom or style. In view of the inclusion of the word "practicability" it might be assumed that the judges were not looking for pieces in the most extreme contemporary idioms. But one can never be sure about such things. Is there not a series of organ pieces now in process of publication which people buy more for the sake of finding out what so-and-so has dared to put on paper than with any intention of playing the pieces? In the matter of idiom one man's meat may well be another's poison. If I may state my own position, it is that music intended for recital use may properly be in any idiom that is genuinely suited to the best of our modern organs. In my estimation this does not exclude some fairly dissonant types, so long as the music expresses a worthwhile idea through its dissonance; but I am quite content to get along without some of the barbaric note clusters and polytonal combinations which some of the ultra-ultra boys are vainly trying to transplant from the orchestra to the unwilling diapason chorus.

As for service music, I feel that a somewhat more conservative idiom is called for, not only because service music should not attract undue attention to itself, but because music in a very extreme idiom is more irritating to most people in the pews than conducive to a mood of worship. But this should not

mean, I hope, that composers of this day and age should limit their harmony and counterpoint to the once-popular idioms of the nineteenth and early twentieth centuries. Surely judges appointed by the Guild and one of our best publishers would not take this attitude! Or would they?

I hope that what I have said in this letter will not tend to discourage any well-meaning publisher who may wish to arrange another competition at some future time. My purpose has been to start a discussion which may lead to a better understanding of what such a competition should aim to accomplish and, if possible, improve the statement of its terms. Surely, if composers are to have any confidence in future enterprises of this kind it would seem that a clear statement of aims should be made in advance. It would also be most helpful and reassuring if we were told in no uncertain terms that the sponsors are seeking the best efforts of good composers rather than sure-fire "best sellers."

H. LEROY BAUMGARTNER.

**Popularity and Artistic Worth.**

New York, June 6, 1944.—To the editor of THE DIAPASON: In your May issue Mr. John Huston wrote: "I feel that it is rather significant that an American composition can take its place just below the Bach Passacaglia and Fugue and above the celebrated Handel Largo." Mr. Huston refers to "Dreams," by McAmis, which, he tells us, according to your statistical report on organ music played during last year, was played "the greatest number of times" of any American composition.

On reading this I was, indeed, perplexed. Is it possible that the writer is serious in drawing the conclusion that this has anything to do with the intrinsic value of the composition? Who has ever dared to claim that frequency of performance had any bearing on artistic worth? Or that there is a relationship between them?

This letter is not to comment on the quality of "Dreams" by McAmis, but is to point out that the writer of the letter referred to, and others who agree with him, are in grave error if they attach real importance to how many times a composition is played. A composition's authenticity and its ultimate value are not determined by how often it is played, for some of the greatest music of all time, though never performed, still remains imperishable. Bach's great music was rediscovered for us by Mendelssohn after it had remained unperformed and unappreciated for a very long time in a country where music was hardly a neglected art!

Frequency of performance makes for two things—first, for popularity; second, it makes statistics. It has nothing to do with a work's artistic worth. Many compositions are played often because they have a strong appeal to audiences. But this, too, has nothing to do with their quality. Audiences have been known to applaud much that is meretricious.

On the whole the taste of our organists, as well as our audiences, has improved. But apparently we are not aware that number of performances means just what it says—just that and nothing more. Let no one be deceived by it, not even a pupil who was naturally happy to see his teacher's music reach so frequent a performance record.

A DEFENDER OF DISCRIMINATION  
IN TASTE.

**Mr. Skinner Suggests Great Ensemble.**

Editor of THE DIAPASON: I have read Mr. Jameson's interesting article on designing organs and agree with him that a one-man responsibility will assure best results, but I shall have to condition that statement by a further dictum that it must be the right man. One individual in the past developed the unit organ idea, as exemplified in the moving-picture theaters, and as far as possible in churches. \* \* \* If some other "one man" individuals had not had definite convictions on fundamentals and declined to be caught by passing fads, the art of organ building would be nonexistent by now.

I admire Mr. Jameson's sincerity, but I would like to ask him a few questions, through the courtesy of THE DIAPASON.

First—Am I right in saying a poor tone will sound better in some places than in others?

Second—Is there any room or acoustical condition that will make a perfect tone sound bad?

Third—If a composition of thirty stops has maximum effectiveness, as regards ensemble, contrasts, blends and beauty of tone, made many times, why, by power adaptation is it less suitable for one place than another?

The tone of a fine piano or group of orchestral instruments seems to adapt itself to various spaces. Why not the organ, to a substantial extent, and why with the perfectly well-known ability to change power does it become necessary to change the scheme? Orchestral instrument scales remain as they are wherever they play.

Mr. Jameson's location for the great

organ is sound. But I use standard types of diapason pipes, strings, reeds and flutes, all of which are susceptible to any adaptation necessary within their normal speech. I require of any pipe that its form and treatment enable it to produce its note easily and under no stress whatever, the same as a good singer. Any tone produced under stress is a doubtful tone and quite evidently so.

In my humble opinion, while the ensemble is very important, it is used least and is without the responsibility for defect in individual voices that attends a solo voice. A poor singer in the chorus is less noticeable than a soloist singing off pitch or with inferior tone. So I feel, and always have, that solo elements are of equal importance. You cannot give greater importance to one element without implying inferiority in another.

Now to touch on an historical matter. Fifty years ago organists hated mixtures. They were more or less justified in this because the mixtures of that time were wretched affairs. A thin squeal. Later stops of orchestral character were developed and by their fine musical character acquired a great vogue, which they still have. But they had nothing whatever to do with the dropping of mixtures. After I heard the mixtures in the French and English organs my interest in mixtures became very real. I am responsible for the renaissance of mixture-work in the United States. I never abandoned them wholly, as was done by some. Anyway, I explored their possibilities thoroughly and find them an indispensable resource, especially in the rounding out of limited schemes; also as a clarifying pedal element they surpass pedal reeds. Dr. Tertius Noble told me if he had to choose between his pedal mixture and trombone at St. Thomas' Church, New York City, he thought he would take the mixture. I have put in many pedal schemes.

As a matter of interest I give herewith specifications of a condensed great organ which I have used. It has one large diapason and octave for congregational singing and another, a small diapason and 4-ft. principal, of 60 scale (the diapason is 48 scale). This small diapason and principal is the most useful for choir accompaniment that I have ever found in fifty-eight years of organ building. However, the cost of this second 4-ft. voice has more or less resulted in the omission of the usual twelfth and fifteenth, but we get it back by employing a mixture of an especial form. Incidentally, we get a great ensemble that comes only with larger organs, as I shall try to make clear. The scheme is as follows:

Diapason, 8 ft. (large).  
Diapason, 8 ft. (small).  
Principal Flute, 8 ft.  
Erzähler, 8 ft.  
Octave, 4 ft. (large).  
Principal, 4 ft. (small).

Mixture, 3 ranks (12-12-12-25). First rank, 15-12-5-D; second rank, 19-15-12-5; third rank, 22-19-15-12.

One of my friends was inclined to question the absence of an eighth in this mixture. Suppose we take low C for an examination of the intervals in the ensemble at this pitch. Omitting the flute and erzähler we find the pitches present as follows: 1-1-8-8-15-19-22. Some object to the sound of the twelfth on the great when the pedal coupler is used, so we haven't lost much on that point. Passing to tenor C we have 1-1-8-8-12-15-19. At middle C we have 1-1-5-8-8-12-15 and for the two top octaves D-1-1-5-8-8-12, which in rapid passages in the treble gives prominence and definition as imparted by the 16-ft. pitch present in the mixture and no holes in the gamut of pitches anywhere.

Where in a seven-stop great organ can you find a group to match this? The most extraordinary and new resource is the small diapason and principal and a double and fifth interval imparting a most unusual dignity and character in the treble, plus the principal flute and erzähler.

So now won't Mr. Jameson tell me how he would better this scheme of a seven-stop great organ for any space or acoustical condition and why it is not suitable for all spaces?

ERNEST M. SKINNER.

**"No Read English," But He's a Tenor.**

University of Illinois, School of Music, Urbana, Ill., May 23, 1944.—THE DIAPASON, Chicago. Gentlemen: With the recent withdrawal of ASTPs and V12S from the university, my choir at the First Congregational Church was reduced to one tenor. In desperation I announced to the members "Go out and find me a tenor. I don't care where you find him, just so long as he is a tenor!"

At the next rehearsal a tenor appeared for a tryout. Without any preliminaries I gave him a hymnal and asked him to sight read one of the hymns. He did pretty well, except that he sang "la-la" instead of the words. When I said: "That's pretty good, but let me hear you sing the words," he replied: "No read English." Can you beat it?

RUSSELL HANCOCK MILES.

## THE DIAPASON

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CHICAGO, JULY 1, 1944

## "Modern" Music as a Peril

Certain types of so-called modern music evidently have worn on the nerves of one English writer. At any rate, the leading article in the May issue of *Musical Opinion* of London, written by G. Wheatley, warns the musical world that there is real danger to all music in the present movement. What apparently stirred up Mr. Wheatley, or proved the last straw that released his pentup feelings, was the apotheosis of the noted Sir James Jeans in his book, "Science and Music," in which he is quoted as saying:

Harmonies which have seemed venture- some and perhaps ugly to one generation seem natural and beautiful to the next, but are destined through repetition to seem obvious to future generations. The sated ear forever demands new harmonies which it will fast learn to tolerate, and then dismiss as threadbare and uninteresting.

Sir James goes on to cite several great composers recognition of whose works is taken for granted today, but who were regarded as "revolutionaries" in their time—Bach, Beethoven, Wagner, *et al.* This example is a standard one used by virtually all who champion modern composition.

While Mr. Wheatley admits that "on the surface this would appear to be a sound and quite incontrovertible argument, which our composers of extreme 'modern' music will welcome to support their experiments and prove that those who dislike the results are merely prejudiced and unprogressive," he counters with this bit of plain speaking:

\* \* \* And equally surely in music, as in all art generally, anything which makes for a complacent acceptance of ugliness in place of beauty must be regarded not as progress, but as a return to the primitive, and only destructive to taste and discrimination.

It would appear to any sensitive musician that increasing tolerance of dissonance can only represent an advance along the wrong path, and must inevitably lead to the destruction of all sense of beauty in music, and therefore to the ultimate annihilation of music itself. To carry it to its logical conclusion, if one continues to progress (?) far enough along this path, there must come a point at which there is no difference between noise and musical sounds—that is, music (in the generally accepted sense of the term) has ceased to exist.

Another paragraph that contains much which both "modern" composers and those who do not relish their work might well ponder is the following:

From an aesthetic point of view, pictorial and musical art are fundamentally based on something which appeals "to the taste or sense of beauty" (Dictionary)—that is, to attempt to put into symbolic language those emotions, states of mind and spiritual feelings which cannot be adequately expressed through any other medium. So, from this point of view, all that can be said is that if the "moderns" can honestly avow, "with their hands on their hearts," that this type of music

truly represents their emotional, mental and/or spiritual states, then it is quite time that they saw a doctor, a psychoanalyst or their "father-confessor"! These may quite fairly be stated to represent the feelings which the "moderns" arouse in a great many music-lovers.

From Mr. Wheatley's article, which occupies nearly two pages and would require a page of THE DIAPASON to reproduce in full, we might quote one additional excerpt:

The argument seems to be that one must listen to all music and then allow the world's judgment to decide. But the fallacy of this contention seems to lie in the fact that there are a great many of these people who would like to pose as "intellectuals" whose musical ideas are so "advanced" and far above the heads of the multitude that they naturally do not expect to be understood by their own age and generation; in fact, they are "prophets" in their own country who are suffering from the usual lack of consideration which prophets are commonly supposed to receive from their own. And, unfortunately, "the world" uncritically takes this pose at its face value, and therefore blindly follows and resignedly accepts these "musical" outbursts as progress, whereas, by listening, the world's musical ear and taste are actually becoming warped in their ability to appreciate *real* beauty of sound.

This is indeed strong; but is it too strong? We can hardly share the writer's alarm over the peril to music, for we are optimistic enough to believe that the wheat will be separated from the chaff in due time, or, as Dr. Macdougall would put it, "this, too, shall pass." But it is easy to understand Mr. Wheatley's annoyance, especially after having listened to a recital of an hour of something which we are expected to accept as good music or take the consequence of being classed as not in step with the times.

## A Romantic Career Ends

Chicago lost its dean of organists when Albert Cotsworth died June 13. He was only a few months short of 93 years in age and had served for twenty years in Burlington as a church musician and thirty years or longer in Chicago. But that is only a small part of the story, for Mr. Cotsworth was honored by his fellows not for his talents as an organist, but for his many other attributes. And his life was a romance, fascinating not for its length, but for its breadth. It is the story of a self-made man whose boyhood education was interrupted by the beginning of the Civil War and the death of his father, who was trained for the trade of bricklayer, but who made a place for himself not only as a church musician, but as a business man, as a musical critic, as a rare judge of art, a great reader, and as a physically active man who had covered a large part of the country on foot, from the time he had to walk home from Denver as a lad because his funds were exhausted and he could find no job to the time when in his eighties he spent his vacations, not racing about the country in an automobile, but leisurely, on foot, not missing any of the benefits of his travels.

To his fellow organists Mr. Cotsworth was known as a mature counselor, ever a friend to the young who were just starting out and to the men of his own age. His musical criticisms reflected his spirit; they were always kindly, but not fulsome, and he was shrewd in his appraisals of men and their achievements.

The presence of Albert Cotsworth will be missed whenever organists in Chicago gather together; his spirit will live in their memories.

From Camp Atterbury, Ind., T/5 Charles F. Schirrmann, one of our organist readers now in the service, writes: "I wish somebody would send some worn-out piano music such as Beethoven sonatas or old concertos for patients to practice while here in the general hospital. \* \* \* We could use thrown-away copies." We hope the eye of someone who can provide Camp Atterbury with what it wishes may fall on this paragraph.

## Spach Directs Spring Service

If any evidence were needed of the appreciation of people of the Fourth Presbyterian Church of Chicago for Barrett Spach and the musical forces under his leadership, it was offered Sunday evening, June 4, when the church was well filled for the annual choral service despite the fact that the mercury hovered around 90. Though the weather offered no inducement for church attendance the music did. Whenever Dr. Spach prepares a special service something interesting is offered. The special feature this time was the presentation in its entirety of Randall Thompson's "The Peaceable Kingdom." This American work was sung *a cappella*. It is a dramatic setting of the impassioned words of the prophet Isaiah, and all the climaxes were brought out with artistry. The crescendo in "The Noise of a Multitude," the force of "Howl Ye," leading to the tranquil "The Paper Reeds by the Brooks" and the beautiful close in "Ye Shall Have a Song as in the Night" all were impressive.

Maurine Parzybok, contralto soloist, sang "Acquaint Thyself with God," by Maurice Greene, and Henry Purcell's "Evening Hymn" for the offertory and these solos formed another special feature. The anthems were "Arise, O Ye Servants of God," by Sweelinck, Vaughan Williams' "Te Deum" and Purcell's "Let My Prayer Come Up," in which there was highly artistic singing. The Sweelinck number, like the Thompson work, was sung without accompaniment. The distinct enunciation of the choir throughout was marked.

As the prelude Dr. Spach played the Prelude in C minor by Bach and the Ricercare of Palestrina.

## HERBERT S. SAMMOND LEADS CHORUS TWENTY-FIVE YEARS

Twenty-five years of nurturing the amateur spirit must have brought its own reward to Herbert Stavely Sammond, organist and choirmaster of the Middle Collegiate Church, New York, as he directed the Morning Choral of Brooklyn at the Academy of Music April 18. The concert was in his honor and the fifty-seven singers outdid themselves in paying tribute to his leadership. They sang especially well, reflecting great credit not only on Mr. Sammond's training but also on the singers' pleasure in singing under him.

Since he founded the organization a quarter of a century ago Mr. Sammond has kept his musical standards on a high plane. The society has made a definite contribution to the community. Mr. Sammond showed his good faith by devoting this silver anniversary concert to the works of contemporary American composers. Harry Rowe Shelley, Henry Holden Huss, Charles Haubiel and Augusta Tollefsen were all present to acknowledge the applause for their works.

## PLAYS OWN COMPOSITIONS AT ANNIVERSARY SERVICES

Frederick Stanley Smith, organist and choirmaster of the First Baptist Church in Raleigh, N. C., celebrated his sixth anniversary in this position (and incidentally his birthday) May 21 with special music of his own composition at the morning and evening services and gave an organ recital at the evening service. The music for the evening service included: Organ, "Contemplation," "Introspection" and "Spring Morn"; anthems, "Let Not Your Heart Be Troubled" and "Our Day of Praise Is Done"; postlude, "Paeon Exultant."

## HOWARD L. RALSTON TAKES POSITIONS IN PITTSBURGH

Howard L. Ralston has been appointed to succeed Earl B. Collins in the three positions in Pittsburgh which Mr. Collins relinquished to go to the First Presbyterian of East Orange, N. J. Mr. Ralston will be organist and director at the Bellefield Presbyterian Church and will teach at the Pennsylvania College for Women and Western Theological Seminary. He left the First Presbyterian Church of Lancaster, Pa., June 15 to assume his new duties. On May 22 Mr. Ralston gave a recital at the Lancaster church. He was assisted by Marian Blankenship Walker, harpist. The organ selections were the following: Trumpet Tune, Purcell; Prelude, Clerambault; Sinfonia, "I

## Looking Back into the Past

Twenty-five years ago the following news was recorded in the issue of July 1, 1919—

The programs of the twelfth year of the recitals at the College of the City of New York by Samuel A. Baldwin were published and showed that Professor Baldwin had played 217 compositions.

The annual meeting of the Organ Builders' Association of America was called for Aug. 7 in Pittsburgh. John T. Austin was president of the organization.

Carl Barckhoff, who since 1865 had built organs in the United States, died at Basic, Va., April 16 at the age of 70 years.

At the annual dinner of the Pennsylvania Chapter, A.G.O., in Philadelphia the guests of honor were Richard Keys Biggs "and his charming French bride," Frederick Schlieder, Joseph Bonnet and Cyrus H. K. Curtis, the publisher and philanthropist. Percy Chase Miller was the toastmaster.

David McK. Williams, then organist of the Church of the Holy Communion in New York (now at St. Bartholomew's), returned from France after having served for more than two years in the field artillery.

Dr. George Ashdown Audsley's book "The Organ of the Twentieth Century" was just off the press and was reviewed at length in THE DIAPASON. The work, published by Dodd, Mead & Co., was an exposition of Dr. Audsley's principles and requirements for the design of a "perfect musical instrument," which, he said, "no organ ever constructed meets."

The Spencer Turbine Company occupied its large new plant in Hartford, Conn. The company then as now manufactured the "Orgoblo" and held a number of important patents in the organ blowing field, the first having been issued in 1892.

Ten years ago the following news was recorded in the issue of July 1, 1934—

The American Guild of Organists held its thirteenth general convention the last week of June in Rochester, N. Y.

M. P. Möller completed the large organ for the Crescent Avenue Presbyterian Church of Plainfield, N. J., and the specification was presented.

Stand before the Gate of Heaven," Bach; Toccata and Fugue in D minor, Bach; "Ballet of the Blessed Spirits," Gluck; Gavotte, Wesley; Two Sketches, Schumann; Andante Cantabile from the Fourth Symphony, Widor; Irish Air, "The Little Red Lark," Clokey; "Grand Chocur," Guilmant.

## GUILMANT SCHOOL HOLDS FORTY-THIRD GRADUATION

The forty-third commencement exercises of the Guilmant Organ School, Willard Irving Nevins, director, were held in the First Presbyterian Church, New York, June 5 at 11 a.m. The Rev. J. V. Moldenhawer, pastor of the church, presided and presented the diplomas. Thelma Mount, post-graduate, '39, played as a prelude the D major Fugue by Bach. Of the class of '44 Martha Mahlenbrock played Mendelssohn's Sixth Sonata, George Roe the Finale to Vierne's First Symphony and Theodore Gilbert Franck's Chorale in B minor. Gertrude Wesch, post-graduate '42, was heard in Reubke's Fugue from the "Ninety-fourth Psalm" as the recessional.

Martha Mahlenbrock was awarded the William C. Carl silver medal and other prizes were won by Theodore Gilbert, Lily Andujar, David Brandt and Mrs. George Wright.

The summer session of the school will open July 5. Joseph Bonnet has been added to the staff of lecturers for the season of 1944-45.

THE 125TH ANNIVERSARY of Trinity Episcopal Church, Easton, Pa., was marked by choral evensong May 31, with the music under the leadership of Mark Davis, directing his choir of twenty-five boys and men. Among the choral numbers were the Magnificat and Nunc Dimittis in C minor by Henry Ley, Farant's "Call to Remembrance," "Immortal, Invisible God," by Thiman, and "Sing Praise to God," by Whitlock. Visiting organists and choirmasters were invited to attend a meeting of the Lehigh Valley Chapter, American Guild of Organists, in the parish-house after the service.

**THE FREE LANCE**

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

Mr. Anonymous has a good paragraph in the June DIAPASON anent the custom of marching and keeping step in processional hymns, often spoken of as "the Pro and Re"; he—or she—says it is unchurchly, since the church is no place for a goose-step; and processional hymns should be allowed to include all rhythms and tempos—three-four or six-eight time, slow or fast, stately chorale or plainsong. Mr. A. is quite correct, I believe, in styling processional marches as unchurchly, though I wonder if he can quote churchly authorities. Would Mr. A. think Baring-Gould's "Onward, Christian Soldiers," sung lustily by men's voices to Arthur Sullivan's tune—would he think singing it in goose-step unchurchly? But is it not unfair and highly inaccurate of Mr. A. to call the step of a marching choir a goose-step? When I hear the quite perfect processional marching of the great choir of a woman's college not a hundred miles from the little town of Wellesley described as goose-stepping I shudder. Please be careful, Mr. A.!

The prevalence of marching processionals suggests that there must be a chance for a difference of opinion about this. I remember a stately processional in Bristol Cathedral years ago at the dedication of the new Walker organ; the choir, augmented by several choirs from the diocese, numbered perhaps 150 boys and men; they moved their faithful way about the great nave in what appeared to be a somewhat helter-skelterish fashion. I will even venture to say that not long ago I gazed with astonishment at a recessional by a Boston choir that . . . yes, I will say it though the very heavens fall! . . . I gazed at a Boston choir that shuffled down the aisle.

(Please neither goose-step nor shuffle; let these things be done decently and in order.)

You doubtless know Sir H. W. Baker's exquisite paraphrase of the Twenty-third Psalm, usually sung to Dykes' moving tune with the awkward name, "Dominus Regit Me." Have you sung it lately? Did you feel the emotional appeal of each stanza, with the sobering down in the exultant surety of the last one? And did you note once more the comfortable, smooth melody, with the sequential bass? How easily the words spring into being!

Uncle Mo came into the organ loft Sunday after service quite upset because he had "bawled" in singing the hymn "The King of Love My Shepherd Is." "Bawling" I have always thought to be weeping, or lamenting, accompanied by vociferation or clamor of some sort. I pointed out this distinction to Mo and he finally admitted that on the line "Perverse and foolish oft I've strayed" in some inscrutable way tears rolled freely down his cheeks. Having admitted this, Mo immediately felt better and took his departure with a muttered imprecation on the compilers of hymnals who left out "those fine Dykes and Barnby tunes." We were contented with his tears.

In the Chicago Music News of May Dr. Bethuel Gross describes musical tests given to 350 applicants for choir memberships. The Fugue in G minor, first book of the "Well-tempered Clavichord," was used as testing material. Dr. Gross reports that "in the Fugue the theme is employed in various ways twenty-one times." Eighteen of the 350 students heard the theme eight times; eight of the 350 heard it five times, and the remainder (324) of the students, less than four times.

I assume that there was one performance of the Fugue on a piano, played by a good artist, and that the one playing was all that the 350 got. As thus imagined

the results above give an indication of the extreme difficulty of the test. A detailed statement of the conditions under which the test was conducted would be enlightening. According to the report by Dr. Gross, which does not claim to be complete, the test as a whole smacks of one of those tests dear to the academic mind, showy but not conclusive.

A letter from Miss Bertha J. Burlingame, violinist and chairman of "The Music Corner" section of the Pawtucket Public Library, describes the way in which librarian Dr. Frank J. Canning, the Blackstone Valley Music Teachers' Society and the Lombardozi Sinfonetta (Antonio Lombardozi, conductor) of Providence combined forces in a concert for the benefit of "The Music Corner," and in equal measure for the city of Pawtucket. The Lombardozi Sinfonetta has about fifty members of both sexes and an excellent conductor; it offered a good popular program for the edification of the large audience that crowded the Deborah Cook Sayles Public Library of Pawtucket. In 1935 the Blackstone Music Teachers' Society, with the cooperation of Dr. Canning, established a music department in the east wing of the library building, calling it "The Music Corner"; gifts of money, music and books have been made by well-wishers. It seems to me that the Blackstone Valley Music Teachers' Society has a great deal of the right spirit in its makeup. Go thou and do likewise!

**HONOLULU MOONLIGHT ORGAN RECITAL SEASON IS FINISHED**

Moonlight organ recitals, a wartime blackout music feature in Honolulu, continue to draw large congregations at the Central Union Church, where R. Kenneth Holt plays the organ programs and has the assistance of choral organizations. The series came to a close for the season with the recital on the evening of May 5, when 400 people heard the following program: Largo, Handel; Chorale Preludes, "A Rose Breaks into Bloom" and "Deck Thyself, My Soul, with Gladness," Brahms; "At the Cradle of Jesus," Bingham; "Toccata Basse," Bedell; Chorale in E major, Franck; Gavotte, Neustedt; "Drink to Me Only," arranged by Lemare; Impromptu, Vierne; "Träumerei," Schumann; "The Cuckoo," Weaver; Toccata from Symphony No. 5, Widor.

Eight hundred people heard the recital March 8, when the Gleemen of Honolulu sang a group of five numbers. This organization, dormant since the war began, had just been reorganized. Mr. Holt played: Chorale Prelude, "O Man, Thy Grievous Sin Bewail," Bach; Capriccio, Rheinberger; "Harmonies du Soir," Karg-Elert; "Après un Reve," Faure; "The Squirrel," Weaver; "Carillon de Westminster," Vierne.

April 7 Stainer's "Crucifixion" was sung and 1,300 people were present.

**DULUTH WOMAN IS ORGANIST AT HER CHURCH FORTY YEARS**

Mrs. Emil Borth completed forty years as organist of St. Clement's Catholic Church in Duluth, Minn., June 4. Not once during the two-score years has Mrs. Borth been late for a service. The Duluth musician started her career in the grade school at the age of 9, playing for the children's choir in St. John's Catholic Church, Winona, Minn. She moved to Duluth in 1902 and was appointed to the position at St. Mary Star of the Sea Church. In 1904 she became organist at St. Clement's.

Mrs. Borth played for the large Catholic men's chorus in 1925 when the Knights of Columbus had their national convention in Duluth. Mrs. Borth, who has been music chairman for the Catholic Women's Council for fourteen years, organized the Catholic Women's Chorus.

Recalling her years as organist at St. Clement's, Mrs. Borth said the most marked change has been the gradual shift to Gregorian chant, which is now used every Sunday in the year.

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- In the Year that King Uzziah Died

**CANTICLES and SERVICES**

(For Mixed Voices unless otherwise noted)

- Communion in A flat
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- Benedictus Es, Domine, in E minor
- Magnificat and Nunc Dimittis in F (Unison)
- Magnificat and Nunc Dimittis in A minor (Two-Part)
- Te Deum in F (Two-Part)
- Gloria in Excelsis in B flat
- Benedictus in A flat (Two-Part)
- Cantate Domino and Deus Misereatur (Unison)

**CANTATAS and PAGEANTS**

- The Pageant of the Holy Nativity
- The Piper and the Reed
- The Vision of Bartholomew

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**GRAY-NOVELLO**

**SIR HENRY COWARD DIES IN ENGLAND AT AGE OF 94**

News has come from England of the death of Sir Henry Coward on June 11 at the age of 94 years. For years he was conductor of several of England's greatest choral societies, including those of Sheffield, Leeds and Glasgow. In 1911 he took the Sheffield Choir on a successful world tour.

Sir Henry is best known here as having opened a new epoch in choral singing and conducting. His methods were finally summed up in his classic textbook on "Choral Technique and Interpretation," first published in 1904, which made available to every choirmaster the principles and practice of choral conducting as it is now taught and applied. The development of choric reading in recent years is largely based on his writings and example. Sir Henry's theories about diction both in speech and singing are of great importance in congregational worship. He taught the way to secure clear speech for use in group reading or recitation as a prerequisite for all singing, choral or congregational.

**ELLIOTT B. HUNT HONORED BY TARRYTOWN, N. Y., CHURCH**

Members of the choir of Asbury Methodist Church in Tarrytown, N. Y., honored Elliott Baldwin Hunt of Ossining at a surprise party June 7 marking his

twenty-fifth anniversary as organist and choirmaster of the church. Mr. Hunt, who attended with his wife and sons, was feted by seventy-five friends, and was presented with twenty-five silver dollars, gift of the choir. Mrs. Hunt received a corsage.

The Rev. Dr. James A. Brimelow, pastor of the church, thanked Mr. Hunt for his years of fine service and a program of informal entertainment was presented by choir members. A skit, "What Would Happen in the Choir If—" was given by the entire group; Mr. Hunt's "chorus girls" gave a precision drill; another group conducted a truth and consequence quiz, and the entire choir staged a "melterdrama." Mrs. Harry Vanderbilt and Mrs. Harry Lane sang solos. K. Herschel Purdy was in charge of the program and read a poem by Orville Hayford.

AT A MUSIC FESTIVAL in Faith Lutheran Church, Detroit, Mich., June 18 the program was dedicated to the memory of the late pastor of the church, the Rev. R. D. Linhart. The senior, junior and chapel choirs took part, all under the direction of Mrs. Nova M. Bransby, organist and director. Mrs. Bransby played Yon's "Hymn of Glory" as the prelude. Tchaikowsky's "Cherubim Song," Macfarlane's "Open Our Eyes" and Shelley's "Saviour, When Night Involves the Skies" were among the choral numbers and the service closed with the singing of the "Hallelujah Chorus" from Beethoven's "Mount of Olives" by the combined choirs.

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# Programs of Organ Recitals

**Thane McDonald, S2/c, U. S. N.**—Mr. McDonald gave a recital at the Wake Forest, N. C., Baptist Church June 18, when he was on leave from Camp Peary, Va., and played these numbers, assisted by Miss Albertine Lefler, pianist: Chorale Prelude, "In Thee Is Joy," Bach; Sonata from the Cantata "God's Time Is the Best Time," Bach; Rustic March, Boex; "In Summer," Stebbins; "Before the Image of a Saint," Karg-Elert; Andante, Stamitz; "The Mystic Hour," Bossi; Fantasia for organ and piano, Demarest.

**Duncan Trotter Gillespie, A. A. G. O., Troy, N. Y.**—In a recital on the evening of Memorial Day on the four-manual Austin organ in St. Paul's Church Mr. Gillespie played: Variations on a National Air, Coke-Jephcott; Fantasia and Fugue in G minor, Bach; Chorale Prelude, "Dearest Jesus, We Are Here," Bach; Canon in B minor, Schumann; "Ave Maris Stella" (Chorale after the style of Bach and Toccata), Dupré; "Requiescat in Pace," Sowerby; "O How Happy, Ye Whose Souls," Brahms; "Chant for Dead Heroes," Gaul; Adagio and Toccata, Fifth Symphony, Widor.

**Robert Hargis, Lincoln, Ill.**—Mr. Hargis, a pupil of Max Miranda, was presented in an organ and piano program by the music department of Lincoln College at the First Methodist Church of Pulaski, Ill., June 6. His organ numbers were these: Cathedral Prelude and Fugue, Bach; "Suite Gothique," Boellmann; "Dragonflies," Gillette; "Tu es Petra," Mulet; Fantasy (an original composition for organ), Robert Hargis; Toccata from Fifth Symphony, Widor.

**Dudley Warner Fitch, Des Moines, Iowa**—The last twilight recital for the season will be given by Mr. Fitch at St. Paul's Church Sunday afternoon, July 9, at 4:30. Patriotic numbers will be featured. The program is as follows: Concert Fantasia on "Materna," Diggle; "Bells of Arcadia," Couperin; Prelude and Fugue in G, Bach; "A Summer Idyll," Noble; Concert Fantasia, Bird; Prelude and Variations on "Hesperus," Fitch; American Rhapsody, Yon; "Adoration," Mauro-Cottone; Bell Prelude, Clokey.

**Mary Elizabeth Durett, Memphis, Tenn.**—Miss Durett was presented in a recital at the Idlewild Presbyterian Church April 30 by Thomas Webber, Jr., her teacher. She played these compositions: Fantasia and Fugue in A minor, Bach; Chorale Prelude, "How Brightly Shines the Morning Star," Karg-Elert; Minuet in D, Mozart; Prelude in E minor, Dethier; "Dripping Spring," Clokey; Chorale Improvisation on "O Sons and Daughters," Verrees; Reverie, Bonnet; Scherzo, Sonata in E minor, Rogers; "Ben Johnson's Pleasure," Milford; Toccata in G, Dubois.

**Gene Frazier, Fayette, Mo.**—Professor Luther T. Spayde, head of the organ department of Central College, presented Mr. Frazier in his junior recital at the College Church May 21. Mr. Frazier played the following numbers: Chorale Preludes, "In Death's Strong Grasp the Saviour Lay" and "I Cry to Thee," Bach; Fugue in E flat major, Bach; "Pantomime," James; "Pastorale Ancienne," Edmundson; "Nocturne at Twilight," DeLamarter; Toccata in D minor, Nevin. Mr. Frazier was assisted by the Central College A Cappella Choir, Professor Spayde, director. Mr. Frazier played his entire program from memory.

**Ruth Pilger Andrews, Madison, Wis.**—Mrs. Andrews, organist of Luther Memorial Church, played the following compositions in her fifteen-minute Sunday morning recitals in April: Chorale Prelude on "O Man, Bewail Thy Grievous Fall," Bach; Arioso, Sowerby; "Easter with the Pennsylvania Moravians," Gaul; "Christus Resurrexit," Ravanello; Improvisations on "O Sons and Daughters of the Lord," Deshayes, Loret and Verrees; Hymn Preludes on "Nearer, My God, to Thee" and "I Need Thee Every Hour," Bingham; "Memorial March," Rheinberger; "Temple Bells," Peele; Fantasia on "Faith of Our Fathers," McKinley; Chorale Preludes on "Blessed Are Ye, Faithful Souls" and "Deck Thyself," Brahms.

**Richard Gayhart, Topeka, Kan.**—Mrs. Frank G. Drenning presented Mr. Gayhart, a pupil 16 years old who has manifested unusual talent, in a recital at the First Christian Church June 15. His program consisted of: Preludio, Sonata in C minor, Guilman; Chorale and Variations, Sonata in D minor, Mendelssohn; Toccata and Fugue in D minor, Bach; "In Summer," Stebbins; "Dreams," McAmis; "Marche Russe," Schminke; "In Paradisum," Dubois; Intermezzo, Callaerts; Toccata, "Suite Gothique," Boellmann.

**Marian Stone, Mount Vernon, Iowa**—Miss Stone, a pupil of Eugene Devereaux at Cornell College, played this program in a junior recital May 16: Canzona, Gabrieli; "Water Music" Suite, Handel-McKinley; Fantasia and Fugue in C minor, Bach; Pastorale and Intermezzo, Pastoral Sonata, Rheinberger; Scherzo

from Fourth Symphony, Widor; Chorale Preludes, "Vater unser im Himmelreich" and "Herzlich thut mich verlangen," Stone; "Donkey Dance," Elmore; "Carillon-Sortie," Mulet.

**Anna Louise Rowan, Wichita, Kan.**—Miss Rowan, a pupil of Reno B. Myers at the Municipal University of Wichita, gave a recital at the Fairmount Community Church May 21 at which she played: Toccata and Fugue in D minor, Bach; Grave and Adagio, Sonata No. 2, Mendelssohn; "Priere a Notre Dame," "Suite Gothique," Boellmann; Pastorale, Guilman; "At Evening," Buck; "Drink to Me Only with Thine Eyes," Miles; Ancient Hebrew Hymn of Thanksgiving, Gaul; "Meditation Serieuse," Bartlett; "Resurrection Morn," Johnston.

**Ralph H. Brigham, Rockford, Ill.**—Mr. Brigham, organist of the Second Congregational Church, gives a short program preceding morning worship every Sunday. On June 11 he played: "Song of the Basket Weaver," Russell; "When Children Pray," Fenner; "In Fairyland," Stoughton; "A Springtime Sketch," Brewer.

June 4 his offerings were: Melody in E, Rachmaninoff; "Little Bells of Our Lady of Lourdes," Gaul; "A Lovely Rose Is Blooming," Brahms; "Lamentation," Guilman.

**George Dok, Rockford, Mich.**—Besides the traditional marches, Mr. Dok played these selections at the Kimm-Mennies wedding June 24 in the Little White Church in the Valley: "Invocation" and "Benediction Nuptiale" (from Wedding Mass), Dubois; "Dreams," Wagner; "Russian Romance," Friml; "Cantilene Nuptiale," Dubois; "At an Old Trysting-Place," MacDowell.

**Grace Marie Rinck, Grand Rapids, Mich.**—Miss Rinck was presented by C. Harold Einecke in a recital at the First Congregational Church June 8. She played: Sonata in the Style of Handel, Wolstenholme; "Lord Jesus Christ, Turn Thou to Us," Bach; "Sheep May Safely Graze," Bach; Prelude and Fugue in D major, Bach; Rondo, Rinck; "The Bells of Ste. Anne de Beaupré," Russell; "Humoresque Fantastique," Edmundson; Toccata from Fifth Symphony, Widor.

**Corporal Joseph L. Sullivan, St. John's, Newfoundland**—The Broadcasting Corporation of Newfoundland is presenting Corporal Sullivan in a weekly series of quarter-hour recitals entitled "Melodic Moods." The following was Corporal Sullivan's recital over station VONF and international shortwave station VONH, St. John's, on June 20: "Children's Prayer," Humperdinck; "Dedication," Franz; Madrigal, Simonetti; "Pilgrims' Chorus," Wagner.

## New Music and Books

*"Themes for the Sabbath Day," for the piano or reed organ; published by G. Schirmer, Inc.*

This book is a bargain at its published price—75 cents—where a selection of tried-and-true easy pieces of a quiet nature is desired. Of the twenty-three in the book, the majority are transcriptions and simplifications. Representative composers included are Batiste, Beethoven, Corelli, Dubois, Guilman, Mascagni, Mendelssohn, Sullivan, Tschaiakowsky and Volkmann. Lesser-known works by Henselt, Hiller, Kjerulf, Scharwenka and Volkmann add novelty appeal to the contents.

*"The Singing Touch," a book dealing with manual touch on the pianoforte. by Betah Reeder; published by Galaxy Music Corporation.*

Every player on and teacher of piano should procure and study this sixty-four-page book—it is one of the finest, clearest, sanest, most practical issues of its type this reviewer has ever seen. The diagrams of actions and mechanisms and the definitely-phrased text explanations treat of the fundamentals of tone and touch in a manner that should make clear these pertinent points to all students and players. The book should be required reading before the more elaborate books of Matthay, Broadbent, Helmholtz, Steed, Schultze, etc., are taken up.

*"Hymn-tunes of Lowell Mason," a bibliography, compiled by Henry L. Mason; published by the University Press, Cambridge, Mass.*

In this carefully edited and beautifully printed volume Henry Lowell Mason of Boston has listed and indexed the fruits of the lifework of the American hymn-tune writer, often called "The father of Protestant church music in America."

## WILLIAM FISHWICK



WILLIAM FISHWICK, who has been elected dean of the Eastern Michigan (Detroit) Chapter, A.G.O., for the coming season, is organist and choirmaster of Salem Lutheran Church, one of the largest parishes of that denomination in Detroit. Mr. Fishwick has a reputation as an improviser and his work has won the admiration of his fellow organists. Last month he gave a demonstration in Detroit of the part improvisation plays in the church service. A year ago he improvised for the Michigan Guild convention at Grand Rapids and among other things revealed to his audience how, by passing notes, suspensions and cadences, such songs as "Deep in the Heart of Texas" and "There'll Be a Hot Time in the Old Town Tonight" could take on the characteristics of the chorale. He showed also how telephone numbers representing scale notes often produce an original theme.

Mr. Fishwick obtained his musical background in Sheffield, England. Later poor health compelled him to go to New Zealand and there he laid the groundwork for the R.C.O. examination. In Auckland he won his professional piano soloist diploma in the examinations conducted by the Royal Academy of Music of London. He gained his training as an organist in the hard way, on a tracker organ with a straight pedalboard and a hookdown swell pedal. After nine years he returned to England and took the A.R.C.O. test, but was unable to take the fellowship degree as Germany declared its submarine blockade, and, his parents being in America, he left England and has been in the United States ever since.

Mr. Fishwick's "Lord's Prayer" for choir has been published by G. Schirmer.

The tunes are classified under fourteen headings—original hymn-tunes, sources of tune arrangements, tunes bearing Biblical or religious names, and so on.

Henry Lowell Mason has done an important work of research in compiling this book, and it has been a labor of love in preserving the rich musical heritage of his family. Believing that such a record should exist and in the hope that it might prove not only serviceable, but a notable addition to history, the Son-

neck Memorial Fund in the music division of the Library of Congress, Washington, D. C., appropriated funds toward its printing.

As his contribution to church music Lowell Mason, who was born in 1792 and was active until his death in 1872, produced a total of 1,697 hymn-tunes. This almost unbelievable record is set forth in the new volume. Of the number 1,210 were of his own composition, 487 being either arrangements or adaptations.

*Chorale Improvisation on "Schmuecke Dich O liebe Seele," by Robert Leech Bedell; published by Edward Schuberth & Co.*

This chorale prelude is an example of the best in the form. The influence of Johann Sebastian is evident in every measure; not a plagiaristic imitation, but rather an absorption of a spirit, of an ideal. The composer has produced a work of real beauty, speaking with true eloquence.

## ERNEST WHITE ON FACULTY OF PEABODY CONSERVATORY

Ernest White has been appointed to the faculty of the Peabody Conservatory of Music, Baltimore, by Director Reginald Stewart, who has engaged him not only for his distinguished organ playing but because of his extensive knowledge of church literature. Mr. White is choirmaster of the Church of St. Mary the Virgin, New York, and for three years he was head of the music department of Bard College, Columbia University. He has been a member of the faculty of Manhattanville College of the Sacred Heart and of the Pius X. School of Liturgical Music.

Mr. White is a Canadian by birth and was one of the outstanding pupils of the late Lynnwood Farnam. He has toured this country and Canada as a concert organist.



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## American Composers and Organs Praised by English Speaker

[The following is the text of a lecture delivered before the London Society of Organists March 18 by Dr. H. Lowery, president of the Organ Club, a member of the council of the London Society of Organists and principal of the South-West Essex Technical College.]

By DR. H. LOWERY

It is almost traditional in this country that, artistically speaking, nothing good can come from America. If I believed this I should not be lecturing here today on contemporary American composers for the organ. On the contrary, I believe that, taken as a whole, American composers for the organ over the past quarter of a century compare favorably with the best we ourselves produced over the same period, and I consider that they show great promise for the future.

In any estimate of American attainments, whether in the sphere of organ music or of organ building, it must be borne in mind that America is a young country, full of vigor, initiative, adventure and eagerness to try everything. Some mistakes are bound to be made while experience is being gained, but the main thing is that sincerity is manifest everywhere behind the endeavor.

Let us first look at the position of the organ in America. Readers of the two leading journals dealing specifically with the organ, namely THE DIAPASON and *The American Organist*, cannot fail to be impressed with the large number of instruments of considerable size to be found in schools, colleges and municipal auditoriums, thus indicating a widespread recognition of the importance of the organ as a social requisite. \* \* \*

We have all read of the mammoth organs in the Wanamaker store, Philadelphia, and the Convention Hall, Atlantic City, and probably wondered whether they could possibly have any artistic significance or whether they were merely a manifestation of megalomania. On the whole it would appear that the American instruments tend to be larger than ours, four-manual organs being the rule for academic and civic buildings, as a glance at the lists of well-known builders such as Aeolian-Skinner, Austin, Kilgen, Kimball, Möller, etc., will show. Reports indicate that mechanically they are ahead of our own work, no doubt reflecting the American reputation for excellence in manufacture and production, especially in the fields of engineering and machine tools. Electric actions were adopted as standard long before we had perfected tubular-pneumatics and, in an electrical age, we are now merely following suit.

Though we cannot overestimate the importance of efficiency and reliability in the mechanism of the organ—for the organ is essentially a mechanical instrument—this by itself is not enough; indeed, it has little to do with the organ as a musical instrument, and it is to the tonal aspects of the American instruments we must turn in our assessment of their real artistic merits.

It would appear that the American organs are largely nonhomogeneous tonally. The secret of the ensemble of a

diapason chorus, which is the great delight of many of our old church and cathedral organs, has scarcely yet been captured, and in this connection the visit of our own Henry Willis to America in the twenties was not without significance. An organ is not necessarily satisfactory tonally even if it contains superb strings, flutes and smooth and powerful high-pressure flues and reeds; unless these may be combined in their various proportions with a high degree of cohesion, the total effect may be anything but musical. Moreover, the extreme flexibility of electric actions can be a snare in enticing to an injudicious use of extension, and there is no doubt that American builders have often fallen into this trap, so much so that there has recently been an accompanying extreme reaction leading to the starkness and bleakness of the baroque style of building, a style which cannot become permanent, but which may lead ultimately to a perception of the essential fact that in organ building the core of the tonal structure must be homogeneous and that no number of individual voices, however beautiful in themselves, can possibly compensate for lack of cohesion in the core.

There is one direction in which the Americans seem to me to be leading the way, and that is in the use of percussions. Nearly every large organ has its chimes, bells, celesta or harp, and the compositions written for them show a new effect—the effectiveness of a rhythmical use of percussions, making a welcome relief from uninterrupted organ tone and assisting in overcoming one of the chief weaknesses of the instrument.

To sum up, then, the organ in America would appear to be a large, often non-homogeneous, instrument, abounding in colorful effects and possessing almost perfection in mechanism. It is for this instrument that composers are writing, and the knowledge will often be found to provide the key to some of the effects indicated in the music.

Before proceeding to discuss in detail the work of individual composers it will be well to say something more of the general outlook as regards organ music in America. American composers and recitalists are intensely keen and serious. They are ever ready to learn and are prepared to spend much time and trouble over the process. \* \* \*

We may next note the reverence in America for Bach, both in teaching and program building. Furthermore, there is not such a hypocritical attitude toward transcriptions as we have with us. Here transcriptions are condemned on all sides; yet the bulk of music turned out by British publishers in recent years has been of this variety. The American publishers encourage original composition in the most practical way possible—by publishing the work of the composer.

Another important element calculated to raise the status of organ playing is to be found in the encouragement given to the organ virtuoso. We have nothing here corresponding to the LaBerge management, which does for organists what our concert agencies do for violinists and pianists. Then there is the American Guild of Organists, whose diplomas of associate and fellow rank in standard as high as those of our own Royal College of Organists.

With regard to the attitude of the public to recitals we may note as an example

the splendid work being done by Dr. Marshall Bidwell at the Carnegie Music Hall, Pittsburgh. In the introduction to his volume of collected, annotated programs of seventy-four recitals given on his fine Aeolian-Skinner organ during the season 1942-43, Dr. Bidwell remarks that "the purpose of these recitals is to present works that every type of listener can enjoy." Out of 858 organ solos performed, 138 were by Bach, 125 by American composers and over 400 by classical and modern standard composers such as Handel, Mozart, Widor, Vierne, Reger, Karg-Elert, Saint-Saens, Bonnet, etc., the remainder being transcriptions of various kinds. This represents a notable piece of educational work which we should do well to emulate. It speaks well for a public that is prepared to support and enjoy fare of such a serious character.

When we come to study in detail the work of American organ composers we have to admit that many of the early efforts were sugary, naive and meretricious. It is all the more regrettable that some of the composers now regarded as American were British-trained and ought to have known better than to descend to the depths of vulgarity. Undoubtedly the all-electric, ear-tickling machine of the "movie" house had much to do with this phase of organ composition. It is all to the credit of the serious composers of today that this early work is evaluated at its true worth and would-be copyists are duly warned off. \* \* \*

It is quite easy to write down a list of as many as seventy names of American composers who have written for the organ during the past twenty years. Even though some of their music is of the "utility" variety, this is in itself not deserving of censure; actually it compares favorably for standard with our own efforts in the same field. Beyond this, however, there is the work of a number of outstanding composers which is of serious aim, exploring new styles and experimenting in fresh harmonic channels. Time forbids detailed discussion of more than a very few of the names deserving mention and I can only refer to two or three with whose work I am familiar. Many of us remember that stupendous performance of Leo Sowerby's "Pageant" by Germani just before the war. Sowerby is organist of St. James' Church, Chicago, and has produced essays in the larger musical forms. His Symphony in G and Suite are obtainable from Oxford Press. Other notable compositions are: Prelude on Palestrina Theme, Madrigal and "Requiescat"; also his "Medieval Poem" for organ and chamber orchestra. He is harmonically a progressive, sometimes a little acid, but always thoughtful and full of meaning.

Dr. Eric DeLamar, formerly assistant conductor of the Chicago Symphony Orchestra, is "individual and modern" (to quote a letter from a prominent American organist to me). His Gothic Prelude, "Carillon" and Intermezzo are especially good. Also Dr. Bidwell recommends to me a set of Nocturnes recently published which I have not yet seen, but which were played by him with great success.

Seth Bingham, organist of the Madison Avenue Presbyterian Church, New York City, and professor at Columbia University, writes pleasingly and in sure organ style with sometimes "an astringent, modern flavor." I like his Prelude and

Fugue in C minor, "Intercession," Rou-lade and "Pastoral Psalms." It is a pity that here again utility music, namely some preludes on Lowell Mason's hymn-tunes, should have reached us rather than the composer's serious work.

Garth Edmondson, organist of the First Baptist Church, New Castle, Pa., is a prolific composer for organ and frankly puzzles me, as at times I cannot see what he means. Nevertheless, his "Apostolic Symphony" No. 1, "Impressions Gothiques" (Symphony No. 2), "Imagery in Tableaux" and Suite "In Modum Antiquum" appeal to me and I find his "Seven Contrapuntal Preludes on Sixteenth Century Tunes" very useful.

Philip James, head of the music department at New York University, writes uniformly well in small and big works. I particularly like his First Sonata, "Fete," "Pantomime," "Dithyramb" and Fugue and Chorale in E minor. His church music also deserves special commendation.

In conclusion I would say that I do not find as yet a recognizable "American school" of organ composition. Perhaps this is all to the good at the present stage of progress, when there is ample room for fresh experimentation and striking individualism. The writing shows that the grammar of composition has been thoroughly learned and there is a pleasing absence of mere striving after effect; indeed, sincerity of purpose is evident throughout. I note a laudable tendency to link music with reality, for music is a social phenomenon of great significance at all stages in the development of civilization.

I hope that America and Great Britain will continue to collaborate when war conditions give place to the arts of peace, for I believe that each has much to learn from the other.

[The lecture was illustrated by the following compositions played on the organ by Dr. Lloyd Webber: Cadenza and Fugue in F minor, Mauro-Cottone: Chorale Prelude, Cochrane Penick: "Adagio Triste" ("Sonata Cromatica"), Yon: "Humoresque," Yon; "Carillon," Sowerby; "Fete," James.]

### BINGHAM WINS PSALM-TUNE CONTEST AT MONMOUTH, ILL.

Seth Bingham, associate professor of music at Columbia University, is the winner of first prize of \$100 in the first annual psalm-tune competition conducted by Monmouth College, Monmouth, Ill., in honor of its late professor of music, Dr. J. B. Herbert. Mr. Bingham entered a setting for Psalm 84. Entries in the contest numbered 660. Daniel Gregory Mason, emeritus professor of music at Columbia University, judged the entries, which were sent to him under assumed names. The 1944 competition is the first in a series of ten annual contests in psalm-tune writing. The winning psalm-tunes will be published in booklet form for the centennial of Monmouth College in 1953.

AT THE BLESSED SACRAMENT CHURCH in Hollywood, Cal., a Memorial Day program on the evening of May 30 under the direction of Richard Keys Biggs, organist and choirmaster, was marked by the singing of Faure's "Requiem" by the mixed choir of the church, conducted by Lucienne G. Biggs, while Mr. Biggs played these organ numbers: "O Sacred Head," Bach; "In Paradisum," Dubois; "Come, Sweet Death," Bach.



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### Brantford Center.

Large audiences attended the festival of music sponsored by the Brantford Center in Zion United Church May 29 and 30, when the sum of \$500 was raised for the "Restoration of British Organs Fund."

On May 29 the program consisted of organ selections by Eric Rollinson of Toronto, president of the Canadian College of Organists; vocal items by the Varie Singers, founded and directed by George A. Smale; choral numbers by the Brantford Ladies' Choir, conducted by Frank W. Holton; vocal selections by Joseph Blow, well-known baritone and organist of the Central Presbyterian Church, and choral numbers by the combined choirs of the Central Presbyterian, Park Baptist and Zion United Churches, under the direction of George A. Smale, with George C. White at the organ. A reception was held at the home of Mrs. George White after the program.

On May 30 the program was made up of items by twelve junior church choirs, with some 300 children participating, assisted by Harold Curry, boy soprano, and Ruth Sheffield, soprano. The program opened with the processional, "All Things Bright and Beautiful," arranged by the late Dr. W. H. Hewlett, and closed with two numbers, "Far Around the World," Barnes, and "Unto the Hills," Purday, with descant, sung by the combined choirs conducted by George Smale, with Miss Eleanor Muir at the organ.

ELEANOR L. MUIR, Secretary.

### Hamilton Center.

The Hamilton Center held its annual dinner and election of officers May 15. The following slate was presented and accepted: Past chairman, Paul Daniels, re-elected; chairman, George Veary; secretary, Charles A. Snively; treasurer, Walter Booth; executive committee, Leslie Sommerville, Harold Payne and Lillian Peene. After the election of officers, which was held in St. Paul's Presbyterian Church, the members, wives and friends went to the church auditorium, where they enjoyed a recital by their guest, Lewis Jones, A.C.C.O., of St. Catharines, Ont. The following was the program: Allegro from Concerto No. 4, Handel; Toccata, Adagio and Fugue in C major, Bach; Chaconne in F major, Purcell; Toccata for Flutes, Stanley; "The Four Winds," Rowley; "Ariel," Bonnet; "Civic Procession," Interlude and "Orange and Lemons" (carillon), Godfrey Seats.

CHARLES A. SNIVELY, Secretary.

### London Center.

Members of the London Center gathered at the home of George Lethbridge for their monthly meeting June 14. Mrs. Meda Gunn presided over the business session. Some interesting plans were made for the fall season. The principal part of the meeting was a program of numbers arranged by Mrs. Gunn and Mr. Lethbridge. It was as follows: Organ and piano, "Jesu Joy of Man's Desiring" (Theodore Gray at the organ, Alex Burr at the piano); soprano solos, "My Love Is Green," Brahms; "Sea Shells," Engel, and "Blow, Blow, Thou Winter Wind," Ingelfritz (Bette Leake, with Harvey Robb at the piano); violin, organ and piano, Andante Religioso, Hermann Carri (Meda Gunn, violinist; George Lethbridge, organ; T. C. Chattoe, piano); baritone solos, "Where'er You Walk," Handel; "Flowers and Birds in Springtime," Somerville, and "Trade Winds,"

Keele (Dr. F. T. Egener); organ and piano, Fantasie, Demarest (Sergeant A. E. Harris, organ; Alexander Burr, piano); piano and organ, "Sheep May Safely Graze," Bach (George Lethbridge, organ; Harvey Robb, piano); soprano solos, "Vilanelle," Dell A'Qua; "The Princess," Delius, and "Virgin's Slumber Song," Reger (Helen Orth, with Ethel Matthews at the piano); Cantilene, "Symphonie Romane," Widor (G. G. Lethbridge).

Mr. Lethbridge then gave a demonstration of registration on his Hammond organ.

SERGEANT A. E. HARRIS, Secretary.

### JOHN HARMS CHORUS ELICITS HIGH PRAISE FROM CRITICS

"Elijah" as presented by the John Harms Chorus of New York in Town Hall May 31 evoked great praise from the critics in the New York papers. The oratorio was given as a benefit for the Junior American Nurse, Inc. John Gurney of the Metropolitan Opera sang the baritone part allotted to "Elijah." The other soloists were Iona Harms, soprano; Martha Lipton, contralto, and Virgil Day, tenor. Milton Kaye of WOR was at the piano and George William Volkel at the organ. John Harms also conducted "Elijah" May 29 at Temple Israel in Lawrence, L. I. The program was a benefit for convalescent service men.

At Emmanuel Baptist Church Mr. Harms presented the Bach "St. Matthew Passion" Sunday evening, March 26. On Maundy Thursday a service of Passiontide music was given, including the Bach Cantata 159, "Come and Let Us Go Up to Jerusalem." Portions of the "St. Matthew Passion" were repeated. Organ numbers included the Good Friday Music and the Grail Scene from "Parsifal."

At the Rutgers Presbyterian Church in New York March 27 the John Harms Chorus was heard in the "St. Matthew Passion." George William Volkel was at the organ. The chorus was heard in the Pergolesi "Stabat Mater" at Mr. Harms' studio May 10. This studio, at 36 West Seventy-third Street in New York, is one of the most spacious private studios in the city. Thomas E. Dewey, now governor of New York, gave a full recital program here at the time he was studying voice under the late Percy Rector Stevens.

EVERETT W. LEONARD has been appointed organist of the Central Presbyterian Church, Washington, D. C., succeeding John Russell Mason, whose resignation was announced in the last issue of THE DIAPASON. Mr. Leonard, until recently organist of Wesley Methodist Church, has also served St. Mark's Lutheran and for four years was assistant organist of Calvary Baptist. He is a pupil of Thomas Moss. He is treasurer of the District of Columbia Chapter, A.G.O.

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Pfc. McKinstry has played the organ and piano for nineteen years. Starting his career at the age of 15 when a sophomore in high school, he was at the Hedding Methodist Church in Barre, and played the piano in a theater for the old silent "movies." He taught both piano and organ in Springfield for eight years and studied under Dr. Francis W. Snow of Boston and Loyd W. Stoneman of Springfield. Mr. McKinstry played over radio stations WMAS and WSPR in Springfield and has given recitals in Boston, Middletown, Conn., Portland, Maine, and Pittsburgh under the auspices of the American Guild of Organists. Inducted into the army in January, 1943, at Fort Devens, Mass., Pfc. McKinstry has been stationed at Baer Field, a first troop carrier command base, for one year.

**CORA CONN REDIC RESIGNS  
AT SOUTHWESTERN COLLEGE**

After twenty years as head of the organ department and instructor of theory at Southwestern College, Winfield, Kan., Mrs. Cora Conn Redic has handed in her resignation, which has been accepted with reluctance by the board of trustees.

During her fifth of a century at the college Mrs. Redic has built up an enviable reputation both as a musician and as a teacher of organists who attained prominence. The trustees have passed a resolution in appreciation of Mrs. Redic's service in conducting and building up the organ department and sponsoring the college Organ Club, which was organized by her in 1934.

Mrs. Redic joined the teaching staff at Southwestern in 1924, going there from the Winfield College of Music. Before going to Winfield in 1915 she taught at Oklahoma Methodist University in Guthrie and later in a school of music at Blackwell, Okla.

For nearly twenty-six years Mrs. Redic has served as organist at the First Presbyterian Church in Winfield.

ANTON W. DROGE has been appointed organist and choirmaster of St. Luke's Lutheran Church, Brooklyn, N. Y., assuming his duties there June 1. For the last twelve years he served as organist and director at Holy Trinity Lutheran Church in Brooklyn. Mr. Droge is also director of music at Pratt Institute and is a member of the American Guild of Organists.

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J. TREVOR GARMEY

NOON RECITALS IN TORONTO  
BY FOUR ORGANISTS IN JUNE



Noon-hour recitals by four prominent Toronto organists were played on Wednesdays in June at the Metropolitan United Church in the Canadian city on the five-manual Casavant organ. The organists were D'Alton McLaughlin, Henry Rosevear, Richard S. Eaton and Hazel Brillinger. The series will be continued in July by John Reymes-King, F.R.C.O., organist of the church, assisted by soloists.

Mr. McLaughlin, organist of the Yorkminster Baptist Church, presented the following program June 7: Elogy, Peeters; Chorale, Jacquemin; "On the Evening of the Ascension," Benoit; Meditation, Bairstow; "Perpetual Motion," Bossi; Intermezzo ("Storm King" Symphony), Dickinson; Prelude to "The Dream of Gerontius," Elgar; "Now Let Every Tongue Adore Thee," "My Heart Is Filled with Longing" and Fantasie and Fugue in G minor, Bach.

June 14 Mr. Rosevear, organist of St. Andrew's United Church, played: Fantasie-Overture, Fricker; Prelude Pastoral, Op. 54, Liapounoff; Prelude and Fugue in A minor, Bach; Chorale Preludes, "Rhosymedre," Vaughan Williams; "Melcombe," Parry, and "Jesus, Still Lead On," Karg-Elert; Finale, Second Symphony, Vienne.

Mr. Eaton of Upper Canada College played this program June 21: Introduction and Toccata, Walond; Largo, Allegro, Aria and Two Variations, Festing; "Vision of Richard Peyto," Dunhill; Serenade from "Arcadian Idyll," Lemare; Adagio in E major, Bridge; "Now Thank We All Our God," Karg-Elert; Sonata No. 2, Elgar; Prelude on "Rhosymedre," Vaughan Williams; Cradle Song, Grace; Little Preludes and Intermezzi Numbers 1, 4 and 6, Herman Schroeder; Passacaglia in A minor, Richard S. Eaton.

Miss Brillinger of the Westminster Central United Church played the following program June 28: Toccata in C major, "God's Time Is the Best" and "Come, Sweet Death," Bach; First Movement, Symphony 6, Widor; "Now Thank We All Our God," "The Sun's Evensong" and "Legend of the Mountain," Karg-Elert; "Praeludium," "Interludium" and "Postludium," William Lovelock.

ORGAN RECITAL OPENS MUSIC  
FESTIVAL AT WICHITA, KAN.

The opening event of a festival of music at Friends University, Wichita, Kan., on the afternoon of May 7 was a recital by Miss Velma Nelson, a student of Dean Charles H. Finney, at which she played: Prelude and Fugue in F minor, Bach; "Helas!", Jacob; Tempo Moderato, Sonata in A minor, Rheinberger; "Canzone della Sera," d'Evry; "Mr. Ben Jonson's Pleasure," Milford; "Elegiac Poem," Karg-Elert; "The French Clock," Bornschein; Grand Responsive Chorus, Gigout. The university choir, directed by Mr. Finney, sang Josquin des Pres' "Ave Verum Corpus."

Sowerby's "Medieval Poem" was presented in a solo and ensemble program May 12, with Constance Moore at the piano and George Exon at the organ. May 10 Marjean Carr played these organ selections: "A Joyous March," Lawrence; Adagio non troppo, Sonata 5, Rheinberger; Toccata-Prelude, "Vom Himmel hoch," Edmundson.

THE EDWARD B. MARKS Music Corporation has completed arrangements with Gardner Read, the organist, and composer of "Night Flight," for the publication of his tone poem for orchestra. The first performance was given at the American music festival and was acclaimed by critics and public. The composition is one of the first American works inspired by the present conflict which musically portrays a nocturnal aerial mission.

EMORY LELAND GALLUP

Mus. Doc.

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J. TREVOR GARMEY TWENTY  
YEARS IN BROOKLYN CHURCH

J. Trevor Garmey, F.A.G.O., has completed twenty years as organist and choir-master of the Union Church of Bay Ridge, Brooklyn, a Presbyterian church. To mark the anniversary the church held a special evening service May 14. The congregation presented a purse to Mr. Garmey and the choir gave him a war bond. In the course of his address the pastor, the Rev. John Paul Jones, paid this tribute to Mr. Garmey:

For more than twelve years I have enjoyed a rich fellowship of inspiration and cooperation with the organist of this church. I think there are perhaps two reasons for this; the first and less important reason is that the pastor of the church has been willing to leave the major decisions in music with the organist. The more important reason I readily confess is that it has been my good fortune and your good fortune to have as an organist a competent craftsman, a genuine artist, a Christian gentleman deeply interested in the work and worship of the church. I haven't any adequate words with which to express my own appreciation and sense of indebtedness. All I am certain of is that we are extremely fortunate and that it is a great privilege enjoyed by this church to have had for twenty years as organist and director of music the man who tonight sits at the console.

Mr. Garmey studied organ and theory with Walter Henry Hall, Samuel A. Baldwin and R. Huntington Woodman and piano with Emile Schoen. In 1911 he succeeded Professor Baldwin as organist of Holy Trinity Church, Brooklyn, and remained there until 1921. Then he succeeded Walter Henry Hall at the Church of Zion and St. Timothy, Manhattan, and on the destruction of this church by fire went to the Marcy Avenue Baptist Church, Brooklyn. In 1924 he was appointed to Union Church of Bay Ridge. This church has a fine three-manual Skinner, an adult choir of thirty voices and a junior choir. The choir has several times won first award in the New York music week contest in the twenty to thirty-voice class.

ALBANY CHURCH 300 YEARS  
OLD; MUSIC AT ANNIVERSARY

Two Albany organists were invited to take part in a festival of music on the evening of May 24 marking the 300th anniversary of the First Lutheran Church. This is believed to be the oldest Lutheran church in America. "The City of God," a sacred cantata by H. Alexander Matthews, was sung by the choir under the direction of Frederick W. Kalohn, organist and director. Raymond S. Halse of St. Paul's Episcopal Church played the prelude—T. Tertius Noble's chorale preludes on "St. Anne" and "Materna"—and Mrs. E. Henry Rector of the First Congregational Church played Purcell's Trumpet Voluntary as the postlude.

MRS. M. V. MULLETTE of Memphis, Tenn., writes that the late Mr. Mulette was not, as stated in the obituary notice in THE DIAPASON, an organ maintenance man, but was the representative of organ builders and sold some of the largest organs in the South.

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**New Cantata, Work  
of E. S. Barnes, Issued;  
Other Publications**

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

The other day, in looking over an article on the works of Edward Shippen Barnes which I published in 1921, in that remarkable period of composition which followed the last war, I lingered over the title of his charming cantata called "The Comforter" (G. Schirmer, 1915) and remembered with what pleasure I had performed it three or four times. On the following day this month I received a copy of a new cantata by the same gifted composer entitled "Abide with Me" (J. Fischer). The text is seven stanzas of the well-known hymn, and the gracious music runs to twenty-three pages, all of which can be sung by a quartet. There are delightful solos for the two high voices. This is one of the most attractive cantatas I have seen in a long time—one that I hope will be sung often this summer and afterward. "I fear no foe, with Thee at hand to bless" is good doctrine for these fateful days.

I suggest that when you use this work at evensong you select for the evening canticles the recent setting by Mr. Barnes of the Magnificat and Nunc Dimittis in G minor (Schmidt, '43), certainly admirable throughout. It, too, has a solo for soprano.

Mrs. Annabel Morris Buchanan, who has discovered some of the best of our old folk-music, is now editing for mixed voices an "Early American Psalmody Series" (J. Fischer). One of these, just published, is "Old Chester," beginning "How long wilt Thou forget me, Lord?" The tune appeared in the "Genevan Psalter" and in the "Bay Psalm Book"; so it goes back to the start of our New England music for the church. Although only four parts are used, a chorus seems required for fine performance. This is a permanent addition to our standard American repertory.

The latest addition to the Novello series of "Short Choral Compositions" is "Awake, My Soul," by H. A. Chambers, running to three pages of that manly and clear music which some English composers seem able to give us, especially when they select the bright key of D.

Years ago Horatio Parker wrote one of his best anthems to the text beginning "To whom then will ye liken God?" (Gray). It takes courage to compete with that setting, but N. Lindsay Norden has composed another good and resonant accompanied one (J. Fischer), fourteen pages in length, with a short soprano solo. For another bright number you might look at Carl F. Mueller's "O God, Our Help in Ages Past" (Flammer), which has a bass solo of one page and uses Croft's noble and familiar tune part of the time.

I think that two Easter numbers arrived too late for proper mention. One is Homer Whitford's unaccompanied "When Christ Awoke Victorious" (J. Fischer), vigorous and effective music which needs a chorus for a few divisions into six parts. The other publication is Dr. Joseph W. Clokey's "Two Short Motets for Easter" (J. Fischer), settings of the proper introit and gradual for Easter. A Gregorian type of melody illustrates his more recent taste, with which I happen to find myself in accord, though some of his earlier, more romantic, music was admirable too.

Claude L. Fichthorn has a setting of Tennyson's "Strong Son of God" (G. Schirmer) for unaccompanied singing, with choral effects that can be impressive; eight parts are needed, and there is a short solo for medium voice.

Two tuneful anthems that quartets may like are Samuel R. Farr's "Like as the Hart" (Presser), with alto solo, and Griffith J. Jones' "Out of the Deep" (Ditson), with alto solo that may be used as an obligato, against four other voices or the other three singers in a quartet.

There are two anthems for SABar:

Mueller's "Build Thee More Stately Mansions" (Flammer) with famous text by Oliver Wendell Holmes, and an arrangement by Kenneth Runkel of Cesar Franck's "O Lord Most Holy" (Ditson), otherwise known as "Panis Angelicus."

A tuneful setting of the Lord's Prayer which you have probably heard on the radio is by Albert Hay Malotte, with a harp-like accompaniment. Among the many arrangements published by G. Schirmer is one for SABar, edited by Kenneth Downing.

**Sacred Solos**

Let me remind you of "Jesus, My Saviour, Look on Me" (J. Fischer, 1943), a very effective solo by Edward Shippen Barnes with accompaniment for piano and organ. Yes, the piano really has a part. Louise E. Stairs has a tuneful new setting of "O Perfect Love" (Presser), the wedding hymn. Both are for high voice.

**Organ Solos**

At Christmas we all look for a pastorate and a lullaby. Seth Bingham has a remarkably fine Pastorate from "Memories of France," an entrancing carol tune treated with skill and charm for ten pages (Gray). An easier but pretty number is Robert Pereda's Berceuse (Gray).

**ERIE SERVICE OF SPIRITUALS  
IN HONOR OF HARRY BURLEIGH**

Harry T. Burleigh was honored in his native city of Erie, Pa., when a service of Negro spirituals was held at the Church of the Covenant Sunday evening, June 11. The service carried out a plan of Federal Lee Whittlesey, minister of music of this prominent church. The Covenant choir and the young people's choir, directed by Mr. Whittlesey, with Alma Haller Way at the organ, were reinforced by the choristers of the Uthmann Chor, conducted by James H. Cross. A number of beautiful spirituals were sung and Dr. Burleigh was the soloist.

Dr. Burleigh was born in Erie seventy-eight years ago, and received his early start in music there. Erie people therefore are interested in him and many older residents remember his rich voice when as a young man he sang in the churches there. But Mr. Whittlesey was in no way prepared for the overwhelming reception for Dr. Burleigh. People started finding places in the church two hours ahead of time. A half-hour before the service there was not a seat or a standing spot unfiled within hearing distance of the choir loft. About 2,500 heard the service (600 by amplifier in Knox Hall) and several hundred not only could not get in, but could not get near the entrance to the church.

Dr. Burleigh spoke and sang with telling effect and convinced all of the beauty of the spiritual.

**MISS SARA HAMMERSCHMIDT  
WINS CONSERVATORY AWARD**

Miss Sara Hammerschmidt, pupil of Frank Van Dusen and winner of the organ contest for playing at the annual American Conservatory commencement concert, played with the conservatory orchestra at Orchestra Hall on the evening of June 13. At the commencement Miss Hammerschmidt was awarded honorable mention for organ playing. The conservatory conferred twenty-two master degrees and twenty-eight bachelor of music degrees. Among the organ graduates were Samuel Keck, master of music, and Victor Mattfeld, bachelor of music, both pupils of Edward Eigenschenk.

THE SECOND TRIAL of Courtney Fred Rogers, the Los Angeles organist, for the murder of his parents in 1941 has resulted in a hopelessly deadlocked jury. Rogers, who was convicted at his former trial in 1942 and sentenced to death, was remanded to the county jail. Members of the jury were reported to have stood seven to five for conviction on the charge that he murdered his father and eight to four for acquittal on the charge that he killed his mother.

**CARL WIESEMANN TO LEAVE  
TEXAS FOR HAGERSTOWN, MD.**

Carl Wiesemann announces his resignation from St. Matthew's Cathedral, Dallas, Tex., to take effect July 23, and from the Texas State College for Women, Denton. He is leaving Texas to take a position as organist and choir-master of St. John's Lutheran Church in Hagerstown, Md.

Dr. Wiesemann has been at the cathedral in Dallas since October, 1921, and at the college since 1931. During his years in Texas he has done much for music, both as a performer and in the education of the music teacher. He is a past president of the Texas Music Teachers' Association and has served for many years as a member of the board of examiners of the T.M.T.A. He is a past dean of the Texas Chapter, American Guild of Organists, and at present is dean of the Denton Chapter. He is chairman of the regional expansion committee for Texas, Louisiana, Oklahoma and Arkansas. A charter member of the National Guild of Piano Teachers, he is also on its national membership committee.

Dr. Wiesemann has played many recitals at St. Matthew's Cathedral and at Texas State College for Women. The first all-Bach organ recitals were given in Dallas and Denton and organ dedications and recitals have been given by him in nearly every large city and town of Texas, Oklahoma and Louisiana.

Dr. Wiesemann is a member of Phi Mu Alpha Sinfonia, Gamma Iota Chapter, at Baylor University, where he was on the faculty from 1923 to 1931.

**CHICAGO WOMEN END SEASON;  
VERA FLANDORF PRESIDENT**

The Chicago Club of Women Organists concluded the season with its annual meeting and dinner June 6 at Normandie House. New officers for the ensuing biennium are Vera S. Flandorf, president, and Ethel Clutterham Meyer, treasurer. The new board members are Martha McDermott Bowlus, Esther C. Howes and Alice Ryan. Those remaining in office are Alice Olson, vice-president; Marion E. Dahlen, corresponding secretary; June Cooke, recording secretary, and the following board members: Eugenia Anderson, Martha Armstrong and Mabel Laird. Martha Armstrong, social chairman, had arranged an evening of fun and for a time all serious thoughts were laid aside. An important feature was June Cooke's piano rendition of "Chopiniana," as it might be heard on the radio.

PUPILS OF MISS LILIAN CARPENTER were presented in a recital at the Church of the Covenant in New York City June 16. Those taking part were Jean Conklin, Frieda Branom, Robert McDermott, Walter Hewitt and Eleanor Conk. Patricia Yates played several harp solos, accompanied at the organ by Dr. Reginald L. McAll.

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**LAURA M. ZIMMERMAN**



MISS LAURA M. ZIMMERMAN, who at the beginning of the year assumed the position of organist of the Harris Street Evangelical Church in Harrisburg, Pa., has been an active member of the local chapter of the A.G.O. in the Pennsylvania capital city and reporter of the activities of that chapter. This prominent church, with a membership of 800, is known as the "Church of the Bishops," because the active bishop, Dr. John Stamm, two retired bishops and a number of ministers of the Evangelical Church attend its services. The Evangelical Press and Publishing-House is a block from the church.

Miss Zimmerman not only presides at the organ, but is director of the junior choir. The chapel and senior choirs are directed by Professor John C. Isele of the Camp Curtin Junior High School.

Miss Zimmerman began the study of piano at the age of 6 and later attended Dickinson Seminary in Williamsport, Pa., her home town. She resumed the study of piano at the Froehlich School of Music on moving to Harrisburg in 1921. Her organ studies began when she was a sophomore in the Williamsport High School with Dr. Harry H. Houck, organist and choirmaster at Trinity Episcopal Church and a member of the faculty of the high school. They were continued in Harrisburg with Frank A. McCarrell at the Pine Street Presbyterian Church and with Mrs. John R. Henry when she became her assistant at the Fifth Street Methodist Church.

Miss Zimmerman was a member of the National Association of Organists, being Pennsylvania state secretary for several years, and has been an officer and member of the executive committee of the Harrisburg Chapter, A.G.O., since the merging of the two bodies of organists.

sang several spirituals, using the sensitive accompaniments he had composed. He ended with "Lord, I Want to Be a Christian," which is in the new Chinese hymnal. This was sung in Chinese by Dr. and Mrs. Lew, with two missionaries from China, while the rest of us sang it in English.

REGINALD L. McALL.

**BARRETT SPACH TO TEACH AT UNIVERSITY OF MICHIGAN**

Dr. Barrett Spach, organist and director at the Fourth Presbyterian Church, Chicago, will take the place of Dr. Palmer Christian at the University of Michigan for the summer quarter. He will teach organ, conduct a course in liturgical music and direct the university choir at Ann Arbor from July 3 to Aug. 24. Dr. Christian will take an extended vacation, returning to his duties at the university Nov. 3.

HAROLD HEEREMANS, F.A.G.O., was requested to repeat at the Cathedral of St. John the Divine in New York City his performance at the service held in the cathedral for the festival of the American Guild of Organists. Sunday, May 28, he gave the afternoon recital, playing Norman Coke-Jephcott's Variations and Fugue on a Theme of Beethoven and Mr. Heeremans' own Prelude and Fugue in D minor.

**Interesting Spring Meeting**

An exceptionally interesting program was enjoyed at the spring meeting of the Hymn Society, held in New York May 27. The morning discussion began with the subject of missionary hymns as used by our churches at home, the speaker being the Rev. William Cecil Northcott, home secretary of the London Missionary Society. He deplored the fact that we are still singing the missionary hymns of our grandfathers. Every generation, he said, should write its own hymns. Two have come out of our own times in England: John Oxenham's "In Christ There Is No East or West" and a really great lyric by the distinguished Welsh poet, the Rev. Elvet Lewis, D.D., "Whom Oceans Part, O Lord, Unite." But at the best, securing first-class new hymns and getting them sung are two different things. The average hymn-book is worn and thumbed just at certain places. Even the pastor's copy could be explored more thoroughly.

In England, said the speaker, the new hymn-book of the Methodists is taking its place as an instrument of worship. It has become a part of that church's life, ranking with the Bible in importance.

Following Mr. Northcott's remarks we heard the thrilling story of the first joint hymn-book produced in China, told by the chairman of the committee in charge of this work, the Rev. Timothy T. Lew, now in this country. We had heard of him chiefly through his associate, the Rev. Bliss Wiant, who had spoken to us about Chinese music, also mentioning the hymnal, of which he was the musical editor. Dr. Lew began with an illuminating survey of the central place held by music and poetry in the life of the people of China. Its language is musical and versification has been a cornerstone of its culture. Christianity brought the idea and practice of congregational worship, with group singing. This worship gave inspiration and solace to the converts, for they were cruelly cut off from their family and community social life. The new music was easy to learn, because of its simplicity, and many western hymns were translated—though not always successfully, from the point of view of the educated Chinese.

In 1931 the Christian churches took a tremendous step forward, the production of a hymn-book, to be used by the leading communions, six of which appointed a joint hymnal committee. The selection of hymns was determined as follows: Three hundred and fifty were included as being the preferred choices of the cooperating bodies. In addition over fifty original hymns in Chinese were chosen out of about 3,000 submitted. The book was completed with about 100 other texts on special topics. In all there were 514 hymns. Over seventy compositions of Chinese origin were selected, some of which were fourteen ancient melodies. The total number of tunes was 548.

The production of the book, and its printing in China, were in the hands of the publication committee. The first estimate of the number required was only 10,000 copies, but according to the latest reports a total number of 340,000 copies have been sold, there being only about half a million Christians in China. Dr. Lew ended by listing some musical needs in China: teachers of church and choral music, choral conductors, organs, and, lastly, a hymn society for China. Fellowships should be sponsored for graduate study in church music by Chinese students.

Luncheon followed, at which W. W. Reid presided. He introduced the guest of honor, Dr. Harry T. Burleigh, who was elected a fellow of the society in January. Afterward we listened to an intimate sketch by him of his life and musical activity. Dr. Burleigh played and

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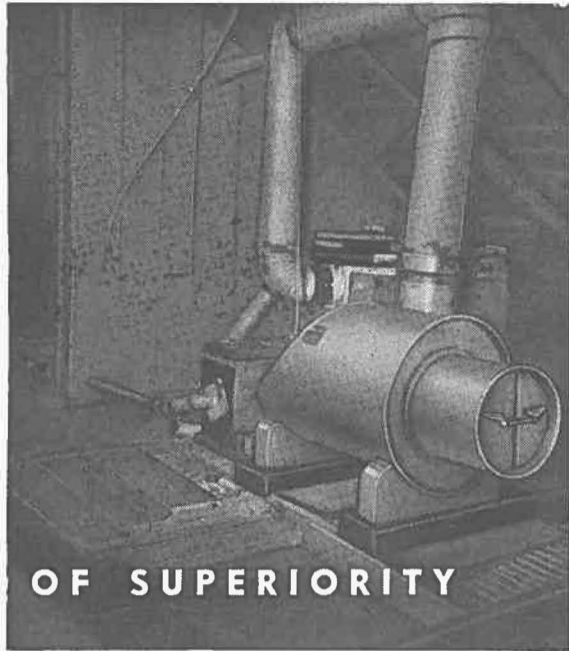
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OF SUPERIORITY

JUNE BROUGHT TO A CLOSE a year of outstanding musical events and hard work by the boy choir of St. John's Episcopal Church, Roanoke, Va., and its choirmaster, David Stanley Alkins, director of the division of music. Mr. Alkins has been at St. John's for the last year and in that short time has enlarged the choir. Since the first Sunday in Lent the following portions of sacred cantatas and oratorios have been performed before capacity congregations: Brahms' "Requiem," Bach's "Passion according to St. Matthew," Stainer's "Crucifixion," Maunder's "Olivet to Calvary," Handel's "Messiah," Haydn's "Creation," Dubois' "The Seven Last Words of Christ" and Bennett's "The Woman of Samaria." Musical vesper services were held throughout the winter and enlisted the assistance of prominent musicians, while outstanding organ works drew large congregations.

St. John's boy choir was organized in 1930 by Donald McKibben, then organist and choirmaster, and directed by him until 1943, when he was succeeded by Mr. Alkins. Since its organization over 100 boys have sung in the choir. It is the only choir of its kind in that part of Virginia.

Mr. Alkins, who is only 22 years old, received his musical education at the New England Conservatory of Music, where he held several scholarships, and also studied organ with Dr. Francis W. Snow of Trinity Church, Boston. He held positions in Boston and vicinity before going to Roanoke.

**RECITAL PROGRAM MARKS**  
**VAN DUSEN CLUB MEETING**

The Van Dusen Organ Club met June 5 at the American Conservatory in Chicago to hear a recital by Sergeant Winston Johnson and Miss Sara Hammerschmidt. The president, Miss Esther Timmermann, opened the meeting by welcoming Sergeant Johnson, former president of the club, home on furlough from Harvard University, where he is enrolled in an A.S.T.P. unit studying Chinese. Dr. Van Dusen read letters from other members of the club in the armed services.

As his portion of the program Sergeant Johnson played the Chinese national anthem; Concerto Movement, Dupuis; "Awake, Thou Wintry Earth," Bach-Whitford; "Vexilla Regis," Titcomb, and "Ein feste Burg," Whitford. As an encore he played "Psalm XIX," Marcello-Guilman. The second portion of the program presented Miss Hammerschmidt in her master's recital. Her numbers included the vivace and lento movements of Trio-Sonata 6, Bach; "Oh Whither Shall I Flee," Bach; Allegro and Scherzo (Intermezzo) from Sixth Symphony, Widor; "The Primitive Organ," Yon, and the Concert Etude, Yon. Walter Flandorf, dean of the Illinois Chapter, A.G.O., was heard with Miss Hammerschmidt in the first performance of a new composition for piano and organ, a Fantasie on "B-A-C-H," written by Mr. Flandorf.

AT ST. JOHN'S CATHEDRAL, Denver, Colo., Sunday afternoon, June 4, Verdi's "Requiem" was sung by the Trinity Methodist Church choir under the direction of Dr. Antonia Brico. David Pew played the organ accompaniment.

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**LA BERGE SPEAKS AT DINNER  
OF A.O.P.C. IN PHILADELPHIA**

Bernard R. La Berge was the speaker on the evening of June 6 at the annual meeting of the American Organ Players' Club, held, as customary in recent years, in the building which was the club's birthplace fifty-four years ago—the parish-house of the Church of the New Jerusalem, Philadelphia. Mr. La Berge related some incidents of human interest connected with four of the artists under his management—Marcel Dupré, Alfred Hollins, Sigfrid Karg-Elert and Charles M. Courboin. He also sounded an inspiring note of optimism regarding the position which organ playing is now holding in a war-torn world and the part organists will have in post-war conditions.

Officers of the club elected for the year are: President, Harry C. Banks; vice-president, Roma E. Angel; secretary, Bertram P. Ulmer; treasurer, Harry B. Rumrill; librarian, Jennie M. Carroll; additional members of the board of directors, Henry S. Fry, Rollo F. Maitland, William P. Washburn and Harry Wilkinson.

THE MINISTRY OF MUSIC of the Lincoln Avenue Methodist Church, Pasadena, Cal., under the direction of Ruth Bampton, M.S.M., presented a worship service in music Sunday afternoon, June 18. The theme was "A Picture of God" and the Rev. Paul Kluth, the pastor, had a brief meditation on Psalm 1 entitled "Practicing the Presence." The music was selected from "Elijah" and "The Creation" and anthems to unify the theme. Two American composers were represented for the prelude and offertory, Miss Bampton playing two Chorale Preludes by Cochrane Penick and "In the Cross of Christ I Glory" by Seth Bingham.

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