

THE DIAPASON

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

Thirty-fifth Year, No. 11—Whole No. 419

CHICAGO 4, U S A., OCTOBER 1, 1944

Subscription \$1.50 a Year—15 Cents a Copy

GUILD EXAMINATIONS FOR 1945 ANNOUNCED

TESTS TAKE PLACE IN MAY

Requirements for Fellowship, Associate and Choirmaster Certificates Are Presented for the Information of Candidates.

Examination requirements of the American Guild of Organists for 1945 were announced in September by Harold W. Friedell, F.T.C.L., F.A.G.O., chairman of the examination committee. The associate and fellowship tests will be given May 24 and 25 in New York and at various convenient centers throughout the country. The choirmaster examinations, open to founders, fellows and associates, will take place May 2. Candidates for the Guild certificates must have been elected colleagues not later than April, 1945. Full details as to fees, etc., may be obtained from the examination committee at 630 Fifth Avenue, New York 20.

Following are the requirements:

TESTS AT THE ORGAN.

Thursday Afternoon, May 24, 1945.

ASSOCIATESHIP.

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

(a) Chorale Prelude, "Wir glauben all an einen Gott, Schöpfer," in organo pleno. ("We Believe in One God"), by J. S. Bach (H. W. Gray Company).

(b) The candidate has a choice of one of the following three pieces: (1) "Carillon," by Eric DeLamarter (H. W. Gray Company); (2) Chorale Prelude on "St. Flavian," by Seth Bingham (H. W. Gray Company); (3) Allegretto from Sonata No. 4, by Mendelssohn (G. Schirmer).

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

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

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

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

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

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

7. To harmonize at sight a figured bass.

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

FELLOWSHIP.

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

(a) Prelude and Fugue in B minor, by J. S. Bach.

(b) The candidate has a choice of one of the following three pieces: (1) Toccata by Leo Sowerby (H. W. Gray Company); (2) Sonata in D minor, by Rheinberger (first movement only) (H. W. Gray Company); (3) Intermezzo from Sixth Symphony, by Widor.

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

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

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

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

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

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

7. To improvise on a given theme.

PAPER WORK TESTS.

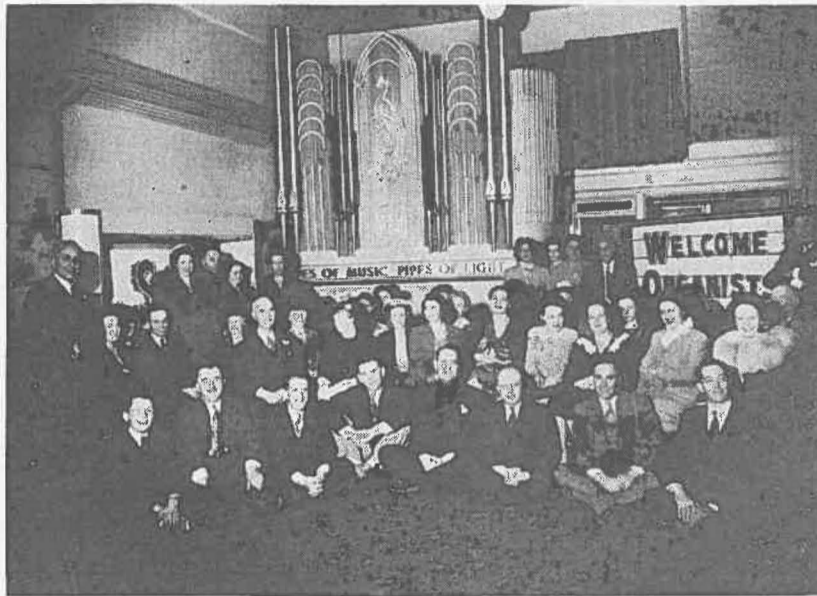
Thursday and Friday Mornings,
May 24 and 25, 1945

ASSOCIATESHIP.

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

1. To add to *canti fermi* strict counterpoint, in three or four parts, in various species and combinations of species. Three

UTAH A.G.O. MEMBERS AT LAST MEETING OF SEASON



DORR'S BOYS TAKE PART IN NOTABLE NEW "MOVIE" SCENES

A group of William Ripley Dorr's boys from St. Luke's Choristers, Long Beach, Cal., whose church work has been supplemented by a great deal of "movie" work, and some girls from St. Luke's girls' choir have recorded several carols for a Christmas scene in "Mrs. Parkington." Two of these carols were recorded in three parts *a cappella*.

It is interesting to note that the snow in the picture was made Aug. 4 by a snow machine which works like an enormous coffee grinder. This machine eats up a fifty-pound cake of ice in fifteen seconds and turns it into snow, which is blown out of a six-inch pipe so hard it will travel fifty feet before falling. This one little scene took 9,000 pounds of ice.

Mr. Dorr's boys appear in the church scene in "Christmas Holiday," but did not do the singing which accompanies the shot. They also take part in "The Corn Is Green." They have recorded several beautiful folk-songs in Welsh for this picture, and appear prominently in scenes all through the picture.

T. TERTIUS NOBLE SERVICE AT ALL ANGELS, NEW YORK

George W. Volkel, F.A.G.O., is back at his duties in All Angels' Church, New York City, after a successful season of recitals at Chautauqua. He will open the season of special services of music Nov. 26 at 4 o'clock with an all-Noble service, with Dr. T. Tertius Noble as guest of honor, directing the choir, etc. Other oratorios for 1944-45 include Handel's "Messiah," Mendelssohn's "Elijah," Brahms' "Requiem" and Parker's "Hora Novissima."

The choir of All Angels' was honored last June in being chosen to make a transcription for D-Day for the Mutual Broadcasting Company. It has again been chosen to record music for V-Day and therefore will be heard on the coast-to-coast network when that long-awaited day arrives.

MRS. HELEN ROOT WOLF IS FATALLY STRICKEN AT ORGAN

Helen Root Wolf, organist and director at the First Christian Church of San Pedro, Cal., and a prominent California musician, was stricken with a heart attack while practicing at the organ in her church Aug. 5 and died a few hours later at her home near the church.

For the last three years Mrs. Root had been in charge of the music at the San Pedro church. For twenty years pre-

viously she was director of music at the First Congregational Church of Pasadena, where she had won national recognition with her Sunday afternoon recitals and her Christmas Eve services. On leaving Pasadena she was honored at her last recital by the church and the community.

Mrs. Wolf was a member of the Pasadena-Valley Chapter of the American Guild of Organists and for two years she served on the executive committee. With Mr. Wolf she was active in conducting young people's activities in the cities where she resided.

Helen Root was a native of Canton, Ohio, and while still in high school served the First Congregational Church of that city as organist. She moved to California in 1914, but in 1917 returned to be married to Charles A. Wolf. In 1913, at the time of the world Eisteddfodd held in Pittsburgh, Mrs. Wolf, then Miss Root, accompanied the Canton Ladies' Chorus, which won first prize for women's choruses under thirty-five voices, and she also won the first prize for piano soloists, playing the Chopin Ballade in A flat.

Besides her husband Mrs. Wolf is survived by her son, Don R. Wolf, Portland, Ore., and a sister, Mrs. Ada M. Carson, Long Beach. Mr. and Mrs. Wolf would have celebrated their twenty-seventh wedding anniversary Sept. 23.

GORE WILL GIVE FIFTEEN BACH RECITALS AT CORNELL

Richard T. Gore, F.A.G.O., Cornell University organist, will give fifteen recitals of Bach's organ music during the coming season. The programs have been arranged in overlapping chronological order, so that each one shows a considerable segment of the master's creative life, and the series as a whole shows his development. Mr. Gore will include everything Bach wrote for the organ or pedal harpsichord, except juvenile pieces, arrangements from other composers and works of doubtful authorship. The recitals will be played on Friday afternoons at 4:30 on the Aeolian-Skinner organ in Sage Chapel. The first two programs are as follows:

Oct. 6—Prelude and Fugue in C minor; Chorale and Six Variations, "Christ, Who Art the Light"; Prelude and Fugue in G; Little Organ Book Numbers 1 to 4; Little Fugue in G minor.

Oct. 20—Fugue in B minor on a Theme by Corelli; Chorale and Eight Variations, "O God, Thou Righteous God"; Fantasie in G; Five Chorale Preludes from the Kirnberger Collection; Fantasie and Fugue in A minor; Little Organ Book Numbers 5 to 10; Toccata and Fugue in D minor.

CANADIAN CONVENTION HELD IN ST. CATHARINES

DRAWS ATTENDANCE OF 115

Dr. Charles Peaker and Eric Dowling Among Recitalists—British Organ Restoration Fund Is Aided—Eric Rollinson President.

By MURIEL GIDLEY

The annual convention of the Canadian College of Organists was opened Aug. 30 at St. Catharines, Ont., with a registration of 115 members and guests, representing many Canadian centers and including several organists from the United States. After a general get-together luncheon was served at headquarters, the Welland Hotel, members of the council being guests of the convention. Bernard Munn, chairman of the St. Catharines Center, welcomed the delegates and Eric Rollinson, president of the College, responded on behalf of the guests.

The first recital took place in the afternoon at Knox Presbyterian Church, featuring four young organists from various centers. This is an event of interest each year at the convention, giving opportunity and encouragement that brings out new talent. Mrs. R. Douglas Hunter of St. Catharines opened the program with the Concert Overture in C by Alfred Hollins, which she played with decision and well-chosen registration. Raymond Massel of Kitchener gave a carefully controlled performance of the little Fugue in G minor, Bach, and the Folk-tune by Percy Whitlock. Miss Eleanor Muir, Brantford, played the charming Musette and Minuet, Handel, with grace and brilliance, followed by a Pastoral by Bancroft and the gripping "Epilogue" by Willan. The recital was concluded with the complex and little-known Symphony in D by Guy Weitz, performed with skill and clarity by Eleanor Halliday of Toronto.

A trip to Niagara Falls provided entertainment for the remainder of the afternoon. A large party took advantage of this opportunity to renew acquaintance with a renowned beauty spot. Dinner was served at the Park Hotel.

A brilliant recital was given in the evening by Dr. Charles Peaker, Mus.D., F.R.C.O., on the fine three-manual Casavant organ in the First United Church. Dr. Peaker displayed his usual dexterity and gave a masterly interpretation of a well-balanced program embracing many schools of composition. Special attention was given to works by Canadian composers. These included: Chorale Prelude on "Andernach" and Scherzo in B minor, Willan; Chorale Prelude on "Salzburg," Eric Dowling; "Mood Fancies" and "Meditation," Thomas J. Crawford, and "Improvisation on an Indian Tune," Weinzwieg, which turned out to be something revolutionary, ending in a dissonance. Unhackneyed and interesting material was further shown in a "Koraal" and Adagio from "Suite Modale," Flor Peeters; "Siciliana" and "Gigg," Arne, and Fugue in C sharp minor and Chorale, Honegger. Dr. Peaker concluded the first part of the program with a virile rendition of the Toccata and Fugue in D minor in the Dorian Mode, Bach, and brought the whole to a brilliant finish with the Finale in B flat by Cesar Franck. The recital, full of color and vitality, was completely satisfying and inspiring.

The British organs restoration fund of the Canadian College of Organists, which was established last year under the auspices of the Royal College of Organists, is to be supported by a more intensive campaign, with a suggested objective of \$50,000, it was reported at the business meeting on the morning of Aug. 31. To date practically \$2,000 has been raised through the efforts of the various centers to give financial support to the rebuilding

of an English organ bombed out in the "blitz."

Officers and council members elected for the coming year are as follows:

President—Eric Rollinson, Mus.B., F.R.C.O., Toronto.

Vice-Presidents—A. G. Merriman, A.R.C.O., Brantford; Hugh Bancroft, Mus.B., F.R.C.O., Winnipeg; Arthur Collingwood, F.R.C.O., Saskatoon; James Hopkirk, Mus.B., A.C.C.O., Vancouver; George Brewer, F.A.G.O., Montreal.

Registrar—Charles E. Wheeler, F.C.C.O., London.

Examinations Registrar—F. C. Silvester, F.C.C.O., Toronto.

Secretary—Maitland Farmer, F.R.C.O., L.R.A.M., Toronto.

Treasurer—K. W. Scott, A. C. C. O., Toronto.

Council—Brantford, George Smale; Hamilton, Cyril Hampshire, George Veary, A.R.C.O., H. D. Jerome; Kitchener, Ralph Kidd, Glen Kruspe, Mus.B., A.R.C.O.; London, Harvey Robb, T. C. Chattoe, Mus. B.; Montreal, A. H. Egerton, Mus.B., F.R.C.O., Alfred Whitehead, Mus.B., F.R.C.O.; St. Catharines, Eric Dowling, F.C.C.O.; Toronto, G. D. Atkinson, T. J. Crawford, Mus.B., F.R.C.O., Muriel Gidley, L.T.C.M., W. Wells Hewitt, A.R.C.O., H. G. Langlois, B.A., Mus.B., F.C.C.O., Sir Ernest MacMillan, B.A., Mus.D., F.R.C.O., Charles Peaker, Mus.D., F.R.C.O., John Reymes-King, M.A., Mus.B., F.R.C.O., and Healey Willan, Mus.D., F.R.C.O.

Eric Dowling, F.C.C.O., organist of St. George's Church, St. Catharines, was heard in a recital in the afternoon at the chapel of Ridley College. His playing is marked by a fine understanding of the instrument and his program gave much scope for artistic expression and variety of registration. Mr. Dowling interpreted the Prelude and Fugue in C minor, Bach, with dignity and clearcut part playing, contrasting imitative figures effectively. The Chorale in A minor by Franck was treated with brilliance and color.

As a composer Mr. Dowling rates high after a significant rendition of his own Sonata in B flat, in which rhythmic and harmonic interest is maintained through three movements. The smaller numbers included: "Cherubs," Couperin; Two Psalm-tune Preludes, by Charles Wood, the "Twenty-third Psalm" singing out with a pastoral effect of antiphonal flutes; a light "Fancy" by Bancroft and

two expressive Karg-Elert pieces. The popular Trumpet Voluntary by Purcell opened the program and an exciting fanfare of tone in the Toccata "Thou Art the Rock," Mulet, concluded a splendid performance.

After Mr. Dowling's recital tea was served at Ridley College.

A banquet at Welland House concluded the convention. The Rev. Walter E. Bagnall, rector of St. George's Church, St. Catharines, was the principal speaker. In a sparkling address, after a witty and amusing preamble, he struck a serious note when he said "reasons for pessimism are not real things if we want to look beyond them for intelligent optimism in the days to come. We must say 'yes' to the future." He described music as an international link and told the organists that if used properly it could be a forceful factor in building up a greater and broader understanding of the peoples of the world.

Eric Rollinson, president of the College, was chairman of the dinner. Eric Dowling introduced Mr. Bagnall and the thanks of the gathering were extended by Glenn Kruspe.

H. G. Langlois of Toronto, retiring after twenty-five years as treasurer of the organization, was thanked and praised profusely by T. M. Sargent, Toronto, on behalf of the College, for his years of faithful service. John Reymes-King, Toronto, thanked the various recitalists, and A. G. Merriman of Brantford, one of the senior members of the College, spoke briefly.

MARY LOUISE HANDLEY TAKES NEW CHURCH POST IN DETROIT

Mary Louise Handley has assumed her new position as organist and director of music at Trinity Methodist Church, Detroit. Mrs. Handley was formerly organist and associate director of music at Westminster Church. She is a graduate of the University of Michigan and Boston University and has just returned from a summer of graduate study at the University of Michigan. Mrs. Handley will preside at the organ and direct four choirs.

EDOUARD NIES-BERGER



EDOUARD NIES-BERGER, ORGANIST of the New York Philharmonic Orchestra, will be heard in a Chicago recital on the evening of Oct. 17 at Rockefeller Chapel, University of Chicago. This performance will be in the nature of a homecoming for Mr. Nies-Berger, who formerly lived in this city and for a year was organist and director at the Second Presbyterian Church, going from there to Los Angeles. Mr. Nies-Berger also recalls that his first recital in this country was given in Chicago. The picture shows him at the console of the organ in Carnegie Hall, New York City.

Following is the program for the Chicago recital: Toccata, Adagio and Fugue in C, Bach; "Grande Piece Symphonique," Franck; "Summerland," William Grant Still (arranged for organ by E. N.-B.); Roulade, Bingham; "Resurrection," Nies-Berger; "Pageant of Autumn," Sowerby.

IN THIS MONTH'S ISSUE

Requirements for 1945 examinations of American Guild of Organists are presented.

Canadian College of Organists holds its annual convention in St. Catharines, Ont.

Large output of new music for choirs is reviewed by Dr. Harold W. Thompson.

Questions of tonal design elicit interesting discussion in letters to the editor.

Two-manual organ of twenty sets of pipes is subject of study by J. B. Jamison.

A study of organ designs, divided into classical, baroque and architectural, is presented by Dr. Wilfred Payne of the University of Omaha.

Impressive rites in the Canadian hills mark burial of Joseph Bonnet in Benedictine monastery cemetery.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 306 South Wabash Avenue, Chicago 4, Ill.

EMORY L. GALLUP IN RECITAL IN EVANSTON CHURCH OCT. 15

Emory L. Gallup, Mus.D., will be heard in a recital at his church—the First Methodist of Evanston—Sunday afternoon, Oct. 15, at 4:30, at which time he will give the following program: Prelude and Fugue in B minor, "Jesu, Joy of Man's Desiring," Aria for the G string, Chorale Prelude, "Dearest Jesus, We Are Here," and Chorale Prelude, "Hark! A Voice Saith All Are Mortal," Bach; Cantabile (G major) and Chorale (E major), Jongen; Pastorale (E major) and "Piece Heroique" (B minor), Franck.

The Joseph Bonnet Memorial Fund

In memory of Joseph Bonnet, an urgent appeal is made to American organists, musicians and friends to fulfill his oft expressed wish, by contributing aid to his fellow organists in France now in the time of their tragic need.

Many of them have lost everything they possessed—Church, organ, family, children, money, teaching facilities, even the roof over their heads.

Your contribution of any amount, large or small, will be received with deepest gratitude by our French confreres, many of whom are already known to us as among the most eminent and distinguished artists in the profession. Its distribution in France will be in charge of the French Society of Les Amis de l'Orgue under the personal direction of their president, Count Miramon de Fitz-James, who, from his intimate knowledge of the situation, is in a position to extend financial aid where it is most sorely needed.

Please do not delay. Your help at this time can prove a most effective gesture of good-will between our two great nations. Send check or money order made payable to American Guild of Organists, to

HAROLD FRIEDEL, Gen'l Treas., A.G.O.
Room 1708, 630 Fifth Avenue, New York, N. Y.

Committee: Warden S. Lewis Elmer, Ex-officio
Harold Friedell, Treasurer
Ralph Harris, Secretary
Sub-Warden Seth Bingham, Chairman

GRAY-NOVELLO

NEW CHURCH MUSIC

ORGAN

- Prelude on "Now Thank We All" M. C. WHITNEY
- Jesu, Joy of Man's Desiring BACH, arr. BIGGS
- Litany (Rest in Peace) SCHUBERT, arr. DICKINSON
- A Toy FARNABY, arr. McAMIS
- Qui Tollis COUPERIN, arr. DICKINSON
- Kol Nidrei BRUCH, arr. REIMANN
- Offertory on Noels E. COMMETTE
- Chorale Prelude "We all believe in One God" ... J. S. BACH

ANTHEMS

(For Mixed Voices, unless otherwise noted)

- O Little Town of Bethlehem T. TERTIUS NOBLE
- Jesus Lying in the Manger PHILIP JAMES
- Carol of the Children MARK DICKEY
- Noel (S.S.A.) Old French, arr. GUENTHER
- The Searching Carol (S.S.A.) R. E. MARRYOTT
- Shepherds in the Field (Unison with Descant) Old French, arr. CAMPBELL
- The Citizens of Chartres (Unison, S. A., or S.A.B.) arr. CLARENCE DICKINSON
- O God of Bethel ERIC THIMAN
- Jesu, Priceless Treasure (SS. or S.A.) J. V. ROBERTS, arr. HOLLER
- Jesus Calls Us (S.A.B.) MOZART, arr. HOLLER
- Look Down, O Lord (TTBB) A. R. GAUL, arr. HOLLER
- Come, Holy Spirit (S.A.T.B. and S.S.A.A.) arr. BORIS LEVENSON
- The Sanctus LUTHER, arr. DICKINSON

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GRAY-NOVELLO

**EDWARD B. MANVILLE,
DETROIT, PASSES AWAY**

WAS ACTIVE THERE SINCE 1912

Organist of Fort Street Presbyterian Church and for Twenty-two Years
Head of the Detroit Institute of Musical Art Dies at 64.

Dr. Edward B. Manville, F.A.G.O., president of the Detroit Institute of Musical Art and organist at the Fort Street Presbyterian Church, Detroit, Mich., died suddenly Aug. 23 of a cerebral hemorrhage in his home. He was 64 years old.

Dr. Manville had headed the institute for the last twenty-two years and taken an active part in musical and church activities since he moved to Detroit in 1912.

Born on Christmas Day, 1879, in New Haven, Conn., Dr. Manville was graduated in 1900 from Yale University. After further study in New York he went to Franklin, Pa., where he was director of a large oratorio society. His first Detroit position was as director and organist at the Woodward Avenue Baptist Church. Two years later he joined the institute and in 1922 became its president.

Dr. Manville was a member of the American Guild of Organists and was dean of the local chapter in 1924 and 1925. He had trained a number of candidates for the Guild examinations.

An army lieutenant in world war I, Dr. Manville served in France for eighteen months with a machine gun company and took part in every attack made by the thirtieth division, including the assault that broke the Hindenburg line at Bellicourt. After the war he became active in the American Legion. He also was a member of the Detroit Commandery, Knights Templar, of which he had been organist for the last twenty-five years.

The widow, Mrs. Kathryn Eunice Manville; a daughter, Mrs. Lynn G. Stedman, Jr.; a granddaughter, Kathryn Jeanne Stedman, born a few days

before Dr. Manville's death; a step-daughter, Mrs. Edward J. Agnelly, all of Detroit, and a brother, Henry B. Manville, Hollywood, Fla., survive.

**LIST OF ATTRACTIVE EVENTS
AT WASHINGTON, PA., CHURCH**

Edward H. Johe opened a season of special musical events at the Second Presbyterian Church of Washington, Pa., with a recital Sept. 24 at which he played: Concerto in B flat, No. 6, Handel; Symphony in F, No. 4, Widor; Prelude in A major, Bach; "The Bells of St. Anne de Beaunré" and "Song of the Basket Weaver," Russell; "May Night," Palmgren; "Ariel," Van Denman Thompson; Concert Study, Yon.

A list of attractive events on the schedule for October and November includes:

Oct. 15—Recital by Mr. Johe of the organ music of Joseph Bonnet.

Oct. 29—Hymn festival by the choirs of Washington churches. Guest speaker, Dr. Joseph W. Clokey.

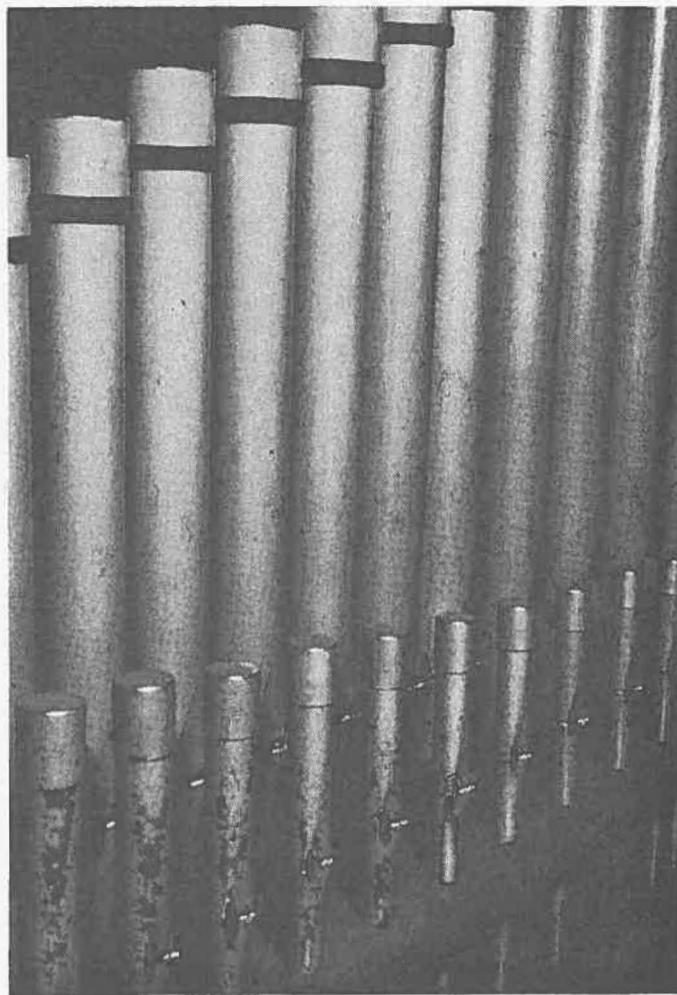
Nov. 12—Recital by Clyde English, director of music, Sixth United Presbyterian Church, Pittsburgh, and dean of Western Pennsylvania Chapter, A.G.O.

Nov. 19—Recital by Mr. Johe of the organ music of Joseph W. Clokey and Leo Sowerby.

Nov. 26—Recital by Paul W. Koch, instructor of organ and Gregorian chant at Pittsburgh Musical Institute.

**ROBERT OLDHAM, NEW HAVEN,
NOW AT MONTICELLO COLLEGE**

Robert Oldham, organist and director of music at the United Church (North Church on the Green), New Haven, Conn., has moved to Alton, Ill., where he has accepted a position on the faculty in the department of music at Monticello College. Mr. Oldham served as accompanist for several years for the University Glee Club of New Haven, Marshall Bartholomew, director. He is well known as a piano teacher, and has been active in musical circles especially in the New Haven Chapter of the American Guild of Organists. He is a graduate of the Yale School of Music and received his master's degree from the university last year.



**MANUAL SIXTEEN
FOOTERS**

In the scheme of tone these stops may be made in all of the colors. In general they supply dignity and weight. Changes in tone color at this pitch react on a combination more violently than at any other pitch.

Cheapness is the only excuse for the usual manual Bourdon double. Even with these stops the effect could be enhanced if their tone were made sufficiently loud to have some character and precision. Color does not need to be suppressed because the stop is not on the normal pitch line. Rather the effect is better with the color exaggerated. Thickness should be reduced.

Suboctave couplers are no substitute for proper sixteen-foot tone. Stops of this pitch are expensive because of their size, but they repay the expenditure in many ways if they are correctly planned. Manual doubles may be an interesting part of the tonal structure.

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**ST. PAUL'S CHORISTERS
FINISH TWENTY YEARS**

RALPH A. HARRIS

WORK OF BROOKLYN CHOIR

Ralph A. Harris' Forces Enter Busy New Season in Which They Are Successfully Combining Concerts with Church Work.

St. Paul's Choristers, the male choir of St. Paul's Church-in-the-Village-of-Flatbush, Brooklyn, N. Y., have opened their twenty-first season under the direction of Ralph A. Harris. This is one of the few choirs that have not suffered in activity or efficiency during the war, though there has been an almost complete turnover in personnel of men in two years.

During the last twenty years the choristers have appeared in more than 150 concerts in and about the metropolitan area. The final event of last season was a concert in the ballroom of the Hotel Waldorf-Astoria for executives, in convention, of the General Motors Corporation June 16. May 12 the twentieth anniversary was celebrated with the annual concert at the Brooklyn Academy of Music. It is a tradition in these concerts that the choristers sing sacred music for part 1 dressed in church vestments; part 2 is always secular, for which the boys wear their blue uniforms and the men evening dress. Composers represented this year include Palestrina, Gounod, Handel, Noble Cain, Alexander Russell, Jacques Wolff and several others. A special feature of the opening of the concert was "A Prayer for the Family of Nations," a recent composition of Mr. Harris, which is dedicated to the 150 alumni of St. Paul's Choristers now in the armed forces.

After the concert a reception for Mr. and Mrs. Harris was held in the academy ballroom, at which they were greeted by nearly a thousand of their friends who had been at the concert. The souvenir program for the occasion is a book of 100 pages, a product of the efforts of the parents' association of St. Paul's Choristers, a group representing nearly every



religious body.

In the Christmas season the choristers are especially active; for several years they have given concerts at the Canadian Club of New York, at the Waldorf-Astoria and at several hospitals, and they always give a special complimentary Christmas concert in their own auditorium on the Sunday evening preceding Christmas, a friendly gesture toward their patrons and patronesses, boosters, parishoners and other friends. These are a few of the activities that keep St. Paul's Choristers from tiring of church work; Mr. Harris believes that a limited amount of outside concert work not only does not militate against the efficiency of the church services, but raises the level of artistry by broadened musical expression.

The choristers own a beautiful tract of land at Gardner's Bay, on the east end of Long Island, where the boys spend the month of July. This project is financed by their annual concerts.

**1944 Christmas Carols and Anthems
FOR MIXED CHORUS**

- Carol, Sweetly Carol Frederick H. Candlyn .16
- The Daybreak Carol (Moravian) Harvey Gaul .16
(with incidental Solo Voices)
- Carol of the Birds (French) Don Malin .16
(also published for S.S.A.A.)
- Again the Star Shines Orvis Ross .16
(with Tenor Solo)
- O My Dear Hert Marion Conklin Chapman .15
(with Soprano or Tenor Solo, or Junior Choir)

Successful Christmas Choruses of recent years

- Carol of the Sheep Bells Richard Kountz
S.A.—S.S.A.—S.A.B.—S.A.T.B.—T.T.B.B.
- As It Fell upon a Night Katherine K. Davis
S.A.—S.S.A.—S.S.A.A.—S.A.T.B.
- Holy Day Holly Carol Channing Lefebvre
S.A.T.B.—S.S.A.
- Christmas Eve Richard Hageman
S.A.T.B.—S.S.A.—T.T.B.B.
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WALTER S. FLEMING



WALTER S. FLEMING will round out a quarter century as organist and choir-master of St. Peter's Episcopal Church in Port Chester, N. Y., on Oct. 1 and the anniversary will be the occasion for honoring the man who for twenty-five years has presided over the musical part of this church's services.

Mr. Fleming was appointed organist of the First Baptist Church of White Plains, N. Y., in March, 1898. In 1900 he went to the Church of St. James-the-Less, Scarsdale, and two years later to St. John's, Bayonne, N. J.

In 1905 Mr. Fleming went to the Church of St. Mary the Virgin in New York City as assistant organist. The following year he was appointed organist and choir-master of St. Peter's Episcopal Church in Springfield, Mass., but after a year returned to the Church of St. Mary the Virgin as organist and choir-master, a post he held until 1919, when he received his appointment to the Port Chester church.

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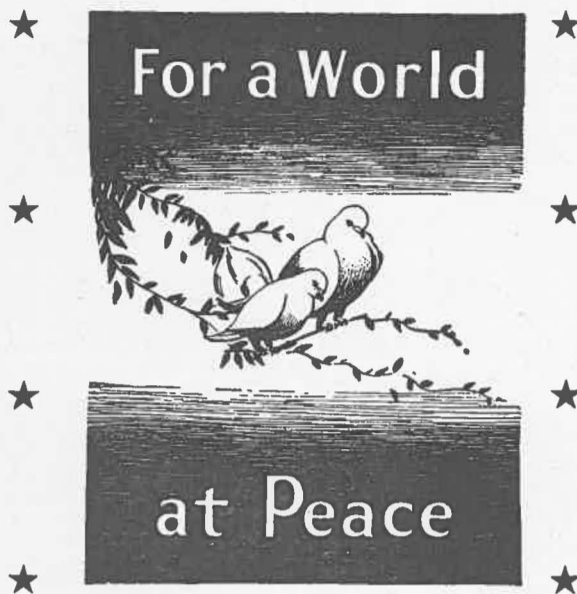
Under the direction of Edward H. Hastings, assistant organist and choir-master of the Church of Christ in Wesleyan University, Middletown, Conn., a special choral service was held at the hour of the regular morning service Sept. 3. A feature of the organ music was the playing of three of the Vaughan Williams chorale preludes—"Bryn Calfaria," "Rhosymedre" and "Hyfrydol." Other organ selections were Handel's Fifth Concerto, the slow movement from Vaughan Williams' London Symphony and the Handel Chaconne. The choral selections included two anthems by Vaughan Williams—"Let Us Now Praise Famous Men" and "O How Amiable"—and "'Round about the Starry Throne," from Handel's "Samson."

EINECKE BACK FROM PACIFIC COAST AFTER LECTURE TOUR

C. Harold Einecke of the First Congregational Church of Grand Rapids, Mich., has returned from the Pacific coast, where he delivered a series of lectures on choir administration at Occidental College in Los Angeles. More than 200 organists and choir directors from the Los Angeles area attended the sessions at the college and 400 heard Dr. Einecke in a recital Sunday afternoon, July 23, at which he played: "Rigaudon," Campra; Fugue by Eighteenth Century Czecho-Slovakian Composer, arranged by Bonnet; Fugue in F minor, Joseph Seeger; Chorale Prelude, "O God, Be Merciful to Me," Bach; Chorale Prelude and Fugue in A minor, Bach; "Mist," E. W. Doty; "Kyrie Eleison," Richard Purvis; Reverie (MS.), Harold Hamer; Aria and "Scena," John Haussermann.

Dr. Einecke also spoke in several churches of Los Angeles, Hollywood and Pasadena.

MISS RACHEL HINMAN of Detroit has been appointed to a place on the faculty of William Woods College, Fulton, Mo., a junior college for girls, where she is teaching organ and will act as organist of the Christian Church. Miss Hinman was a student at Peabody Conservatory of Music in Baltimore this summer.



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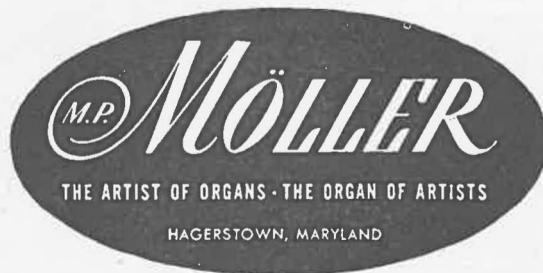
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Two-Manual Design Having Twenty Stops Is Subject of Study

By J. B. JAMISON

Several correspondents have asked me to discuss the twenty-stop two-manual organ. As one of them puts it, "the great majority of organs in this country have twenty stops or less; so the design of such an organ is interesting and important." I could say, in passing, that the fifteen-stop organ is just as important—and a whole lot harder to scheme—but twenty it shall be.

The approach to the small organ is different. You can't go at it as you would the planning of a big straight organ. Any small organ is, necessarily, a compromise. Some things just have to be left out. So twenty-stop planning, as I see it, is no job for the purist. The desired effects are more important than any principles of getting them. *Flexibility*—maximum tint making ability—is the saving grace and an essential consideration in the little organ denied the many fixed attributes of the big scheme. The small organ in the smallish church has humble uses as well as austere, and it needs some soft stops.

To start at the beginning there are four, or, as Audsley says, five, general classes of pipe tone—diapason, flute, string, reed and the Audsley sub-classification, "organ tone." How many of each shall be apportioned when the total is to be only twenty? If a two-manual organ were to have but two stops they should be a unison diapason on the great and a unison chorus reed on the swell. Those voices are the basic essentials of organ ensemble and therefore come first. The next step would be to develop them into their choruses. Even the smallest practical organ should have an embryo diapason chorus. It is that that makes it sound like an organ. I would not be a party to any great with less than 8-ft., 4-ft., 2 $\frac{2}{3}$ -ft. and 2-ft. diapasons. The reed can be coupled across to these flues at various pitches and thus achieve (in a restricted scheme) its chorus effect from the unison alone.

Before going further into the reed matter let us consider the flutes. Not because they are more important, for in some ways they are the least so of any of the five classes of tone. A flute has the fewest harmonics of any tone. This means it is the "whitest" or poorest basic timbre. It is the opposite of rich tone and therefore the least expressive. One tires of it soonest. Flute tone has its legitimate organ uses, but the twenty-stop scheme that apportions more than five registers to this class of pipe makes an irreparable mistake by overworking material of inferior "interest content" and thus reducing the expressive capacity of the organ as a whole. The justified five flutes are: 8-ft. great flute, 8-ft. swell flute, 4-ft. swell flute, 16-ft. pedal flute and 8-ft. pedal flute.

What about the great 4-ft. flute? If a designer insists—in this little organ—on the relatively slight superiority of adjustment of 4-ft. flute tone to the minor 8-ft. registers of the great, as opposed to what can be had by supercoupling, when the inclusion of the 4-ft. flute means the exclusion of the vital small-organ, small-church register, the dulciana, can he be thoroughly sympathetic to the uses of the small organ? This one very soft voice is indispensable. It is a good accompanimental stop at unison pitch and when supercoupled; it joins well with the swell strings, qualifying them subtly. It is more useful than an aeoline, which is too much of a "specialist." With good shades it can be made soft enough for any occasion.

One of the first things to settle is the enclosure (or no) of the great. An unenclosed great is bigger and fresher than an enclosed one. How much? Let's be as accurate as we can. If the church reverberates two seconds, if the chamber is wide and shallow, with the tone opening on the wide side and the shade area is around 100 square feet, the loss in power and freshness of the diapason chorus will be negligible. Don't give it a second thought. In such circumstances I should always enclose all of the great of a twenty-stop two-manual organ. One can then mix great stops with swell stops in any desired proportion and I estimate this adds about 25 per cent to the timbre

variety and expressive capacity of the organ. (Please bear in mind that I am looking at this from the viewpoint not only of the small organ, but of the small church into which it usually goes.)

In a deadish room even an unenclosed diapason chorus loses some of its bloom, so I will go farther and say that unless acoustic and physical conditions are really bad, the two-manual twenty-stop organ great should always be enclosed. This is especially true in the very small church. In this compromise instrument we weigh gains against losses. The percentage of loss will not vary too much with varying acoustics and the percentage of added flexibility will be a constant. This advice does not apply to the three-manual organ with an enclosed choir section.

In any organ larger than ten stops I believe there should be a unison diapason in the swell. Its omission makes for a hard-to-manage organ. The reduction from an unenclosed diapason to swell flutes and strings is too great. Even the great gemshorn if unenclosed can "bump" when added to swell flutes and strings. The build-up of the swell through nothing more than flutes and strings to 16-ft., 8-ft. and 4-ft. chorus reeds capable of coping with an unenclosed great diapason chorus will be as jumpy as a kangaroo. The power of the chorus reeds must not be cut down, and if, without a swell diapason, the swell flutes and strings build up gradually to those reeds, then those flutes and strings are too big to be useful. The answer to this difficulty is the swell geigen—a small, stringy diapason. It blends with almost anything. It is a lovely, expressive solo voice. Coupled to the great flue chorus at 16, 8 and 4 ft. it extends and amplifies the diapason effect, providing a double (down to tenor C) of exactly the right weight and color, and adding substance to middle and top of the gamut. Of course it "makes" the swell build-up.

Another moot question is where to put the one mixture of the small organ. Shall it go in the great with the diapasons or in the swell with the reeds? Shall we leave the great with no more than a gesture in the direction of a diapason harmonic series and put the one mixture in another box, where it can light up the reeds or be added gradually to the great flue chorus? My vote is 100 per cent for putting it in the great.

The great should be, primarily, the flue chorus. The diapason series of harmonics is the great. So why put the mixture—the crowning glory of the diapason series—in the swell? One often sees in this country and in England a small great with but a twelfth and a fifteenth added to the unison and octave diapasons, and the mixture (usually extending to the twenty-second) in the swell. If the shades of an enclosed great are gradually opened, with diapasons 8 ft., 4 ft. and mixture drawn, the effect is very dramatic. The color changes and gets brighter as the sound grows louder—the natural way of good tone. This effect will be better than gradually adding an enclosed mixture to an unenclosed great. Unquestionably the finest effect in any organ is the contrast between the great flue work and the swell chorus reeds. *But how can one efficiently contrast flues against reeds if an important part of the flue chorus—the mixture—is in the reed box?* If there are two mixtures in the organ the swell mixture should be a very different affair from that of the great, with a thinner, more pungent, attenuated effect. That sort of thing is typical "swell" tone. A good swell mixture is not best for the great. I put the one mixture of a twenty-stop organ in the great, where it goes with its proper mates.

No matter how small the two-manual organ may be, it needs two 16-ft. pedal stops—flue stops. If money and space forbid making them independent I would borrow or extend, to get them—any way to get them. No one 16-ft. stop, of no matter what versatility or amiability, can adequately serve both soft and loud manual work. It is not sufficient to vary the 8-ft. strength of the pedal and retain a constant 16-ft. power and quality. An organ with a diapason chorus and three pitches of chorus reeds is no musical capon and it needs a virile bass. There is a reserved seat in a twenty-stop two-manual organ for a real pedal 16-ft. open diapason. I would scale it about 9 by 11 inches (outside dimensions) at CCC, make it of wood and beard it. This will

yield a crisp, rosin-on-the-bow tone of good, though not excessive, weight.

Of course I'm prejudiced. I think that one of the glories of the organ is a good solid pedal. You don't have to use it all the time (if you have a choice of 16-ft. pedal registers), but when you want it you want it. The best stopped flute timbre is the quintaton. Stopped flutes have even fewer harmonics than open flutes, only the odd numbered partials being produced. You might say a quintaton is an attempt to alleviate the mud of a stopped flute by forcing a narrow scale to where it speaks the quint sufficiently to justify its name. It does all right as a lieblich gedeckt—a bass to soft manual work. I would unify this harmless stop at 8 ft. also, for the pedal flute, 8 ft., for it is the right weight and color for that register. Such augmentation is not a cheat, but a legitimate saving.

String tone in the small organ should be broad-scaled and fairly bland. The incisive keen strings of the past are—past. Keen strings should come after the essentials are provided—like a silk hat. Curiously enough, broad strings (scales 57-58) with somewhat fluty trebles sound more "orchestral" than do narrower scales. They blend.

The 2-ft. stop of the swell, as I see it, should be firm, clean tone rather than flute tone. Then it will melt into, rather than lie on top of, other tones. The gemshorn timbre is right for this position and duty, even though there is a unison gemshorn on the great.

The 16-ft. chorus reed I should make a fairly big contra oboe. It can then be played an octave higher for solo passages. The swell double reed should not be too loud. This compromise works out very well.

A final word, before we draw the scheme, as to what makes the twenty-stop two-manual organ willing, or recalcitrant—a pleasure to play, or a curse to the organist. The pigments on this tonal palette are few; so they must be primary colors. If given such we can mix our own tints in the greatest possible numbers, but if we are supplied with ready-mixed tints (hybrid tones) or "near duplicates," we cannot get very far in the making of new color blends and combinations. We all know those organs where any six stops sound alike! They aren't worth the powder to blow them up. The individual stops lack real color and character—they play too safe. The best results follow the employment of normal representatives of the various classes and sub-divisions of pipe timbre. By "normal" I mean normal scales (neither too large nor too small), normal mouths, foot openings, winding, etc.

The great diapason (large) if voiced normally will contrast in pronounced fashion with the normal (small) geigen of the swell. They will go together beautifully, but they will not sound at all alike. One is loud and has good body, the other is thinner and softer. The two unison flutes are made as different as the category "flute" permits. The great 8-ft. flute is stopped metal, the swell 8-ft. flute is open, wood. The gemshorn cannot be mistaken for anything else. The dulciana, by reason of its small volume, is fitted for duties peculiar to itself. It does things no other stop in our list can do. How we should miss it if we did not have it! Even the octave diapason of the great is slightly narrower scale and brighter timbre than the unison. It can be used alone, to get power and color no other stop can supply. It can be sub-coupled with the mixture (great to great 16-ft.) with a delightful result not procurable in any other way. (Try getting it with the mixture in the swell and see what a tangle results.) The 4-ft. swell flute is

metal, harmonic—still another kind of flute tone. The pedal 16-ft. and 8-ft. flutes are quintatons—like no other voice in the organ. The 16-ft. reed is an oboe, the 8-ft. reed a trumpet, the clarion a slightly blander, softer trumpet. Each reed is a different solo voice, suited to different uses, yet they are not far enough apart to refuse to coalesce into a solid chorus.

Blend is a matter of color and of power. These various stops must be adjusted to each other so as not to prohibit profitable mixing. The reeds and the great diapasons are loud. The great bourdon and gemshorn, the swell geigen, melodia and strings are all of fairly similar scale and power. That is the secret of utility—the willing organ. Everything goes with everything else and it is impossible to make an ugly or unmusical combination. The number of these combinations is hard to exhaust. Believe me, it is no accident when the organ turns out so obliging.

The specification is as follows:

GREAT ORGAN.

Diapason, 8 ft.
Diapason, 4 ft.
Mixture (15-19-22).
Bourdon (metal), 8 ft.
Gemshorn, 8 ft.
Dulciana, 8 ft.

SWELL ORGAN.

Geigen, 8 ft.
Melodia, 8 ft.
String (scale 57), 8 ft.
Celeste (scale 57), 8 ft.
Flute Harmonic (metal), 4 ft.
Gemshorn, 2 ft.
Contra Oboe, 16 ft.
Trumpet, 8 ft.
Clarion, 4 ft.

PEDAL ORGAN.

Diapason, 16 ft.
Quintaton, 16 ft.
Quintaton (extended), 8 ft.
Sallecional (small diapason), 8 ft.
Principal, 4 ft.

Composition of mixture—15-19-22, 23 notes; 12-15-19, 17 notes; 8-12-15, 21 notes.

This makes twenty stops. If I were to spend what this would cost and suit my own pleasure I should extend the pedal diapason, 16, 8, 4 (fifty-six pipes), breaking from wood to metal at GG sharp and with the saving get an unda maris (or a 4-ft. flute) for the great and add a twelfth to the swell. The audible difference would be a permanent satisfaction.

[In the August issue there was a typographical error in my "letter" to you. You will note that in line 23 of my answer to question No. 3 the printer has it "smaller basses and higher trebles." It should have been "smaller basses and larger trebles."—J.B.J.]

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ANNA SHOREMOUNT, F.A.G.O.



ship with Dr. Frederick Schlieder for study in improvisation.

Miss Shoremount received her first organ and choir appointments at the age of 18, when she became organist of Christ Church, Rosedale, L. I., and conductor of the Garborg Singing Society of Jamaica. From there she went to Salem Danish Lutheran Church, Brooklyn, where she was organist and director of several choirs. She also organized and conducted the Bay Ridge Choral Society of Brooklyn, which gave numerous oratorio performances and concerts and appeared in a WABC broadcast. Her next position was as organist of Gustavus Adolphus Lutheran Church, New York. For the last three years she has been organist and choirmaster of Memorial Presbyterian Church, Brooklyn.

During the last eight years Miss Shoremount has been associated with Mr. Nevins as choir assistant and accompanist for the oratorios at the First Presbyterian Church, New York. On Sunday, Oct. 29, she will return to the Memorial Church, Brooklyn, to conduct a performance of Mendelssohn's "Elijah."

ALKINS SUCCEEDS HOWES AT CHRIST CHURCH, HOUSTON

David Stanley Alkins, director of music at St. John's Episcopal Church in Roanoke, Va., has been appointed organist and choirmaster at Christ Church in Houston, Tex., where he succeeds Arthur Howes.

Mr. Alkins, who is only 22 years old, received his musical education at the New England Conservatory of Music in Boston, where he received several scholarships. He also studied with Dr. Francis W. Snow of Trinity Church, Boston. Mr. Alkins is a colleague of the American Guild of Organists and a brother of Phi Mu Alpha Sinfonia fraternity, and was twice president of the Carr Organ Society of Boston. He held positions in Boston and vicinity before going to Roanoke. At St. John's Mr. Alkins had an excellent boy choir and the only choir of its kind in that section of the state.

He will begin his new duties at Christ Church Nov. 6.

MISS ANNA E. SHOREMOUNT, F.A.G.O., has been appointed organist and choirmaster of Bethlehem Lutheran Church, Brooklyn, N. Y., one of the oldest churches of the Augustana Synod. Her duties there will begin Oct. 1.

Miss Shoremount's early studies were with Esther Broberg in piano and Per Olsson in organ, harmony and counterpoint. In 1933 she entered the Guilman Organ School to study with Willard I. Nevins and Dr. William C. Carl, winning a Berolzheimer scholarship the second year. Studies in choral conducting were under Hugh Ross. Miss Shoremount won the William C. Carl gold medal upon graduation. In 1936 she received the post-graduate diploma and passed the fellowship examination of the American Guild of Organists with highest general average. The following year she took a course in improvisation with Dr. T. Carl Whitmer. In 1942 she passed the choirmaster examination of the A.G.O. and the same year was awarded a four-year scholar-

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THE JOHN HARMS CHORUS

Recent Press Notices—Town Hall, New York



NEW YORK TIMES. John Harms led his forces with precision and authority in a performance which was carefully detailed and successfully maintained the dramatic as well as the spiritual character of the masterpiece. The chorus sang with enthusiasm and vigor and achieved commendable balance of sound, proving equally impressive in the brilliant and powerful pages of the score and in those of a more subdued and introspective nature.

NEW YORK SUN. A very acceptable performance of Mendelssohn's "Elijah" was given last night by the John Harms Chorus. The performers met their obligations with an abundance of enthusiasm. Mr. Harms set admirable tempi for the singers and obtained an excellent balance from the chorus. The choral singing was musical, smooth, and on pitch.

NEW YORK JOURNAL-AMERICAN. There was much to admire and enjoy in the interpretation under the direction of John Harms, who gave a convincing demonstration of his powers as a guide. What he accomplished bespoke much careful preparation and rehearsing, and the great beauty of the score was revealed with singular charm and expression.

NEW YORK HERALD TRIBUNE. The performance was spirited and the chorus sang with musical precision.

NEW YORK WORLD-TELEGRAM. John Gurney of the Metropolitan Opera, in the title part, acquitted himself well. The other soloists, Iona Harms, Martha Lipton and Virgil Day, all delivered their assignments agreeably, and the work of the chorus was notable for its precision. John Harms, Milton Kaye and George William Volkel were to be commended on the proficient jobs they turned in. The performance as a whole gave evident pleasure to the audience.

BROOKLYN EAGLE. To sing Mendelssohn's "Elijah" as well as the John Harms Chorus and Soloists performed in Town Hall last night is no small accomplishment. It is a difficult work demanding such musical perception and leadership as John Harms, a thoroughly capable musician, revealed both in the preparation and in the execution of the performance. The chorus was not only well-schooled but appreciative of what it was doing. There was plenty of dramatic impact in its voicing of the emphatic measures of the work, even some fire in its tonal outbursts. But the evening belonged to Mr. Harms for his molding the whole into such a highly creditable performance.

NEW YORK DAILY MIRROR. ELIJAH ORATORIO RATES HALLELUJAHS. "Elijah" proved a creditable rendition of a difficult musical form and eminently merited the appreciative applause.

MUSICAL AMERICA. A creditable performance of Mendelssohn's "Elijah" was given by the John Harms Chorus in Town Hall the evening of May 31. Under John Harms the chorus sang with commendable precision, good quality of tone and accurate intonation and as a whole, the performance developed remarkable spirit.

CUE. A brilliant and impressive performance.

BROOKLYN EAGLE. (Herbert S. Sammond). The Verdi "Requiem" in the Emmanuel Baptist Church under the direction of John Harms was given in a manner worthy of the best choral traditions, both in the work of the chorus and the soloists, who were equal to any in the Metropolitan Opera. If this work could have been given in the Academy of Music as a public concert at regular admission prices, judging by last Sunday evening's performance, it would have been as well worth public support as a Boston Symphony Concert.

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Twenty-five Years Old, Buffalo Chapter Plans Celebration in October

The Buffalo Chapter's first meeting of the season—"a rally" of all members—was held Monday evening, Sept. 18, in the Lafayette Presbyterian Church. Stephen Palmer, sub-dean and anniversary chairman, announced plans for our twenty-fifth anniversary. The anniversary service will be held Sunday, Oct. 22, at the Parkside Lutheran Church. Dr. John G. Fleck, pastor of the church and chaplain of the chapter, will conduct the service. Thursday evening, Oct. 26, there will be an anniversary banquet in the Hotel Lenox. Warden S. Lewis Elmer will be guest of honor.

The calendar for the season was announced by Emilie Y. Davis, program committee chairman.

Preceding the business meeting, Dr. Osmund Brown, rector of St. Philip's Episcopal Church, presented his plans for the George Washington Carver memorial organ which will be installed in St. Philip's Church. This organ will be available for teaching and practice, particularly to members of the A.G.O. and their pupils.

Emilie Hallock Strauss sang a group of songs, accompanied by Beth Wolanek. Gilbert W. Corbin gave an interesting resume of the history of the chapter. After the meeting there was a buffet supper, with Mabel Leard Huber in charge.

A desire to enlarge their choral repertoire has been expressed by a number of choir directors. It was decided to ask each director to send in a list of favorite anthems (three general, one Christmas and one Easter). A complete list will then be compiled and copies will be available to members. Mrs. Hubert Boehm is in charge of this project.

EDNA L. SPRINGBORN, Secretary.

For an Active Season in Seattle.

Newly-elected officers of the Western Washington Chapter and their families were guests of the retiring dean and his wife, Mr. and Mrs. Talmage E. Elwell, at their summer home at Indianola Beach one Saturday this summer. A number of Guild members have their summer homes here and a more nearly perfect place could not be found.

Plans have been completed for a busy and eventful year in Seattle. They include a Thanksgiving hymn festival, a series of recitals and eight monthly business meetings featuring speakers on a variety of subjects. Plans also include sponsoring a recitalist of note.

Miss Gladys Olson, teacher of music at the Cascade School and organist-director at Bethany Lutheran Church, is the new dean; George Vause of Seattle Pacific College, organist of St. Mark's Cathedral, is the new sub-dean; Mrs. Mildred Miller, organist of St. Stephen's Episcopal Church, is the secretary, and Mrs. Louise Mercer Schenken, organist at the First Presbyterian Church, is the treasurer.

The September meeting was to be at the home of Mr. and Mrs. Schenken and was to feature George Vause, who was to tell about his summer in New York. There were to be organ recordings followed by a social hour.

GLADYS J. OLSON, Dean.

Plans of Virginia Chapter.

The Virginia Chapter held its first fall meeting Sept. 12, with a picnic supper. Dean Alton Howell presided. Members

told of interesting vacation experiences. It was gratifying to note how many had added to their professional preparation by music study in accredited schools.

Miss Eunice Torgeson and her capable program committee announced the following plans for future meetings: Two organ recitals, one by Walter Baker, who is remembered for his fine recital last season, and one by Hugh Porter, with whom several of our organists have studied; also a minister-organist meeting, a hymn festival, a program of liturgical music by Father Blakely and his choir, a student recital, and an evening of choral music directed by James Sydnor. Some of these meetings will be preceded by a social hour around the supper table.

Officers for the coming season are: Dean, Alton Howell; sub-dean, Charles Craig, Jr.; treasurer, F. N. McGeough; secretary, Mrs. Garnett Ryland; registrar, Miss Florence Garbee; chaplain, Father Francis Blakely.

NINA R. SWANN.

Eastern Michigan Chapter.

The opening meeting of the fall season for the Eastern Michigan Chapter was held in historic Trinity Lutheran Church, Detroit, Sept. 19. Dinner was served to forty-five members and guests by the ladies of the church and the Rev. Gilbert Otte, pastor of the church, was in the chair. An address on the forthcoming war chest campaign was given by James E. Hanson. The business meeting was called to order by Dean William Fishwick, A.R.C.O. Dr. Cyril E. Barker, organist of the First Baptist Church, received a round of congratulatory applause on his having passed the examination for the associateship. An interesting report on the recent Chicago convention was given by Mrs. Elizabeth Root Murphy. Dean Fishwick then delivered an address in which he emphasized the importance of the examinations, stressing the practicality of the different items as a foundation for the well-prepared church organist. We then adjourned to the church, where Miss Grace Halverson, A.A.G.O., played a program on the three-manual Skinner. Choral evensong was then held with Pastor Otte as the celebrant and our colleague, Armin Zapf, presiding at the organ.

MARK WISDOM, Secretary.

Kanawha Chapter Launched.

The Kanawha Chapter, the first to be formed in West Virginia, with headquarters in Charleston, capital city of the state, is very young as chapters go. A group of organists and choir directors were called to a meeting April 25 with the idea of forming a chapter. Dr. J. Henry Francis and Richard F. Bower took the initiative and presented the story of the Guild. Election of officers was held and applications for membership were signed. It was decided that meetings be held on the fourth Tuesday of every month. The following officers were elected: Dean, Dr. J. Henry Francis; sub-dean, Richard F. Bower, A.A.G.O.; secretary-treasurer, Mrs. Gladys T. Hover. Paul Saylor, Dr. D. K. Matheny and Mrs. E. R. Johnson were elected to serve on the executive committee.

At the May meeting Dr. Francis gave an interesting account of the New York festival and at the June meeting Mr. Bower outlined the activities of the Northern Ohio Chapter, of which he was a member, and gave a talk on the examinations. Dr. Francis presented the newly-formed chapter with its official charter. The program committee outlined programs for the year and the season opens in September, on the fourth Tuesday, with a recital at the Baptist Temple, played by Richard F. Bower, organist and director at that church, on the fine three-manual Skinner organ.

Though this chapter is still only five months old, it is expecting to grow fast and do big things in the interest of the Guild.

RICHARD F. BOWER, A.A.G.O.

The Warden's Column

Welcome to the latest additions to our family of chapters! They are: Houston, Tex., Galveston, Tex., Dubuque, Iowa, and Champaign-Urbana, Ill. Since our annual meeting 262 colleagues have been elected. Already reports are being received from chapters outlining their season's program. This Guild year promises well indeed.

The examination booklet is still in the process of preparation. It has developed into much more of a publication than originally planned; hence the cost will be somewhat greater. Due notice will be given when the booklet is ready for distribution. Much time and thought are being put by the examination committee into the compilation of all these practical helps and clear explanations of the various tests in the A.G.O. examinations, for we are most eager to clarify all these matters in the minds of both teachers and pupils.

In anticipation of the conclave of deans and regents Dec. 27 and 28 in New York, and the forums on examinations which will be held on the afternoon of Dec. 27 in at least three centers—headquarters, the Middle West and on the west coast—anyone is invited to send questions concerning the Guild examinations to the examination committee at national headquarters. Several of these questions will be chosen after the manner of "information, please," and the answers given at the various centers where the forums are held Dec. 27. We cordially invite prospective candidates for the examinations and any others who are interested to attend at the center which is most convenient, and to send questions in promptly. In order to have plenty of time to organize this whole project it will be necessary to receive all questions at headquarters by Nov. 1. The test pieces will be played, the selected questions will be answered and demonstrations of the examinations will be given, based on the examination booklet. The same procedure will be followed at each center.

The conclave in New York will begin with a recital at noon Wednesday, Dec. 27; then the forum on examinations at 3 o'clock and a theater party in the evening, Thursday, Dec. 28, a pilgrimage will be made to noted churches and organs in the morning; the warden's luncheon for deans and regents will be followed by a meeting of the council. In the evening there is to be the Christmas dinner party at Schraff's restaurant on Fifth Avenue. Elaborate plans are being made for the party.

Will every member of the A.G.O. please assist the national expansion committee and the examination committee by acquainting all organists with the aims of the Guild; telling all non-members how to apply for membership, and explaining the value of our examinations. Literature will be sent from national headquarters gladly. Please call upon us for any help we can give in any way.

Faithfully yours,
S. LEWIS ELMER, Warden.

Rocky Mountain Chapter.

The first meeting of the Rocky Mountain Chapter this fall was held Sept. 18 at Christ Methodist Church, Denver. The new officers were installed at this time. They are: Dean, Mrs. Mary Enholm; sub-dean, Mrs. Vera Lester; secretary, Mrs. J. W. Hedges; treasurer, Mrs. Helen Dow Parker. We discussed plans for our fall meetings and the recitals we give each month. Mrs. J. H. Jamison was to give a talk on junior choirs and Myron Braun, a newcomer to Denver, was to play several organ numbers.

MYRTLE FREELAND, Secretary.

News of the American Guild of Organists—Continued

Requirements for 1945 Examinations of Guild Which Take Place in May

[Continued from page 1.]

examples will be set. Candidates must be prepared to use the C clefs for alto and tenor parts. A use of the modes and of imitative part writing will be required according to the rules given in "The Art of Counterpoint," by Kitson.

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

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

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

4. Ear tests: To write down from dictation two short passages, in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

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

6. To add to a given string part another string part in free counterpoint.

7. To add soprano, alto and tenor parts to an unfigured bass.

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

FELLOWSHIP.

Thursday, 8:30 a.m. Four hours will be allowed for this paper.

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

2. To orchestrate a given passage.

3. To write any one of the three portions of a fugue as specified: (a) Exposition (subject given). (b) Middle section (subject, answer, C. S. and end of exposition given). (c) Final section (subject, answer and countersubject given).

Friday, 8:30 a.m. Four hours will be allowed for this paper.

4. Ear tests: To write down from dictation two short passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

5. To add parts to a given melody.

6. To write a short essay on some period or development in music history.

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

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

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

PAPER WORK.

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

Questions will be asked regarding the following points:

1. Choir training. Voice production. Teaching of the rudiments of music and sight-singing.

2. The use of the organ in the service.

3. Reading of plainsong from the four-line staff. Essentials of plainsong. Candidates are not required to be plainsong

experts. Questions will be limited to ones concerning the clefs used in plainchant, the general method of performance, nuances, etc.

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

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

6. Hymn singing and methods of chanting.

7. General knowledge of some of the representative church compositions of the following: Farrant, Horatio Parker, Schuetz, Sweelinck.

PRACTICAL AND VIVA VOCE.

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

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

3a. To rehearse the choir in the singing of the whole or any portion of any one of the following unaccompanied anthems (Note: The choir is previously trained to make certain errors in notes, diction and time values, which errors the candidate is expected to correct.): Victoria, "Jesu, dulcis Memoria"; Farrant, "Call to Remembrance"; Tschalkowsky, "O Praise the Name of the Lord."

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

4. To accompany on the organ a performance of the whole or any portion of any one of the following anthems: Brahms' Requiem (first chorus only) (G. Schirmer); Leo Sowerby, "I Will Lift Up Mine Eyes"; Mendelssohn, "Happy and Blest Are They" from "St. Paul."

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

Florida to Help All Organists.

In the column "The Free Lance" in the current issue of THE DIAPASON, Dr. Hamilton C. Macdougall asks: "What plan ought the Guild to have for the waifs and strays of our calling, the lowly country organists?" Article 1, section 2, of the constitution of the American Guild of Organists says: "Its purpose shall be (a) to advance the cause of worthy church music; to elevate the status of church organists," etc. This means that we should do some missionary work. There are many organists who have not had the advantage of formal training and have not the slightest idea of what "dignified, churchly" music is. These people should be aided and we are in a position to do it. The "waifs" referred to are to be found in every city and town in the country. They are legion. Note that the constitution does not specify "to elevate the status of A.G.O. members," but distinctly states "church organists."

The Florida Chapter has an answer to this. We are asking each branch to list every organist in and near its respective district and each member to list three each of preludes, offertories, postludes, folios; three or more anthems; a Te Deum, Jubilate, Magnificat, Nunc Dimittis, keeping in mind the limitations of the small organ and volunteer choir. The

organ music must be chosen from numbers of medium grade of difficulty or less, and the anthems should have Scriptural texts in order to include all faiths and should contain no solo parts. These lists will be turned in to the dean, who, with a committee, will compile a final list which will be sent gratis to every organist within the jurisdiction of the chapter. This plan might be carried on as a national program.

W. C. FRAINE, Dean.

Illinois Chapter.

The executive board of the Illinois Chapter met Sept. 11 in the office of THE DIAPASON, Dean Walter Flandorf presiding. Echoes from the regional convention held last June were very gratifying. There were more than 100 registrations and many delegates from other states.

New members voted into membership included: Olive B. Faust, De Kalb; Ruth C. Ferguson, Wheaton; Andrew L. Kimbrough, Chicago; Emery S. Sherwood, Three Oaks, Mich., and Frances L. Sherwood, Aurora.

A dinner or luncheon to be held each month and outstanding organ programs are the plans for the year.

GRACE SYMONS, Registrar.

Texas Chapter Opens Season.

The Texas Chapter held its first meeting of the season at the home of the dean, Katherine Hammons, Sept. 18. A buffet supper was served to forty members and patrons. A short business session followed the supper, at which the year's plans were outlined by the year-book chairman, Alice Knox Fergusson. The membership chairman, Mrs. Fred Buchanan, reported the transfer of Henry Sanderson from the Arkansas Chapter and the election of two new patrons—Mrs. Lucile Stedman, president of the Mickwitz Club, and William B. Downing, vice-president of the Southwestern Conservatory. Mr. Sanderson brought greetings from the Arkansas Chapter and expressed his appreciation of the cordial welcome he and Mrs. Sanderson had received from Dallas musicians.

The program consisted of informal talks by those members who had been away on vacations. Dora Poteet reported on the church and choral music conference in Chicago; Maude McElvaney told of her experiences in New York, where she had a course in boy voice training

with G. Darlington Richards, besides some work at Columbia; Mrs. Sid Terry had a short stay in New York with her husband, who is now overseas; Mrs. Myrtle Haydon also had voice lessons there; Mrs. Shuler and Mattie Gerberich told of vacations on the East coast.

The new chaplain, Dean Gerald G. Moore of St. Matthew's Cathedral, was present.

Party for Sandersons in Little Rock.

Mr. and Mrs. Henry Sanderson were honored by the Arkansas Chapter at a farewell party Saturday evening, Aug. 12. Mr. Sanderson, newly-elected dean, is leaving Little Rock to accept a position in Dallas, Tex. He has been a "star member" of the chapter, and his wife an ardent supporter of the Guild in all of its activities.

The party was held at the home of Mr. and Mrs. R. E. Overman in Little Rock. A lively evening was enjoyed by the members and their husbands and wives. Mr. Sanderson was presented with a large briefcase and Mrs. Sanderson received an initialed billfold.

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NEIL A. KJOS MUSIC CO., PUBLISHER, 14 W. Lake St., Chicago 1, Ill.

Many New Issues for Choir Mark Season; Christmas; Americana

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

Last year Robert Elmore and Robert B. Keed published English and Moravian carols (J. Fischer). Continuing their series they add two numbers this year: "Long Years Ago in Bethlehem," from the Tyrol, editions for SATB and SSAA, and "Carol of the Wind," from Silesia, editions for SATB and SSA. The more attractive of the pair, I think, is the Tyrolean number; both have pretty accompaniments.

Tschaikowsky's "Legend" has long been a favorite in various editions. This year Charles Grayson has an arrangement for chorus of treble voices (SA), published by Kjos, and Van A. Christy has re-edited both words and music to be sung unaccompanied *ad lib* by SSAA (Hall & McCreary).

Another Hall & McCreary edition for SSAA is one by G. William Henninger of "In Excelsis Deo," otherwise entitled "Angels We Have Heard." The editor calls the carol French, stating that the first section is of secular French origin and that the refrain (very familiar) is from a Latin chorale of the early medieval period.

Another familiar carol is the "Away in a Manger," attributed to Luther. C. Albert Scholin has an attractive new edition for junior choir (SA) plus senior (SATB), unaccompanied (Hunleth, St. Louis). Instead of the junior choir you could use two solo voices.

Last year I failed to receive for review a sacred solo entitled "A Miracle Came to Me" (G. Schirmer), which is published in two keys. It was composed by W. Berger and edited by the distinguished Dutch accompanist, Coenraad V. Bos. The skillful use of "Silent Night" in the accompaniment against a pretty pastoral tune reminds you of Pietro A. Yon's similar use of "Adeste Fideles" in the ever-popular "Gesù Bambino" (J. Fischer).

The firm of G. Schirmer also announces editions in two keys for solo voice of the enchanting carol collected by Niles in our South, "I Wonder as I Wander." I have not seen this new arrangement, but have been urging the use of the lovely tune in its previous chorale editions.

Americana

Recently I reviewed "Old Chester" in the "Early American Psalmody Series" of that notable Virginian collector, Mrs. Annabel Morris Buchanan (J. Fischer). Let me now urge you to see another remarkable number in this series called "Dorset," otherwise "Return, O God of Love," for SATB unaccompanied, preferably chorus. The original composer is unknown, though Dr. Burney, Samuel Johnson's friend, may have been editor, or even composer. Mrs. Buchanan has traced printed sources back to an "Easy Instructor" published in 1798 at Albany. The text, by Isaac Watts, after Psalm 90, is appropriate to Advent or possibly Lent.

Another number in the same series is "Old 124th," a familiar tune often sung to "Here, O My Lord, I See Thee Face to Face." Mrs. Buchanan uses the plain-song-like form found in "Ainsworth's Psalter" of 1612, known in the American colonies, with harmonization fitting to the mode. There are only four parts, unaccompanied, but a chorus is needed. Though this is not a discovery to rank with "Dorset," the arrangement has the novelty of restoration.

While I am speaking of Mrs. Buchanan, let me commend again her original anthem for SSA, accompanied, "The Lord Is My Shepherd" (Galaxy), for which she uses a traditional text found in "Dyer's Psalmist," published in 1851 in Kentucky.

Everyone must have heard during the past year the lovely old white spiritual called "Poor Wayfaring Stranger," sung by Burl Ives and others. There is now a concert arrangement by Harry Robert Wilson of Columbia University (Hall & McCreary) for SSA and alto solo; unaccompanied *ad lib*, though there is a pretty accompaniment available. The only question I have about this is the use of some chromatic harmonies, which seem to lure

so many arrangers for women's voices. (The editor regards the tune as modal in character.) Anyway, this will be a highly effective number for concert and perhaps for church.

Last year Don Malin arranged for choral use what he called simply "Revival Song" (B. F. Wood, Boston), to be sung preferably by a chorus unaccompanied. This is a vigorous folk-hymn from the great collection made by Professor Jackson of Vanderbilt University. The harmonies in this case seem to me appropriate to the joyful, swinging tune. You need six parts in your chorus. This and "Poor Wayfaring Stranger" will make an admirable pair to illustrate two kinds of white spiritual and two types of editing.

Anthems for Time of War

Dr. Clarence Dickinson has arranged as an anthem with baritone solo "A Sword" (G. Schirmer), by Dr. R. Huntington Woodman. I am sure that it is not merely the name Woodman, with its memories of one of the most beloved of American organists, which makes me like this stirring number. It has that bright clarity and manly confidence which characterized the Brooklyn composer in his best work. Dr. Dickinson provides alternate accompaniments, for organ and piano. The text will be suitable after peace comes.

Carl F. Mueller's "Wait on the Lord" (G. Schirmer) is a quiet anthem of confidence in our "Help and Shield," with short sections for A, S and SA. The tenor part is *ad lib*; you may sing this with intermediate choir in three parts, SAB.

Theodore F. Fitch's "A Prelude to Battle" (Boston, '43) adds another to a series of impressive wartime anthems by the same composer. The text is the words which Shakespeare gives to the Earl of Richmond before the battle of Bosworth Field in the play called "Richard III." This chorus anthem, unaccompanied, will appeal to college and university choirs of mixed voices, SATB.

I am no great admirer of Alfred R. Gaul's compositions, but John Holler has arranged to eloquent words by Edward Oxenford a chorale called "Look Down, O Lord" (Gray) which makes me make at least one exception to what may be too severe judgment. This comes for TTBB or for SATB. It is appropriate for evensong.

Other New Anthems

Two anthems of praise deserve special mention. The one which I prefer is Henry Overley's "O Come, Let Us Sing" (C. Fischer), which may be used either as canticle or anthem, with impressive rhythm and strength. Accompanied, it runs to seven pages. The other is Walter Howe's "Hymn to the Trinity" (Gray), based on a sturdy plainsong melody, "In Festo Sanctissimae Trinitatis." It is twelve pages in length, has a sonorous accompaniment and needs a chorus for occasional divisions.

Next let me list several anthems, some of them useful chiefly for quartet:

- Bedell—"God Is Wisdom." A or B solo. (Willis.)
- Conaway—"Blessed Are They." Church festival. (G. Schirmer.)
- Edmiston—"Lead Us, O Master." For "treble chorus." SSA. Belongs also under women's voices. (Kjos.)
- Gillette—"Be Thou My Vision." For children in unison (or women or solo), plus SATB. (Kjos.)
- Gillette—"Hosanna to His Name." Same combination. Palm Sunday. (Kjos.)
- Henderson—"Come unto Me." S solo *ad lib*. (G. Schirmer.)
- Holler—"The Loving Saviour." Unison, for children. (Gray.)
- Matterling—"All Creatures of Our God and King." For SAB. Text from St. Francis. Nature. (Kjos.)
- Matterling—"The King of Love." For SA chorus, preferably children. Tune suggests Scottish folksong. (Kjos.)
- Mueller—"God of Light." SATB plus junior choir in unison; S and A solos *ad lib*. Intended for a service called "Feast of Lights." Effective. (G. Schirmer, '43.)
- Mueller—"Thou Are the Way." Easter or general. Four-part edition, previously eight-part. (G. Schirmer, '43.)
- Runkel—"Send Down Thy Truth." For SAB. Text, appropriate for war and peace, by E. R. Sill. Useful. (Witmark.)
- Scholin—"Mother and I." Sentimental text for Mother's Day. Unaccompanied. (Mills.)
- Taylor, R. M.—"Psalm 122." S. Church festival. (G. Schirmer.)
- Wald—"Jesus, the Very Thought." For SAB, unaccompanied *ad lib*. Also edited for SSA. (Galaxy.)
- Williams, Charles—"Father, Hear Our

Prayer." For trebles, SA, or women. Hymn-like. (Kjos.)

New Editions of Anthems

One of the most impressive numbers in this category is Boris Levenson's arrangement for SATB, unaccompanied, of the noble eleventh century chant "Veni, Sancte Spiritus," here entitled "Come, Holy Spirit" (Gray)—also arranged for SSAA. This work in ten pages is a great addition to our repertoire for Whitsuntide and for general use.

Dr. Dickinson has arranged for SATB, accompanied, with high solo, an eloquent song by Saint-Saens called "I Believe, O Lord" (Gray). This anthem is even more useful than the solo.

Franz Wasner has arranged for SATB "Nun bitten wir," with the English title, "To Thee, the Holy Ghost" (G. Schirmer). The melody is said to be of the thirteenth century; the editor has used the tune as it appears in a Catholic hymn-book of the sixteenth century and has kept the outline flowing and free. There are both English and German words.

Canon Douglas' edition of the organ chorales of Brahms now includes "O Traurigkeit," or "O Sorrow Deep" (Gray), a very beautiful melody of the seventeenth century. It is preferably to be sung unaccompanied, in four parts. The text refers to Christ lying in the tomb.

The firm of Kjos has included in its series of "Church Anthems" certain Victorian favorites, such as Roberts' "Seek Ye the Lord," arranged for SA and also the original SATB; Michael Watson's "Hear, O Lord"; West's "The Lord Is Exalted"; West's sturdy "Sing a Song of Praise"; West's popular harvest anthem, "The Woods and Every Blossoming Tree" (it used to be "sweet-smelling tree"); and Woodward's "The Radiant Morn Hath Passed Away"—the first evening anthem that I ever sang, and I still like it.

The same firm has two anthems based on well-known hymn-tunes: "O Word of God Incarnate," arranged by Charles Williams on the tune "Munich," for treble choir, SSA or women, and "O God Our Help," arranged by A. R. Lamont for SSAB, on the fine tune by Crofts.

John Holler arranges for SAB the Mozart "Ave Verum" with the title "Jesus Calls Us" (Gray). In his "Russian Music" series P. D. Tkach uses a theme from the Russian liturgy for the words "Guide Me, O Thou Great Jehovah" (Kjos).

For Women and Men

A number of anthems of these types have already been listed. For SSA let me add "God Be with Thee" (E. C. Schirmer), a "Pangue Lingua" by Grazioti arranged by Whitford; also published in editions for SAB and SATB. The English text is acceptable for use in Unitarian churches.

The "Amherst College Series" for TTBB, edited by Henry G. Mishkin (E. C. Schirmer), includes a good arrangement of the "Lacrymosa" from Mozart's "Requiem," with Latin and English words. You might be interested in "Quant e Grande la Bellezza," an Italian laude of the fifteenth century in honor of the Virgin. It has only an Italian text.

- Here is a group for women's voices: Goodale—"High Flight." SSAA, unaccompanied. Concert. Text is the moving sonnet by a young American aviator killed early in the war. (Gray.)
- Levenson—"Come, Holy Spirit." An old chant. SSAA unaccompanied. Very fine. (Gray.)
- McKay—"Treasure This Day." SSA unaccompanied. Pretty, short song of gratitude. Unusual. (Hall & McCreary.)
- Mueller—"Create in Me a Clean Heart." SSA, accompanied. (G. Schirmer.)
- Mueller—A number of new arrangements for women's voices published late in 1943: "The Beatitudes," SSA (Flammer); "Christ of the Upward Way," SSA (Flammer); "Guide Me," SSA (Galaxy); "The One Hundredth Psalm," SSA (Flammer).

Service Music, Hymns

The most beautiful recent setting of any part of the Episcopal service is a "Short Communion Service in E minor" by Vernon Hammond (G. Schirmer). It is unhackneyed music and the "Agnus Dei" is superlative. Also it is easy. A difficult new festival "Te Deum" of thirty-five pages, requiring orchestral accompaniment for full effect, has been composed by H. A. Schimmerling (Gray). "The Concordia Liturgical Series for

Church Choirs," so valuable to Lutheran choirmasters, now has a volume of gradu-als for the entire church year (Concordia, St. Louis). Messrs. Kurth, Buszin and Polack are to be congratulated on this important addition to the study of the ritual, well worth examining by all Christian choirmasters.

Don Malin has a set of "Responses and Amens" for women's voices (Wood). Alfred Findlay has two sets for treble choirs, entitled "Responses" and "Amens and Responses" (Kjos); both are for SA, accompanied.

One of the best new hymns in the leaflet series called "Parish Choir Book" (Novello) is "The Darkness Gathers." The noble text by Masefield is appropriate to wartime and the music by Gordon Jacob is excellent.

Sacred Vocal Solos

Carl Deis has edited for G. Schirmer the "Four Scriptural Songs for High Voice" by Brahms, Op. 121. The English text by Willis Wagner is not very poetical, but otherwise this is a welcome addition.

Of the following I happen to like best the solo by Miss Lucke:

- Brown, Cicely A.—"I Will Extol Thee." Medium voice, but reaches high F. (J. Fischer, '43.)
- Deming—"Abide with Me." Two keys. (G. Schirmer.)
- Diller—"Our Father Who Art in Heaven." Two keys. (G. Schirmer, '43.)
- Finke—"All This I Pray." Medium voice. (Presser, '43.)
- Lucke—"My Harp of Many Strings." Medium, but reaches high F. (John Church.)
- McRae—"The Lord Is My Strength." Medium, to high F. (Harris; Oakville, Ont.)
- Wolf—"A Sacramental Song." Two keys. (G. Schirmer.)

New Organ Music

George Vause has an admirable Pas-sacaglia (G. Schirmer), which needs good playing and deserves the work. Or if you prefer a more romantic type of piece there is "Summerland" (J. Fischer), by William Grant Still, arranged for organ by Edouard Nies-Berger; it gives your orchestral stops a chance.

Just before his lamented death, Pietro A. Yon completed a volume entitled "Organ Pedal Technic" (J. Fischer), a short "method" which will be welcomed by all those who have ever heard the brilliant playing of the great Italian-American master.

Christmas, Addenda

Katherine K. Davis has another bright carol this season, "Our Lord Is Born" (Homeyer, Boston), in editions for SATB (and a few divisions) and for SSA. The music was composed originally by Emile Louis and the text (of which the French is unfortunately not given) by Th. Gautier. It is gay and French, with opportunities for charming ding-dong choral effects. There is a pretty accompaniment.

William A. Goldsworthy has made a carol-anthem on the well-known traditional song "The First Noel" (Morris, New York), bringing out charming contrapuntal contrasts. This is for junior choir (unison) plus senior (SATB).

Carl F. Mueller's "The Dawn of Christmas" (G. Schirmer) is a carol-anthem for SATB plus two-part junior choir (or soprano and alto solo), accompanied. The suave tune in Aeolian mode resembles somewhat the Huron Indian carol, "Twas in the Moon of Wintertime," written and adapted by a French Jesuit in the seventeenth century and now very popular (Harris, J. Fischer); but there is no question here of plagiarism; in fact, the two carols would make an interesting pair to illustrate modal melody.

G. William Henninger has arranged for unaccompanied singing an attractive Polish carol, "Deep Is the Silence" (Hall & McCreary). It can be sung by a quartet. Short, it needs to be sung slowly and dreamily for full effect.

EMORY LELAND GALLUP

Mus. Doc.

First Methodist Church

Evanston, Illinois

Bonnet Burial Rites Amid Hills of Quebec an Impressive Scene

By GEORGE M. BREWER

High up in the hills of the eastern townships of the Province of Quebec, overlooking Lake Memphramagog, stands the Benedictine Monastery of St. Benoit-du-Lac. It is far removed from the turmoil of city life. The Benedictines of St. Benoit-du-Lac follow many pursuits, but they are perhaps best known for the work they have done to perpetuate the traditions of plainsong. The sincerity of their aims, the scholarship which they bring to bear on this vast subject and the perfection of rendition which they give to the melodic masterpieces of early ecclesiastical music—all these rare accomplishments have gained for them recognition far beyond their own sphere of activity.

Joseph Bonnet knew of these things. They were close to his heart. His researches were in the treasure-field of early organ music, much of which is based on the ecclesiastical melodies cherished by the Benedictines. There was close spiritual and artistic kinship between the man and the order. What more natural than that he should find his last resting-place in the burial-ground of the Benedictines of St. Benoit-du-Lac? His remains were buried there Saturday morning, Sept. 2.

Many religious and musical bodies were represented at this ceremony. They came to pay homage to a man who had completed a life of unflinching devotion to the cause of great music. The Université de Montréal was represented by its rector, Monsignor Moreau. The Abbé Tardif of the Collège de Lévis, a former pupil of Bonnet, was present. The Society of Jesus was represented by Père Richard. Frère Llewelyn of the Collège de St. Stanislas; Dom Jamet, representing the Benedictines of Solesmes, and Père Yon of l'Ordre de l'Oratoire de St. Eustache completed the ecclesiastical representation.

Several organists had journeyed to this mountain shrine to attend the ceremony: Conrad Bernier of the Catholic Cathedral of Washington, U. S. A.; Marius Cayouette, secretary of the school of music attached to the University of Quebec; Claude Champagne, vice-director of the Conservatoire de Musique et d'Art Dramatique, Montreal; Georges Emile Tanguay and George M. Brewer, both professors of organ in the same Conservatoire, Montreal; John Weatherseed, lecturer and professor of organ in McGill Conservatorium of Music, Montreal; Edgar Lechasseur and Bernard Leshley, both pupils at the Conservatoire de Montreal.

At 6 o'clock in the morning four Montreal musicians set out by automobile to reach this monastery. After three and a half hours of steady climbing, the imposing walls of the monastery loomed in sight. The solemn tolling of the bell was the signal for the various groups to assemble. Hills, valleys and lake were bathed in sunshine as clergy, monks and mourners filed in line to enter the chapel. There was no gloom within. As the lyrical strains of plainsong filled the building, the sun shone through the windows and cast its beams on the kneeling throng. Some of us remembered how Joseph Bonnet, not so many weeks ago, had spoken to us of the beauties and the symbolism of stained-glass windows in those French cathedrals that he loved—Chartres, Rouen, Rheims, Notre Dame de Paris and Sainte-Chapelle. One of those cathedrals recently had been bombed, and the great musician's heart was wounded by the thought of such destruction.

Here in this lovely spot devoted to all such things, listening to the strains of the "Dies Irae," we were better able to appreciate the extent of Joseph Bonnet's vision. We relived those precious moments spent with Gabrieli, Cabezón, Buxtehude, Frescobaldi and Bach. How often had we seen his face lighten as he explained their technical complexities, but particularly their spiritual content. "Play from within," was constantly on his lips, and when, occasionally, a pupil succeeded in capturing something of this spirit the reward came in a simple word of commendation and an unforgettable smile. Something of what was once Joseph Bon-

net must surely have lingered in that chapel as the monks sang with such perfect intonation.

The mass is over. The procession wends its way out of the chapel into the open. The young son, a lad of 10 years, follows the casket with his sister and mother. Nature smiles. Death is conquered by light. Across an open field this medieval cortege moves, and then we enter the cool woods, suggestive of the autumn of life, and walk along the narrow path, living with each step the years that have passed and approaching nearer and nearer those yet to come.

Here lies the cemetery of the monastery. It is open to the light. From such an eminence one looks out over the hills and down on the placid lake. Our human feelings cannot be entirely subdued. It is sad to think that he did not live long enough to see France liberated. It would have eased his later years, for the burdens and the sorrows of his native land bore heavily on him. It is sad to think that we shall not grasp him by the hand and hear his voice again. What we can retain is the memory of his life-work, and particularly that part in which we have some slight portion. He held out to us a touch which we of the profession can keep alight. This is our heritage, our responsibility, our privilege. We try to keep this in mind as we hear the dull thud of the earth falling into the grave, and say farewell to the mortal man. We turn even from the beauties of the mountains, the lake and the valley, ready to face the world, where we may carry on that which he did, thus erecting a lasting monument to him who in life we knew as the master musician, Joseph Bonnet.

MRS. FRANCES S. GARDINER DIES IN WEST CHESTER, PA.

Mrs. Frances S. Gardiner, for many years an active organist in Pennsylvania and Detroit, died July 12 in West Chester, Pa.

Frances Stevenson Gardiner was born in West Chester and began the study of music at the age of 8 years. She played the violin, the piano and the organ. Mrs. Gardiner was a pupil of the late Dr. Hugh A. Clarke of the University of Pennsylvania and the late concert organist Frederick Maxson. She served as organist of the Methodist Church of West Chester and the Presbyterian Church of Downingtown, Pa. During the last few years she served as assistant organist in the church school of St. John's Episcopal parish, Detroit. She was a member of the A.G.O. East Michigan Chapter and of the Woman Organists' Club of Detroit and also of the Metropolitan Methodist Church choir of Detroit.

Mrs. Gardiner had wide interests, being a member of the Hathaway Shakespeare Club, Philadelphia, and the D.A.R.

Her daughter, Bertha Mae Gardiner, is organist of St. Paul's Church, Wilmington, Del.

OVERLEY LEAVES CHURCH TO GIVE TIME TO COLLEGE

Henry Overley, organist and choirmaster of St. Luke's Episcopal Church, Kalamazoo, Mich., for twenty-five years and head of the department of music of Kalamazoo College, has resigned his St. Luke's position to devote his entire energies to the college music department.

Mr. Overley's work at St. Luke's comes to a close after noteworthy service. He began in 1919 with a small choir and advanced it to the present number of 125. The group appears every year in a concert at the Central High School Auditorium. A boys' camp has been conducted and the choir has earned and paid all its expenses through the annual concerts. One of the outstanding traditions of the choir is the supper in November which has been held annually for sixty years.

Mr. Overley will teach organ and some of the theory courses at Kalamazoo College. He will direct the College Singers, act as college organist and handle administrative work of the music department. The department from two rooms has progressed to use of an entire building.

MRS. MARY A. DUNN, 84 years old, who was organist for thirty-five years at St. Viator Catholic Church, Chicago, died Sept. 17 in the Ravenswood Hospital. She is survived by two sons, Charles A. and John M., two grandchildren, and a brother, Albert E. Dennis of Glencoe.



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THE DIAPASON

ESTABLISHED IN 1909.
(Trademark registered at United States Patent Office.)

A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone: Harrison 3149.

Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof. Advertising rates on application.

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

CHICAGO, OCTOBER 1, 1944

[Complaints have reached us from several Canadian subscribers to the effect that the August issue failed to reach them. Anyone entitled to a copy of that issue who did not receive it will confer a favor on THE DIAPASON by reporting the fact at once.]

Organ Building Boom After War

Among all the untold benefits that will come with the return of peace to the world there is the great impetus to be given church building and, hand in hand with it, organ construction. All who are familiar with the factors that enter into the outlook foresee the greatest activity in the building of church organs that has ever been experienced. Every organ builder has a large accumulation of prospects and orders for work to be undertaken as soon as possible after hostilities cease.

Elbert M. Conover, director of the Interdenominational Bureau of Architecture, estimates that post-war church construction and renovation will total \$500,000,000. His estimate includes plans for remodeling and enlarging present facilities, replacement of structures destroyed by fire and erection of buildings in un-churched areas.

Mr. Conover, whose bureau is the consulting agency for twenty-five Protestant denominations affiliated with the Home Missions Council of North America, said new churches will be built by congregations moving from downtown business locations to residence areas and others to replace many of the 40,000 churches that are now confined to one room.

The forehanded church today, if it has not already closed a contract for the organ it needs, whether it be large or small, is working on specifications.

What We Really Need

What the organ fraternity really needs is suggested—nay, rubbed in on us—by about four sheets of typewritten copy that comes from North Carolina. Elizabeth City, in that state, has a school band of eighty-five pieces. That of course is something, but not much compared with what goes with the band. The organization has an "angel" in the person of Miles Clark, a wealthy oil man, who, we are told, "doesn't like golf, poker or horses, but does love a parade." Mr. Clark provides generous financial support for the band. But even that would not supply everything. To make it complete the band has a press agent in the person of Mr. William Sharpe of the State News Bureau at Raleigh, who, with the modesty characteristic of press agents, always refers to himself as "bill sharpe" and whose wits seem to have an edge that befits his name.

This North Carolina "whale of a band," as Mr. Sharpe, or sharpe, appraises it, enjoys its benefactor's hospitality every year, when he "hires out an entire hotel at Nag's Head Beach, in the shadow of Kill Devil monument, as a vacation spot for members of the band. There the band's boys and girls sojourn, practice,

discover new ensembles, swim, fish . . . but always toot their horns."

The press agent vouchsafes us much other information, verified by photographs, from which we glean that "Robertta Paris practices her clarinet lessons in her bed at Nag's Head, before going to sleep. * * * Toes make a perfect stand for her music." And "whilst fellow musicians sleep Fred Galton brushes up on his sousaphone lessons in the bathtub."

Now if we could only think up a way in which to take advantage of the ingenuity of the resourceful bill sharpe and the State News Bureau, what couldn't we do to make organ recitals so much in demand that the supply would be threatened with exhaustion! We refer this to Mr. La Berge. Perhaps he can find an oil man who loves organ music so much that he will give us all an outing at a fashionable seaside hotel and boost our artistic efforts at the same time.

Looking Back into the Past

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

Edward F. Johnston, organist and composer, died in New York Sept. 4. He was born in Scotland in 1879. After holding positions in Edinburgh he came to the United States in 1907 and was engaged as organist of the Jamestown Exposition. Later he was organist of Cornell University.

James R. Gillette was appointed municipal organist of Evansville, Ind., to preside over the large new Möller organ in the Coliseum.

Grove Park Inn, a famous-resort hotel in Asheville, N. C., awarded to the Ernest M. Skinner Company the contract to build a large four-manual organ.

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

Edwin H. Lemare, famous English-born organist, but a resident of the United States for the last thirty years, died at his home in Hollywood, Cal., Sept. 24. He was born in 1865. Mr. Lemare had given hundreds of recitals in every part of Great Britain and America and from 1902 to 1905 was organist of Carnegie Music Hall, Pittsburgh.

The twenty-seventh and last convention of the National Association of Organists before its absorption by the A. G. O. was held in Worcester, Mass., Sept. 10 to 14.

COZIA HINTON CASE DIES; FOUNDED TEXARKANA A.G.O.

Mrs. Cozia Hinton Case, a prominent organist of Texarkana, Tex., whose life was devoted to the promotion of the cause of music in her home city, died on Aug. 2 at her home after an illness of several months. Mrs. Case was the founder of the Texarkana Chapter, A.G.O., had occupied positions in several churches since she was 13 years old, and had taught a number of Texas organists.

Mrs. Case, born in Jefferson, Tex., of a musical family, began her career at the age of 3 years when her mother brought her to Texarkana from Jefferson to play at the Ghio Opera House. Her mother, Mrs. Henry Clay Hynson, wife of a prominent Texarkana attorney, taught music for many years.

Mrs. Case studied music at Bolivar, Tenn., and on her return to Texarkana, the first organ at St. James' Episcopal Church was installed for her to play. For a number of years she had been organist at the First Congregational Church.

Mrs. Case had studied with the late William H. Sherwood in Chicago and at the Juilliard School in New York. She had studied also with Ernest Hutcheson, Percy Grainger, Leo Sowerby and Reginald Stewart of London.

Mrs. Case was the granddaughter of General James H. Rogers, who helped to revise the Texas constitution, was appointed by the federal government to bring the Indians from Georgia to the Indian Territory, which is now Oklahoma, and served as a justice on the supreme court of Texas. Mrs. Case's husband, the late Carlton A. Case, who in his youth had been an opera singer, preceded her in death four years ago.

HENRY SANDERSON, A.A.G.O.



HENRY SANDERSON, whose appointment to St. Matthew's Cathedral in Dallas, Tex., was announced in the September issue, has begun his work there. The cathedral has a three-manual Pilcher organ and a paid choir.

Mr. Sanderson served Purity Presbyterian Church, Chester, S. C., and the First Christian and Central Presbyterian in Little Rock, previous to eleven years at Trinity Cathedral, Little Rock. He passed the Guild associateship examinations in 1932.

JULIAN R. WILLIAMS TO GIVE SERIES OF BACH RECITALS

Three Bach recitals have been scheduled by Julian R. Williams for October and November at St. Stephen's Church, Sewickley, Pa. The dates are Oct. 24 and 31 and Nov. 14. Mr. Williams also will give a Bach recital for the Western Pennsylvania Chapter, A.G.O., Oct. 16. The following are Mr. Williams' programs for the series, which is expected to attract not only Sewickley people, but many from the organ fraternity of Pittsburgh:

Oct. 24—Fantasia and Fugue in C minor: Chorale Preludes (from the "Orgelbüchlein"), "O Thou of God the Father," "All Praise to Jesus' Hallowed Name," "The Old Year Now Hath Passed Away" and "In Thee Is Gladness"; Sonata No. 5, in C major (Allegro, Largo, Allegro); Prelude and Fugue in G major: Chorale Prelude (from the "Eighteen Chorale Preludes"), "Come, Saviour of the Gentiles"; Prelude and Fugue in D major.

Oct. 31—Toccatina, Adagio and Fugue in C major: Chorale Preludes (from the "Orgelbüchlein"), "O Man, Bewail Thy Grievous Fall," "Christ Lay in Bonds of Death" and "Today Triumphs the Son of God"; Sonata No. 2, in C minor; Fantasia and Fugue in G minor: Chorale Prelude, "My Heart Is Filled with Longing"; Prelude and Fugue in A minor.

Nov. 14—Passacaglia and Fugue in C minor: Chorale Preludes (from the "Orgelbüchlein"), "I Call to Thee," "He Who Will Suffer God to Guide Him" and "Hark! A Voice Saith All Are Mortal"; Concerto No. 2, in A minor (Allegro); Sonata No. 1, in E flat: Chorale Prelude (from the "Eighteen Chorale Preludes"), "When We Are in Deepest Need"; Toccata and Fugue in D minor.

SEARLE WRIGHT BEGINS WORK AT CHAPEL OF INCARNATION

Searle Wright, who for the last four years has held the position at the Church of the Resurrection in Richmond Hill, L. I., will enter upon his duties as organist and choirmaster of the Chapel of the Incarnation, New York City, on Oct. 1. He will have a choir of men and boys and an auxiliary girls' choir. The organ is a three-manual Hutchings-Votey.

THE FREE LANCE

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

A busy and noisy spot in Boston—one of the busiest and noisiest—is Tremont Street at the point, near the Parker House, where Beacon Street crosses Tremont; stand there awhile and use your eyes; you will see every variety of the human countenance and of the human form divine; cars small and large, trucks laden with tons of merchandise, pass as hurriedly as the traffic allows. Just at this corner stands the revered King's Chapel; if you enter the chapel you escape every bit of noise. Day in and day out the door of King's Chapel stands open; if you yield to its charm the interior will carry you back three centuries of historical reverie.

King's Chapel is used for services the year 'round, summer included. The organist and choir director is Raymond C. Robinson, Mus.D., who gives an organ recital every Monday noon from Oct. 1 to May 31; there is a choir of men singing through the year; Dr. Robinson has arranged about three-quarters of the choral music used, and about 25 per cent of it is published.

One Monday after luncheon in the famous Parker House, which is across the street, I seemed to be aware of the old stone church (built in 1749) for the first time; I entered the door on Tremont Street, which is never shut, finding myself at once in the roomy and exquisite colonial interior, seating myself in one of the great square pews. Dr. Robinson's program was: J. S. Bach, Dorian Toccata and Fugue; Cesar Franck, Prelude, Fugue and Variation; Howells, Prelude to verse 4, Psalm 23; Gigout, Scherzo; Clokey, "The Little Red Lark"; Karg-Elert, Improvisation on "Now Thank We All Our God." Dr. Robinson has been playing at King's Chapel just twenty years and naturally has a large repertoire of 450 numbers—all the larger forms by Bach and his predecessors, and Cesar Franck, Widor, Vierne; he has added constantly such new things as Weinberger's "Bible Poems," Kreckel's "Melodia Sacra," Edmundson's works and Bingham's collections of chorale preludes. I remarked to Dr. Robinson that the history, associations and architecture of the building and its type made the works preceding the classical epoch peculiarly appropriate.

Although there is a large and finetoned three-manual organ in the organ loft, the auditorium is a sound-absorbing one rather than a resonant one; for that reason the chapel would find a larger and more brilliant instrument of advantage.

Dr. Robinson is the seventh in line from the brilliant and versatile B. J. Lang, whose improvisations on the hymn-tune introductory to the sermon were a feature of Boston's musical life.

It would be of general interest to know if anywhere in the United States there is an annual series of organ recitals in connection with a church, religious institution or public building, with equal historic attractiveness.

Alfred Brinkler, F.A.G.O., organist of the Episcopal Cathedral in Portland, has for many years managed a series of recitals in the City Hall on the Kotschmar memorial organ. One who has had so much to do with Portland music might well be dubbed The Indefatigable One. At any rate, the season of 1943-'44 has just closed with Alexander McCurdy and David E. Craighead playing. (Make a note of Craighead; Brinkler thinks he will go far.)

Brinkler reports that the average attendance this season at the City Hall recitals is 40 per cent larger than last year; good playing, pleasing programs and a fine instrument are an excellent trinity.

Pfc. Arnold S. Bowman, former dean of the Harrisburg Chapter, A.G.O., who is assistant to Chaplain B. H. Holm in chapel 3, Camp Pickett, Va., has had a busy summer season playing recitals as preludes to the morning services, with vocal and instrumental soloists assisting. Request compositions are included in the programs of music from the works of Bach, Widor, Franck and others.

RICHARD GAYHART



peka youth whose work has aroused the enthusiasm of his teacher, Mrs. Mildred H. Drenning, and the 200 people who heard him in a recital at the First Christian Church of Topeka June 15. The picture shows Richard at the console of the organ in this church, of which Mrs. Drenning has been organist for nearly thirty-nine years. In the course of the summer Richard has occupied the organ bench at the Potwin Presbyterian Church and at the Lowman Memorial Methodist Church and Aug. 20 and 27 at the First Christian. Mrs. Drenning in reporting on this young man of unusual gifts writes:

"THE DIAPASON is a storehouse to him. * * * He read with interest T. Tertius Noble's interpretation of Bach's Toccata and Fugue in D minor. He gathered information about large organs from your articles and made a speech in his English class at high school and won an A grade."

RICHARD GAYHART was appointed organist of the United Presbyterian Church of Topeka, Kan., Sept. 12. Eleanor Allen Buck was the first organist of this church and a memorial tablet to her is on the console. Richard succeeds Miss Betty Murrow, who was married in the church Sept. 3 to William English, baritone soloist in the choir.

Richard Gayhart, who reached his sixteenth birthday at Easter, is a To-

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Programs of Organ Recitals of the Month

[Paper rationing has so limited the space of THE DIAPASON that every month a great deal of reading matter must be omitted. We are grateful to our readers who understand the difficulties that beset every magazine and we regret causing disappointment to any who may find that the programs they submit have been crowded out from time to time because of conditions over which the editor has no control.]

Alexander McCurdy, Philadelphia, Pa.—Dr. McCurdy was the recitalist at the City Hall Auditorium in Portland, Maine, Aug. 18. His program was as follows: Sketch in F minor, Schumann; Five Chorale Preludes, Bach; "My Inmost Heart Doth Yearn," Brahms; "The Legend of the Mountain," Karg-Elert; Six Antiphons, Dupré; "Marche Triomphale," Karg-Elert.

David E. Craighead, Philadelphia, Pa.—Mr. Craighead was the last performer of the season at the City Hall Auditorium in Portland, Maine, presenting the following program Aug. 22: Allegro (Symphony 6), Widor; "Scene de la Passion," Daniel-Lesur; Sinfonia, "We Thank Thee," "In dulci Jubilo" and Toccata in F, Bach; Pastorale, Roger-Ducasse; "Casual Brevities" ("The Desert" and "Chollas Dance for You"), Leach; Barcarolle, Catherine Urner; "Detour," Clarence Mader; "Supplication," Elmore; Toccata (Suite, Op. 5), Duruflé.

Fred Howard Parker, Mus.B., M.A., Columbia, S. C.—Special organ music at the First Presbyterian Church Sept. 3, by Mr. Parker, the organist and choirmaster, included: "Psalm XIX," Marcello; "Solemn Melody," Davies; Chorale, "Hark, a Voice Saith All Are Mortal," Bach; Allegro Vivace and Air ("Water Music" Suite), Handel; Andantino, Chauvet; "Night," Jenkins.

Seth Bingham, New York City—Organ music presented by Mr. Bingham at the Madison Avenue Presbyterian Church in September and October includes these works: Cantilene, Pierné; Prelude in G minor, Bach; Largo ("New World"), Dvorak; "Salve Regina," Bedell; "Ecce Jam Noctis," Edmundson; Chorale in E major, Franck; Prelude and Fugue in G major, Zachau; Communion, Foote; "Courante," Scheidt; Cantilene, Barnes; "From God Will Naught," Buxtehude; "From God Will Naught," Krebs; Prelude and Fugue in A minor, Bohm; Toccata, Sweelinck; "Deck Thyself, O Soul," Bach; Fugue in D, Pachelbel; Chorale and Musette, Bossi; "Pange Lingua," Edmundson.

Robert Ruckman, Washington, D. C.—Mr. Ruckman, organist and choirmaster of Epworth Methodist Church, gave the recital at the Washington Cathedral after evensong Sept. 3. His program consisted of these compositions: Prelude and Fugue in D major, Bach; "Sheep May Safely Graze," Bach; "Noel Grand Jeu et Duo," d'Aquin; "The Legend of the Mountain," Karg-Elert; Allegro Cantabile from Fifth Symphony, Widor; Arioso, Sowerby; Finale in B flat, Franck.

Dudley Warner Fitch, Des Moines, Iowa—A program of French compositions will be played at St. Paul's Episcopal Church by Mr. Fitch Sunday afternoon, Oct. 9, at 4:30 o'clock. It will include: Allegro, Third Sonata, Guilman; Prelude and Cantilene, Rousseau; "Procession du St. Sacrament," Chauvet; Andante Cantabile (Fourth Symphony), Widor; "Soeur Monique," Couperin; Grand Chorus in March Form, Guilman; Cantilene, Pierné; Gavotta, Martini; Pastorale (First Sonata), Guilman; "Piece Heroique," Franck; Offertory in D flat, Dubois; "Romance sans Paroles," Bonnet; "Marche Pontificale," de la Tombelle.

Irving D. Bartley, F.A.G.O., Elon College, N. C.—Mr. Bartley, head of the music department at Elon College, gave a recital Aug. 24 at the Congregational Church of Canaan, N. Y., of which his father, the Rev. William T. Bartley, is the pastor. The program was as follows: "Pomp and Circumstance," Elgar; Grave and Adagio from Second Sonata, Mendelssohn; Allegro from Concerto in G, Bach; Spring Song, Hollins; Concert Overture in C major, Hollins; "Eventide," Meale; "The Squirrel," Weaver; Grand Chorus, Guilman; "Jagged Peaks in the Starlight," Clokey; "Rapsodia Italiana," Yon.

Nathan I. Reinhart, Atlantic City, N. J.—Mr. Reinhart gave the recital at the City Hall Auditorium in Portland, Maine, Aug. 9, playing the following numbers: Toccata and Fugue in D minor, Bach; Chorale Preludes, "O Blessed Jesu" and "O World, I Now Must Leave Thee," Brahms; Fantasia in F, John E. West; Meditation, Kinder; "Sunrise," Kenneth Walton; "Legende," Prokofeff; "Sous les Bois," Durand; Allegro from Sonata in A minor, Arthur Whiting.

Walter Guernsey Reynolds, A.A.G.O., Seattle, Wash.—Mr. Reynolds has been giving half-hour programs of organ music at the "university of life worship service"

on Sunday evenings at the First Methodist Church. The sixth program, devoted to Russian works, presented Sept. 3, was as follows: "On the Greensward," Kopyloff; Themes from "Scheherazade," Symphonic Suite, Rimsky-Korsakoff; Andante from "Symphonie Pathétique," Tschalkowsky; Melody in F, Rubinstein; Andante Cantabile from String Quartet, Tschalkowsky; Russian Hymn (on all reeds of the organ), Lvoff.

T. Tertius Noble, New York City—Dr. Noble gave a recital at Trinity Church, Watertown, N. Y., Sunday, Sept. 24. The program: Chorale Prelude, Bach; Fuga Scherzando in A, Bach; Two Chorale Preludes on "To God on High Be Praise," Bach; Elegy, Noble; "Shepherds' March," Yon; Suite in F, Corelli; Largo in E, Handel; Prelude, Gilere; "Une Larme," Moussorgsky; "Silhouettes," Rebikoff; Toccata and Fugue in F minor, Noble. This recital was sponsored by Trinity Choir School.

Homer Whitford, F.A.G.O., Cambridge, Mass.—Mr. Whitford was the recitalist at the City Hall, Portland, Maine, Aug. 3 and presented this program: Hornpipe ("Water Music") and Aria, "Lascia ch'io Pianga," Handel; Minuet, Carl Ph. E. Bach; "Spring Comes Laughing" (Peasant Cantata), J. S. Bach; "At the Cradle" and Prelude on "Rathbun", Bingham; "Song of the Alps" ("Savoie") and "March of the Kings," Candlyn; "In Hadrian Square," Whitford; Sketch in D flat, Schumann; "March of the Little Fauns," Pierné; Finale, Second Symphony, Widor.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—At his recital in the Grace Church series Aug. 17 Dr. Boothroyd presented this program: "Fantasia Chromatica," Sweelinck; Classic Concerto for Organ and String Orchestra, Sowerby; "Cathedrales" and "Naiades," Vierne; "Fantaisie Dialogue" for organ and orchestra, Boellmann. The orchestra consisted of Robert Gross, Mrs. Wyborn Foote, Frank H. Gilles, Fritz Funk, Mrs. Robert Gross, Mrs. de Forest Judd, F. A. Knorr, Mrs. Katherine Shrees, J. D. Hiltbrand and Clarence Mishey.

Alfred Brinkler, F.A.G.O., Portland, Maine—Mr. Brinkler, who gave the recital at the City Hall Auditorium Aug. 10, had the assistance of David Baker, pianist, of the United States Navy in the following program: Lento Maestoso and Allegro, Sonata 1, Guilman; "Bells through the Trees," Edmundson; Scherzo, Bossi; Suite in G minor, Woodman; Concerto in E flat major, Mozart (Mr. Baker; orchestral parts played on the organ by Mr. Brinkler).

Wilma Leamon, Cleveland, Ohio—Mrs. Leamon was heard at the City Hall Auditorium in Portland, Maine, Aug. 4 in this program: Trumpet Tune and Air, Purcell; "Piece Heroique," Franck; Pastorale, Edmundson; "Benedictus," Reger; Toccata and Fugue in D minor, Bach; Fantasia, Tours; "Clair de Lune," Debussy; "Canyon Walls," Clokey; "Fire Magic" and "Ride of the Valkyries" ("Die Walküre"), Wagner.

Harold Fink, New York City—In a recital Sunday afternoon, Oct. 22, at 4 o'clock in the Fordham Lutheran Church Mr. Fink will play: Prelude and Fugue in D, Bach; Chorale Preludes, "Lord, Open Wide Thy Heaven" and "Come, Redeemer of Our Race," Bach; Andante, Fourth Trio-Sonata, and Chorale Prelude, "If Thou but Suffer God to Guide Thee," Bach; Toccata and Fugue in D minor (Dorian), Bach; First Symphony, Vierne.

Ruth S. Broughton, Chicago—Miss Broughton, who has taken Dr. Barrett Spach's place at the Fourth Presbyterian Church during his vacation, made use of the following compositions in her Sunday afternoon recitals:

Sept. 3—"Suite Ancienne," Holloway; "Fugue a la Gigue," Andante (Sonata 4) and Chorale, "O Lamb of God," Bach.

Sept. 10—"Eventide," Parry; Rhapsody, Rowley; "Rhosymedre," Vaughan Williams; "Exultemus," Whitlock.

Herbert T. Stewart, T/5, Camp Reynolds, Pa.—In a recital at the post chapel, where he plays every Sunday, Technician Stewart, whose home is in Portsmouth, Va., on Sept. 3 presented a program made up as follows: "Come, Sweet Death," Bach; Adagio, "Moonlight" Sonata, Beethoven; Nocturne, Chopin; "Sapphic Ode," Brahms; "What a Friend We Have in Jesus," Felton; "Sweet Hour of Prayer," Kohlmann; "Onward, Christian Soldiers," Ashford; "Were You There?" (Spiritual), Felton; "Wie Wohl ist mir," Karg-Elert; "Romance sans Paroles," Bonnet; "Echoes of Spring," Friml; "A Perfect Day," Bond.

Mabel Zehner, Mansfield, Ohio—Miss Zehner, who was the recitalist at the City Hall Auditorium in Portland, Maine, Aug. 17, played these compositions: Concert Overture in C minor, Hollins; "Jesu, Joy of Man's Desiring," Bach; Intermezzo (Symphony 6), Widor; Theme and Variations in A flat, Thiele; "Peace Be with You," Edmundson; Menuetto, Symphony

2, Haydn-Kraft; "Liebestod" ("Tristan and Isolde"), Wagner; "Donkey Dance," Elmore; "Sunshine" Toccata, Swinnen.

Louise C. Titcomb, F.A.G.O., Auburn, N. Y.—Miss Titcomb played this program at the Portland, Maine, City Hall Auditorium Aug. 2: Concert Overture, Maitland; Prelude and Sarabande, Corelli; Fugue in C, Buxtehude; Chorale in B minor, Franck; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; Gavotte ("Mignon"), Thomas; "Sunrise," Jacob; Finale in B flat, Franck.

John E. Fay, A.A.G.O., Portland, Maine—In a recital at the City Hall Auditorium Aug. 15 Mr. Fay played: Allegro and Air from "Water Music," Handel; Cathedral Prelude and Fugue, Bach; Old Irish Air ("The Little Red Lark"), arranged by Clokey; "Canyon Walls," Clokey; "Romance" (Symphony 4), Vierne; Toccata ("Deo Gratias"), R. K. Biggs; Berceuse and Concert Variations, Bonnet.

Elmer A. Tidmarsh, Schenectady, N. Y.—An American program will be presented Oct. 8 at 4 o'clock in the Union College Memorial Chapel, with the assistance of Miss Greta Brown, pianist. The offerings include: Rhapsody, Cole; "Canyon Walls," "Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Woodland Idyl," Clokey; "The Squirrel," Weaver; "Carillon," Sowerby; "The Bells of St. Anne de Beaupré" and "Song of the Basket Weaver," Russell; "Rhapsody in Blue," Gershwin (piano and organ).

The following recital was given by Dr. Tidmarsh at the West Point Chapel, West Point, N. Y., Sept. 24: Little Fugue in B minor, Bach; "Sheep May Safely Graze," Bach; Prelude in B minor, Bach; Seven "Casual Brevities," Rowland Leach; Prelude to "The Blessed Damosel," Debussy; "The Submerged Cathedral," Debussy; "Liebestraum," Liszt; "Suite Bretonne," Dupré; "Carillon de Westminster," Vierne.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree gave an operatic program at the University of Florida Aug. 20. On Aug. 27 his offerings consisted of excerpts from concertos by Tschalkowsky and Beethoven. He played the Tschalkowsky "Nutcracker" Suite and three movements of the same composer's Sixth Symphony, as well as the Andante Cantabile from the String Quartet and the "Marche Slav," while, with Ruth Simpson at the piano, he performed the first movement of Beethoven's Concerto in C.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following in short recitals before the services at the Church of the Pilgrims in September: Prelude in Form of a Pastorale, C. V. Stanford; "Priere a Notre Dame," Arthur Hartmann; Seventh Sonata, Guilman; Concerto No. 1, in G major, Vivaldi-Bach.

Robert L. Bedell, New York City—Dr. Bedell's broadcasts from the Brooklyn Museum of Art will take place Wednesday mornings in November and December from 10:15 to 10:45. The first two November programs are as follows:

Nov. 1—Toccata, Mulet; Offertoire, Mulet; Allegro Vivace, Vierne; "Album Leaf," Hendrik; "Divertissement," Bedell; March, Widor.

Nov. 8—"Carillon-Sortie," Mulet; Meditation, Mulet; Scherzetto, Vierne; Canon, Hendrik; "Gavotte Moderne," Bedell; March, Busser.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist at Luther Memorial Church, played the following compositions at her fifteen-minute Sunday morning recitals in July and August: Prelude on a Theme of Schumann, Edmundson; "Yasnaya Polyana," Gaul; "Faith, Hope and Love," Mueller; Air with Variations, Sowerby; Chorale Improvisations on "Now Rest Beneath

Night's Shadow," "Built on a Rock," "In Heaven Above" and "Jesus, Light of My Soul," Hokanson; "Messe de Mariage," Dubois; Chorale Preludes on "Our Father Who Art in Heaven," "Today Is God's Son Triumphant" and "Now Let Us Sing with Joy," Bach; "Sheep May Safely Graze," Bach-Biggs; "Romanza," Canonetta, Duet and "In Memoriam," from "Characteristic Pieces," Rheinberger; "Epilogue," from "Evangeline," Banks; Chorale Prelude on "O God, Our Help in Ages Past," Noble; Chorale Prelude on "Rock of Ages," Burdett; "Abide with Me," "Lord Jesus Walking on the Sea," "Marriage in Cana of Galilee," "Hosanna," "The Last Supper" and "Hear, O Israel," from "Bible Poems," Weinberger.

Minor C. Baldwin, Skowhegan, Maine—In a recital Aug. 27 at Centenary Methodist Church Dr. Baldwin played: Toccata, Bach; Reverie, Baldwin; "Orange Blossoms," Baldwin; "Pilgrims' Chorus" from "Tannhäuser," Wagner; "Gavotte et Musette," Bach; Symphony, Haydn; "In a Monastery Garden," Kestelbey; "Spring's Awakening," Haberbeer; "The Storm in the Mountains," Baldwin; "The Chimes of Dunkirk," Anonymous; "Goodnight, Sweet Jesus," Barry.

Aug. 29 Dr. Baldwin gave a return recital by special invitation.

Eugene Nordgren, M. Mus., Wausau, Wis.—Mr. Nordgren gave a recital at the Messiah Lutheran Church in Galva, Ill., Aug. 13 and his program included: Toccata and Fugue in D minor, Bach; Sonata from "God's Time Is the Best" and Sinfonia to "I Stand at Heaven's Portals," Bach-Grace; Chorale in A minor, Franck; Festival Prelude on "A Mighty Fortress," Faulkes; Meditation from "Thais," Massenet; "Song of the Basket Weaver" (from "St. Lawrence Sketches"), Russell; Swedish Wedding March, Södermann; Fountain Reverie, Fletcher; "The Squirrel," Weaver; Serenade, Schubert; Toccata, Fifth Symphony, Widor.

ORGAN SAVED FROM FLAMES IS GIVEN TO OTTAWA SCHOOL

Mr. and Mrs. H. S. Southam of Ottawa, Ont., have presented to the Glebe High School of the Canadian capital the three-manual Aeolian organ which was saved when fire destroyed their beautiful home in Rockliffe, an Ottawa suburb, in February. Installation of the instrument in its new home has been completed and a dedicatory recital was played Sept. 25 by Myron McTavish, F.C.C.O., L.T.C.M., official organist of the collegiate board.

In April the organ was dismantled and stored in the high school, where it had opportunity to dry out and recover from the effects of the fire. As soon as school closed the architects busied themselves at remodeling the auditorium to make room for the organ. The installation, under the direction of William F. Legge of Burford, Ont., was completed by mid-August and has been declared a marked success by those who have heard it.

The auditorium will be a center of musical activity both for the school and for the public at large, as it is the first auditorium in the city suitable for presentation of large choral works to be provided with an organ.

The instrument is equipped with an Aeolian Duo-Art player and the gift from Mr. and Mrs. Southam included over fifty rolls by various performers.

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James Allen Dash, Mus.D., prominent Philadelphia conductor and organist, has been appointed head of the newly-organized department of church music of the Philadelphia Musical Academy. A complete four-year course leading to the degree of bachelor of music and postgraduate courses leading to the degrees of master and doctor of music will be offered. The curriculum is largely built around the A.G.O. requirements for certificates. In fact, the successful completion of the A.A.G.O. and choirmaster tests are prerequisites for the bachelor's degree and the passing of the F.A.G.O. examinations for the master's degree. The doctorate will be awarded upon completion of additional advanced research and original work.

Assisting Dr. Dash will be Thomas Matthews, F.A.G.O., former assistant organist of the Cathedral of St. John the Divine, New York, and now on leave of absence from his post as organist of the Church of St. Martin-in-the-Fields, Chestnut Hill, Pa. Also on the regular faculty as soon as he is released from the R.A.F., will be Robert Miller, A.R.C.O., Mus.B. (Oxon), organist of St. James' Church, Philadelphia, and assistant conductor of the Bach festival there. A number of prominent musicians have been invited to give lectures in special fields of church music. Among these are Norman Coke-Jephcott, T. Frederick H. Candlyn, Leo Sowerby, David McK. Williams and H. William Hawke.

Dr. Dash studied in universities both here and abroad, particularly at the Universities of Pennsylvania and Berlin. He holds the bachelor, master and doctor of music degrees. His principal teacher was Karl Straube, cantor of St. Thomas' Church, Leipzig. On two other fellowships Dr. Dash studied with Felix Weingartner, conductor of the Vienna Symphony and Opera, and at the University

of Berlin with Georg Schünemann and Arnold Schering, both eminent Bach scholars.

Returning to this country Dr. Dash resumed the conductorship of the annual Bach festival in Philadelphia. Each year the festival draws audiences of more than 3,000. The chorus of 200 voices is assisted by the Philadelphia Orchestra and New York soloists. A second series of festivals, organized in 1939 and interrupted by the war, presented series of programs of masterworks of Schubert and of Brahms. Under the general directorship of Dr. Dash ten major programs were performed, enlisting the services of the festival chorus, the Philadelphia Orchestra, the Budapest Quartet, the Perolé Quartet, the University of Pennsylvania Choir, Rose Bampton, Alexander Kipnis, Elizabeth Schuman, Igor Gorin and many other prominent musicians. Works performed included the four symphonies, two concertos, the Requiem, "Song of Destiny," vocal quartets and motets, eight chamber music pieces, selected lieder, piano pieces and the complete organ works. This year's Bach festival will feature the "St. Matthew Passion," the Mass in F major, the Magnificat and several church cantatas.

Dr. Dash is also head of the music department at the Episcopal Academy, a school for boys, and organist of St. Mary's Episcopal Church, Ardmore. The church choir, consisting of twenty-eight boys and twelve men, has been in existence for about seventy years. The choir sings a full high mass every Sunday, besides three anthems.

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We have received several requests for aid in preparing hymn festivals. They include materials for Guild chapter services and church anniversaries, and for use by local councils of churches and music clubs.

A hymn festival requires careful planning. It should have a definite object or occasion. There should be a specially chosen theme in harmony with the general principles of worship and that comes to a climax which calls for stirring and prophetic hymns. Such a festival is far more than a hymn-sing. Fitness in the worship sequence is the final criterion in the selection of the hymns.

The material available includes, but need not be limited to, that found in the hymnal. There should be constant search among other books, both new and old, for worth-while hymns—and also for especially fine unfamiliar tunes. Often the hymn-book does not contain many of the lyrics we should be singing in these days. Hymns like Fosdick's "God of Grace and God of Glory" and Merrill's "Not Alone for Mighty Empire" should be in the hands of all our congregations.

Many organists constantly have a list of highly desirable familiar and unfamiliar hymns and tunes to draw upon. Then, when a subject or theme has been found for a festival or any other service they examine the list to find hymns suitable for the occasion. This is similar to the method commonly pursued in the selection of anthems.

How can we secure the use of desirable hymns not in the hymnal? The words can often be copied in the festival program by obtaining the permission of the copyright owner, or a supplementary hymn collection may be purchased—or even rented, in the case of the "Selected Hymns and Carols" issued by Northwestern University. The Hymn Society has issued three hymn leaflets, reprinted for it through the courtesy of the publishers of well-known hymnals. They were designed for interdenominational mass festivals, because the variety of hymn-books in use made a significant choice of hymns impossible. The third of these leaflets is still in print. The society's prize hymns of 1942 also were issued on separate sheets. Samples of this material will be sent on request.

As hymn festivals are usually held in the late afternoon or evening, some lyrics can be restored to use which are not often heard today. For instance "The Day Thou Gavest, Lord, Is Ended" is worshipful and most timely.

What does a good hymn festival accomplish? First, it enables people to celebrate their Christian faith and purpose in noble song. It also encourages them to sing more hymns at other services, and to sing them far better. It introduces new tunes, a much-needed function. The bottle-neck in congregational singing is resistance—not always passive—to the use of unfamiliar tunes. Of course, a "new" tune should not be

brought in without one or another form of preparation. It may be used as a choir hymn. In some churches the organist actually plays over the tune as an organ interlude, without adornment or disguise, attention being called to it in the calendar.

Mass choir festivals have been the means of introducing many of the larger choral works, and we notice the increasing use in them of material based on hymns. But mass festivals of hymns also bring together people of various communions. At such times they feel conscious that they are all spiritual sons of the common Father, rather than just members of diverse religious bodies. That is the ecumenical function of such services.

What is your plan for the fostering of hymn singing in your own church and community this winter? Does it include the hymns in worship of the children and younger people? Have you succeeded in making a partner of your choir or choirs in projecting all hymns clearly, so that, as members of the whole group rather than as a separate unit apart from it, they are welded together with the organ and the rest of the people to produce one great body of sound?

Among the churches that have sent us records and reports of their choral work is the First Methodist Church of Geneva, N. Y., where Hugh E. Baker is minister of music, with Miss Gladys E. Gray as organist. Miss Gray has shown great skill in preparing hymn festival programs, the one held last season having for its subject "The Light of the World." This service was sponsored by the Geneva Council of Churches, four choirs taking part. Miss Gray and Mr. Baker and the pastor, the Rev. H. L. Williams, specialize in original liturgic forms, using responses by the congregation, suitable verses by the minister and choral and hymnic elements. In her account Miss Gray refers to the need for such reading of the Scriptures, etc., "as will make them become alive"—rather the exception than the rule, she feels. She is "fortunate in having a minister who is thoroughly sympathetic to real worship and a minister of music who is always ready to try new ideas." The program material we have received from Geneva is so significant that we will gladly lend it to organists and ministers who are interested.

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1944 Press Comments: "Dr. Dash is a true disciple of the great J. S. Bach . . . The soaring exaltation of the music made one wonder again at the miracle which is Bach . . . His use of dynamics is most effective, his pianissimos achieving a quality of ethereal loveliness and his fortissimos an electrifying power . . . Taste, understanding, authority and musicianship were evident throughout."

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KENNETH WALTON, A.R.C.O., A.G.S. M., A.A.G.O., has been appointed organist and choirmaster of the Hitchcock Memorial Church in Scarsdale, N. Y. Mr. Walton was organist and choirmaster of the French Church in New York for seven years. He is well known as a composer, pianist, organist, coach and conductor, and has been active in all branches of his profession, including radio. He maintains a studio in New York for coaching of all types. His published compositions have won him high praise. Of special interest have been his latest organ publications, which have received favorable notices.

Mr. Walton was soloist and musical director for the radio series "Music in America," broadcast from the World's Fairs of 1939 and 1940. He is at present working on a dramatic-musical play which he has written in collaboration with the playwright Walter Armitage, and which will be produced next spring.

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LETTERS FROM OUR READERS

Mr. Covell in Reply to Mr. Bidwell.
Newport, R. I., Sept. 2, 1944.—To the editor of THE DIAPASON: Dr. Bidwell's interesting letter in the September issue seems to call for a few words of comment. So far as clarity is concerned, no one probably would question Dr. Bidwell's stand, except that it is difficult to see how a multitude of mixtures could obscure the clarity they are supposed to create. What a "sensible" amount of mixture-work may be is chiefly a matter of taste and musical experience; some would think a single mixture in a great of fourteen to sixteen registers was sufficient, whereas others would want two or more mixtures in a great of less than a dozen registers. Judging by Dr. Bidwell's specifications, the number of mixtures, and of mixture ranks, that he is satisfied with is considerably less than that preferred by the great European masters of organ building of the nineteenth century as well as of earlier times.

In connection with the question of mixtures comes up also the matter of keeping the unison ranks to a "sensible" quantity. Too loud unisons, admittedly, are a nuisance; too many unisons crowd out other more useful registers and are also wasteful of material, of space and of money. Perhaps it is overstating matters to speak of "minimizing" the unison, but surely that is musically preferable to over-emphasizing it.

Dr. Bidwell, it would seem, in calling for "emotional qualities" in the organ of tomorrow would expect to find them illustrated by such things as multiple swell-boxes, orchestral strings, celestes, both string and flute, imitative reeds and, perhaps, percussions—not to mention the tremolo. To some musicians such devices seem secondary in musical value to flue choruses, brilliant and thin chorus reeds, mutations, multiple unenclosed divisions, pedal organs with no borrowing or extension, and the like. There is ample "color" and "emotional quality" in such tonal constituents, even though it is far different from the second-hand orchestral-imitative registers first named. It is the color indigenous to the organ, and hence is *ipso facto* superior to color which is borrowed or reflected from another source, just as an original painting or sculpture or architectural design is superior in quality to one that is merely derived from some other source.

WILLIAM KING COVELL.

For Moderation with Mixtures.

Cornell University, Ithaca, N. Y., Sept. 6, 1944.—Dear Mr. Gruenstein: I was greatly interested in Mr. Bidwell's letter in your current issue. If what he says is applicable to all parts of the country—namely, that people are going away from recitals hating the organ because of the baroque features—something must be wrong. He suggests all the way through that it is the organs. I am convinced a large share of the blame rests on the shoulders of us organists. We were so delighted with the bright, clear sounds of the positiv mutations, of the plain jeu and furniture, that we lost sight of certain important implications regarding their use.

Mutations and mixtures are valuable. I take it, because they brighten and enrich the fundamental tones of 8-ft. pitch in the same way that the natural overtones of orchestral instruments enrich their fundamental tones. These artificial overtone-stops are *not in any sense solo stops*. When Clérambault specifies "récit de tierce" he means the tierce as a coloring of fundamental 8-ft. tone, which must be drawn at the same time. This was one of those things in the baroque period (like the missing trills in Bach) that were so obvious and understood they did not need statement. To play the right-hand part of "Wenn wir in höchsten Nöthen" from the "Orgelbüchlein" on nothing but mutations, as I heard it once in New York, betrays an abysmal ignorance of baroque traditions.

There is in the American temperament a tendency to go "all out" for new ideas. This is as much of a drawback as it is an advantage. The baroque principles in organ building have been of incalculable benefit to American organists and lovers of organ music. But some of our organists seem to delight in drawing *all* the squealers; they seem to clench their teeth and say: "There, that's real organ tone! None of your doppel flötes and

fluttering voix celestes!" If they do not temper their wind a bit the shorn lamb will "throw out the baby with the bath water."

I do not mean to say that we should avoid the mutations, or play fugues on celestes. But we should remember that the baroque principle is new in America. If we use it intelligently and discreetly we will win friends for it. But that we will never do if we use it for Reubke and Mendelssohn; and we will win only enemies for Bach if we play his B minor Prelude as I heard it played in Salzburg, on full organ from beginning to end. And let us not forget that even in the baroque period organs were equipped with vox humanas and tremolos and that Bach occasionally directed that 8-ft. stops be used!

RICHARD T. GORE.

The Rev. Noel Bonavia-Hunt to Mr. Skinner.

Stagsden, Bedford, England, Aug. 11, 1944.—Dear Mr. Gruenstein: I should like to make a few comments on Mr. Ernest M. Skinner's letter in the July number of THE DIAPASON. He asks three questions, to which I should like to reply.

1. Can a poor tone sound better in some places than in others? Answer: Yes, because environment alters quality.

2. Is there any room or acoustical condition that will make a perfect tone sound bad? Answer: Yes, for no organ pipe is of the slightest use in a perfectly non-resonant environment. The tone may be intrinsically above reproach, but if the environment is unsympathetic "there is no beauty that we should desire it." It takes two conditions to make a thing beautiful: the object itself and the capacity to appreciate it. Building organs in non-resonant places is like building churches in the dark. Non-resonant churches and halls don't deserve organs.

Mr. Skinner's third question seems to assume that a well-designed thirty-stop organ can be adapted to any environment by modification of power factors. He cites the example of a fine piano, which, he says, is effective anywhere. The reason why this is so is that the piano is played staccato and its tonal quality is less affected by its environment than the sustained tones of an organ. He also cites the orchestra and its instruments as sounding effective in all types of room or hall. But they don't. I have heard orchestras in studios which give me exquisite pain and sounded far finer on the radio than in the studio. They sounded finer on the loud-speaker because the amplifier could be adjusted by means of tone controls, whereas the instruments in the studio could not be modified to suit the acoustics of the room. So the argument from the piano and the orchestra breaks down.

I congratulate Mr. Skinner on his seven-stop great scheme. I still adhere to my point, however, which is that even this excellent stop group cannot be coaxed into sounding "poetically beautiful" in a non-resonant room or a padded cell. The moral is obvious. Let the architect of the future study acoustics and design buildings for organs. Then the organ builder will have a dog's chance.

Sincerely yours,
NOEL BONAVIA-HUNT.

Why He Is Opposed to Mixtures.

Chicago, Sept. 11, 1944.—Dear Mr. Gruenstein: Dr. Bidwell's letter in the September issue of THE DIAPASON is sound, but too scholarly and gentlemanly in handling the subject. It needs a little rougher handling. Mixtures do cause a lack of clarity in the ensemble.

There is something in the air which unsettles minds; in politics we see old forms such as bureaucracy, etc., masked as something new, whereas they are as old as history and we thought were discarded long ago. In organs we see mixtures brought back and labeled with a new tag, baroque, whereas they are as old as organ building—a sweet-sounding name which means nothing. The hard facts of the case are that for variety of stops, delicacy of voicing, truthfulness of orchestral tone and power and brilliance, the organs which were built in the decade after the last war reached a height which can never be exceeded with the knowledge and material now available. Development of the electric turbine blower gave the builders an unlimited wind supply, both for pressure and volume. Electric action with individual valve chests gave a control which permitted delicacy of voicing never known in the older days.

Let's dig into the history and cause of the use of mixtures. The early builders had the eternal handicap of working with insufficient wind supply, both as to pressure and volume. The motive power was the use of one or several men working feeders which supplied the bellows and there never was a sufficient wind supply

for the large organs. They had to get volume of tone, and the largest volume of tone with least use of the wind supply could be provided by the use of mixtures. This supply of wind was so precarious that even the depth of the nicking in pipe mouths was a vital factor. With the uncertain wind supply and the heavy tracker action then in use any delicacy in voicing was love's labor lost, but the early organs had to have variety of tone, and this variety could be most easily supplied by the use of mixtures.

Mixture tone, in its last analysis, means the supplying of synthetic or artificial harmonics to the ground tone, and when it is considered that each separate mixture pipe in and of itself contains its own harmonics it can readily be seen just how synthetic and artificial these harmonics are to the fundamental tone. Furthermore, small pipes are always greatly affected by any change in temperature and a seasonal change of ten degrees is not at all uncommon in the average organ chamber. A true harmonic rides on and is part of the fundamental tone wave. If temperature changes throw this harmonic off even as much as 10 per cent this mixed tone cannot be considered any part of the fundamental tone in any way whatsoever. At present, with organists and organ builders belaboring the electronic development because it contains synthetic harmonics and tone, it seems strange that at the very time this is done there is a movement to bring this synthetic tone back into organ building.

Now just a plea for the poor devil who has to tune these innumerable ranks of mixtures. If the persons who talk learnedly of whether the seventeenth or nineteenth rank of a mixture should be in the top octave ever leaned over a 16-ft. reed and tried to get at these little pipes under a dark passage-board at the end of a hard day's work they would not be quite so keen as to these fine distinctions. It takes longer and is harder work to tune a four or five-rank mixture than to tune an equal number of independent stops.

As a matter of factual history this whole issue was fought over long and bitterly by two rival and powerful Boston firms at the beginning of the century. The outcome is also a matter of history. The firm which built individual valve chests and stressed delicacy and variety in voicing went on to higher and greater work, whereas the firm which advocated mixtures and slide-chests had to modify.

It does seem as if the trend toward mixtures at this time is a trend backwards and cannot fail to delay any advance in organ building. It is true that any large, extremely high, stone building can absorb the dissonance of these mixtures, but the bulk of the work of the average American builder is for the average American church, which just will not take this synthetic tone.

GEORGE E. LA MARCHE.

Information Concerning Mulet.

Ithaca, N. Y., Aug. 31, 1944.—My dear Mr. Gruenstein: An answer to "Constant Reader's" question concerning the French composer-organist Henri Mulet (see THE DIAPASON, September, 1944, page 26), must remain rather incomplete for various reasons. Mulet—perhaps too close to our generation for historic appraisal—has failed to gain recognition as a composer with a claim to greatness: his scant output, or, better, the small number of generally known works by his pen, preventing even that classification as important composer which would secure inclusion in musical encyclopedias and similar works of reference. To my knowledge there is no special study on Mulet's music, nor is there any more informative mention in the literature dealing with French organ music.

All this may—partly at least—be explained by the fact that Mulet seems to have found appreciation and a certain degree of fame as an organ virtuoso and improviser rather than as a composer for the instrument. (Cp. the similar situation in César Franck's career!) Percy Scholes ("Oxford Companion to Music," New York, Oxford University Press, 1938, 462a) mentions him when discussing exponents of organ improvisation, together with such artists as Tournemire, Vierne and Bonnet. In the France of the late 1920s Mulet's name was associated mostly with his accomplishments as a player and teacher of organ.

From the few available sources we learn that Henri Mulet was born Oct. 17, 1878, in Paris, studied with Guilmanat at the Paris Conservatoire and graduated as "laureate" of his organ class. In 1929, or at least up to this date, he was reported as teaching at the Ecole Niedermeyer (Cf. Riemann's "Musiklexikon" II, Berlin, Max Hesse, 1929, 1231a). He was then also organist at St. Philippe du Roule. As to his works we know only that he composed five symphonic poems (with organ?) besides the well-known "Esquisses Byzantines." The name of these ten "Sketches," published in 1920, cannot be explained by inner-musical criteria as, for example, certain occasional melodic phrases suggesting modal tonality—which, by the way, shows little resemblance to the tonal situation found

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in the melodies of Byzantine chant. It might rather be looked upon as a reference to the architectonic style of the Church of the Sacred Heart in Paris, since the dedication of the "Esquisses" reads: "En memoire de la Basilique du Sacré-Coeur de Montmartre, 1914-1919." It is unknown to me whether this dedication, perhaps, refers to a possible professional connection of Henri Mulet with Sacré-Coeur, situated in the district where he was born and probably spent his childhood.

CONRAD H. RAWSKI,
Sub-dean, Ithaca Chapter, A.G.O.

New Britain, Conn., Sept. 7, 1944.—Editor of THE DIAPASON: Your "Constant Reader" in the September issue wishes to find out more about Henri Mulet and his "Byzantine Sketches." He was born in Paris—Montmartre section—Oct. 17, 1878, and, besides composing for organ, wrote for orchestra. Apparently he won a reputation as an improviser, as Tournemire thought well of him along that line. This according to "The Oxford Companion of Music" (Scholes). Mulet was organist at the Church of St. Philippe du Roule in Paris. In a letter he wrote me in February, 1939, he says that he has retired to Dragnignan, France, and does not expect to return to Paris. Where he is now is a matter of conjecture. I hope he is all right.

The "Byzantine Sketches," "Carillon-Sortie" and "Offertoire-Funèbre" are the only published organ works of which I know.

If your "Constant Reader" will turn to the dedication at the head of the "Byzantine Sketches" he will read (in French): "In Memory of the Basilica of the Sacred Heart at Montmartre, 1914-1919." Of course, the dates refer to the destruction caused by shelling of Paris in world war I. This large church, or basilica, is on the top of a hill in that section of Paris where Mulet was born, and it is in Byzantine architecture, which must have made a deep impression on the composer of those sketches, as a study of the music with its suggestive titles would indicate. Whether or not the church was destroyed I don't know, but a year or so ago I saw a picture of the basilica with German soldiers on the entrance steps. It probably was restored.

The sketches should be played at one sitting to realize fully their beauty. I have done this four times and they never fail in their appeal.

JOSEPH C. BEEBE.

Music for Soldier Patients.

Hq. Sec. 1560 SU, Camp Atterbury, Ind., Aug. 19, 1944.—Dear Mr. Gruenstein: Many thanks for your help in getting us some music here for musical patients and soldiers. The response has been pretty good with about two volumes of Beethoven Sonatas, volume I only, and some miscellaneous pieces of sheet music like Grieg's "To Spring." Some wrote for my full address and then sent copies. Shows THE DIAPASON still packs a powerful "wallop." Very sincerely yours,
T/5 CHARLES F. SCHIRRMANN.

Lutheran Organists Hear Ten Speakers at Seminar on Music

By HERBERT D. BRUENING

Under the scholarly and stimulating leadership of Dr. Theodore Hoelty-Nickel, head of the music department of Valparaiso University, some fifty church musicians met for a music seminar by invitation of the university at Valparaiso, Ind., Aug. 28 to 31. "The Musical Heritage of the Lutheran Church" served as a general theme. Ten speakers prepared outlines which constituted a twenty-four-page agenda, copies of which were mailed to all participants of the seminar several weeks in advance. The index listed the following topics and lecturers:

1. "Problems of the Church Organist," Herbert D. Bruening, director of music at St. Luke's Lutheran Church, Chicago.
2. "Benefits Derived from a More Scholarly Approach to the Rich Musical and Liturgical Heritage of the Lutheran Church," Professor Walter E. Buszin, head of the music department of Concordia College, Fort Wayne, Ind.
3. "Problems Connected with Editing Lutheran Church Music," Professor Buszin and O. A. Dorn, manager of Concordia Publishing House, St. Louis.
4. "Choral Technique and Interpretation," Dr. William B. Heyne, conductor of the St. Louis Bach Chorus, the St. Louis A Cappella Choir and the Concordia Seminary Chorus, St. Louis.
5. "Luther's Liturgical Philosophy as Exemplified in His 'Deutsche Messe,'" Dr. Theodore Hoelty-Nickel.
6. "Radio and Our Musical Heritage," Gerhard Schroth, music director of the Lutheran radio station KFUD, St. Louis.
7. "Is the Musical Training at Our Synodical Institutions Adequate for the Preserving of Our Musical Heritage?," Dr. Theodore G. Stelzer, Concordia Teachers' College, Seward, Neb., and editor of the music department of *The Lutheran School Journal*.
8. "Finale—an Oral Improvisation," Dr. Edward Rechlin, New York, famous Bach interpreter.
9. "The Chorale—Artistic Weapon of the Lutheran Church," Dr. Hans Rosenwald, editor of *Music News*, Chicago.
10. "Problems of the Amateur," Dr. W. H. Wente, St. John's College, Winfield, Kan.

Dr. Heyne touched upon many practical points necessary for the success of a choir. Mr. Bruening, assisted by demonstrations at the organ by Hugo Gehrke of Immanuel Lutheran Church, Milwaukee; Paul Bunjes of Zion Lutheran Church, Wausau, Wis., and Carl Halter of Grace Lutheran Church, River Forest, Ill., explored the art of hymn playing and of selecting and playing organ music for worship with emphasis on the chorale preludes and non-thematic materials of Lutheran masters. Mr. Bruening summarized the problems of the church organist in the first two sentences of his lecture by saying: "The greatest problem of the church organist is the church organist himself. It is he only—or she—who, according to the measure of his spiritual and artistic qualifications, can solve many problems of the organ loft."

Dr. Rosenwald, a musicologist of note, gave a panoramic view of the foundations and the evolution of the Lutheran chorale in a manner that proved to be as fascinating as it was scholarly. Dr. Rechlin gave his impressions of the various speakers and their offerings.



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Classical, Baroque and Architectural; A Study of Designs

By WILFRED PAYNE, Ph.D.

[Chairman of the Division of Humanities and professor of philosophy at the University of Omaha.]

Revival of interest in the classical design of the seventeenth and eighteenth centuries has had a beneficial effect on taste. In the field of architecture it has produced some distinguished public buildings; in the field of music it appeared during the last century as a revival of interest in the compositions of J. S. Bach, more recently as an interest in classical design of organs.

Any antiquarian interest yields results, even for those not interested in the field being explored. In the last few years the collaboration of E. Power Biggs and Mr. Fiedler has unearthed such items as the concerti of Corelli, which, presumably, need not be brought to the attention of professional musicians, but which interest the rest of us, and a concerto by Felton, which must have ranked as a discovery even among the musicians. Even those who find that they do not care for the concerti grossi must profit by having them called to their attention; taste is enriched and the imagination enlarged by contact with a mode of composition which has internal consistency and a style all its own. In like manner the development of a classical design in organs enlarges our understanding of what organ design may be, and those who prefer a romantic organ find its characteristics more sharply defined when contrasted with the simple clarity of the classical tone, while those of us who have some academic and theoretical interest in the science of musical sounds are gratified by the emphasis which classical design gives to harmonic structure as the source of all tonal architecture.

Several years ago the appearance of the electronic organ brought this matter of harmonic structure into the focus of our attention, the more so since one of the electronic organs in commercial production depended, for the synthesis of tone color, on the presence and relative dynamic level of the constituent harmonics. Not only is the clarity of tone characteristic of the classical organ occasioned by mixtures and mutations which remedy the natural deficiency of organ pipes by reinforcing their harmonics, but in the electronic instrument the characteristic voices of the organ, the diapasons, the flutes, the strings and the reeds, are synthesized by the choice of harmonics. This, we may guess, has made many people vividly aware of the fact that tone color depends on harmonics. No physicists needed to be told this, and we may presume that all musicians knew it, but there is a significant difference between merely knowing it and being vividly aware of it. From the academic viewpoint, then, we may say that a historical interest in the artistic achievements of the past and a contemporary development of the engineer's skill have conspired to revive our respect for the physicist and have led us to emulate the exactitude with which he measures all things.

This exactitude implies a vocabulary in which nice distinctions are made for our convenience, and it is an addition to our vocabulary which this article contemplates. It may be conceded that the terms "baroque" and "classical" are to be referred to the same period in history and that the connotation of flamboyance which the former term has for most of us is not justified by correct historical usage. Nevertheless, it has this connotation, and since there are discernible varieties in organ design which goes by the name "classical," it might be intelligent of us to preserve the popular distinction between the two terms. Indeed, it appears that three terms are needed, all applying to organs which are not romantic, but which need to be distinguished from one another. These terms should suggest three different levels in the developed application of our new skill and should be so chosen that each seems appropriate to the level which it denotes. Two of these terms should certainly be "classical" and "baroque," but the selection of the other term requires some care, for what is needed is a term which designates the basic and simple foundation out of which

DR. WILFRED PAYNE INTRODUCES CLASS TO ORGAN PIPES



THIS PICTURE SHOWS Dr. Wilfred Payne and one of his classes at the University of Omaha. Dr. Payne, at the right in the group, is head of the humanities department at the university and is an authority on the classical organ. As one of the features of his summer humanities lectures he brought to class one morning an armful of organ pipes which

helped to give his students a better idea of the reed mechanism.

Once a year humanities students hear an organ recital by Martin W. Bush of the university's music department on Omaha's only classical organ, which was designed for the Unitarian Church by Walter D. Hardy and was installed in 1938.

classical design is developed. For this most fundamental concept let us use the term "architectural."

The architectural organ may be defined theoretically; it may also be defined by naming instances. The essential difference between romantic design and architectural design results from two different effects aimed at, and the difference to be defined here is more fundamental than the discernible characteristics of the classical and baroque organs. Since the romantic design, by definition, aims at variety of tone color, there is no good reason for variety of pitch in the stops; while since the architectural design aims at clarity and structure, there is every reason for departing from the 8-ft. pitch, so that the tone of the natural open pipe can be enriched by the addition of its harmonics. Accordingly, an architectural design may well be based on simple diapason tone, the successive stops which are added differing in pitch alone. We may coin a phrase, then, and say that the romantic organ is horizontal, the successive stops varying in tone color, but not in pitch, while the architectural organ is vertical, the successive stops varying in pitch, but not in tone color.

Thus, for instance, a small organ of only four stops, and of romantic design, may show a stopped flute, a diapason, an open flute and a string. Or it may show diapason, flute, string and horn. It may well be urged that the latter is more legitimate than the former, for if the intention is to provide variety of tone color, the greater the variety the more authentic the design. Indeed, it might well be argued that "hooty" flutes are more proper than organ flutes, and orchestral strings more proper than violes. We can defer to the preferences of the protagonists of romantic design and make no argument against their achievements.

But a four-stop organ of architectural design must be very different. An organ built in the eighteenth century, and recently mounted on a modern wind-chest by Aeolian-Skinner, shows the following: Stopped diapason, 8 ft.; principal, 4 ft.; twelfth, 2 $\frac{2}{3}$ ft.; fifteenth, 2 ft. Here we have architectural design exemplified in its pristine simplicity. It conforms to our formal definition, the four stops being literally the first four harmonics of the 8-ft. pipe, with no duplication of the 8-ft. tone. It was designed in the eighteenth century and validates the contention that architectural design was understood at that time. And, finally, when heard, it reveals the characteristics to be anticipated. The tone is clear, transparent and far more powerful than might be expected from such a trifling collection of pipes.

This suggests that we might coin another phrase: we go up for power, out for variety. A scrutiny of the harmonic analysis of the tones produced by organ

pipes explains this. A chorus reed on the pedal has far more power than a bourdon, yet an analysis of the component harmonics shows that the 16-ft. tone is not the most powerful component; the nineteenth, or sixth, harmonic is. It is the profusion of powerful harmonics generated by the reed which makes the basic pitch powerful. This is an important fact, not to be overlooked by those whose approach to organ design has not included a study of the physics of sound. Since the relative dynamic level of the four stops in the eighteenth century organ which we are discussing is correctly determined, and the twelfth is tuned an absolute twelfth above the unison, instead of being unified, the effect of the addition of the principal, twelfth and fifteenth to the diapason is a steady increase in power and clarity, in which the pitch of the successive components is scarcely noted. It is an experience to hear the stopped diapason turn into a bright open of apparently 8-ft. pitch when the 4-ft. principal is added to it. Naturally, when contrapuntal music is played on this organ the voices possess a clarity and distinctness rarely achieved by a romantic organ. It reveals, also, a lack of variety in tone color to which the proponents of the romantic organ may object with propriety.

What we have said so far constitutes a useful theoretical distinction between romantic design and classical design, but, unless numerous instances of purely architectural design in organs can be discovered, we are not justified in distinguishing between architectural and classical design; we might better content ourselves with remarking that all classical organs must be architectural, as, of course, they must be. But it appears that there is a considerable number of organs which are certainly not classical, but to which the term "architectural" applies with gratifying propriety. Of these the most conspicuous are the organs manufactured by Johnson and Roosevelt in the latter half of the nineteenth century, and many others like them. A Johnson organ in Haydenville, Mass., like dozens of others, is typical. It shows on the pedal a 16-ft. open diapason, on the great diapasons at 8, 4, 2 $\frac{2}{3}$ and 2-ft. pitches, plus melodia and dulciana at 8 ft. and a flute at 4-ft. pitches. On the swell appear open and stopped diapasons and a viole at the 8-ft. pitch, two 4-ft. stops and an oboe at 8-ft. pitch. The pedal and great certainly constitute an architectural design, only three out of eight stops being of unison pitch.

The numerous instances of purely architectural design have now been discovered; they are the organs of primarily vertical tonal structure anterior to the rise of romantic design during and after the *fin de siècle*. The concept of architectural design is both a theoretical notion

of use in identifying the point of departure from romantic design and a new term to designate a great collection of older organs which many of us admire and respect.

The difference between architectural, classical and baroque design is now easy to establish. By "classical" design we mean an architectural design which has been rendered brilliant by the addition of mutations and mixtures. The presence of chorus reeds is irrelevant so long as they do not dominate the full organ. We find it convenient, also, to designate by this term organs of strictly contemporary construction, thus differentiating them from pre-romantic organs.

No better example of classical design can be found than the first one built and sold by Aeolian-Skinner, in 1938, and installed in the Unitarian Church in Omaha. The specifications, which have been published, show, on the great, three stops of unison pitch, two of octave pitch and two mixtures, one of two ranks and one of four ranks. On the swell appear one stop of 16-ft. pitch, four of unison pitch, one each of 4-ft. and 2-ft. pitch and a mixture. There are, in addition, two reeds—a chorus reed and a solo reed—both of limited power. The choir shows two stops of unison pitch, one of octave pitch, a fifteenth and two mutations—the nazard and the tierce. The pedal shows four stops of 16-ft. pitch, one of these a chorus reed, two of 8-ft. pitch, one of 4-ft. pitch and a four-rank mixture. The full organ has the structure and clarity of tone promised by architectural design; it has, in addition, the brilliance postulated by our definition of the classical. It has not, however, the flamboyance which the term "baroque" connotes for most of us, and this encourages us to preserve the distinction between classical and baroque mentioned in the third paragraph of this essay.

Baroque design may be theoretically defined with the greatest of ease; the term is to be reserved for organs of fundamentally architectural structure which add blare and flamboyance to brilliance. The practical problem of determining what gives rise to this quality is not so easily solved. It may be guessed that it is due to the presence of distinctive reeds—reeds which are not true chorus reeds, which are often given names from the vocabulary of solo reeds, are often called baroque and are certainly brilliant and showy. The krummhorn on the Harvard Museum baroque organ is apparently as loud as any stop on the organ, and this is obviously not the sort of design covered by our definition of the classical. Yet it would be a mistake to attribute the tone of the baroque organ solely to the baroque reeds; it is achieved by a different voicing of the mixtures, as well as by the introduction of the flamboyant tone of the reeds. One is sorely tempted to say something simple, like: "architectural" design means vertical design, "classical" means architectural plus mutations and mixtures, while "baroque" means all of this, plus assertive reeds. But listening to a baroque organ does not confirm this, nor is there a clear historical precedent to justify it.

Not only are the terms "baroque" and "classical" supposed to mean the same thing, historically, but reeds certainly appear in organs built during the classical period. They appear as early as the fifteenth century. Let us recall the specifications of the organ which Buxtehude played at the beginning of the eighteenth century. It was certainly architectural, for the *hauptwerk* contained two stops of 16-ft. pitch, two of 8 ft. and two of 4; it was classical, too, for there were two nazards and two mixtures. And it contained one reed of 16-ft. pitch and two of 8. On the *unterwerk* there were three mixtures and four reeds, on the *brustwerk* three mixtures and six reeds and on the pedal one mixture and six reeds! It is plainly hopeless to look to historical precedent to establish the thesis that reeds determine baroque design.

It can be conceded that we do not know what this organ sounded like; yet it is permissible to imagine that it did not sound like what we now call "baroque." While neither historical precedent, literally interpreted, nor the design of the contemporary baroque organ supports the thesis that the reeds make the difference between the classical and the baroque, there is a way out. We have agreed that the two terms are applied in-

differently to the same historical period, yet have noted that for all of us they have distinctly different connotations; let us accordingly make the distinction boldly and declare that reeds are not classical.

The best example of the contemporary baroque is probably the organ in Ernest White's studio in New York. Everyone interested in contemporary organ design is familiar with the baroque organ designed by G. Donald Harrison and installed in the Germanic Museum at Harvard University, but since Mr. White's organ is the latest and most extremely baroque of all of these organs an adequate exposition must proceed by an analysis of the characteristics of this organ. Anyone who has heard this instrument will admit that our proposed distinction between classical and baroque is needed, for the tone of the organ is unique and certainly not the same as what we have been calling classical. Even a college professor who spends his life conveying experience to students through words falters when confronted with the task of describing this tone to those who have not heard it. Let us say that it is reedy, but precise, and that the brilliance exceeds what would be anticipated by one who had been following classical design with admiring sympathy. The clarity of tone of the architectural organ is still there and contrapuntal passages stand out with the requisite independence; the brilliance of the classical organ is enhanced to a point where conventional verbal descriptions no longer suffice to convey its quality; yet, wedded to these is a reediness and a flamboyance and a blare which mark the last remote departure from romantic design.

We have been trying in this article to put into words some precise distinctions which are convenient and which enable us to talk about organ design with some of that exactitude which the physicist displays, and at this point the distinctions already established will prove most remarkably useful. The organ we are discussing is certainly architectural. On the pedal there are two stops of 16-ft. pitch, two of 8-ft. pitch and only one each of 10 $\frac{1}{2}$ %, 5 $\frac{1}{2}$ % and 4-ft. pitches, plus a mixture. On the great and the swell there are no two stops of the same pitch, with the single exception of the krummhorn on the great, which duplicates the 8-ft. pitch of the salicional. The design is, accordingly, vertical, and conforms to the precise definition of the architectural organ. Since there are mixtures on each of the three organs, as well as two mutations on the pedal and two on the swell, the organ certainly is classical, for these were the characteristics by which we proposed to distinguish classical design. What remains to explain the baroque tone?

First, there are the reeds. It is not the mere presence of the reeds, but the kind of reeds present, which give the organ its flamboyant tone. The krummhorn is a clarinet in name only; its power and showiness exceed the dynamic level established by convention. The dulzian on the pedal is unconventional. The resonators for the 16-ft. tone are about two feet long. This does not mean that the basic pitch is indefinite; when we recollect that the superior power of a reed is attributable to its harmonics, rather than to the dynamic level of its fundamental, we can understand why the short resonator increases the power and showiness without destroying the basic pitch. A little knowledge of physics is handy at this juncture. It can be calculated that this resonator should strengthen the twelfth, which is the third harmonic, and this explains the flamboyance of the tone. These are not the reeds which we are used to hearing, but their tone fuses with the other tones

of the organ, giving rise to a baroque flavor without standing away from the flue tone.

Second, there are the mixtures. They are voiced at a dynamic level well above that to which we are accustomed. Moreover, the mixture on the swell sounds the twenty-second, twenty-sixth and twenty-ninth, ranging as much as four octaves above unison pitch. When we reflect that this is an eighteen-stop organ, the profusion of high harmonics generated by its pipes appears spectacular; and to this circumstance should be added the observation that the 4-ft. and 2-ft. work, being voiced on a high dynamic level, generates a more powerful assemblage of natural harmonics than a scrutiny of the stoplist would indicate.

We have seen that there is no historical justification for the distinction between the terms "classical" and "baroque," but since there are real differences among the new organs of eighteenth century inspiration and since the two terms do have a different connotation for all of us it is sensible and convenient to create a distinction to correspond to use and inclination. It is a handy vocabulary which owns a term to distinguish the Harvard baroque and Mr. White's organ from the classical. Moreover, while there is no historical justification for saying that reeds are not classical, it is possible to describe with adequacy the part they play in giving the baroque its unique spiky tone. Our definition of the three terms recommended by this article may not be as simple as: "architectural" means vertical design, "classical" means architectural plus mutations and mixtures, while "baroque" means classical plus reeds, but it can be very nearly that simple, and certainly precise and workable. The only place where simple definition proves inadequate is in establishing the distinction between the classical and the baroque, and that distinction can be discovered and described. Two differences create the distinction. The mixtures are more assertive and brilliant; the reeds are more assertive and flamboyant. The difference is one of degree. Certainly the reeds are unique; they need a name, and the best name is "baroque." These reeds are not classical—not in the sense in which we have defined that term.

History, physics and listening combine to enrich our understanding as well as our vocabulary; those who prefer romantic design, as well as those who are intrigued by the classical, ought to be glad to traverse the first two avenues after a lifetime of listening, if only because it enriches their grounds for preference, while the devotees of classical design ought to be glad to acknowledge that the fundamental characteristic, the basic distinction, between romantic and classical is architectural design. Indeed, the conclusion seems inescapable that architectural design is more important than classical and that, accordingly, a great multitude of organs now standing in our public buildings merit admiration and respect, a deference which has been given to them all along by those whose preference in organ design has been termed "romantic" and who are, probably, conservative, rather than romantic.

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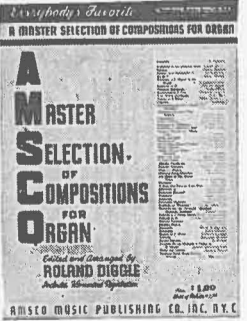
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Mr. Reymes-King, who is a master of arts and bachelor of music, both degrees received from Cambridge University, and a fellow of the Royal College of Organists, is organist of the Metropolitan Church. He was formerly organist of Pembroke College in Cambridge. The organ is a five-manual Casavant of 111 speaking stops and a total of 7,852 pipes. The Sunday program, divided between 10:15 in the morning and 6:15 in the evening, is repeated on Wednesday, divided between noon and evening.

The following were the September programs:

Sept. 3 and 6—"Tierce en Taille and Two Dialogues, Gigault; March in C, Two Hornpipes and Prelude and Air for Trumpet (in B flat), Purcell; Serenade from String Quartet in F, Haydn; "Alleluia-Finale," Bossi; Prelude and Fugue in F minor and "Jesu, Joy of Man's Desiring," Bach; "In Paradisum," Daniel-Lesur; Pastorale, Bridge; Postlude in D minor, Stanford.

Sept. 10 and 13—Concerto in G minor, Handel; Introduction and "Menuet Gothique," Boellmann; "Alleluia" on "Lasst uns Erfreuen," Slater; Sonata for Three Flutes, Hook; "Carillon," Brewer; Overture to "Comus," Arne; Trumpet Voluntary in D, Purcell.

Sept. 17 and 20—"Rigaudon, Musette, Tambourin," Rameau; Concerto in D minor, Stanley; "Elizabeth's Prayer" ("Tannhäuser"), Wagner; Voluntary in C for Trumpet, Allegro in G ("Dio-clesian") and Air in D for Trumpet, Purcell; Gavotte in D minor, Martini; Toccata in D minor and Miniature in A, Rossi; Flower Scene, Madrigal and Passepié ("Le Roi s'Amuse"), Delibes; Adagio from Clavier Concerto in F minor and Fugue in G (The "Jig Fugue"), Bach.

Sept. 24 and 27—Jig in G minor ("Fairy Queen"), Purcell; Prelude and Fugue in C, Bach; Suite of Five Short Pieces, Whitlock; "Pange Lingua" en Taille, Fugue à 5 (on the 1st line), Recit, de Grigny; Andante Cantabile from Fifth Symphony, Tschalkowsky; Allemande, Largo, Allegro, Aria and Two Variations, Festing; Fanfare, Waters.

For October these programs are announced:

Oct. 1 and 4—Overture to "Berenice," Handel; Pastorale in E, Franck; Gigue-Rondo, J. C. F. Bach; "Sursum Corda" and "Alla Marcia," Ireland; Liturgical Preludes 2 and 3, Oldroyd; Fugue in B minor, Bach; Andante Cantabile from String Quartet, Tschalkowsky; "Dialogue," Marchand.

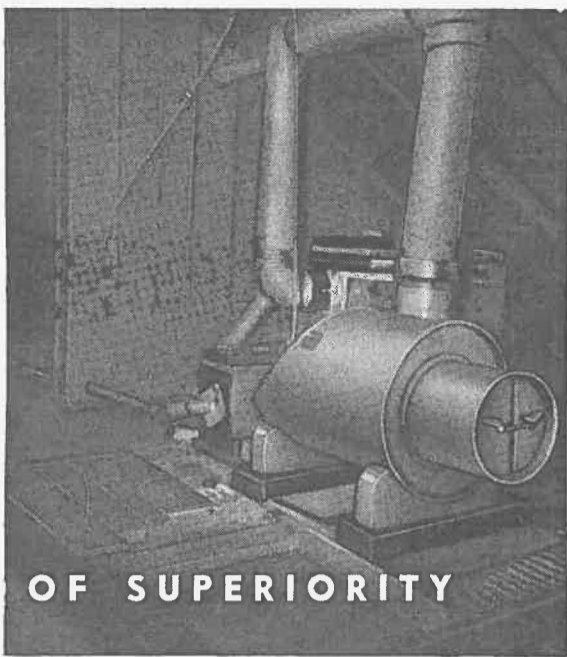
Oct. 8 and 11—Rondeau in D, "Provence Hornpipes," "The Little Windmills" and Rondeau in B flat, Couperin; Fantasia and Fugue in G minor and Air from Suite in D ("Air on the G string"), Bach; Ballet Music, Gluck; Chorale Preludes, "Rhosymedre" and "Hyfrydol," Vaughan Williams.

Oct. 15 and 18—Concerto 2 in B flat and Largo ("Ombra mai fu"), Handel; Rondeau and "Haymakers' Dance" ("The Fairy Queen") and Two Trumpet Tunes and Air, Purcell; "Dream Pantomime" and "Evening Prayer," Humperdinck; Allegro Vivace, Sammartini; Toccata (with Fugue) in D minor and "Flocks in Pastures Green," Bach; "Corrente e Siciliano" and "Nun danket Alle Gott," Karg-Elert.

Oct. 22 and 25—Trio on "Herr Jesu Christ, Dich zu uns wend" and Aria, "Be Thou But Near," Bach; Rondeau and Berceuse from "Firebird" Suite, Stravinsky; Allegro Giocoso, Minuet in F, Air in F, Minuet in F (from "Water Music"), Handel; First Movement from Unfinished Symphony, Schubert; Prelude to "St. Columba," Intermezzo on "Londonderry Air" and Postlude and Trio in G minor, Stanford.

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