

THE DIAPASON

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LA BERGE TO OPEN HIS TWENTY-THIRD SEASON

MANY RECITALS ARE BOOKED

**Impresario Looks Back Upon His
Work to Promote Cause of Organ—
New Artists Join List of Those
Under His Management.**

Recitals by a group of famous concert organists in every part of the country are being booked by Bernard R. La Berge, chief among organ impresarios, at a rate which promises a season in which organ music will be brought to the attention of an increasingly large class of music-lovers in the United States and Canada. Mr. La Berge, looking back upon twenty-two years devoted to promoting organ performances and with a record of about 2,500 recitals under his management, reports to THE DIAPASON his optimistic reactions to the prospects for 1944-45.

"This fall I am beginning my twenty-third year as organ impresario," writes Mr. La Berge, "and it seems almost unbelievable to me that I have been at it so long. The recent death of Joseph Bonnet—that very great artist—brought up many memories, for he was my very first organ virtuoso, and I made my own debut with him when I presented him in Montreal in a series of four historical recitals at the late F. H. Blair's Church of St. Andrew and St. Paul.

"Many things have taken place since then. I believe I shall be soon nearing the 2,500 mark in number of organ recitals I have booked in this country, in Canada and in Europe. I have had many headaches, some painful disappointments, some ingratitude and a very great amount of gratitude, some success and a good deal of rebuff. Altogether it has been a rewarding experience and lots of fun. What's more, I find myself today more enthusiastic than ever, and I believe that the organ 'bug' is in my system to stay.

"I wish to tell you something about my plans for the coming season. Those of my virtuosi who are featured in the various 'ads' in this issue will tour the country and Canada next year. Several others of my artists will be available for a few dates, though their activities do not allow them any extended tour. Dr. Charles M. Courboin, the eminent organist and choirmaster of St. Patrick's Cathedral in New York, will fill only a limited number of dates. This applies also to Palmer Christian. Charlotte Lockwood will be available for a few dates in the eastern part of the country. Virgil Fox is still in the armed forces. Robert Elmore will not make any tour, but will play a few recitals in the Eastern states. Claire Coci has been forced to postpone until the season of 1945-46 the transcontinental tour she was planning for the coming season.

"A few words about the new additions to my list. Bernard Piché is one of the very finest virtuosi Canada has produced in the organ field. Winner of most of the prizes his province can offer an organist, he studied for two years in Europe—one year with Paul de Maleingreau at the Brussels Conservatory and one year with the late Charles Tournemire in Paris. Hugh Giles is also a star pupil of Tournemire, with whom he studied for several years. His recitals at the Central Presbyterian Church in New York are attracting great attention and are commented upon most highly by the music-lovers of the metropolis. In presenting these men I fulfill what I believe to be my mission—that is, to introduce each year outstanding new talent for the enjoyment of organ music enthusiasts all over the country.

"I wish to take this opportunity to thank you most heartily for the splendid cooperation THE DIAPASON has given me throughout these past years."

JOSEPH BONNET, WHO DIED SUDDENLY IN CANADA



JOSEPH BONNET DEAD; END COMES IN CANADA

FAMOUS FRENCH ORGANIST

**Passes Away at Age of 60 Years—
Held Post at St. Eustache in Paris
Since 1906 — Made Notable
Recital Tours in America.**

Joseph Bonnet, internationally famous concert organist and teacher, and since 1906 incumbent of the post at the Church of St. Eustache in Paris, died Aug. 2 at Ste. Luce sur Mer, a summer resort near Rimouski, Quebec, where he had been resting after the close of an active season of teaching. A heart attack was the immediate cause of death. Mr. Bonnet recovered from a severe illness last year and had gone from his home in New York City to Montreal weekly to teach at the new Conservatory of Music and Dramatic Art, organized and supported by the Province of Quebec.

Mr. Bonnet suffered a cerebral hemorrhage the morning of his passing, but retained consciousness long enough to take his last communion. Though far from his native France, he had the satisfaction of being in surroundings where the French language and customs prevailed and in a beautiful resort town near Rimouski, where twenty-two years ago he gave the inaugural recital on the cathedral organ.

Impressive funeral services were held Aug. 4. The hearse was followed to the village church by Mme. Bonnet and her two children; Henri Gagnon, organist of the Basilica in Quebec, and Edgar Lechasseur and Bernard Leshley, Montreal organists and pupils of Mr. Bonnet, together with a large group of villagers and guests at the hotel. Among those also to pay a last tribute were Miss Aurette Cote, organist of the Church of St. Luce; Abbe P. A. Lavoie, organist of the Seminary of Rimouski, and Abbe Perreault, who directed the choir in the singing of the requiem mass. The mass was sung entirely in Gregorian chant by priests from the seminary at Rimouski, without accompaniment. At the church the casket was met by Mgr. M. Belzile, P.D., representing the bishop of the diocese, and Mgr. C. E. Parent of the county of Rimouski, and the mass was celebrated by Abbe A. Ray, curate of the church; Abbe F. Beauchemin, his assistant, and Abbe J. B. Desrosiers. Finally everyone gathered at the cemetery outside the church, where the body was laid to rest temporarily, to be transferred Sept. 2 to the cemetery of the Benedictine monastery at St. Benoit du Lac, not far from Montreal, an honor bestowed upon Mr. Bonnet by the Benedictine monks.

Mr. Bonnet was known to everyone interested in organ music in America through his recital tours, the first of which took place in 1917, when he was heard in all parts of the continent. In the fall of 1940 he and his family came to New York after the occupation of France and had made their home there since that time, awaiting the day when they might return to a liberated France.

Joseph Bonnet was born March 17, 1884, in Bordeaux, France. His father was organist of the Church of St. Eulalie in that city and gave his son his first lessons. When only 14 years old Joseph won the appointment to the organ bench at St. Nicholas' Church and soon thereafter at St. Michel, where his recitals attracted attention. He then became a pupil of Alexandre Guilmant at the Paris Conservatoire and when he was graduated won the first prize and also the Grand Prix Alexandre Guilmant. In 1906 he entered the competition for the coveted post at St. Eustache and an article he wrote for THE DIAPASON in 1942 told interestingly how that contest was conducted. Bonnet won the appointment over a group of other young men of extraordi-

SOLDIERS IN FRANCE HEAR SERVICE HELD IN NEW YORK

On the morning of Sunday, Aug. 13, American and British troops in France heard the recorded program of a special service conducted in St. James' Episcopal Church, New York City, Aug. 2, by the Rev. Horace W. B. Donegan, rector of the church. The service included prayers, Scripture reading, an address by Dr. Donegan, and the singing of appropriate hymns, chanting of the Twenty-third Psalm and other responses by the choir of St. James' Church, under the direction of G. Darlington Richards, F.A.G.O., organist and master of choristers.

The recordings of the service, which were made in response to a request from supreme headquarters of the Allied expeditionary force overseas, were flown by bomber across the Atlantic to the British Broadcasting Corporation station, which broadcast the program to France. This is the first of a series of such services which the supreme command intends to have broadcast to the fighting men in the field from time to time.

ARTHUR H. RYDER, ORGANIST AND COMPOSER, DIES AT 69

Arthur H. Ryder, prominent for many years as an organist in New England and known throughout the country as a composer, died July 18 in the Newton Hospital at the age of 69 years. His home was in Newton Centre, Mass., and he was in his twentieth year as organist and choirmaster of St. Paul's Episcopal Church in Dedham. Here for many years he gave recitals that attracted attention in all parts of Greater Boston. Mr. Ryder was also prominent as a teacher and lecturer.

Arthur Hilton Ryder was born April

30, 1875, in Plymouth, Mass., and his first music study was with his mother. Later he studied organ with Loraine Holloway and then took courses in theory and composition at Harvard University. From 1894 to 1899 he was organist of St. Stephen's Church in Boston and from 1901 to 1910 was at Grace Church, Providence, R. I. Thereafter he was at Christ Church, Quincy, Mass., and the Harvard Church in Brookline for eight years before his appointment to St. Paul's in Dedham. He was instructor in organ at Wellesley College from 1926 to 1928 and gave a number of recitals at Wellesley and at Brown University.

Mr. Ryder was a former director of the People's Choral Association of Providence. In addition to being the composer of a number of songs, anthems and instrumental pieces, Mr. Ryder did a great deal of work as an arranger and was for some time on the staff of the Oliver Ditson Company in Boston. He was the author of the "Radial Harmony" system. In 1940 Mr. Ryder married Emilie Hermene Lovell and she survives him.

HENRY SANDERSON IS NAMED FOR DALLAS CATHEDRAL POST

Henry Sanderson, A.A.G.O., has been appointed organist and choirmaster at St. Matthew's Cathedral, Dallas, Tex., succeeding Dr. Carl Wiesemann, who has gone to St. John's Lutheran Church, Hagerstown, Md.

Mr. Sanderson has been organist and choirmaster at Trinity Cathedral, Little Rock, Ark., for the last eleven years. He has served two seasons as dean of the Arkansas Chapter of the Guild and also two terms as treasurer. Mr. Sanderson has been heard in recitals frequently in Little Rock and in neighboring towns and the cathedral choir has given concerts throughout Arkansas.

nary talent who strove with him. In 1911 he was appointed to succeed M. Guilment as organist of the Concerts du Conservatoire. He also was heard in recitals in the leading European cities.

In the first world war Mr. Bonnet served in the trenches for two years with the 102d Infantry in the Vosges Mountains, entertaining his comrades at night occasionally on the concertina and playing a dingy old organ at Sunday services for the poilus. Then the French government, at the suggestion of a committee of prominent Americans, granted him a furlough to come to the United States and aid various war funds with his recitals.

Bonnet's American debut was made Jan. 30, 1917, at the College of the City of New York and was followed by a transcontinental tour marked by a success which no other French organist had achieved in America except Guilment many years earlier. On his tour in 1920 and 1921 he gave ninety-six recitals in the United States and Canada.

As a composer Bonnet also held high rank. His compositions are of a type which make a strong appeal to audiences and they appear on the programs of American recitals with regularity. His "Variations de Concert," "Poemes d'Au-tomme," "Romance sans Paroles," "Ariel" and a number of other pieces have won great popularity. One of his important tasks was the editing of the six volumes of the "Historical Recital Series," published by G. Schirmer. These collections are in great demand and have served to make organists acquainted with a great deal of worthy organ music that had been virtually forgotten.

As a teacher Mr. Bonnet had achieved as high a place as he held as a recitalist. A number of Americans went to Paris to study with him and later he taught on this side of the ocean, being for some time on the faculty of the Eastman School of Music in Rochester, N. Y. He also conducted master classes in various cities and his last work was in Montreal at the Conservatoire de Musique et d'Art Dramatique. Here he closed the season June 16 with a recital by prominent organists who studied with him and then went to spend the summer at the resort at which he died.

In 1942 and 1943 M. Bonnet was organist of the Art Museum in Worcester, Mass.

M. Bonnet married Mlle. Genevieve Turenne, member of a prominent French family, on Jan. 4, 1927, and the ceremony was performed by the Archbishop of Paris, Mgr. Dubois, while Louis Vierne and Charles Tournemire played at the beginning and close. The wedding mass was the first to be sung in Gregorian chant only. Mr. Bonnet is survived by his widow and two children—a daughter, Francoise Romaine, 13 years old, and a son, Benedict, 10 years old.

MRS. ROLLO F. MAITLAND
DIES AFTER LONG ILLNESS

Mrs. Rollo F. Maitland, wife of the distinguished Philadelphia organist, died Aug. 3 after a long illness. The immediate cause of death was heart trouble. Mrs. Maitland had undergone an operation April 30, but had been able to return to her home June 1.

Funeral services were held at the Church of the New Jerusalem, of which Mrs. Maitland was a member and of which her husband is the organist, and burial was in Fernwood Cemetery, near Philadelphia.

Mrs. Maitland was known to many organists throughout the United States and attended a number of the national conventions with her husband. Although not an organist, she was interested in all their activities and was an able helpmeet to Dr. Maitland. She was a subscribing member of the old N.A.O. and of the Pennsylvania Chapter of the A.G.O. Mrs. Maitland, whose maiden name was Mary Ann Smith, was born Jan. 15, 1889, in Philadelphia and her marriage to Rollo Maitland took place Nov. 11, 1908. She is survived by her husband and by a daughter, Marguerite, who is also an organist and composer, and by a brother, Robert G. Smith, a veteran of the first world war.

MISS ISABEL D. FERRIS, A.A.G.O., organist of Wilson College, Chambersburg, Pa., has been promoted from assistant to associate professor of organ and music theory. The organ is a four-manual, seventy-seven-stop Möller.

IN THIS MONTH'S ISSUE

Joseph Bonnet, French organist of worldwide fame, died Aug. 2 in Canada.

Organ builders ask the War Production Board for permission to resume construction of organs on a limited scale.

Bernard LaBerge notes growing demand for organ recitals as he opens his twenty-third season as an impresario.

Reports of examiners on the 1944 tests of the A.G.O. are presented.

Letters from readers of THE DIAPASON deal with various questions of organ design.

Early issues of new Christmas music are reviewed by Dr. Harold W. Thompson.

Arthur H. Ryder, prominent New England organist, is taken by death.

THE DIAPASON
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MRS. LAWRENCE J. MUNSON,
WIFE OF ORGANIST, IS DEAD

Mrs. Claire Adele Munson of Brooklyn, N. Y., a leader in church organizations and wife of Lawrence J. Munson, F.A.G.O., died Aug. 1 of a heart attack at her summer home in Cragmoor, N. Y. She was 60 years old. At her death she was a vice-president of the Women's Missionary Society of the Marble Collegiate Church, New York, and of the Women's Board for Missions of the Reformed Church in America. She also was chairman and treasurer of the Women's Personnel Service Relief Committee. Surviving are her husband and a sister, Miss Amanda Burkhardt.

Mrs. Munson was born in Cambridge, Mass., in 1882. Her first husband, Frederick Tucker, to whom she was married in 1903, died in 1930. Five years later she became the wife of Mr. Munson, organist of the old First Reformed Church of Brooklyn and director of the Munson School of Music.

PREPARATORY TO THE OPENING of the seventy-seventh year of the Peabody Conservatory of Music in Baltimore Sept. 28, entrance examinations in the advanced department will be given by appointment after Sept. 14 and daily thereafter, according to an announcement by Reginald Stewart, director of the conservatory. Appointments for entrance examinations in the preparatory department will be made on and after Sept. 5. The competitive examinations for the twenty-five free three-year scholarships available for next season will be held before the departmental faculties of the conservatory each weekday from Sept. 20 to 26.

CORPORAL CHARLES F. BOEHM has been transferred from Fort Eustis, Va., to Fort Lewis, Wash., where he is a chaplain's assistant with the Thirty-eighth Medical Training Regiment.

ET NON IMPEDIAS MUSICAM



(4) See Numbers 1-2-3-5-6

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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
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.....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.).....
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The Sanctus.....LUTHER, arr. DICKINSON

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ORGAN BUILDERS ASK TO DO LIMITED WORK

WPB HEARS INDUSTRY'S PLEA

Suggest That Production of 80 Per Cent of 1941 Dollar Volume Be Permitted—Shortage of Materials Is Discussed.

The organ manufacturers' industry advisory committee, meeting with War Production Board officials in Washington July 14, requested that the industry be permitted to resume organ production on a limited basis. WPB reported on Aug. 1. Organ manufacturers have been engaged in war work, chiefly production of plywood glider parts and metal work, since the manufacture of organs was stopped by Limitation Order L-37-a, issued early in 1942. War contracts held by the organ builders have been canceled or cut back in recent months, and new contracts are not forthcoming, committee members said.

The industry, because of its highly specialized character, is capable of turning out only a limited variety of war goods, the members pointed out. A further handicap in obtaining war orders is that the industry is not suitable for mass production. Facilities of each manufacturer have been built to make a special type of organ and cannot be adapted for other purposes, and the craftsmen, chiefly older men and women, are not trained specifically for war production needs.

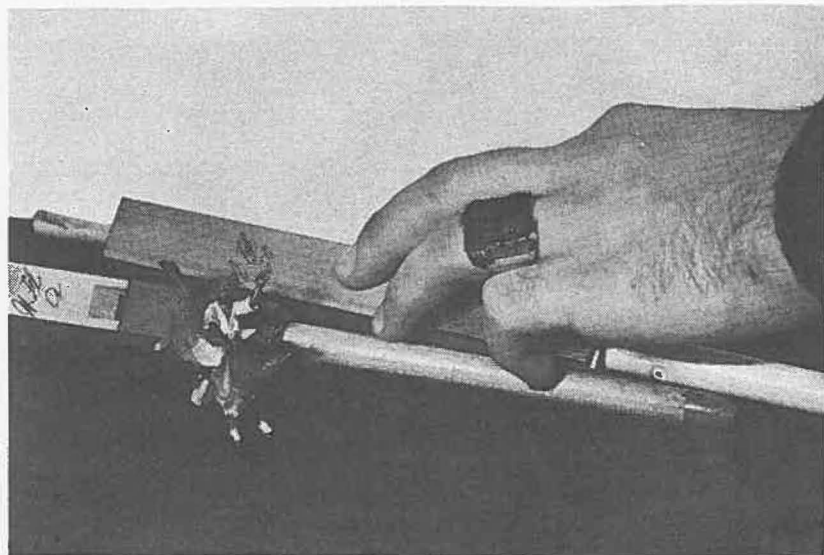
As war work has decreased, employment in the organ factories has dropped about 50 per cent from its 1941 level, industry representatives estimated. They emphasized that unless limited production of organs is permitted further loss of highly skilled craftsmen is inevitable, and the industry will be disrupted. They suggested production at 80 per cent of the 1941 dollar volume as allowing minimum practical operating efficiency.

WPB officials, outlining the present situation on materials used in organ manufacture, emphasized the extreme scarcity of tin, important in organ production. They offered no hope for a substantial

improvement in the availability of tin until after the reopening of tin mines in the Malay Peninsula, the chief pre-war source of United States tin imports.

Committee members recommended that the industry be allowed to use fabricated and partly fabricated parts of tin still in organ manufacturers' inventory. They said some additional tin, probably not more than a few tons for the entire industry, would be needed to round out stocks if organ production were resumed. This problem will be studied by the WPB. Zinc and lead are readily available, WPB representatives said. Zinc is allocated on the basis of 60 per cent of 1941 consumption and any organ manufacturer is permitted to use zinc that he has in inventory. Lead is not allocated. No priority rating is required for the purchase of either lead or zinc, WPB representatives added. Copper, particularly copper base alloy rod, bar and wire, and copper base alloy tubing more than four inches in its outside diameter, is in short supply. The builders said the industry uses only small amounts of these materials. They added that the type of cotton or enamel-covered wire used probably would be available in sufficient quantity from excess and idle inventory.

Because organ manufacturers normally use less than 50,000 board feet of lumber per quarter they would be regarded as Class II consumers under the lumber control order, L-335, WPB representatives told the committee. This means that organ manufacturers do not file applications for lumber, but certify their purchase orders. Their orders bear the rating that has been assigned to them under the controlled materials plan, except that AA-5 MRO (maintenance, repair and operating supplies) ratings cannot be used for lumber. Plywood and veneer are not controlled by L-335. Hardwood plywood and faced hardwood veneers, the types generally used in the industry, are reported to be available in sufficient quantity for limited use in organ production. Long lengths of rotary cut veneers are difficult to obtain, but mahogany aircraft veneer rejects are readily available. The possibility of using aluminum as a substitute for more critical materials was discussed.



THE CRESCENDO PEDAL

The late Edwin H. Lemare was a lifelong enemy of this device. He was a man famed for his skill as a colorful player — and one likely to use every aid of value. However, being a colorist, he was vastly dissatisfied with but one sort of crescendo.

Music ought to be tonally treated according to its mood and texture. The single crescendo of tone provided by this pedal is suitable only for music of the "full" type. A further hazard, then, is that the tone is always added in the same order — thus its use tends to make every piece come towards a tonal dead level.

As a "crescendo" pedal it is of doubtful value, but it is of the greatest aid when moved suddenly into one position or another to draw stops on the whole organ. It is then a type of general piston.

Its usefulness is increased when it is so arranged that no sixteen-foot tone is drawn on the manuals, and when heavily voiced stops are omitted.

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Joseph Bonnet as He Knew Him; Intimate Picture of the Man

By SETH BINGHAM

[Distinguished American organist and composer.]

The first time I ever heard Bonnet play was at an afternoon musicale in the home of his teacher Guilmant in Meudon. Bonnet was not much over 20, but had already gained a considerable European reputation. From what others had told me or from articles about him I had a vague notion that he was probably one more over-publicized "fireworks" performer, and what I heard that day tended rather to confirm this notion. The young virtuoso executed with dazzling brilliance the then recently issued Eighth Sonata of Guilmant, a work of no particular distinction, in most points quite inferior to his First.

It was years later, near the close of the first world war, that Bonnet arrived in New York as a member of the French High Commission's cultural propaganda group, which included the Paris Conservatoire Orchestra under Messager; the Society of Ancient Instruments, directed by Henri Casadesus; the Garde Republicaine Band and world-famous artists such as Thibaud, Clement and Cortot.

We met one morning at my organ. Never shall I forget the spirit of beauty that breathed through Bonnet's playing of Frescobaldi's "Toccata per l'Elevazione," Bach's "O Man, Bewail Thy Grievous Sin" and De Grigny's "Recit de Tierce en Taille," which were among the things he played that morning. This was the revelation of a different Bonnet, hitherto unknown to me, which instantly reversed my preconceived opinion. When Bonnet asked to see some of my organ compositions, I showed him, still in manuscript, a chorale prelude on the tune "St. Flavian" which I had just finished. He liked the prelude and to my great joy at once offered to play it in his recitals. This was the beginning of a very dear friendship which grew closer with the years.

Bonnet, a man of big stature and proud and aristocratic bearing, proved on acquaintance to be of a singularly gentle and modest nature, with none of the snobbish self-complacency which betrays the pseudo-great, and he was invariably courteous and considerate to those about him. He possessed a nice sense of humor, enjoyed hearing and telling funny incidents and retained throughout his life a boyish love of fun.

There comes to my mind a picnic one afternoon on the Palisades. We were about a dozen of Bonnet's American friends and acquaintances. When the ferry-boat pulled out into the stream, Bonnet stood at the rail, and as though starting on a trans-Atlantic voyage, vigorously waved his handkerchief at the astonished people on shore. Someone had brought along a Navajo blanket; Bonnet draped himself in this and struck an attitude in imitation of a big Indian chief. When we told him that chewing gum calms the nerves, he immediately promised to chem gum during his next Aeolian Hall recital! Although he spoke little English at the time, he was really the life of the party.

If I recall correctly, Bonnet's first New York recital was at the City College, where Professor Samuel A. Baldwin then presided, and his second which I attended was given on Dr. Carl's instrument in the Old First Presbyterian. Many organists in that audience undoubtedly heard all the notes of a chord struck simultaneously for the first time in their lives! His performance was electrifying. The great artist was at the height of his powers; the magnetism and irresistible drive of his playing were at their peak. A fine instinctive sense of proportion in dynamics and color imparted a beautiful transparency and balance to everything he did.

It has often been remarked of Bonnet: "He plays in the grand manner"—another way of saying that his playing, however full of fire and passion, yet showed discipline, a severe rhythmic control combined with subtle nuances of tempo—all of which add up to the elusive thing we call "style." The listener could not remain indifferent if only because

DR. HAMILTON C. MACDOUGALL, THE SAGE OF WELLESLEY



See editorial on page 10.

Bonnet was incapable of performing indifferently. The reason for this seems to lie in the fusion of man and musician that he was. The organ playing of the mature Bonnet was invariably the reflection of a rich inner spirit; there was something deeply touching in his presentation of great organ literature. His whole soul went into his playing; he communicated the ardent expression of one in prayer. It was this that set him apart from his fellows.

Bonnet's first visit to America was followed by a series of highly successful recital tours which carried him to every part of the United States and Canada. His influence on organ playing all over this country has been enormous. His revelation of the resources of style and technique, his integrity as an artist and his uncompromising musical taste served to lift a whole generation of American organists to an appreciably higher level of artistic excellence.

Second only in influence to his concertizing are Bonnet's editions of early organ masterworks, especially those preceding or contemporaneous with Bach. The "Historical Organ Recitals" and other anthologies have given many an organist his first acquaintance with the rich musical heritage left us by such supreme masters as Couperin, De Grigny, Pachelbel and Buxtehude, to name but a few. Finally, as a teacher, Bonnet has molded the style and musical approach of hundreds of gifted pupils from all over the world.

Like many another executant with a strong creative bent, Joseph Bonnet in early life composed a considerable number of works for his instrument, but he did not seriously court fame as a composer, nor did he seek to rival the grand architectural structure typical of a Franck chorale or a Vierne symphony. Among his best-known compositions the Concert Variations unquestionably hold first place; moreover, this work, though frankly intended as a show-piece with its exciting bravura passages and solo pedal cadenza, enjoys the advantage of a really first-class theme with a refreshing modal cadence. "Elfen" would probably emerge as a close second in popularity. All three "Autumn Poems" are unusually good, my own favorite being the sparkling "Matin Provençal" ("Morning in Provence"), so full of Gallic life and flavor.

Neither did Bonnet lay claim to any extraordinary powers of improvisation comparable to those of a Tournemire or a Marchal. Yet, like most French organists of the first rank, he was thoroughly versed in the technique of this subtle art, of which he frequently gave eloquent examples during his playing of the mass at the great organ of St. Eustache. And it was here, naturally, that the master could be heard at his glorious best. In no other great Paris church have I remarked such carefully detailed, appropriate planning of the organ music from Sunday to Sunday. Hours and days of painstaking research and study went into the preparation of these superb programs.

Joseph Bonnet's spiritual life underwent a profound evolution during his early thirties. If I mention this here it is because the effect on his art was so strikingly evident. It is no betrayal of confidence to say that the loss of his brother through the sinking of the French battleship "Bouvet" in the Dardanelles in the first world war left a deep mark on Joseph and turned his thoughts more intimately into religious channels. There was a second and remarkable cause of this spiritual evolution. It was the in-

tensely religious impression experienced in his study of those great "primitive" masters of the organ—Cabezón, Tite-louze, Scheidt, Frescobaldi, etc.—and many other pieces, some, like the hidden, unsigned sculptural beauties of a Chartres Cathedral, by unknown composers. In Bonnet's eyes these were offerings, prayers of adoration, repentance, joy or thanksgiving from the composer to his Maker. Thus the light of a strong faith burned ever brighter to guide and chasten this big-hearted Frenchman of ardent southern temperament, and many a listener felt attracted, however unknowingly, by this pious fervor in Bonnet's musical interpretations. If these lost some of their youthful fire with the passing years, they gained immensely through a warmer and deeper spiritual appeal.

After the armistice of 1940 Joseph Bonnet, having volunteered his services to the French government, came to America with that government's recommendation and approval, in order to fulfill a series of concert engagements, and had resided here with his wife and children since then. He suffered, more keenly perhaps than most of his compatriots, from the defeat of France and its brutal occupation by the Germans. This moral anguish undoubtedly contributed to a heart attack in the spring of 1943 from which he never recovered entirely. It seems cruel that this great son of France could not have been spared to rejoice in the complete liberation of his beloved country; but he did live to see its beginning, and he died in the sure knowledge of final victory.

DR. CHARLES PEAKER TAKES POST AT ST. PAUL'S, TORONTO

Dr. Charles Peaker, assistant principal of the Toronto Conservatory of Music, has been appointed organist and choir-master of St. Paul's Anglican Church, Bloor Street East, Toronto.

Dr. Peaker was born in England and came to Canada as a boy. He has given recitals all over the continent, was conductor of the Hart House Glee Club and is conductor of the Coliseum Chorus, whose activities have been suspended with war closing of the Canadian National Exhibition.

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MARION HUTCHINSON, F.A.G.O.



MARION HUTCHINSON, F.A.G.O., completes fifteen years of service as organist of the Central Lutheran Church of Minneapolis, Minn., in September. The church observed her long and distinguished service with a large reception held on her birthday and she was presented with a purse. In addition to her church work Miss Hutchinson is an instructor at the MacPhail College of Music. Besides her training in America she studied with Marcel Dupré in Paris.

While on a vacation in the East Miss Hutchinson gave the Tuesday evening recital at the Washington Cathedral Aug. 15 and played the following program before a large congregation: Toccata, Adagio and Fugue in C minor, Bach; Theme with Fragmentary Variations, Margrethe Hokanson; Cantilena, McKinley; "Abendlied" and Sketch in D flat, Schumann; Adagio and Allegro, Sixth Symphony, Widor. The recital received very favorable attention from the

Washington newspaper critics. The Theme and Variations by Margrethe Hokanson of Duluth is dedicated to Miss Hutchinson and was played from manuscript.

SERGEANT VINCENT E. SLATER
TAKES BRIDE IN MIAMI, FLA.

Sergeant Vincent E. Slater, post organist of the Thirty-sixth Street Army Air Base in Miami, Fla., and Miss Margaret Lee Ellis were married Aug. 2 at the Central Baptist Church in Miami.

Aug. 6 to 13 Sergeant Slater went on an entertainment tour of the bases in the Caribbean area, going down as far as Georgetown, British Guiana. There were seven in the group and the program was entirely musical. Sergeant Slater played accompaniments for Sergeant Parisi, operatic baritone, and Corporal Ford Harrison, violinist, and also did a solo number. While on the tour they played at British as well as American fields in Porto Rico, Trinidad, Haiti, British Guiana and Nassau.

Before entering the army Sergeant Slater was organist and choirmaster of the First Presbyterian Church, Bound Brook, N. J. At present he gives a recital every Wednesday noon at the post. He is also chorusmaster of the Miami Opera Guild.

Sergeant Slater attended Peabody Conservatory and the Westminster Choir College. His teachers were Louis Robert, Herman Siewert, Carl Weinrich and Alexander McCurdy. He has held positions as assistant organist at St. John's Episcopal Church, Washington; organist of the Foundry Methodist Church, Washington, and for two years was chorusmaster of the Trenton Opera Association, Trenton, N. J.

AT THE NATIONAL ASSOCIATION of Music Merchants convention in Chicago the Hammond Instrument Company demonstrated a new vibrato attachment for the Hammond. The new equipment is small in size and entirely electrical, rather than mechanical. It will be manufactured as soon as war conditions permit and will be applicable to all existing Hammonds as well as to new ones.

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ENGLAND PLANS ORGAN DESIGN AFTER THE WAR

COMMITTEE TO GIVE ADVICE

Twenty-one Members Make Up Group of Organists, Writers and Others Who Will Help the Churches in Britain Without Fee.

Practical plans that will interest the American organ world have been made to cope with problems that will confront churches and others in need of organs in Great Britain at the close of the war. These plans have led to the formation of the "Organ Construction Advisory Committee," a body which has as its object to help organ purchasers and in general to strive to promote artistic organ design at a time when a rush of work might lead to mistakes which would be detrimental to church music for a long period.

According to information received from England the committee is composed of twenty-one members, with Lieutenant-Colonel G. Dixon as provisional president and Reginald Whitworth as provisional chairman. The remaining nineteen members include four cathedral organists, two municipal organists, one eminent man of science who is also an organist, four well-known writers on organ matters, five parish or free church organists and three "special purpose" members with qualifications for dealing with particular aspects of the work. The committee is thus representative of a variety of persons closely connected with organ matters, and the members are so distributed over the country that there will be at least one in each district in which any great activity may be expected. It will be his duty to consult the senior members in case of special difficulties.

Restrictions affecting travel have prevented the committee from holding a general meeting, at latest accounts, but there have been informal meetings of members and correspondence for the interchange of views.

Four general objects are set forth in a preliminary memorandum, acceptance of which was requested when members were first approached:

1. To advise church authorities regarding the purchase of new organs or renovation of existing ones, in order to enable them to obtain the best artistic value for the funds at their disposal.
2. To draw up specifications and amend existing ones when called upon to do so.
3. Without adherence to any one school of organ building, to explain the merits and drawbacks, artistic and mechanical, of schemes submitted.
4. To render any other assistance which may further the interests of artistic organ building.

All members have agreed to accept no fees for their work except such as might be paid in certain circumstances by the church or other purchasing authority. The committee is recognized by the Central Council for the Care of Churches and has been commended by it to various diocesan advisory committees.

J. Gilbert Curtis is the temporary secretary of the committee.

MU PHI EPSILON PLANS WORK; CHARLOTTE KLEIN AS ADVISOR

The national executive council of Mu Phi Epsilon, national music sorority, recently held its annual meeting in Detroit, at which post-war problems were discussed. Dr. Charlotte Klein, F.A.G.O., national music advisor and prominent organist, was appointed national chairman of music in hospitals.

Mu Phi Epsilon was founded Nov. 13, 1903, by Winthrop S. Sterling, an organist, and Elizabeth Mathias at the Metropolitan College of Music in Cincinnati. The founders had three objectives—advancement of scholarship among American musicians through emphasis on a high general scholastic average, as well as outstanding performance; promotion of good fellowship and interchange of ideas, and stimulation of composition among American woman musicians. There are seventy-nine chapters and clubs and hundreds of alumnae members at large, all of whom are promoting the best musical projects in the country. In addition to biennial composition contests, sponsored by the entire society, the national alumnae association has founded an an-

ADOLF TOROVSKY, PROMINENT WASHINGTON ORGANIST



ON THE FIRST SUNDAY in August Adolf Torovsky completed twenty-five years as organist and choirmaster of the Church of the Epiphany in Washington, D. C. This large church is in the center of the business district of the capital and is attended by many persons prominent in Congress and in the direction of the nation's work. Mr. Torovsky planned no special event to mark the occasion. On the contrary, he observed the anniversary in the quiet of a hammock on the front porch of his father's home at Annapolis, Md., where the elder Torovsky has been on the faculty of the United States Naval Academy for a number of years.

Working with a good choir has not been by any means the only activity of Mr. Torovsky during his incumbency at the Church of the Epiphany. As is natural for a church musician whose environment is that of the national capital, he has been active in civic work, such as directing choral groups for the President's Christmas tree on the White House grounds, U.S.O. work and the duties of chairman of the music committee of Rotary. He has been a Rotarian since 1937. Last February Mr. Torovsky was

elected a member of the Gridiron Club, an exclusive organization of Washington newspapermen and others nationally prominent.

Since 1941 Mr. Torovsky has been instructor in organ and piano at the College of Arts and Sciences of the American University. He is also director of music for the annual Sweet Briar Conference in Virginia.

Mr. Torovsky was born in Annapolis, the son of a navy officer, and studied at the Peabody Conservatory in Baltimore. He began his church career as a choir boy at Old St. Anne's Church in Annapolis. His first position as organist was there. After holding posts as assistant organist in Baltimore churches he was appointed to the Bishop Paret Memorial Chapel in that city. From that church he went to the Epiphany in Washington in 1919. He became a colleague of the A.G.O. in 1916 and passed the associateship examination in 1919.

Mrs. Torovsky is active during the war in the priorities division of the WPB and Mr. and Mrs. Torovsky's son is a machine gunner now with the army in France.

nual research award, which is given for the best thesis on a musicological subject. In addition to the prize of \$100 this award assures the winner publication of her thesis in the society's magazine, *The Triangle of Mu Phi Epsilon*. The *Triangle* differs from most sorority magazines in that it devotes one issue a year to research theses which furnish valuable reference material for musical libraries.

Mu Phi Epsilon government is vested in a national executive council of five members: President, Ava Comin Case, University of Michigan, Ann Arbor, Mich.; first vice-president and chairman of extension, Margaretta Wible Walker, Los Angeles; second vice-president and musical advisor, Charlotte Klein, Washington, D. C.; Mabel Henderson, St. Louis, Mo., alumnae chairman; editor of *Triangle*, Etelka Evans, Cincinnati. The national executive office is in Ann Arbor.

KILGEN COMPANY RECEIVES "A" RATING FROM AIR FORCES

The Kilgen Organ Company of St. Louis has been given a grade "A" rating by the army air forces. This rating differs from the "E" award in that it is based upon the quality of work, having the proper equipment, inspection and other facilities that meet all the require-

ments for the high standards of workmanship insisted upon by the air forces.

The Kilgen Company has made the principal assemblies on the CG 4-A gliders, many of which were used in both Sicily and France, and some assemblies for the super-fortress, B-29, as well as other aircraft work, for the United States government. The company was able to use many of its organ men in aircraft construction as it was found that these artisans, accustomed to precision work, fitted in perfectly with the aircraft program.

D. McK. Williams in Evanston

As the climax of the Northwestern University summer institute in the early part of August, Dr. David McK. Williams, who had been a teacher and lecturer throughout the week at Evanston, gave a recital on the evening of Aug. 10 in St. Luke's Church. The organist and choirmaster of St. Bartholomew's Church in New York drew not only a 100 per cent attendance of the church musicians who had spent several days in Evanston, but many others of the Chicago organ fraternity, so that the congregation nearly filled the large church to capacity.

Dr. Williams' program and the way in which he interpreted his selections made a profound impression, as was evident from the comments after the recital. Of special interest was his performance of the Bach Prelude and Fugue in A minor, which was poetical rather than technical, due probably to the fact that Dr. Williams regards Bach as a great romanticist. To those whose Bach playing is more pyrotechnic and mechanical this approach to one of the great works of the Leipzig cantor must have been a revealing lesson. Leo Sowerby's "Requiescat in Pace" was played as a threnody of sublime conception. Other numbers on the program included Handel's Concerto No. 2, three of the Dupré Antiphons, two movements of Widor's Seventh Symphony and, as the closing offering, C. Hubert Parry's chorale prelude on the well-known hymn-tune "Eventide." In this final number the English composer deals with the tune of "Abide with Me" in a novel manner, a fine improvisation being followed, rather than preceded, by the simple tune itself.

Dr. Williams' first recital in the environs of Chicago left a desire to hear him soon and often.

BIGGS' FALL BROADCASTS INCLUDE NEW ORGAN WORKS

The fall schedule of E. Power Biggs' Columbia System nationwide broadcasts on Sunday mornings from the Germanic Museum of Harvard University will include new compositions by Roy Harris, Aaron Copland, Leo Sowerby, Arnold Schoenberg and others. Mr. Biggs has also made the following recital dates:

- Sept. 26—Springfield, Mass.
- Oct. 10—Montreal, Canada, organ concertos with the Little Symphony.
- Oct. 29—Washington, D. C., Library of Congress, with a new work by Walter Piston for violin, viola and organ. The concert honors the eightieth birthday of Mrs. Elizabeth Sprague Coolidge.
- Nov. 8—Toronto.
- Nov. 15—Grand Rapids, Mich.
- Nov. 16—Muskegon, Mich.

In March, 1945, Mr. Biggs will be soloist with the Chicago Symphony Orchestra in concertos of Sowerby and Piston. Concertos for organ and orchestra having proved successful over CBS, he is offering such a program this year.

NEARLY 10,000 SINGERS and instrumental musicians participated in the fifteenth annual Chicago music festival, sponsored by the *Chicago Tribune* Charities, Saturday night, Aug. 19, in Soldiers' Field, Chicago. The program was dedicated to America's fighting forces. The entire company of "Oklahoma" presented hit tunes from the current attraction. Henry Weber was the general musical director and conducted the 100-piece symphony orchestra. The festival chorus was under the baton of Dr. Edgar Nelson. Other features of the evening included the Chicago All-Girl Piano Symphony, directed by Antoinette Rich, with nineteen at twelve pianos; a trombone choir of 300 and a children's chorus of 800 voices, led by Jaroslav Cimerka and John G. Rieck, respectively.

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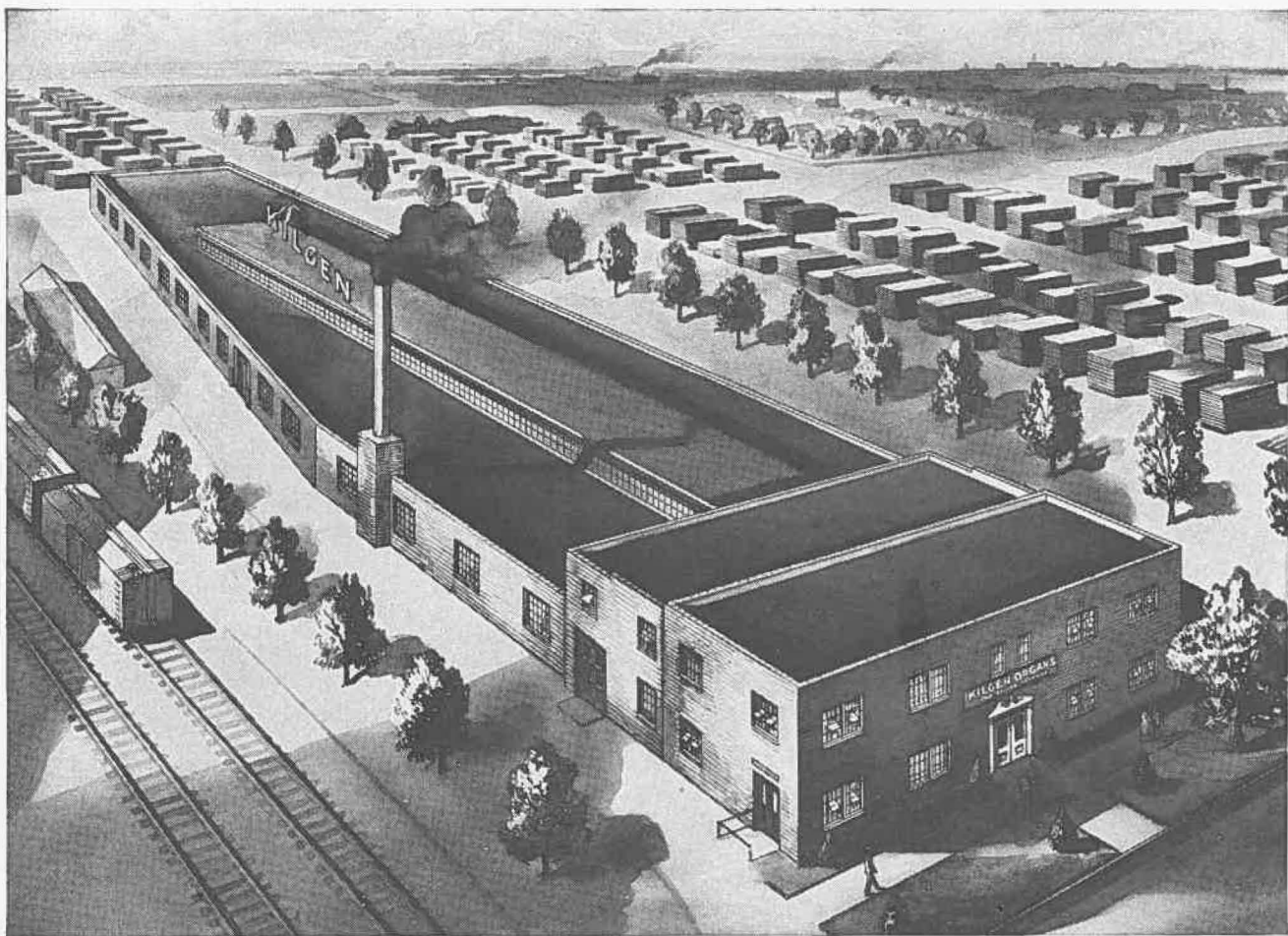
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The Warden's Column

For the new Guild season just beginning the encouraging progress of last season, in a war year, should be a great incentive. Let us all resolve to give of our very best in the work ahead. The results of the campaign by the national expansion committee, with its regional representatives and their committees working with the deans and regents, were far-reaching, and this project is to be still further extended at once. New chapters have been formed this summer in Houston and Galveston, Tex., and several others are about to be organized.

Congratulations to our new fellows and associates! This year we aim to lay much stress on the examinations. Acting upon suggestions by various chapter and headquarters members, several revisions have been made in the examination requirements by the examination committee. These changes, we believe, will be well received. We anticipate many more candidates, judging by the unprecedented number of inquiries. Let us call especial attention to the choirmaster examination. It is decidedly practical and of great value to organists. We earnestly hope that this examination will be given at several chapter centers and headquarters, with the associate and fellow examinations, in May, 1945.

All deans and regents have been requested by Mr. Friedell, chairman of the examination committee, to present to the chapters for discussion the possibility of introducing another examination, as a preliminary to that for the associateship. This has been proposed by several members in different parts of the country. Please let us have your views on the subject.

The new examination booklet has been compiled with great care, for the purpose of making each requirement in the examination plain to both students and the teachers who are preparing them. The regional representatives will be asked to make use of the booklet in promoting the examinations and it should be used everywhere as the basis for talks on the subject.

Two national events for all members of the Guild are being planned—a conclave of deans and regents Dec. 27 and 28 and a spring music festival May 7 to 11. On the first afternoon of the conclave there will be a forum on examinations, when the requirements of the 1945 examinations will be demonstrated and the test pieces will be played. It is hoped to have similar forums in the middle West and on the west coast at the same time. Possibly they will be arranged in other centers.

The chapter portfolio for 1944-45 is being mailed to deans and regents. This contains a great deal of useful information concerning all phases of the work of the Guild. Members are urged to inform themselves regarding their organization by inquiring through national headquarters or their chapter officers.

We have received word from the office of the chief of ordnance, United States army, that the field ambulance bearing the name of the American Guild of Organists is now overseas, "where it is performing the mission for which it was intended." Members of the Guild can be depended upon to continue their support of all calls from our nation in these war times.

May I take this opportunity to thank all the members of our national organization for their participation in all forms of our work last year. Now on to still greater accomplishment for our Guild.

S. LEWIS ELMER, Warden.

Sixteen Candidates Pass Guild Test in 1944; Report Made on the Examinations

Forty-eight candidates registered for the 1944 Guild examinations. Of this number sixteen passed (five fellows and eleven associates). Those passing are as follows:

FELLOWS.

Mary Eyre MacElree.
Myron McTavish.
Irene Robertson.
Nellie Snell.
Louise Talma.

ASSOCIATES.

Cyril Barker.
Ruth D. Burnett.
Austin C. Lovelace.
Martha Mahlenbrock.
Theodore Marler.
Lawrence Moe.
Alfred Mudrich.
H. Maxwell Ohley.
Ruth P. Richardson.
Ann Sweet.
Sister M. Teresine.

In making up the new requirements for the 1945 examinations several changes have been made which we would like to mention specially.

1. The paper tests will be given on two mornings (Thursday and Friday, May 24 and May 25) instead of Friday morning and afternoon, as in former years. The organ tests will be given on Thursday afternoon, May 24.

2. The figured bass test given to associates will be taken from the paper work and will be made a practical test as part of the organ examination. In its place on the paper work a new test will be given for strings. To a given part for strings another part must be added in free counterpoint. This is a two-part test.

3. A choice is given both associates and fellows as to one of the required organ pieces. Of the two pieces one is required and for the second piece a choice of one out of three pieces may be made. In this year's list of pieces three numbers by American composers are included.

4. Two changes have been made in the fellowship paper work: (a) In the fugue test the candidate will be required to write one of three possible portions of a fugue. The part asked for may be either an exposition, a middle section or a final section. (b) Instead of answering a given number of questions on music history the candidate will be required to write a short essay on some movement or development in music history.

Following is a report of the organ examiners at headquarters:

a. *Fellowship Test Pieces*—The fellowship candidates marked an advance this year in the organ tests. The pieces were played with reasonable accuracy and time regularity. Difficult passages revealed careful preparation in the main. In a sudden change of meter candidates unexpectedly changed the tempo rather than looking ahead and maintaining a steadiness of beat. Candidates are not judged too rigidly on registration, but the original set-up of the organ is important. The manuals can be so prepared that there will be some relationship between the tone quality and the dynamic intensity of the different keyboards. The pedal should be prepared by means of stops and couplers so that it forms a clear and balanced bass for the upper parts. Changes from one manual to another should be made in logical places so that the flow of the music is enhanced thereby rather than abruptly broken into. As a rule long passages on an enclosed manual should be played with the expression shades on the open side.

b. *Associate Test Pieces*—Only one or two candidates played the opening page

of the Du Mage "Grand Jeu" with an understanding of the rhythmical and melodic structure of the music. The piece must be learned by counting the sixteenth notes. The tied thirty-second note must be made a rest, so that the following group of three thirty-seconds can be played clearly and in time. The ornaments were often played wrongly. Few candidates took pains to put the first note of the ornament exactly on the beat. Not many learned to make logical changes in tempo from the middle allegro to the final andante. Some played this andante faster than the allegro. Few used a sufficiently crisp, clear touch for the nonlegato section. The Bach was played with more regularity and ease. In the prelude some disregarded the rests in the pedal line, making it a continuous legato line. Few revealed an intelligent grouping of notes into motives and phrases.

c. *Practical Music Tests*—Candidates often failed to note carefully the key and time signatures and the mode of the piece before starting. Usually there is latitude allowed for the tempo. But many failed to realize that the music must have a tempo, that it must have regularity of beat and that the music must actually move. It is as much of an error to stop on a chord to think as it is to play wrong notes. In the time allowed for looking through the music, one should note the difficult or unusual spots in rhythm and notes, in accidental changes and in the crossing of parts. In playing phrases, detached notes and rests which had been marked in carefully were often disregarded. In the melodies and basses the implied harmonies and modulations were not determined ahead of time. In transposition few seemed to have learned to read chords and scale passages as units. Candidates failed to note ahead of time which accidentals were mere warnings and which ones produced actual lowering or raising of the notes affected. In modulation candidates often wandered aimlessly in one key without moving toward the new key through common chords. Few seemed able to establish a pattern of pulses and measures which add up to a meaningful phrase.

SETH BINGHAM,
HUGH PORTER,
Examiners.

The paper-work examiners were very pleased this year with the marked progress displayed by candidates in both associateship and fellowship work. It is evident that the candidates are making a serious study of the solutions presented in THE DIAPASON every year. This is having a marked effect on their general musicianship. The examiners' report is as follows:

ASSOCIATESHIP.

1. *Counterpoint*—(a) Most of the candidates obtained a correct fourth species, but there were some unfortunate inner parts. (b) Imitative writing was lacking or poorly constructed in many of the solutions. (c) On the whole this test was very well done. Nearly all candidates brought in the voices imitatively. Some of the cadences, however, showed no knowledge of this mode. The examiners feel that there are still some candidates who are not studying Kitson's book and consequently enter the examinations without a thorough knowledge of modal counterpoint.

2. *Fugue*—There were many correct answers to the fugue subjects, but the countersubjects were generally very poor. They lacked melodic interest and rhythmic variety. Necessary accidentals were often missing, which resulted in obscure tonality. The examiners have come to the conclusion that the candidates are either very careless about accidentals or do not know with certainty what key they are supposed to be in.

3. *Musical Knowledge*—Questions on musical knowledge were well done, but much too long-winded! Candidates should express themselves clearly and briefly.

4. *Dictation*—This generally was well done.

5. *Melody Harmonization*—The first four measures of the melody, for the most part, were negotiated fairly well, but

many candidates failed to produce a good harmonization of the sequential section.

6. *Figured Bass*—This was well done. Some candidates, however, attempted too picturesque an interpretation of the text. Elaborate scale passages are in bad taste in the working of this problem.

7. *Unfigured Bass*—The results in this test were tame. The sequence was not very well taken care of, and the melodies produced lacked interest.

8. *Hymn-tune*—The advice given last year has definitely borne fruit. Some good hymn-tunes were presented. In some cases, however, very high bass parts appeared.

FELLOWSHIP.

The fellowship work is definitely on the up-grade. Some real musicianship appeared in the recent examinations.

1. *Counterpoint*—(a) The examiners notice that middle-voice canti give the candidates greater trouble than canti in extreme parts. More attention should be given to problems of this character. (b) Some excellent work was done here, but a few candidates fell by the wayside in their imitative openings.

2. *Orchestration*—This year the orchestration seemed to be in two definite classes—good and very bad. The bad examples showed complete lack of knowledge of the functions of various instruments and of the makeup of an orchestral score.

3. *Fugue*—The candidates seemed to have trouble providing a satisfactory answer and stretto. Nice work was done in the expositions, however, and there were some good countersubjects.

4. *Dictation*—The ear tests, on the whole, were very well done.

5. *Melody Harmonization*—Very few did good work in this test. The string writing was poor, and candidates failed to see the harmonic possibilities. More attention should be given to the study of harmonizing string melodies.

6. *Ground Bass*—This was fairly well done, but many examples still showed lack of organization and interest in detail.

7. *Original Composition*—The results in this test still leave much to be desired. There was faulty syllable accentuation, some incoherent form and dull part-writing.

8. *Musical Knowledge*—As with the associateship candidates, the questions were correctly answered, but too wordy.

NORMAN COKE-JEPHCOTT.
T. TERTIUS NOBLE.

A big step in the preparation and clarifying of the examinations is to be found in an "Examination Handbook" which is in the process of printing. This booklet studies every test contained in the examinations, shows how a candidate may prepare and contains an analysis of the test itself. Examples of a correct solution are also given. The new requirements for the 1945 associateship and fellowship as well as the choirmaster examinations may be procured by writing National Headquarters, 630 Fifth Avenue, New York 20, N. Y.

HAROLD W. FRIEDEL, Chairman.

PORTLAND, MAINE, CLOSES
SUMMER RECITAL SEASON

The season of summer recitals on the Kotschmar memorial organ in the City Hall, Portland, Maine, has drawn the best audiences in several years. For the close of the series Alfred Brinkler, the patron saint of these recitals and prominent Portland church musician, engaged as visiting organists Homer Humphrey, Homer Whitford, Lucienne Bedard, Edward Prescott, Douglas Rafter and Nathan I. Reinhart. A number of the programs appear in this issue of THE DIAPASON or have been published previously on the recital program page. Local organists who assisted Mr. Brinkler were John E. Fay, Fred L. Hill and Fred L. Mitchell. On Aug. 10 David Baker, now in the navy, was home on furlough and played the Mozart Concerto in E flat. Two concerts were given specially for children, July 20 and Aug. 16, when Mr. Brinkler played to about 500 youthful auditors.

DR. CHARLES E. FORLINES, president of Westminster Theological Seminary, Westminster, Md., from 1936 to 1943, died July 30 of a stroke. His age was 76. Since his resignation Dr. Forlines had served as professor of systematic theology at the seminary. Dr. Forlines leaves a widow and a son, Charles W. Forlines, a New York organist formerly in Chicago.

Frank B. Jordan, Mus.D.
Drake University
Des Moines, Iowa

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Prelude and Fugue in F Major	In Dulci Jubilo	Krieger . . . Lord Christ, God's Only Son Choral Variations
Now Let Us Come Before Him	Blessed Be Thou, Lord Jesus Christ	Gronau A Mighty Fortress Is Our God
1. Pachelbel, Johann . . . Six Pieces . . . 1653-1706	7. Fischer, Johann Kasper Ferdinand Eight Pieces 1660-1738	
2. Buxtehude, Dietrich . . . Five Pieces . . . 1637-1707	8. Zachau, Friedrich Wilhelm . Six Pieces 1663-1712	
3. Walther, Johann Gottfried Five Pieces 1684-1748	9. Krebs, Johann Ludwig . Four Pieces . 1713-1780	
4. Scheidt, Samuel . . . Three Pieces . . . 1587-1654	10. Voluntaries . . . Four Composers . . . 1562-1786	
5. Lent & Communion . Four Composers . 1587-1766	11. Telemann, Georg Philipp . Three Pieces 1681-1767	
6. Boehm, Georg . . . Four Pieces . . . 1661-1733	12. Bach Family Six Pieces 1648-1788	

Norman Hennefield, Editor

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CHICAGO, SEPTEMBER 1, 1944

"The Free Lance" Has a Birthday

A quarter of a century has passed since THE DIAPASON was privileged to announce in its issue of Sept. 1, 1919, that it had added to its list of regular contributors Dr. Hamilton C. Macdougall, who would write a column for each monthly issue under the caption "The Free Lance." It is a cause of congratulation to us and to our readers that Dr. Macdougall's comments have appeared every month, without a single interruption, in the intervening twenty-five years. What our readers think of Dr. Macdougall and his frank but kindly expressions of good sense, interspersed with whimsical humor, is attested by the letters they write to the editor from year to year. Age cannot wither nor custom stale the quality of his pen, and the sage of Wellesley has done much to influence sane thinking on many subjects among organists, young and old. His spirit was mellow when he began to be a member of the staff of this magazine and it has grown even more mellow with the years.

Dr. Macdougall, a native of New England, was the second American to pass the examination to become an associate of the Royal College of Organists of England. He is one of the founders of the American Guild of Organists, a group of veterans whose numbers are decreasing but whose spirit still dominates the Guild. In 1900 Dr. Macdougall became professor of music and organist of Wellesley College and his recitals there over a long period, until he was made professor emeritus, were events of the academic year and are remembered with pleasure by hundreds of Wellesley alumnae. In 1901 the degree of doctor of music was conferred on him by Brown University.

Now approaching his eighty-sixth birthday, Dr. Macdougall retains his vigor and looks back on his varied experiences with the satisfaction that is the reward of men whose lives have been as fruitful as has been his.

All of our readers will join THE DIAPASON in wishing Dr. Macdougall many more years of health and the energy to continue his contributions for the benefit of our younger generation of organists.

Joseph Bonnet

Twenty-seven years ago, in the winter of 1917, while the nations were engaged in the first world war, France sent to this country a young organ virtuoso who made a triumphal recital tour that began in New York and continued all the way across the United States and into Canada and Mexico. That was America's introduction to Joseph Bonnet, though the fame of this extraordinary young man, then only 33 years old, had preceded him.

While we had at that time Americans of equal talent and achievements, the magnetism, earnestness, sincerity and painstaking work of this visitor from an allied country thrilled thousands. It also contributed greatly to enhancing interest

in organ music. There was real virility in this man's playing, and though he was rigid in his adherence to the best in organ literature, disdaining anything that might be merely ear tickling, he had the ability to appeal equally to devotees of Bach and Handel and Franck, and to the man not versed in organ literature.

So successful was his initial tour that others followed and soon America could almost claim Bonnet as one of her own organists. Pupils were attracted among serious organists who went to Paris to study with him in numbers, and for a time he made Rochester his headquarters and taught there at the Eastman School. It is due no doubt to Joseph Bonnet more than anyone else of his generation that the French style of organ playing became the vogue on this side of the Atlantic.

Virtually driven from his native land by the invading forces of Hitler, M. Bonnet and his family found refuge in this country four years ago. Since then he had played and taught in America. Age and his disheartening experiences in France necessarily had an effect on his performances, which no longer were marked by the same dash, but as a teacher he continued to render a valuable service. His passing at a comparatively early age may be considered a war casualty. All the thousands who heard him play and the hundreds who knew him more intimately mourn the passing of a fine Christian gentleman and one of the outstanding musicians of his day.

One may add the significant tribute of the one nearest Bonnet, who summarizes an appraisal of him by saying that he was "a great Catholic, a great Frenchman and a great musician."

Organist's Wife Solves Problem

It is a well-established fact that to many people organ music is distasteful. This is not hard to understand when you hear some kinds of organ music. But when an organist's wife finds herself irritated by the romantic or classical sounds evoked from the organ by the man she has sworn to love, honor and cherish, we are confronted by what may be conservatively characterized as a very unfortunate situation.

For nearly every ill, however, a cure eventually is discovered. It was left to a harried wife in Hammond, Ind., a city just outside Chicago, to invent a means of relief from her organ-playing husband. One might say that she has literally blazed the trail for other aggrieved wives, for she shot the offender. And, most appropriately, she shot him in the leg. We presume it was the left leg, for that is the one most generally used by many organists.

The facts as reported to the newspapers by the police are brief, but impressive. Queenie Richmond, the wife, stated that when her husband, Norris, plays the organ he sweats, and when he sweats he catches cold. So Queenie shot Norris in the leg while he was playing the organ and sweating, for no pay, in the Pentecostal Negro Church at Hammond on July 31.

Moral: If you must play the organ be sure to marry a wife who can stand it. If you must sweat, do it as prescribed in the Scriptures, to earn your bread, and not without pay. It is fine to love organ music, but one should love his wife even more. But if one doesn't and insists on playing for nothing, perhaps he ought to be shot.

Reaction of Small Cities

Reference in these columns a short time ago to the way in which Salamanca, N. Y., reacted to an organ recital has elicited letters telling of similar experiences in other small cities. From Middleboro, Mass., George R. Austin writes of the enthusiasm in that town of 11,000 population over a recital by Dr. Carl K. McKinley of the Old South Church in Boston when he played June 18 in the Central Congregational Church, of which Mr. Austin is the organist. A congregation of more than 350 heard the per-

Many Carols Issued; New Christmas Music Comes from Presses

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

So many good new carols have already appeared that it is difficult to tell to which I should give first place. Certainly one of the best is "Carol of the Birds," a French Basque melody (Galaxy) arranged by Don Malin, who has established himself as one of our chief benefactors in this genre. The lovely old tune, already pretty well known, has been given a delightful unaccompanied form for chorus. Occasionally the sopranos divide.

Dr. Dickinson's offering this year is French also, a new edition for unison, SA or SAB of "The Citizens of Chartres"—the old name for Arpajon. Parts for violin, cello, flute and harp (piano) may be obtained from the H. W. Gray Company. You know the charming, jolly tune from the earlier edition for SATB.

Dr. Harvey Gaul presents one of his best carols, a Moravian one called "The Daybreak Carol" (Galaxy), for unaccompanied chorus, with bits of solos for baritone and soprano (or "a few sopranos"). It is a rugged, vigorous melody.

Another fine number for unaccompanied singing is Dr. Candlyn's setting of "Carol, Sweetly Carol" (Galaxy). It needs a flexible choir who can sing rhythms that will not be easy at first rehearsal, but will come out effectively if you obey the composer's injunction to keep the tempo moderato. A very good quartet could manage this and might be more supple than a chorus in the very attractive rhythms.

One of Dr. Candlyn's pupils in composition is Mrs. Marion Chapman, wife of the gifted organist of the Episcopal Cathedral in Hartford, Conn. We are already indebted to her for two or three other carols, but I like best this new one called "O My Dear Heart" (Galaxy), which can be sung by any choir capable of four parts. There is an opening solo for high voice or children's choir. The melody is modal, though not strictly harmonized, and is an original tune of great beauty. The old British text is one of the finest of the sixteenth century. It is all the more welcome because not many carol texts from Scotland are available.

Another text from the sixteenth century, "A Babe So Fair," is delightfully arranged by Robert Henried with the title "On Christmas" (J. Fischer). This is for SSA with accompaniment *ad lib.* The harmonization is resourceful, as we expect.

Another carol (or rather carol anthem) with interesting harmonies is Orvis Ross' "Again the Star Shines" (Galaxy), which has a poetical modern text by Florence Wilson Roper, deserving of so admirable a setting. There are sections for SAT, T solo, and SA, as well as for SATB.

Gustav Klemm has edited for unaccompanied singing the simple, hymn-like Yorkshire carol, "Christians, Awake!"

formance on a two-manual organ. Dr. McKinley had the assistance of Gertrude P. McKinley, soloist of the Union Church in Waban, Mass.

"I believe there is a demand for recitals by outstanding organists in the relatively small community," reports Mr. Austin. "We paid our expenses without any prior subscription. The recital was enthusiastically received and we have been asked to arrange for future concerts of this sort. To me this indicates there is a place for this sort of program if someone will take the trouble to plan for it."

As in the case of the Salamanca recital by Alexander Schreiner, the program was of a high order. Dr. McKinley played these organ numbers: Suite from "Water Music," Handel; Andante from Fourth Trio-Sonata, Chorale Prelude, "O Sacred Head Now Wounded" and Fugue in G minor, Bach; Allegro Cantabile from Fifth Symphony, Widor; Folk-tune, Whitlock; Scherzo, Whitlock; Fantasy on the Hymn-tune "St. Clement," McKinley; "Marche aux Flambeaux," Guil-mant.

All of this suggests that a fertile field is awaiting recitalists who know how to cultivate it.

Looking Back into the Past

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

The National Association of Organists held its twelfth annual convention in Pittsburgh in August. Frederick Schlieder was re-elected president of the association.

Thomas Wilson of Elizabeth, N. J., who recently had returned from France, brought programs of recitals played by three prominent Paris organists in honor of the American soldiers then in France. These organists were Charles M. Widor, Eugene Gigout and Marcel Dupré.

A new feature which appeared in THE DIAPASON for the first time was a column entitled "The Free Lance," by Dr. Hamilton C. Macdougall.

Herbert E. Hyde, prominent Chicago organist, and Mrs. Louise Baker Cole were married Aug. 6 at St. Peter's Episcopal Church, of which Mr. Hyde then was organist.

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

The large Aeolian-Skinner four-manual organ in All Saints' Church at Worcester, Mass., was completed and the stop specification was published.

Reconstruction of the organ in Salisbury Cathedral was finished by Henry Willis & Sons and the specification was presented in THE DIAPASON.

(Galaxy), which has a manly tune without suggestion of any great age.

Dr. C. S. Lang's "A Cradle Hymn" (Novello) uses the familiar text by Watts, "Hush, My Dear, Lie Still and Slumber." This is a unison carol with graceful accompaniment; it might be used as a solo.

"Carol of Drifting Snow" (J. Fischer), with English and Latin words, has music by J. McCauley Dougherty and Cyr de Brant. Published late last year, it has an edition for SATB and another for unison. The English text is by the late American novelist and physician, John Rathbone Oliver of Baltimore. There is a pretty accompaniment.

Miss Edith Campbell has arranged as a unison carol with descant a jolly French tune to the well-known words "Shepherds in the Field Abiding" (Gray).

An excellent new vocal solo for Christmas is one by C. O. Banks called "Heaven and Earth Rejoice and Sing" (Gray), for high voice and for low, two keys. The attractive tune starts in the Aeolian mode, but is modified. The harp-like accompaniment suggests that an edition might well be made for piano or harp and organ; these instruments are frequently heard at Christmas.

Because of its pastoral quality I recommend a new edition for organ of Bach's "Jesu, Joy of Man's Desiring" (Gray) as suitable at Christmas. The arranging has been done by a master organist, E. Power Biggs.

Time of War, Anthems and Hymns

The following anthems appeal to me as specially useful:

Thiman—"I Will Lay Me Down in Peace." Quiet, lyrical, short. (Novello.) Martin Shaw—"The Path of Duty." Unison short anthem with text by Tennyson referring definitely to England. (Novello.)

Mueller—"A Mighty Fortress." New edition for SATB accompanied. Uses "Ein feste Burg." (G. Schirmer.)

Jean Pasquet—"Fierce Raged the Tempest." In style of Noble's unaccompanied anthems. A good number by a composer new to me. (Edwin H. Morris & Co.)

For men's voices there is a new issue in the "Contemporary Choral Series" (Gray), composed by Cecil Effinger and entitled "American Men." This is better for choir concert than for a service in church. It has vigor.

Among the new hymns are the following:

G. F. McKay—"A Hymn for United Nations." Good text, swinging rhythm. Morningside Series. (J. Fischer.)

The Rev. Rainald Skipper—"Come, Lord of Hosts." On a leaflet. A good tune, in different text. (Novello.)

Perhaps I might mention here an admirable solo for medium voice by one of our most original composers, "The Airmen Are Flying" (Gray) by Philip James. It is a lullaby sung by an aviator's wife, and it is so moving that I hope you may find a place for it in a concert.

THE FREE LANCE

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

In the course of my travels this past month I had occasion to ask for the assistance of an artistic photographer whose "front name" is Elgar. The father of Elgar is a great admirer of the music of the great English composer, Sir Edward Elgar; but the father had never seen the Englishman or heard him conduct any of his works. I told the American Elgar that I had met Sir Edward Elgar and that his father might be interested in an account of the very brief interview.

The time was, if I remember, the year of the Three Choirs Festival in Hereford (1922); the usual program of these festivals is made up of five days of oratorio and one day with the orchestra in the concert hall, with a secular program. I had gone to the festival principally to hear two new pieces by my friend Granville Bantock.

We came direct to the concert from dinner at the home of Dr. and Mrs. Hull, the cathedral organist. There were eight or ten of us who made our way to the artists' room, where we found Sir Edward Elgar with some of the other artists; Elgar was in good spirits and began at once jestingly abusing Bantock, who had denied Elgar admission to a rehearsal years before, when neither of the men had attained a name and fortune. Bantock introduced me and I noted Sir Edward's high spirits. When it came time for Elgar we could see him quite clearly through the artists' room's slightly open door conduct the large London orchestra in one of his liveliest pieces—I think it was the Cockaigne Overture. There is a climax in the composition, worked up to a sforzando from the whole orchestra, with the percussion very lively. The effectiveness of this was very pleasing to Elgar, who grinned his delight. I met one of the orchestra in the intermission and said to him: "Did you notice Sir Edward's pleasure at the brilliancy of the big climax?"

"Oh, yes," he replied, "the old gentleman likes to hear his own music."

The New York festival of the American Guild of Organists, brilliantly carried out last May, must have suggested to some unduly critical spirits questions as to the real usefulness of the Guild. What effect on the army of church musicians has been achieved by the model services, hundreds in number, offered in good faith as stimulating models of what the real thing was? Are the certificates of A.A.G.O. and F.A.G.O. guaranties of sound training in service organ playing and so accepted by the public at large?

The model service has probably outlived its usefulness except perhaps where a new chapter has been instituted in a community that needs instruction in the musical and aesthetic principles that govern the selection and performance of church music. The real reason-for-being of the A.G.O. is found in the examinations; these may be looked at as practically useful and not merely as technical discipline.

It may be that some chapters make too much of purely social activity, although a percentage of them emphasize social activity too little. It would be a good thing if the sociability could be centered in social performances of choral or chamber music. It would help toward a sound and accurate musicianship if every organist had a string instrument as "second study" during a large part of his student period.

In connection with my references in the *Free Lance* last month to Dr. Peace, the famous Liverpool organist, P. Douglas Knowles writes me an interesting letter from Toronto, Ont. Mr. Knowles comes from a musical family; his maternal grandmother was an accomplished musician; his father's only sister was the

mother of William Wolstenholme, composer and virtuoso organ recitalist. I shall venture a gossip repetition of an anecdote regarding the famous Dr. Healey Willan, who had no musical degree when he became a resident of Toronto in 1913. It was suggested to him that he take the Toronto University Mus.B.

"Ah!" he replied, "but who can examine me?"

The Toronto degrees then did not have the prestige since acquired under Sir Ernest MacMillan.

My friend of many years' standing, Henry R. Austin of the Arthur P. Schmidt Company, sends me an interesting description of a new division of the octave into seven equal parts, just as at present we are working under a dispensation of twelve equal divisions of the octave. This proposition has certain terrifying aspects, the principal one of which is that our musical literature of the present must all be discarded and a new one contrived. I used the word "contrived" as a sort of mathematical word to lessen the shock of a world of music calmly setting its forces in order for the new temperament. Hot weather does not seem a pleasant time to carry on this subject and I therefore postpone it until October. Another that we might discuss earnestly is what plans ought the Guild to have for the waifs and strays of our calling, the lonely country organists?

GIVES CHOIRMASTERS BENEFIT OF FORTY-TWO YEARS' WORK

The first series of summer classes in boy choir training taught by G. Darlington Richards, organist and master of choristers at St. James', in the choir room of St. James' Episcopal Church, New York City, proved highly interesting to the twelve choirmasters attending. A ten-day session was held in July and a second session, identical in all respects, in August to accommodate those unable to be at the July meeting.

Training of the boy voice was viewed from every angle, with the problems confronting the choirmaster. The lectures also covered chanting, organ accompaniment for boys' voices, proper presentation of the music of the polyphonic period, the alto voice, conducting, the psychological outlook of the choirmaster and other matters pertaining to the successful operation of a choir of boys and men, drawn from Mr. Richards' experience, covering a period of forty-two years, in which he has dealt with more than 6,000 boys.

FRANCIS E. BARNARD HEAD OF KLETZING COLLEGE MUSIC

Francis E. Barnard of Detroit, Mich., has been appointed to the headship of the department of music of Kletzing College, University Park, Iowa. Mr. Barnard, who is a pianist, organist, theorist and composer, has served on the faculties of Wessington Springs College in South Dakota, Seattle Pacific College, the Detroit Conservatory of Music and the Detroit Institute of Musical Art. His degrees of bachelor and master of music were received from the Detroit Institute of Musical Art. He has also attended the Chicago Musical College, the University of Michigan, the University of Washington and Wayne University. Church organ positions have been held by Mr. Barnard in the Central Christian and Missionary Alliance Church, Hope Reformed Church and the Central Presbyterian Church in Detroit and the University Baptist Church, Seattle.

CHRIST CHURCH in Winnetka, Ill., was the scene of the marriage Aug. 1 of Miss Barbara Whitehouse and Ensign John Robert Eshbach of the naval reserve, son of Dr. and Mrs. Orvid W. Eshbach of Kenilworth. Dr. Eshbach is dean of the Northwestern University Technological Institute. The ceremony was followed by a reception in the home of the bride's parents, Mr. and Mrs. Horace Whitehouse of Evanston. Mr. Whitehouse is professor of organ at Northwestern and organist and choirmaster of Christ Church, Winnetka.

Mr. Glenn Dillard Gunn, Music Critic of the *Washington Times-Herald*, reported in the issue of June 28 an organ recital at the National Cathedral. It reads in part as follows:

"Ellis Varley played a program of American compositions last night on the great organ of the Washington Cathedral with results which prompt the reflection that the greatest medium of musical expression in Washington, perhaps in this nation, is this same magnificent instrument.

"The mathematical possibilities alone are amazing. One hundred and twenty-five stops represent a reservoir of tonal variety that literally defies the imagination, since the number of different combinations equals one hundred and twenty-five raised to the one hundred and twenty-fifth power. . . .

"Many of the tone-colors displayed last night were of jewel-like quality, rare, exquisite, more alluring, far, than any collection of precious stones because endowed with the power to express emotion as well as sensibility. No symphony orchestra can match this variety and few can equal the quality of the sounds an expert can evoke from this instrument."

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NITA AKIN



COMMERCIAL APPEAL, MEMPHIS, APRIL 16, 1944

ORGANISTS THRILLED BY BRILLIANT RECITAL

Nita Akin, Concertist, Heard By Appreciative Group

The organists of Memphis revelled in a wealth of tone last night and each had the satisfied smile of the cat that lapped the bowl of cream. Nita Akin, concert organist, gave a brilliant recital at the Auditorium.

Miss Akin comes to Memphis from a triumphant engagement at Kimball Hall, Chicago, and is on the way to a California tour. She received her doctor's degree seven years ago, and is the second of all American organists to be asked to play for the "Friends of the Organ" of Paris, France.

She exploited to the fullest the capacities of the instrument, employing skillfully the symphonic registrations. The program had a studied variety. Each number was followed by one of a contrasting mood, which definitely makes a more interesting evening. The Bach "Toccata and Fugue in D Minor," with a gigantic effect bigger even than the orchestral arrangement, preceded the religious resignation of Bach's "Come Sweet Death." This latter work was exquisite. There were only 10 programmed numbers and Miss Akin gave three encores. The small audience was composed almost entirely of organists who seemed very appreciative of the gymnastic virtuosity and kaleidoscopic tone colorings.

NATLEE POSERT

SAN JOSE MERCURY HERALD

Nita Akin Organ Concert Lauded

By LeROY V. BRANT

Exploiting the aurora borealis tonal palette of the organ to the utmost, and voicing the star shattering music of that instrument with a magisterial mightiness, Nita Akin closed the current season of organ concerts at Trinity church last night before a congregation which filled the sanctuary. Her concert was dedicated, at her request, to the realization of the proposed War Memorial Organ in the civic auditorium. She appeared under the auspices of the San Jose Chapter, American Guild of Organists.

Three Bach numbers opened the program, the celebrated and favorite Toccata and Fugue in D Minor and two chorale preludes, "O God Have Mercy," and "In Thee Is Joy." The fugue was played with

dash, and with fire, and with command; the first prelude with a poignant longing that moved, I would imagine, every listener; and the second with the joyful and righteous abandon that belonged to it.

It was in the Franck A Minor Chorale that the artist showed her greatest stature, however. Here was the player who had haunted St. Clothilde, where Franck himself played and composed—a magnificent performance she gave. A rollicking Boellmann Rondo followed, sparkling and played with abandon, then the ethereal Andante Cantabile of Widor's, which could have been better registered; and a final tour de force, the Toccata by Lanquetuit, magnificently played.

CHICAGO RECITAL AT KIMBALL HALL January 24, 1944

Nita Akin proved herself a mature artist who succeeded in making a deep impression on her first Chicago audience at a recital in Kimball Hall, Jan. 24. The Chicago Club of Women Organists, which has a flair for introducing women organists of extraordinary ability to the city's music-lovers, brought Mrs. Akin to Chicago.

The audience was not satisfied with the set program and demanded more; and Mrs. Akin generously responded. The group of encore numbers was one of the most enjoyable portions of the entire evening, which, musically and from the standpoint of size of audience, was a thoroughgoing success.

THE DIAPASON.

THE SAN DIEGO UNION: APRIL 26,

Nita Akin Wins Acclaim in S. D. Organ Concert

By CONSTANCE HERRESHOFF

Nita Akin, rated as one of the foremost organists of the country, was presented in concert last night in the First Presbyterian church by the San Diego chapter of the American Guild of Organists. In tours of this country and Europe Mrs. Akin has impressed her audiences with her exceptional technical abilities and her understanding of the organ's possibilities. Her pedaling is particularly proficient.

In her concert last night the artist met with ease the technical demands of such selections from the virtuoso organ repertoire as Bach's great "Toccata and Fugue in D Minor," Leo Sowerby's brilliant and tumultuous "Pageant," and Franck's "Chorale in A minor."

The organ in its more delicate aspects was revealed in Bach's Chorale Prelude "O God Have Mercy," played with fine lyrical effect; Garth Edmundson's "Heresque Fantastique," an imaginative piece of elfin quality, deftly played, and Beatrice Fenn's "When Children Pray," composed with chimes.

One of the most enjoyable numbers heard was Boellmann's "Rondo Francaise." Here flavor of old France was present and registration was especially colorful. The French organist Widor, was represented by "Andante Cantabile" from "Symphonie IV," and a "Toccata" by Lanquetuit concluded the program.

The attentive audience expressed admiration for the performance; the evening in enthusiastic applause.

BERGE ORGAN CONCERT SERIES — 119 WEST 57th STREET

Walter Baker, a Critique

Recital in St. Bartholomew's Church, New York, May 17, 1944

• So far as these columns are concerned, this was Mr. Baker's debut recital in New York, though he had already played in our city, and in fact on this same organ. The program:

Bach, Fugue a la Gigue
Handel's Concerto 5
Reger, Introduction-Passacaglia-Fugue
Karg-Elert, Hymn to the Stars
Vierne, 2: Scherzo
Durufle, Toccata

It would take pages to critically analyze the whole program, but the most astonishing and, to me, successful feature was Mr. Baker's complete & intimate command of registrational niceties. He probably pushed plenty of pistons, but hand-drawn registration was so grandly used that, I might say almost for the first time, we heard an organ played for its color possibilities in the same manner a great colorist uses the instruments of the orchestra when writing a symphony or tone-poem. Never once was a new phrase played on the old registration just because it was impossible or too much trouble for the organist to give it that slight change of tint so necessary for the avoidance of monotony. Organ not a concert instrument? It sure was one that time.

The Bach Fugue is a grand first number for any recital. It began properly with enjoyable music, not too loud, good rhythm, fine echo or contrasting effects in repeating a phrase or sentence that had already just been said.

Handel's Concerto was perfectly done. Lots of tonal beauty; never too much sustained fortissimo; color, rhythm, playfulness, sweet & slow passages, dialogue effects between chancel and west-end organs. A masterful piece of Handel Concerto playing if I ever heard one. Even I liked Handel then.

Reger began fortissimo on the west-end organ, giving the first grand full-organ effect thus far on the program—a reserve I heartily endorse. So much full-organ blare in a recital only annoys me; it's noise when I want music. Just a little full-organ, then soft music, rich and appealing. All things seemed to be planned, nothing left to chance; Reger had something to say and Mr. Baker made him say it like a great orator, forcefully or appealingly, baldly or intricately, as each thought demanded. The notes never dominated the thought; there was abundant poise; infinite variety of statement and style, a masterpiece of performance to which the audience, as I observed those around me, seemed to respond by being completely carried away. Now and then there was some spice in the registration. Reger put a lot of thought and skill into his notes; Mr. Baker put an equal amount into his playing. The fugue was taken staccato and with delightful colors, Mr. Baker going to the extreme of using the front and rear organs together—a most dangerous venture but completely successful.

Karg-Elert began fancifully with full beauty of rhythm and harmony; dreamy, fine registration, ideal use of the resources of the organ. Here as in all other numbers the recital was grand in its avoidance of long continued fortissimo passages. Mr. Baker makes every measure beautiful. Vierne displayed pianissimo running-passages as a background for the themes played against it, the effort (and result) being not to do a technical job well for any counterpoint students who happened to be present, but to make a great audience truly enjoy some real organ music. And Walter Baker certainly did that. Durufle was on the so-called modern style, the Composer having not too much to say but plenty of nerve to say it as though it were important.

Well, that's the way your reporter feels about Walter Baker. It would be dangerous, very dangerous, for the average man to use registration as Mr. Baker does; for the results, without Mr. Baker's great sense of plan & poise, would be choppy, incoherent, stuttery. I know there were those present who did not enjoy the recital as I did, but I am speaking for myself, not trying to say what I think somebody else might possibly want me to say. The only possible danger I can see in Mr. Baker's supreme trends in registration and poise is that possibly on some types of literature such treatment would be more kaleidoscopic than architectural; but he wasn't playing any literature of that type here. It's merely a passing thought, possibly in the hope of arriving at something to find fault with.

Mr. Baker, quite a young man, plays entirely from memory and evidently knows his notes so thoroughly that in recital he can devote his entire conscious thought to matters of style, poise, phrasing, registration, and all that. Commodore Swarm says Mr. Baker memorizes not easily but with difficulty; I hope it's true; I'd like to know somebody who finds memorizing as difficult as I always did. This is too long a review, but we're all interested in the art (not so much the technic, please) of organ-playing and I've tried to indicate the details by which that art this time was so astonishingly exemplified, in the hope that such analysis will not only gain Mr. Baker a wider hearing but also help many younger organists who have not yet perfected their interpretative art but heartily want to. Mr. LaBerge, his concert manager, said Mr. Baker was good; I had no idea he was that good—T.S.B.



WALTER BAKER

DISTINGUISHED ORGAN VIRTUOSO

Transcontinental Tour Feb. - March - '45

These two reports, commenting upon recent appearances in New York and Chicago, describe fully Mr. Baker's extraordinary gifts as a musician and interpreter.

Walter Baker Visits Chicago

Walter Baker, who is entitled to a place among the stars in the organ recital firmament, paid his first visit to Chicago Nov. 16 and demonstrated his artistic prowess in an unmistakable way with a recital at Rockefeller Chapel, University of Chicago, where the edifice and its great organ have been at the generous disposal of so many visiting and local performers. Mr. Baker is organist and director of music at the First Baptist Church of Philadelphia and is also a member of the faculty of the Westminster Choir College. Summarizing the impression he made on a sizable audience—it would be described as a very large one in any smaller building—it may be said that he has a flair for the dramatic, that he knows how to use all the resources placed at his command and that he impresses his listeners with his mastery of technique.

The program of the evening opened with three Bach chorale preludes—"In dulci Jubilo," "O God, Have Mercy" and "Christians, Rejoice"—followed by these numbers: Fifth Concerto, in F major, Handel; Introduction, Passacaglia and Fugue, Reger; "The Soul of the Lake," Karg-Elert; Scherzetto, Vierne; Berceuse and Spinning Song, Dupré; Finale from Symphony 1, Vierne.

The piece de resistance of the evening no doubt was the Reger work, which was played with pyrotechnic magnificence. Karg-Elert's colorful "Soul of the Lake" offered a fine contrast. Mr. Baker brought out every mood of the composition and achieved beautiful effects through use of the organ's wealth of lovely tone. Further variety, which made the program more effective and appealing and thus held the audience's attention far better than do most of the recitals one hears, was lent by the well-known Vierne Scherzetto and the two contrasting movements from Dupré's "Suite Bretonne." And all of it was topped off with a brilliant performance of the Finale from Vierne's First Symphony.

Mr. Baker left no doubt after his first hearing that he is one of those virtuosi who have the ability to make organ music sink into the hearts of people of every stage of musical erudition.

THE DIAPASON,
Chicago, December 1, 1943.

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SAN DIEGO—CROZIER ORGAN CONCERT HAILED—"The visiting artist, noted for brilliant technique and scholarly attainments, lived up to her reputation in last night's performance . . . Miss Crozier has become known as one of the ablest concert organists in the country."—*SAN DIEGO UNION*

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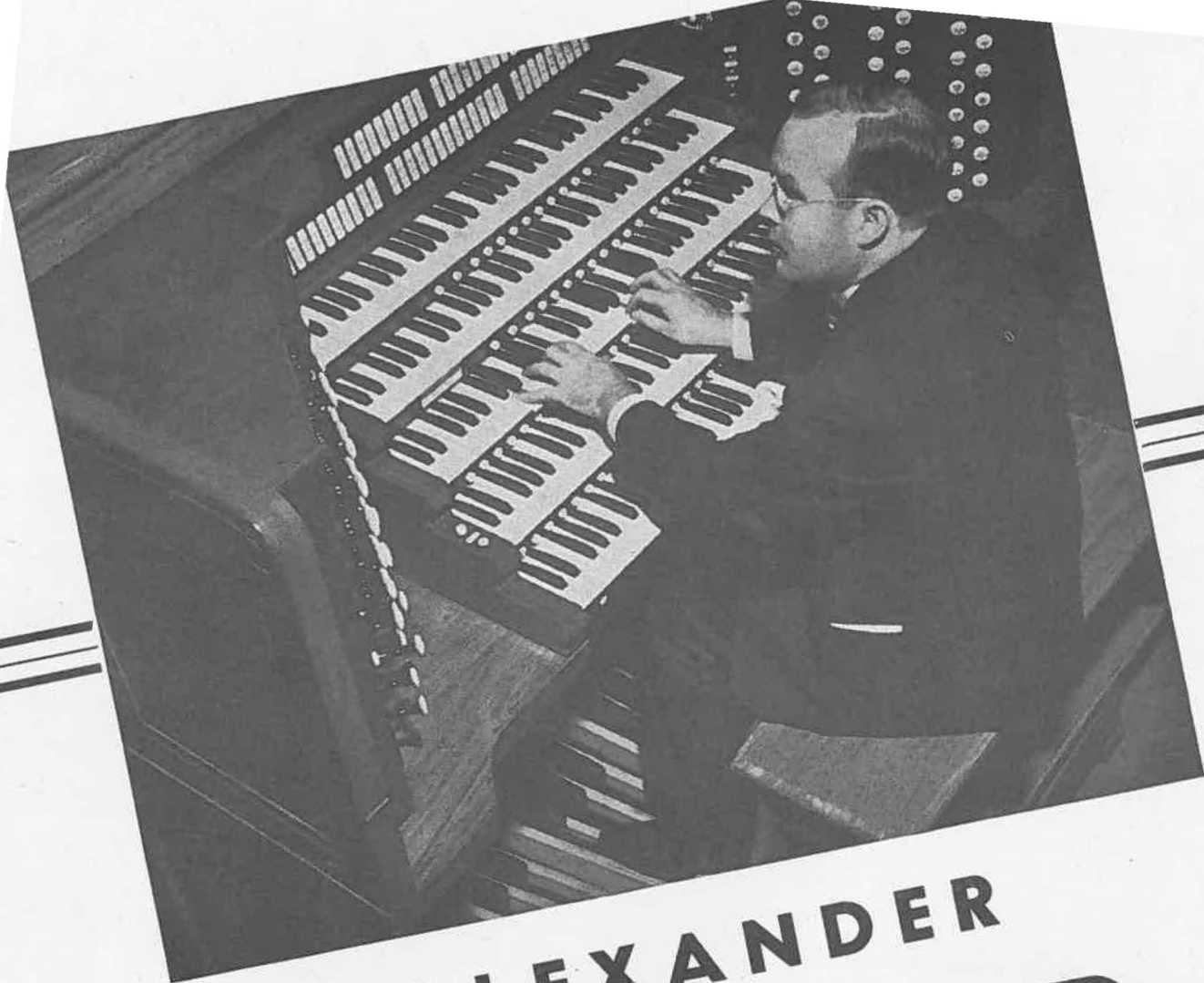
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WASHINGTON CHAPEL
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FIRST PRESBYTERIAN CHURCH

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PORTLAND — May 14, 1944
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With a season of twenty recitals, Carl Weinrich has just concluded a decade of touring. His reputation had already been established in New York when he went on his first trans-continental tour in 1934, and he was immediately acclaimed by critics throughout the United States and Canada. Whether bringing to life a forgotten masterpiece of the seventeenth or eighteenth centuries, or presenting a score by a contemporary composer, he has had equal success. Reviewing Weinrich's latest concert in San Francisco, Alfred Frankenstein of the CHRONICLE wrote: "It is quite conceivable that Weinrich is the foremost living Bach player among the organists. You had only to get the color of his registration to appreciate that something very remarkable was happening". "Played to perfection" was Virgil Thomson's comment in the NEW YORK HERALD TRIBUNE regarding Weinrich's performance of the new Variations for Organ of Arnold Schoenberg.



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Programs of Organ Recitals

Richard Keys Biggs, Hollywood, Cal.—Claremont Colleges, Claremont, Cal., presented Mr. Biggs in a recital July 24 on the large organ of ninety ranks of pipes, built by Estey, in Bridges Auditorium. A large audience greeted the noted recitalist and heard him interpret the following works: "Psalm 18," Marcello; Arioso, Bach; Trumpet Tune, Purcell; "Le Coucou," d'Aquin; "Liebestod," Wagner; Sketch, Schumann; Andante, Sonata 1, Borowski; Prelude on the Theme "Bach," Biggs; "In Summer," Stebbins; London-derry Air, Traditional; Rustic March, Boex; Lento, Blanchard; Toccata ("Deo Gratias"), Biggs.

Anna E. Shoremount, F.A.G.O. (Chm.), New York—Miss Shoremount will be heard in a recital at the Memorial Presbyterian Church of Brooklyn Sunday afternoon, Sept. 24, at 4:30, at which time she will present the following program: Toccata and Fugue in D minor, Bach; "Sheep May Safely Graze" (arranged by E. Power Biggs), Bach; Fifth Concerto, Handel; "On Hearing the First Cuckoo in Spring," Delius; Chorale in A minor, Franck; Arioso, Sowerby; Scherzetto from "Twenty-four Pieces," Vienne; "Requiescat in Pace," Sowerby; Toccata from Fifth Symphony, Widor.

Wilma Leamon, Cleveland, Ohio—Mrs. Leamon was the recitalist at the City Hall Auditorium in Portland, Maine, Aug. 4. She presented the following program on the large memorial organ: Trumpet Tune and Air, Purcell; "Piece Heroique," Franck; Pastorale, "Fairest Lord Jesus," 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," from "Die Walkure," Wagner.

Clarence Watters, Hartford, Conn.—Professor Watters of Trinity College gave one of the recitals in the Thursday evening series at Christ Church, Cambridge, Mass., July 20, playing this program: Prelude and Fugue in A minor, Bach; Chorales, "Wer nur den Lieben Gott lässt walten," "Wir glauben All' an Einen Gott, Vater" and "Wir glauben All' an Einen Gott, Schöpfer," Bach; Vivace from Sixth Trio-Sonata, Bach; Chorale in B minor, Franck; Andante and Fugue, "Symphonie Gothique," Widor; Largo from Third Symphony, Vienne; Scherzetto, Vienne; Prelude and Fugue in B major, Dupré.

Homer Humphrey, Boston, Mass.—Mr. Humphrey gave the recital at the City Hall Auditorium in Portland, Maine, July 25, playing the following numbers: Chorale Prelude, "To God on High Alone Be Glory," Bach; Passacaglia and Fugue, Bach; "Meditation in a Cathedral," Bossi; Scherzo in E, Widor; "Clair de Lune," Vienne; "Tu es Petra," Mulet.

Alfred Brinkler, F. A. G. O., Portland, Maine—Mr. Brinkler, who gave the recital at the City Hall Auditorium July 26, played: "Grand Choeur," Hollins; Nocturne, Brinkler; Largo ("New World" Symphony), Dvorak; "Ronde Francaise," Boellmann; "Still as the Night," Bohm; Scherzo, Macfarlane; Festival Prelude, Woodman; Bell Prelude, Clokey.

Frederick L. Mitchell, Portland, Maine—In a recital at the City Hall Auditorium July 28 Mr. Mitchell presented the following program: Prelude and Fugue in G minor, Bach; "Dreams," McAmis; "The Primitive Organ," Yon; "Marche Triomphale," Karg-Elert; Communion, Purvis; Intermezzo, Provost; "Canyon Walls," Clokey; Londonderry Air, arranged by Coleman; Finale, First Symphony, Vienne.

George H. Fairclough, F.A.G.O., San Francisco, Cal.—Mr. Fairclough has been acting as organist and choirmaster of Grace Cathedral for four Sundays, while Hugh A. Mackinnon has been on vacation. Mr. Fairclough also gave the Sunday afternoon recitals. Among his programs have been the following:

Aug. 6—Prelude and Fugue in E minor, Bach; Sonatina, "God's Time Is the Best," Bach; Chorale in A minor, Franck; "Evening Song," Bairstow; Fantasia on "Lux Benigna," Fairclough.

Aug. 13—Fugue in E flat, Bach; "Soeur Monique," Couperin; Scherzo in G minor, Bossi; Cantabile, Widor; "Harmónies du Soir" and "Nun danket Alle Gott," Karg-Elert.

Mae Marshall, Joplin, Mo.—Mrs. Marshall was presented in a recital by Joplin Junior College at the Scottish Rite Temple July 26 and her program consisted of these numbers: Prelude, Fugue and Chaconne, Buxtehude; "I Call to Thee" and "In Thee Is Gladness," Bach; "By the Brook," Boisdoffe; Federlein; "Donkey Dance," Elmore; Intermezzo, Callaerts; Second Concert Study and "Hymn of Glory," Yon; Pastorale and Finale from Second Symphony, Widor.

Harold Fink, Asbury Park, N. J.—Mr. Fink was heard in a recital for the benefit of the American Red Cross at the First Methodist Church of Asbury Park Sunday evening, Aug. 13. He played the following program on the large four-manual Austin organ: "Now Thank We All Our God," Karg-Elert; "The Reed-Grown

Waters," Karg-Elert; Allegro, First Sonata, Borowski; Chorale Prelude, "Sleepers, Wake," "Fugue a la Gigue," Andante from Third Trio-Sonata, Chorale Prelude, "O God, Have Mercy" and Fugue in E flat ("St. Anne"), Bach; "The Bells of St. Anne de Beaupre," Russell; "The French Clock," Bornscheim; Finale, Gothic Symphony, Widor; "Deep River," Burleigh; Fountain Reverie, Fletcher; Finale, "The Ninety-fourth Psalm," Reubke.

George L. Scott, Bloomington, Ill.—Mr. Scott of the Illinois Wesleyan faculty will give a recital Sept. 24 at the First United Brethren Church in Decatur, Ill. His program will include: Chorale in E major, Franck; Intermezzo, Sixth Symphony, Widor; "Wir glauben Alle," "Herr Gott, nun Schleuss" and Toccata in F, Bach; Allegro Risoluto, Second Symphony, Vienne; "Chant de May," Jongen; Allegro from Sonata 5, Bach; "Soeur Monique," Couperin; Finale in B flat, Franck.

John F. Callaghan, Detroit, Mich.—Mr. Callaghan will include the following compositions in his service recitals at St. Bernard's Catholic Church in September: Sept. 3—Prelude and Fugue in D minor, Bach; Aria, Dethier; "Come, Saviour of the Gentiles," Buxtehude; Toccata, "Orbis Factor," Richard Keys Biggs.

Sept. 10—"De Profundis Clamavi," Maekelberghe; Aria, Handel; Cantabile, Franck; "Marche Pontificale," de la Tombe.

Sept. 17—"In Paradisum," Mulet; "Lord, Keep Us Steadfast," Walther; "I Cry to Thee," Bach; Fanfare, Lemmens.

Sept. 24—"Benedictus," Reger; "Adoration," McGrath; Adagio, Franck; Prelude in G minor, Bach.

Raymond C. Robinson, Mus.D., Boston, Mass.—Dr. Robinson, organist of King's Chapel, gave three recitals for the summer session of Boston University. July 27 at Trinity Church he played: Chorale in A minor, Franck; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Sonatina from the Cantata "God's Time Is Best," Bach; Chorale Prelude, "In Thee Is Gladness," Bach; "Deo Gratias," Kreckel; Fugue in G minor, Dupré; "Lamentation," Guilmant; Finale, First Symphony, Vienne.

At Christ Church, Cambridge, Mass., Dr. Robinson played this program July 13: Allegro from the Concerto in G minor, Handel; Chorale Preludes, "I Cry to Thee" and "Blessed Jesus, at Thy Word," Bach; Grave, from the Fantasia in G major, Bach; Bible Poem, "Blide with Us," Weinberger; "Christe Redemptor," Matthews; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Carillon," Vienne; "Chanson," Brahms; Fugue in G minor, Dupré.

Marta Elizabeth Klein, New York City—Miss Klein, organist of St. Paul's Chapel, Trinity Parish, gave her second annual recital in St. Paul's Church, Nantucket Island, Mass., on the evening of Aug. 25, presenting this program: Second Sonata, Mendelssohn; "Jesu, Joy of Man's Desiring," Bach; Minuet from a Concerto for Strings, Stanley; "Indian Lament," Dvorak; Canzone, Macfarlane; Improvisation, "Puer Natus Est," Titcomb; "Summer Idyl," Noble; "Night Sorrow," Bingham; "Consolation," Bonnet; Nuptial March, Guilmant; Oriental Sketch, Foote; "Scenes on the Wye" ("Rhadyer" and "Tintern"), Frederic H. Wood; Prelude on Parker's "Jubilate," Frank Howard Warner.

Everett J. Hilty, Denver, Colo.—At the Sunday afternoon recital in St. John's Cathedral Aug. 6 Mr. Hilty played: Chorale Preludes, "The Cross, Our True and Only Hope" and "O God in Heaven, Look Down on Me," Penick; "Thakay Yama" (Oriental Chime Clock), Miller; "In Paradise," Dubois; "Let There Be Light," Dubois; Lento from "Orpheus," Gluck; Second Concert Study, Yon.

On Aug. 20 Mr. Hilty presented this program: "Come, Sweet Death," Bach; Gavotte, Martini; Pastorale, Scarlatti; First Rhapsody, Saint-Saens; Doric Sonata, Hilty.

Sarah Newton, Chambersburg, Pa.—Miss Newton played the following selections in a recital July 11 at St. John's Evangelical and Reformed Church: Prelude and Fugue in E minor, Bach; Chorale Preludes, "Come, Sweet Death," Bach-Fox; "O Sacred Head Surrounded," Bach-Holler, and "Ye Watchers and Ye Holy Ones," Cologne-Hokanson; "Canyon Walls" (from "Mountain Sketches"), Clokey; "Deep River," Burleigh-Elmer; Toccata on "O Filii et Filiae," Farnam.

Dorothy Baldwin, Seneca, Kan.—Ralph Stutzman presented Miss Baldwin in a recital at the First Methodist Church Aug. 6. Her numbers were: Concert Prelude in D minor, A. Walter Kramer; Adagio and Scherzo, Sonata in E minor, Rogers; "Fireside Sketches" ("Grandfather's Wooden Leg," "Old Auntie Chloe" and "The Kettle Boils"), Clokey; "A Deserted Farm" and "To a Wild Rose," MacDowell; Toccata in D minor, Gordon B. Nevin.

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JOHN HARMS CHORUS SINGS
ROSSINI'S "STABAT MATER"

The John Harms Chorus of New York presented the Rossini "Stabat Mater" at the Juilliard Concert Hall Wednesday afternoon, July 26. The program was given as one of the summer artist series. It was broadcast over station WNYC and the entire performance was recorded by the Office of War Information to be sent overseas for men in the service. This concert drew a record attendance for the summer concerts at Juilliard—900. Eileen Farrell of WABC was the soprano soloist.

"Stabat Mater" was given also by the John Harms Chorus at the Corpus Christi Catholic Church, on the campus of Columbia University. Mayor La Guardia, a sponsor of the chorus, attended the performance. Francis Za-

vaglia was at the organ and Eileen Farrell and Nan Merriman were soloists.

The chorus will present three programs in Town Hall next season. The first, Dec. 17, will feature Margaret Harshaw, contralto of the Metropolitan Opera, as soloist.

Mr. Harms has been organist on the Catholic hour for the last three months. This is a coast-to-coast presentation over the National Broadcasting System Sundays at 6 p.m. Eastern war time. Mr. Harms has just completed six weeks teaching in the theory department at the Juilliard summer school.

WILLIAM RUSHWORTH of the well-known firm of Rushworth & Dreaper, organ builders of Liverpool, died in that city in July at the age of 74 years. He was one of the founders of the Liverpool Art Studies Association and launched a series of orchestral concerts for school children.



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His works for organ, while comprising a very small portion of his output, are nevertheless important in their field. His six sonatas in particular require a deftness of execution and tonal coloring which the features of the Wicks organ make so easily obtainable. The very finest possible tones come from low wind pressure voicing. Wicks artists voice pipes for quality and ignore completely the mechanical requirements of the action. The action adapts itself to the voicing, instead of suiting the voicing to the action.

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EDGAR B. HILLIAR OF ST. MARY THE VIRGIN, NEW YORK



EDGAR B. HILLIAR, recently appointed organist of the Church of St. Mary the Virgin in New York, is a native of New London, Conn. He studied piano and organ with Mrs. R. Perkins and organ and piano with George H. Schofield, organist and choirmaster of St. James' Church in that city. Then he went to New Haven to work with G. Huntington Byles of Trinity Church. With Mr. Byles he studied both organ and choir directing. He also took piano, harmony and ear training with Robert Oldham of that city. Mr. Hilliar later was a student at the Longy School of Music, Cambridge, Mass., where he studied organ with E. Power Biggs.

In July, 1942, Mr. Hilliar was inducted into the army and was stationed at Fort Eustis, Va., for fourteen months as a chaplain's assistant. Sept. 1, 1943, he was given an honorable discharge from the armed forces. While in the service he gave recitals at both Fort Eustis and historic Williamsburg's Bruton Parish Church.

Oct. 15 Mr. Hilliar was officially appointed organist of the Church of St.

Mary the Virgin, New York City, where he is working in collaboration with Ernest White, musical director of the church.

Mr. Hilliar has played and directed choirs in several churches. He was assistant at St. James' Episcopal, New London; organist and choirmaster of Bishop Seabury Memorial Church, Groton, Conn.; organist of St. John's Chapel, Niantic, Conn., and organist and choirmaster of the Newton Center Methodist Church, Newton, Mass.

The picture is one taken in St. James' Church, New London.

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**MARIETTA BACH SOCIETY
HOLDS ITS ANNUAL MEETING**

The twenty-second annual meeting of the Marietta Bach Society was held on the evening of July 30 at the home of Thomas H. Cisler in Marietta, Ohio.

The chorale prelude "O Sacred Head Now Wounded" was the opening number on the program. Other selections from the organ works of Bach were the Prelude and Fugue in E minor ("Cathedral"), played by Miss Lillian E. Cisler of Chicago, and the Fantasie and Fugue in G minor, played by Miss Elizabeth Wendleken, a pupil of Parvin Titus at the Cincinnati Conservatory. Professor Gerald L. Hamilton, director of music at Marietta College, gave a talk on "The Organ Works of Bach" and reviewed the book on this subject by the late Dr. Harvey Grace. Professor Theodore Bennett of the faculty of Marietta College played as the closing number of the program the chorale prelude "Before Thy Throne I Now Appear."

Rendition of other selections from the works of Bach included the Prelude, Allemande and Courante from the Suite in G for solo violoncello and also the "Arioso" (with piano accompaniment), played by Samuel Binder of Philadelphia. Selections from the Inventions were played as piano solo by Miss Constance Wittlig of Cleveland and as duet for flute (unaccompanied) by Miss Patricia Legleitner and Miss Georgetta Wainwright. The Prelude in C and "Ave Maria" (Bach-Gounod) were played as duets by Miss Elizabeth McKnight at the piano and Miss Eileen Price at the organ. Charles Wyllys Hall of Pittsburgh, soloist at Trinity Cathedral, made a recording for the program of the recitative "How Hast Thou Then, My God?" and the aria "From My Eyes Salt Tears Are Streaming," from the cantata "I Had Great Heaviness of Heart."

Chorales from the works of Bach were played by a brass choir of high school students who had been assembled by Mrs. S. W. Stout. A Bach chorale choir under the direction of Professor Hamilton sang "Now Thank We All Our God." All assembled joined in the singing of "America," which featured the descant by Leo Sowerby.

Assisting in the program were Mrs. Ada Wenzel Lankford, who sang the descant to "America," Miss Phoebe Brown, Miss Virginia Meister and Miss Corrine Theis. Mrs. Dorothy Williamson Jackson of Washington, D. C., gave tribute to appreciation of the works of Bach.

MISS AMANDA G. VAN TASSELL, supervisor of instrumental music in the Henry Snyder High School, Jersey City, N. J., for the last ten years and a teacher for thirty-nine years, died at her home in Jersey City Aug. 17 of a heart attack. She was born fifty-nine years ago. Miss Van Tassel was formerly organist of the Parly Memorial Baptist Church and the Second United Presbyterian Church, Jersey City. Surviving are two sisters and two brothers.

DAVID LEROY YOUNT of Greensburg, Pa., poet-laureate of the organ world, won first prize of \$10 in the Boswell Club poetry contest sponsored by the fifth annual writers' conference at the Medill School of Journalism, Northwestern University, in August. Mr. Yount received the award for his poem "James Boswell." The prize was given for the best short poem on the humanistic personality of the biographer of Samuel Johnson.

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LETTERS FROM OUR READERS

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

Marshall Bidwell on Baroque Organ.
Carnegie Music Hall, Pittsburgh, Aug. 9, 1944.—To the editor of THE DIAPASON: Perhaps it's summer madness or the extreme heat, but something impels me to voice a question: What kind of organs are going to be built when this war is over?

Some years ago, at the risk of stamping myself a back number, I wrote letters of protest against the extreme tendencies of the day. I hardly dare mention the word "baroque" for fear that this will be relegated to the waste-basket with other time-worn items. Now that the fad has reached its height, with signs of a return to more balanced ideas, I cannot help expressing the hope that those ideas may have their effect on the organs of the near future.

Take that vital matter of clarity, for example. Here is something that we all agree is of paramount importance. After listening to some very fine organ playing at the May festival in New York I must say that my former conclusions have been further strengthened—namely, that excessive use of mixtures obscures the ensemble, instead of clarifying it. Any honest listener would agree that the opening canon in Bach's F major Toccata was unrecognizable. This is no reflection on the impeccable playing of the organist, for whom I have much admiration, but on the organ itself, which is an outstanding example among baroque types.

After all, when a simple canon in two parts sounds like full chords, making it impossible for the ear to detect the line of melody in the left hand, what then becomes of the clarity that the fanatics have been shouting about? I noticed this same difficulty in the baroque organ at Tanglewood. Fugal entrances in inner voices simply did not register. After all, the final test is the ear of the listener. To reduce the registration to simple 8 and 4-ft. tone is hardly the answer, for that does injustice to Bach's intentions.

If I may be forgiven for citing the Carnegie Music Hall organ as an example, organists seem to agree that everything is heard without the slightest difficulty. Of course, this may be due partly to acoustics; but it is due chiefly to the fact that there is nothing in the ensemble to prevent clarity. We cleaned up the ensemble in 1934, replacing muddy registers with brighter ones, and we added a sensible amount of mixture-work, which does not dominate or obscure the ensemble.

One of our outstanding young organists wrote me this summer (I quote three sentences): "The baroque-romantic argument that goes on year after year is a lot of foolishness. Your organ is emotionally and artistically satisfying. The public (and I suspect even organists) like beautiful music occasionally."

My pet peeve has been that whenever any of us objected to certain features of the baroque organ, its hardness, its monotony, its lack of expressive qualities, we were at once accused of being reactionaries—that is, in favor of the thick diapasons and reeds and tubby flutes of the "romantic" organ. Any keen observer will recognize that the baroque movement has had a healthy and beneficial effect, even when it got completely out of hand and reached the heights of absurdity. It focused the attention of the organ world on the importance of blend and cohesion of the tone mass. It gave us the positiv, which any Bach enthusiast can appreciate, though it should never take the place of the enclosed accompanimental choir division. The latter is indispensable to the proper rendition of Bach's more expressive chorale preludes. Finally, it must be admitted in all fairness that the baroque organ has had good advertising value. Anything that draws public attention to the organ is good. We can't have too much of it. On the other hand, since so many people have come away from a recital hating the organ, this ultimate value could be questioned.

To return to the original purpose of this discussion, the period just ahead of us presents a great challenge to the organ builder. It seems to me that it ought to be possible to build organs of sane design which have the emotional qualities so necessary for the performance of

music of any school or period, and also achieve clarity. Since clarity is perhaps the most important single requisite in the playing of Bach's music, from this standpoint especially, judging from the effect on my own ear, the baroque organs have failed dismally.

Sincerely yours,
MARSHALL BIDWELL.

Luck Great Factor, Says Bonavia-Hunt.

Stagsden, Bedford, England, May 9, 1944.—Dear Mr. Gruenstein: Mr. J. B. Jamison has shown in the most convincing manner the extreme difficulty of designing a successful organ for a given building. I agree with him, but I would go much farther than he does and say that it is impossible to guarantee complete success. The qualifications of a first-rate designer are (1) adequate technique, (2) a knowledge of what has already been achieved, (3) ideas, and to these must be added—luck. Without luck on his side the designer is forced to spend a lot of time in readjustments after the job is supposed to be finished in the building itself. No amount of experience or art or skill or technique can guarantee the success of a prepared scheme. It may come off with luck; usually it doesn't.

Let me give my reasons for this statement. Mr. Jamison refers to the acoustic properties of a building, and more especially to its reverberation period. But the resonance characteristic is a variable factor—worse luck! If the parson is able to fill his church, the organ that sounded so lovely on Monday morning or Saturday evening with only its proud builder to hear it loses all its luster on Sunday. The echo has gone and all the artist's plans with it. He allowed for one or more seconds' reverberation when the building was empty. Or, again, the parson finds that he can't get his message across in that awful echo; so he raises a fund for damping the roof and walls, and the organ suffers in consequence. Or, again, a rich lady gives a fine oak case in memory of her late husband, and the organ hides its diminished head behind an annihilating mass of woodwork and metal. Or, again, a new organist comes on the scene with his ideas about tone and persuades the authorities to call in another builder who "improves" the pipe-work and daubs the original canvas with his own ugly blotches. Or, again, the building reveals a devastating idiosyncrasy which disintegrates the most carefully planned chorus.

So you see I am a bit of a pessimist when it comes to making meticulously careful preparations in one's head and on paper, hoping for the best but knowing only too well that it is a gamble. No one can possibly know beforehand how an organ is going to turn out after erection and finishing in its final position. No, not even if the designer spends a week inside the actual building in the endeavor to ascertain its idiosyncrasies. An organ is hopelessly dependent on its environment.

What, then, is the safeguard against possible or even probable failure? I maintain that the organ builder must be prepared to face the ordeal of post-erection modification; he must be willing to spend further time and expense on making the necessary alterations to this or that stop (both its pipes and its pressure) and any other alterations that may be required after hearing the effect of the "finished instrument" in the building. If the organ is intended as an advertisement he will do the needful at his own expense; otherwise, he will have allowed the necessary margin in his estimates.

Many people seem to think that organ building is a science. If they are correct, then it is not an art. All art is based on scientific rules and principles, but art begins at the point where science fails. As I have already stated, the true artist is the man who possesses an adequate technique, knowledge of past achievements and ideas of his own; or, if you prefer to put it another way, he is a man of skill, experience and originality. But, unlike the other arts, organ building is made or marred by acoustic conditions. These conditions may cramp the artist's style or may wave the magic wand over his work.

A word about finishing an organ, and I have done. I should like to state with all the emphasis of which I am capable that no living man can do my finishing for me. If he does, he is expressing his personality, not mine. Now, if I sit on the organ stool and shout commands to a man who is standing on the passage-board inside, I just cannot leave the pipe-work finished as I would personally want it. On the other hand, if the positions are reversed and an artist is at the console and I am inside manipulating the pipes to his direction, I am not the finisher, but only the technician. Would that I could split myself into two persons! Or even into three! For I want to stand in various parts of the building and decide what to do with the stops after a

comprehensive survey of their effects in the building.

I know of at least one builder who invariably finished his organs with a view to their maximum effectiveness at the console. This is not fair to the people who have paid for the job. I aim at effectiveness both at the keys and in the building. And sometimes it is a twister to know how to do this. With a detached console the task is greatly simplified, but much depends on the actual position of the console. As far as I can see, the only possible compromise in the business of finishing is for the artist responsible for results to sit at the keys with his assistant inside, and to have the pipes handed out to him for manipulation as required. An alternative method is to have a voicing machine fitted up in the actual building and to finish each stop as far as possible on this before it is transferred to the soundboard; but there are snags in this arrangement which I need not mention. In the case of my own organ in Stagsden Church, I have done all the finishing myself without assistance by the tedious method of sticking the key down and taking myself into the organ to adjust the pipe. I said "tedious" because it has taken me several months to accomplish the task, a task I thoroughly enjoyed, the more so as I was not paid to do it!

NOEL BONAVIA-HUNT.

Tribute to Arthur Hilton Ryder.

Brookline, Mass., Aug. 10, 1944.—My dear Mr. Gruenstein: If you are willing, may I make a brief comment upon a member of the Guild who passed away from us last month. Arthur Hilton Ryder should be remembered as a musician's musician. No ordinary skill or insight would have developed "radial harmony" to the extent that he carried it. To hear a beautiful transition from some remote key to the key of E sharp, as he has been heard to make it, was a musical treat. His gentle nature and modest demeanor were a fit setting for a life containing the very genius of music itself. His death has cost us a rare man. Sincerely yours,
CHARLES B. DUNCKLEE.

Bonnet's Death Great Loss.

Yarmouth, Maine, Aug. 16, 1944.—To the editor of THE DIAPASON: The untimely death of Joseph Bonnet causes an inestimable loss to the world of music. He was well-nigh the last of that famous group of virtuosi in the grand manner that dominated the French organ school at the close of the nineteenth century. For many years he has been so largely identified with the American scene that he seems almost one of our own, and we can ill spare a figure of such tradition and attainment.

Comment upon his excellence in art is almost superfluous. His repertory was all-embracing and his technic of an amazing and solid brilliance that made light of difficulties. But this virtuosity was entirely sunk in his musicianship. When he played, one never thought of the performer, but of the music. He was equally gifted as a teacher, as those of us who have thus known him can testify. His bearing was quietly inspirational; his criticism penetrating, just and wise. His erudition, though vast, was never a burden either to his pupils or himself. This fund of knowledge found its natural outlet in the numerous editions of organ works with which he had become increasingly engaged, and which will prove for him a sure monument.

He was a delightful companion—witty, well-read, widely informed; a good talker, an equally good listener; interesting and interested. So, especially, one found him within the hospitable walls of his home, where he knew a most ideal happiness.

The present unhappy state of France troubled him deeply, and quite likely this contributed in large measure to the serious ill health that he had known of late. It is sad that he might not have seen his country's ultimate restoration. But he possessed an optimistic philosophy,

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based upon a most profound religious faith, by which he ardently strove to live. To me, after a long acquaintance, his outstanding characteristics seem to have been modesty, justice and good-will. He was no spinelessly meek person and could blaze with indignation over injustice or wrong. But I have never known him to say or do to another one single gratuitously mean, unkind or ignoble thing. Slips he doubtless had—our common heritage—but high and honorable purpose was always there.

So today we mourn his passing—a great artist; a kind and loyal friend; a devoted servant of God.

"His life was gentle; and the elements
So mixed in him that Nature might stand
up

And say to all the world, This was a
man."

HOMER HUMPHREY.

Information About Mulet Sought.

To the editor of THE DIAPASON: I am coming to THE DIAPASON for information about Henri Mulet, composer of the "Byzantine Sketches." I know he was born in Paris in 1878 and studied with Guilmant. That is all I can find about him. Can any of your readers supply some information about the composer and why he called this collection "Byzantine Sketches" ("Esquisses Byzantines")?

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Hymnody loses one of its sound scholars in the passing of the Rev. James Moffatt, D.D., LL.D., on June 27. While known everywhere for his translation of the Bible into modern English, he was also the general editor of the well-known "Handbook to the Church Hymnary" (revised edition), published by a committee representing all the Presbyterian communions of Great Britain and Ireland. This handbook is remarkable for its completeness and accuracy. Dr. Moffatt had an able group of associates, including Dr. Millar Patrick, the Rev. James Mearns, who had assisted Canon Julian, and others. There has been no finer modern hymnal than the "Church Hymnary," frequently referred to as the "Scotch Hymnary," and the skill and accuracy with which the information about the hymns and tunes has been assembled in the handbook makes it valuable to all students of hymnody.

The Carnegie Library, Pittsburgh, has honored the memory of our late fellow member in the Hymn Society, Dr. Charles Newton Boyd, by establishing in its music division the Boyd Memorial Collection, consisting of his library of over 3,000 titles, including a hundred scrapbooks which Dr. Boyd had prepared and carefully edited for researchers. To raise funds for all this the Boyd Memorial Musicological Library Association has been holding concerts for three years. The collection contains a wealth of material on hymnology, a subject which was taught by Dr. Boyd at Western Theological Seminary for thirty-four years.

Our former vice-president, the Rev. Bliss Wiant, will study this fall at the Harvard-Yenching Library in Cambridge for his dissertation on "Chinese Musical Culture," with emphasis on melody analysis. Later this fall his new book of songs from China will be issued by the H. W. Gray Company. They also published his Chinese Christmas Carol, which has been widely noticed.

A compact paper-bound "Chapel Hymnal" has just reached us. It is issued by the Concordia Publishing House of St. Louis and costs only 25 cents. It contains over 100 standard hymns, with brief Lutheran orders of worship for the morning service and vespers. Most of the tunes and nearly all the hymns are widely known.

We continue to receive programs of festivals of hymns in which chapters of the American Guild of Organists take a leading part. September is the month when many organists lay out the special musical events in their churches for the winter. They will welcome the experience of other churches and groups of churches in planning for hymn festivals. We will gladly answer their questions and share with them helpful ideas and programs which have been tried successfully.

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Music in Accord with Church Year Result of Protestant Trend

By NORMAN HENNEFIELD

In the last half-century there has been a tendency in Protestant church groups to become liturgical, and to become more liturgical where they have been slightly or moderately liturgical. This movement marks a reversal of the trend which affected church music in the eighteenth and nineteenth centuries. The Puritans in England and America and the Pietists of northern Europe were the leading spirits among the forces which reacted against abuses they considered prevalent in the lavishly ultra-ceremonious churches of their day. Pendulum-like they swung to the opposite extreme of services in which simple and severe hymns became basic church music fare.

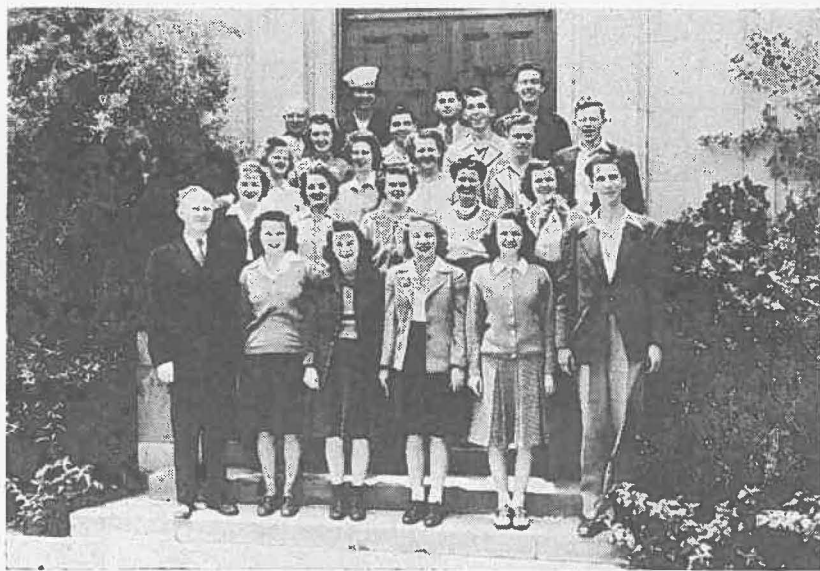
During the nineteenth century the romanticists held the center of the stage, but in 1903 Pope Pius X. issued his Motu Proprio and started a movement toward the stricter adherence to rubrical music in the Catholic Church. From this time on the Protestant churches also began to favor a fuller liturgy and reincorporated in their services elements which had been dropped during the heyday of the Pietists.

With the return of more formal patterns of worship there was a natural revival of ancient choir and organ music and an acceleration of the work of editors who had been consistently engaged in bringing out of oblivion the works of the old masters. Simultaneously with this movement church musicians became interested in adhering more strictly to the church year in their musical selections. A great impetus was given this trend by C. S. Terry's discovery that the "Orgelbüchlein" by Bach was not an aimless group of organ selections, but a well-planned portion of a great work. Bach had grouped these chorale preludes into two sections. The first was based on chorales which followed the Christian year. It started with Advent and embraced all of the major church festivals up to and including Trinity Sunday. The second section contained numbers based on Christian life and were for use during the Trinity season. This work, issued at first without any comprehension on the part of the publishers, was published subsequently with directions for the proper use of the music during the church year.

With this and similar publications organists in increasing numbers began to follow the liturgical year in their musical programs. This was not easy with the music generally available. Most publishers print a great deal of material for Christmas and Easter and neglect the lesser Christian festivals. As a result there has been a shortage of selections for the greater part of the church year. The astute organist had to search unceasingly to provide a balanced musical program.

Several factors determine the proper liturgical use of music according to the church calendar. Practically all denominations are united on the important church festivals. Most of the hymn-books

ORGAN STUDENTS AT THE UNIVERSITY OF REDLANDS



IN SPITE OF THE DROP in civilian enrollment at the University of Redlands, the number of students in the school of music is larger than ever before. Over 10 per cent of the civilian student body are majoring in music and one-third of the civilian student body are studying music in some form. During the academic

year 1943-1944 thirty-one students were enrolled in organ.

Leslie P. Spelman, professor of organ at the University of Redlands, has spent much of his time during the year on a new cooperative course in the humanities. Seven other professors are enrolled in this required two-year course.

contain many hymns and tunes in common and group them similarly. This is a rather important factor, as most organ solos suitable for use as service preludes are based on hymns or chorales. Both tune and text of a composition decide seasonal classification. A hymn on the text "God's Son Is Coming" is obviously on an Advent subject. A chorale prelude on "Come, Holy Ghost" is definitely a Whitsunday selection. In cases where more than one text is used with a tune it is best to use the selection in the version used most frequently.

When tunes and texts have been heard by worshipers over long periods in conjunction with a specific feast day a seasonal mood is created. If a congregation is accustomed to hearing "O Lamb of God, Stainless and Pure" at Lent and communion services the use of this selection should create an atmosphere strongly suggesting Lent and communion. Wagner made very skillful use of atmosphere in music in all of his music dramas and particularly in the "Good Friday Spell" in "Parsifal."

Certain of the church holidays are associated with a definite mood or color which the organist should seek to capture. Christmas is bound up with music of a pastoral nature. Bach and Handel both wrote pastoral music in their great Christmas works. Easter calls for grand, triumphant music, with resounding hal-lujahs. Whitsunday and Trinity call for music possessing mystic qualities.

The use of an annual program in which the text and melody become part of the foundation for each seasonal change of the church year would increase the spiritual contribution of the organist to the service. This can be accomplished with a fifteen-minute program before the first hymn. The music should create in

the congregation the mood of the specific Sunday and should harmonize so well with the ensuing service that there is hardly a perceptible gap between music and service.

In seeking thus to match proper music for specific Sundays the organist has several guides. The introit, epistle, gradual, gospel, psalm and sermon text provide a wide range of material. These are found in the hymn-books of many churches and listed according to the liturgical year. In some hymn-books lists of Old Testament readings and epistle and gospel texts are given with their

proper use under the heading of general rubrics. These lists were compiled by men well qualified to establish guides for clergymen as well as church musicians. Sermon texts can easily be obtained from the pastor and minister and can be used as the basis for the anthem as well as for instrumental preludes.

Any or all of the above should provide a plethora of material. Frequently it will be found that there is so much music available that one of the more brilliant selections can be used as a postlude. "We All Believe in One True God" and "Farewell, Henceforth Forever," by Bach; "O Eternity, Thou Terrifying Word" and "From God Will Naught Divide Me," by Krebs, are a few random examples.

The church organist today is well trained and should be able to select music easily on this basis. It is necessary only to scan the catalogues of the various publishing-houses to discover appropriate material. The congregation may not grasp the significance of strict adherence to the liturgical year immediately, but in time it will be recognized as the finest music written to be a part of their daily living.

GORDON E. YOUNG, MUS.B., has been appointed organist and director of music at the First Presbyterian Church of Lancaster, Pa. He succeeds Howard L. Ralston, who has moved to Pittsburgh to succeed Earl B. Collins. Mr. Young goes to Lancaster from York, Pa., where he was at St. Matthew's Lutheran Church, having come East from the First Methodist Church of Tulsa, Okla. At the present time he is studying with Dr. Alexander McCurdy at Curtis Institute of Music in Philadelphia in addition to holding this Lancaster position.

SERGEANT AND MRS. FRANK L. ELDRIDGE, JR., announce the arrival of Peter Lockwood Eldridge, who began his career Aug. 1. The young man's father, formerly a Chicago organist, is now chaplain's assistant at the Army Air Force Convalescent Center at Fort George Wright, Spokane, Wash., where he is frequently heard in recitals. Before entering the armed forces Mr. Eldridge was organist of the First Congregational Church of Los Angeles.



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DR. BIDWELL'S PITTSBURGH AUDIENCES ARE INCREASING

Carnegie Institute in Pittsburgh has issued in book form the programs of the seventy-four organ recitals and lectures given in Carnegie Music Hall during the season brought to a close at the end of June. Dr. Marshall S. Bidwell is the organist who presides at the large instrument in Carnegie Hall and whose performances are drawing audiences increasing in size. A summary of the recital season shows that Dr. Bidwell played 983 compositions of which 903 were organ solos, representing 280 composers, of whom 110 were Americans. Of the organ pieces played 141 were first performances at the Carnegie free recitals.

"During the season there has been a marked increase in attendance over the years immediately preceding, further indicating that in periods of stress people turn naturally to music for comfort and relaxation," writes Dr. Bidwell. "It would indeed be a source of gratification to the generous founder, Andrew Carnegie, to know that in times like these, as in other troublous periods, the free organ recitals instituted by him forty-nine years ago were taking their place in building the morale of the American people."

Composers of England, the Soviet Union, France, Italy, Czecho-Slovakia and the United States were represented in special programs. There were also four Bach recitals, and the program for the first Sunday of each month was designed especially for young people. Of wide civic interest among the special programs is the annual Christmas festival, in which choirs representing fourteen nationalities sang carols characteristic of the lands of their ancestors.

The first recital of the coming season, the fiftieth, will take place Sunday, Oct. 1.

There is no charge for the organ booklet, with its valuable program notes. Copies are mailed to those who write for them.

IAN GALLIFORD has resigned as organist and choirmaster of St. John's Anglican Church in Victoria, B. C., to accept an appointment as organist and music master of St. Andrew's College, Aurora, Ont.

MARTIN HOKANSON, DULUTH ORGANIST'S HUSBAND, DIES

Martin Hokanson, a prominent citizen of Duluth, Minn., and husband of Margrethe Hokanson, organist, composer and choral conductor, died July 28 after a heart attack.

Mr. and Mrs. Hokanson were married Sept. 2, 1925, after having met at a recital at which his future wife was at the organ. Mr. Hokanson was born in Sweden and was graduated from the University of Stockholm. He served as a major in the chemical warfare branch of the United States in the first world war. He was a chemical engineer, working as a consulting engineer for the Marshall-Wells Company before going into business for himself.

Mr. Hokanson was a Rotarian and a past president of the Duluth Engineers' Club. He was an active member of Americana Institute, Washington, D. C., and a member of the Governmental Research Bureau, Inc., the Duluth Chamber of Commerce, the Saturday Lunch Club and the John Erickson Society. He was active in the Boy Scouts of America, having taken scoutmaster's training.

HENRIETTA S. HUTTEMEYER, JERSEY CITY ORGANIST, DEAD

Miss Henrietta S. Huttemeyer, organist of the Second Reformed Church, Jersey City, N. J., for the last sixteen years, died Aug. 7 at her home.

Miss Huttemeyer was a lifelong resident of Jersey City and began to study piano at the age of 7. Although she taught piano to a large number of pupils, she also became interested in the organ and studied with William A. Goldsworthy at St. Mark's-in-the-Bouwerie, New York City. In addition to her work at the Second Reformed Church, Miss Huttemeyer arranged concerts from time to time under the auspices of the church societies and cantatas at Christmas, Easter and for the annual harvest home festival at the church.

Miss Huttemeyer was a colleague of the A.G.O. She is survived by three brothers.

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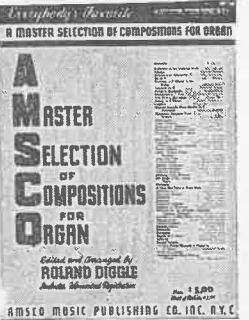
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FROM THE CONSOLE of the radio hall organ on the campus of the University of Wisconsin to the bridge of a ship in the South Pacific is quite a jump, but H. Frederick Fuller made it. He is now Captain H. F. Fuller, skipper of a ship engaged in the American transport service, with headquarters in an Australian port.

Captain Fuller is music director and organist of Wisconsin's state radio station WHA in Madison. Beginning with the WHA organ, which formerly entertained patrons of the old Madison Theater, Mr. Fuller has managed the removal of numerous theater organs and their installation in Wisconsin churches and in the Student Union of Iowa State College at Ames. Enlisting in the United States Coast Guard in the spring of 1943, he served first as an engineer on a great lakes ore boat, transferred to the Pacific in the fall of 1943, became a first officer in the transport service and recently was made a captain.

OPEN CHAPEL IN THE PACIFIC;
SERGEANT WAXLER AT ORGAN

"Somewhere in the South Pacific" the Third Battalion of the 148th Infantry on June 4 dedicated its new chapel, with Master Sergeant William E. Waxler at the organ. As prelude and postlude Sergeant Waxler used two compositions of his friend Professor Charles G. Goodrich of Marietta, Ohio—"Interlude" and "Faceward to the Foe." A male choir of twenty voices sang Beethoven's "The Heavens Are Telling" and "The Church in the Wildwood," the latter especially appropriate, as the new chapel actually stands in the wildwood.

The men of the battalion put in hours of time to build their chapel, which is used for both the Protestant and Catholic services. Immediately in front of the chancel a hospital ward tent shelters the congregation, which sits on log benches. The altar cross and the candelabra were made by the chaplain from teakwood. The ammunition shell altar vases were filled with native flowers for the service. The white drapes behind the altar were made from extra wide medical gauze.

The battalion chorus on June 3 made its official radio debut when the service club was opened and the program was broadcast to the states. Records of the broadcast were made and will be used on army shows put on the air by several American stations.

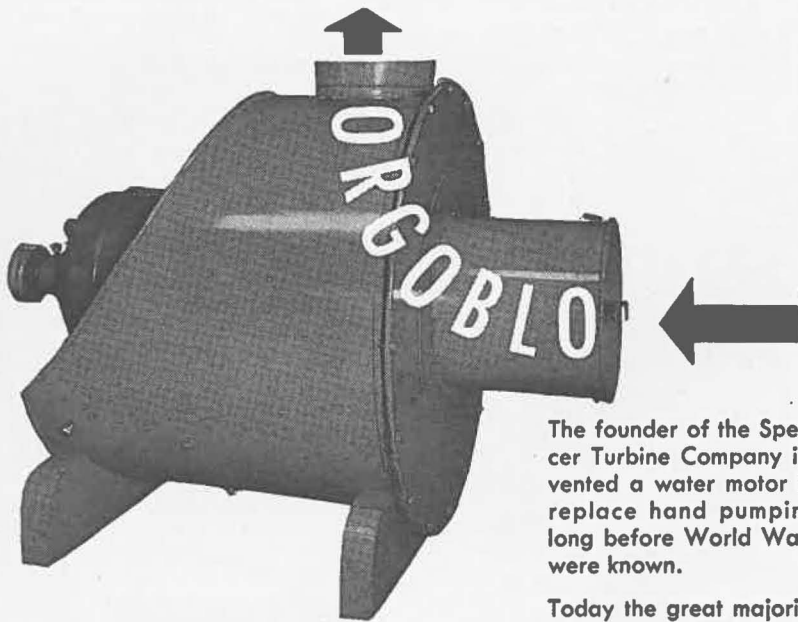
In time of peace Mr. Waxler is assistant organist of St. Luke's Lutheran Church in Marietta.

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