

# THE DIAPASON

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## MRS. JAMES H. CRAVENS SERVES HALF CENTURY

### HONOR PAID IN KANSAS CITY

Her Fifty Years at Westminster Congregational Church Celebrated with Reception and Presentation of a Gift of \$600.

Mrs. James H. Cravens' fifty years of service as organist of the Westminster Congregational Church of Kansas City, Mo., was recognized in an appropriate manner July 7 at a reception in the church parlors. A musical program included numbers by several present and former members of the choir and quartet who have sung under her direction. Words of appreciation were expressed by church and musical leaders, including a special tribute by Clarence Sears, dean of the Kansas City Chapter of the American Guild of Organists. At the conclusion of the program Mrs. Cravens was presented with a gift of \$600.

Mrs. Cravens' record at Westminster Church is unequalled in Kansas City. Her musical life has been devoted mostly to the organ and choir of this church. She has consistently insisted that the musical service shall in all its details be reverent, never yielding to the spectacular or to the capricious. Although of genial disposition, Mrs. Cravens is unyielding in the preparation of her service music. She is a member of the church and enjoys the happiest relations with its members. Mrs. Cravens is a charter member of the Kansas City Chapter of the A.G.O.

One of the Kansas City newspapers published this statement in 1920 and it still characterizes the musical leadership of this organist: "The church music at Westminster is of outstanding importance, both for its musical and religious value. Mrs. James H. Cravens, the organist and director, has a rare genius in rendering the finest music in its most devotional spirit. Every musical selection is offered as an act of worship."

## MRS. PHILIP JAMES, WIFE OF COMPOSER, TAKEN BY DEATH

Mrs. Millicent Eady James, wife of Philip James, the American composer and conductor and head of the department of music of New York University, died July 1 after a short illness.

Mrs. James was a native of Melbourne, Cambridgeshire, England. She was the daughter of Edmund K. Eady, a Cambridge University don, and professor of English in Liverpool University, as well as headmaster of other schools. Mrs. James came to America as a child and lived principally in Philadelphia and New York. In September, 1916, she was married to Philip James at Southampton, Long Island, N. Y.

## MME. BONNET BACK IN FRANCE; FINDS HOME WAS ROBBED

Mme. Joseph Bonnet and family, who have gone back to France, arrived safely in June after a long voyage, according to a letter received by William Self, the Worcester, Mass., organist. They are now at Conde par Esbly, Seine et Marne, as they found their Paris home at Bd. Exelmans occupied by soldiers. The home had been robbed of many valuable pieces of furniture, but fortunately the organ had not been destroyed.

A successor to M. Bonnet at St. Eustache in Paris has not yet been appointed and a decision is not expected before next season.

DEWITT C. GARRETSON of St. Paul's Cathedral, Buffalo, was on the faculty of the thirty-first annual summer conference of the Episcopal diocese of Erie, held at the State Teachers' College, Edinboro, Pa., June 25 to 30. Mr. Garretson conducted daily classes on the general subject of "Music as a Tool for Living."

## ORGANISTS AT REGIONAL MEETING IN HAGERSTOWN, MD.



## MARIO SALVADOR IN ITALY; MEETS FERNANDO GERMANI

First news from Italy has reached THE DIAPASON through Dr. Graciano Salvador of Loyola University, Chicago, whose son, Mario Salvador, organist of the St. Louis Cathedral, is a corporal in the army and is now stationed in Italy. Corporal Salvador recently spent a week in Rome and there met Fernando Germani, the Italian organist known to many Americans through his recital tours in this country before the war. Germani has been busy composing and has added several numbers to the list of new organ works. One of them is a Toccata, which is an elaborate composition containing stunning technical difficulties. He has also completed a method for organ playing in four volumes, besides editing compositions of early Italian composers, such as Frescobaldi, Corelli, Scarlatti and others.

Corporal Salvador has just been sent to Florence by the army to teach appreciation of music in the program of education undertaken in Europe for the armed forces. Classes are conducted at Florence University. He has taught this course in Naples the past year.

## RICHARD T. GORE APPOINTED TO WOOSTER COLLEGE POST

Richard T. Gore, for the last six years organist of Cornell University, has been appointed professor and head of the music department at the College of Wooster, Wooster, Ohio, succeeding Neill Odell Rowe, who retired this summer after serving the college for thirty-one years. Mr. Gore will direct the 100-voice mixed choir and preside at the three-manual Austin organ, will give instruction in organ and teach courses in theory and composition. Wooster, a co-educational college of 1,000 students, offers the B.A. with major in music, the Mus. B. and the B. Sch. Mus. degrees.

Professor Gore has a bachelor's degree and a master's degree in music from Columbia University and is a fellow of the American Guild of Organists. His teaching experience also includes terms at New York University, Queens College and Mount Holyoke College. In 1936 he won the Victor Baier fellowship in church music at Columbia University and spent a year in travel and study in Europe. In 1944 his anthem "Let God Arise" won the Composers' Press Association first prize.

## MEMORIAL TO SUBMARINE MEN DIRECTED BY BERENBROICK

The United States Submarine Base Chorus, under the direction of Lester W. Berenbroick, Sp(W)1c, gave a performance of Gabriel Faure's Requiem at the beautiful Chapel on the Thames, Submarine Base, New London, Conn., July 11. The work was presented as a memorial to the officers and men of the submarine service who have made the

supreme sacrifice in this war. Father J. J. Feeley, Catholic chaplain at the base, opened the program with a short comment on the work to be performed and then introduced Captain H. H. McLean, commanding officer, who spoke of the navy's part in the present world struggle. The Requiem was then sung by the mixed chorus of naval personnel. The organ accompaniment was played by Mr. Berenbroick. Margaret B. Weeks, Sp(W)3c, WAVE, assisted at the piano. After the performance the Rev. W. F. McClain, Protestant chaplain, offered a prayer. Taps followed, sounded by the marine bugler.

Mr. Berenbroick, who has been stationed at the submarine base for the last two years, is in charge of all religious music, director of the Protestant, Catholic and Jewish choirs, and organist for all services. Prior to going to New London he served for six months as chapel organist at the naval training station in Newport, R. I. He is a post-graduate of the Guilman Organ school and was a member of the junior class at the Westminster Choir College at the time of his enlistment in the navy. Mr. Berenbroick studied organ with Willard I. Nevins, Walter Baker and Dr. Alexander McCurdy and conducting under Dr. John Finley Williamson. He has held positions as organist and director at Trinity Lutheran Church, Grantwood, N. J., and Trinity Episcopal Church, Cliffside Park, N. J.

## C. HAROLD EINECKE GOES TO PILGRIM CHURCH, ST. LOUIS

Dr. C. Harold Einecke, minister of music at the Park Congregational Church of Grand Rapids, Mich., for the last fifteen years, has resigned to accept an appointment to the Pilgrim Congregational Church of St. Louis, Mo., a congregation with a membership of 1,800.

Dr. Einecke conducted his farewell service at Park Church July 22, after which an informal reception was held for him and Mrs. Einecke. They will move to St. Louis about Aug. 15, and Dr. Einecke will begin his new duties Sept. 1.

In going to St. Louis Dr. Einecke will work with Dr. E. Paul Sylvester, former pastor of the Second Congregational Church of Grand Rapids. Pilgrim Church has a new \$75,000 chapel and has just received a gift for a new organ in the sanctuary.

Dr. Einecke's service at Grand Rapids has included founding of the Bach festivals held at Park Church for the last five years.

PUPILS FROM THE CLASS of Miss Lillian Carpenter, F.A.G.O., gave a recital at the Church of the Covenant in New York City June 11, assisted by Peter Tramountana, violinist. Those who appeared as organ soloists on the program were: John Kellner, Claudia Carter, Donald Comrie, Arthur Phillips, Jean Conklin, Eleanor Conk and Helen Morgan.

## FINE PROGRAM MARKS HAGERSTOWN MEETING

### SEVENTY ORGANISTS ATTEND

Recitals and Papers Combined with Entertainment at First Regional Conference of Six A. G. O. Chapters and Branches.

A group of seventy organists from six chapters and branches of the American Guild of Organists attended their first regional conference in Hagerstown, Md., June 25 and 26 and enjoyed two days of pleasure and profit. Dr. Carl Wiesemann, regional chairman, the man who brought about the meeting, was in the chair.

The opening luncheon at the Hamilton Hotel was presided over by M. P. Möller, Jr., who welcomed the members and guests and spoke of the wonderful work Dr. Wiesemann had done in establishing the Cumberland Valley Chapter and in bringing the conference to Hagerstown. At the business meeting the invitation from the District of Columbia Chapter to hold the next conference there was accepted.

Theodore C. Schaefer of Washington, D. C., enlightened the organists on "Anthems for Wartime Choirs" by analyzing several anthems in a very interesting manner and presenting each one with a list of useful material. "Good diction in singing" was emphasized by the lecturer and parts of the anthems were sung by those in attendance.

A recital at St. John's Lutheran Church followed and was beautifully played by Miss Katharine S. Fowler of Washington, dean of her chapter, who handled the four-manual Möller organ with taste and a variety of tonal effects. The Nocturne of Eric DeLamarter and "Chinese Boy and Bamboo Flute" excelled in the use of the softer qualities of tone.

"Useful Music for the Small Organ" was the topic discussed by Charles W. Craig, Jr., of Richmond, Va., at the First Baptist Church. He spoke of the challenge the small two-manual organ offered to the organist and recommended appropriate materials for service and recital playing. Mr. Craig played a most interesting program to illustrate his remarks, using the following numbers: Toccata in E minor, Pachelbel; Chorale Preludes, "To Shepherds as They Watched by Night" and "If Thou but Suffer God to Guide Thee," Bach; "Noel," d'Aquin; "Cantilena," Dupré, and Allegro Vivace from the First Symphony, Verne.

The last recital of Monday was at St. John's Episcopal Church, where Thomas B. Dunn of the Cathedral of the Incarnation in Baltimore played an outstanding program of modern music consisting of the first and third movements of the Sowerby Symphony in G major and the "Litanies" by Alain. This program by the 19-year-old artist was the climax of the afternoon.

A reception at the Fountainhead Country Club, sponsored by M. P. Möller, Inc., concluded the evening's entertainment and was thoroughly enjoyed by all the guests.

Opening the second day of the conference the group met at the factory of M. P. Möller, Inc., and were given a practical demonstration of pipe voicing by Fred Carty, who has been with the firm for forty-one years. This was followed by an artistic recital at Christ Reformed Church by Miss Margaret Westlake Powers of Richmond, Va., whose playing of the Franck Chorale and the Karg-Elert "The Sun's Evening" was a thing of exquisite charm.

Otto Ortmann of Goucher College, Baltimore, continued the program with an interesting lecture, illustrated with



slides and records, on the "Science of Sounds and Tone Quality," showing the effects of tone, the human voice and various instruments.

The final recital was played at St. Paul's Methodist Church by Dr. Charlotte Klein of Washington, D. C., and pleased a large audience of Guild members and townspeople. An inspired performance of the Bach Fantasia and Fugue in G minor was the high spot of her program. The hymn-tune preludes by Edmundson and Sowerby, with the "Rondo alla Campanella," dedicated to Charlotte Klein by the composer, Karg-Elert, were played with exceptional beauty.

The two-day conference closed with a luncheon at the Hamilton Hotel, presided over by Dr. Wiesemann, and many were the words of praise and enthusiasm by the members of the various chapters for the wonderful manner in which the whole program was carried out on exact schedule.

#### RUTH McNEIL TO RECEIVE DOCTOR'S DEGREE AT UNION

Miss Ruth McNeil, who is to receive the doctor of sacred music degree from Union Theological Seminary in August, will play a recital in James Chapel, Union Seminary, New York, Aug. 8, at 4 p.m., the program to consist of the following numbers: Concerto No. 5, Handel; Chorale Preludes, "Erbarm' Dich mein," "O Mensch, bewein' Dein' Sünde gross" and "Ein' feste Burg," Bach; Pastorale, Franck; "The Fountain," DeLamar; Fugue and Finale, "Ad Nos, ad salutarem undam," Liszt.

Miss McNeil received the bachelor of philosophy degree from the University of Chicago and the bachelor of music and master of music degrees from the American Conservatory in Chicago. She made her debut in Kimball Hall in 1931 as the winner of the contest sponsored by the Society of American Musicians. She was instructor of organ and piano at the University of Missouri from 1931 to 1943 and has been acting head of the department of music of Mary Baldwin College, Staunton, Va., during the past year. Her teachers have been Emily Roberts, Arthur Dunham, Marcel Dupré, Clarence Dickinson and Hugh Porter.

#### W. W. KIMBALL'S DAUGHTER BRIDE OF LIEUT. KRIPPENE

Mr. and Mrs. William Wallace Kimball's home in Hinsdale was the scene of the marriage July 25 of their daughter, Nancy Dorothy, and Lieutenant Urban Krippene of the naval reserve. Only members of the two families attended the ceremony, which was followed by a reception on the lawn. Lieutenant Krippene, son of Mr. and Mrs. Benjamin J. Krippene of Oshkosh, Wis., will take his bride to Philadelphia while he attends an advanced training school there. Later they will go to Texas, where he will join the crew of his ship.

Miss Kimball, a graduate of the Walnut Hill School in Natick, Mass., also attended Beloit College. She has served as a volunteer Red Cross nurses' aid at the Presbyterian Hospital, Chicago. Lieutenant Krippene was graduated from John Carroll University in Cleveland and received his commission from the naval reserve midshipmen's school at Northwestern University.

#### SETH BINGHAM, WHO WILL TEACH IN EUROPE



#### SETH BINGHAM WILL TEACH IN ARMY SCHOOL IN FRANCE

Seth Bingham, prominent organist and composer, and organist and director at the Madison Avenue Presbyterian Church, New York City, has been asked by the War Department to go overseas to teach in the Army Music School at Fontainebleau, France, for seven months. He is departing for Europe this month.

The Army Music School is one unit in several university study centers to be used in the army education program for troops in the European theater of operations. The program is directed by Brigadier General Paul W. Thompson. It includes courses in agriculture, commerce, education, engineering, fine arts, journalism, science and liberal arts. Mr. Bingham's work will be in theory and composition.

#### ORDAIN DONALD D. KETTRING IN HIS COLUMBUS CHURCH

An impressive service held in the First Congregational Church of Columbus, Ohio, Sunday evening, May 20, marked the ordination to the ministry of Donald D. Kettring. Five ministers took part and Robert W. Schmidt, organist and choirmaster of Trinity Episcopal Church,

was at the organ. The day was marked by three services. In the morning the chapel choir of thirty mixed high school voices plus four first-chair singers for the first time sang the music of the morning service. At the choral vesper the chancel choir and soloists sang "The Creation." At 6:15 a supper in the parish hall took place, with about 125 guests, including the choir, present. The church council presented Mr. Kettring on behalf of the choir with the six volumes of Latourette's "History of the Expansion of Christianity." The ordination service was simple and only the choir, officials and a few interested friends were invited—about 135 in all. Mr. Schmidt played the stirring and triumphant "We All Believe in One True God" and "I Call to Thee, Lord Jesus Christ."

In September, 1943, Mr. Kettring resigned from his position at the Westminster Presbyterian Church in Lincoln, Neb., to complete work for the theological degree at Union Seminary, where he also taught in the School of Sacred Music and played and directed at the First Baptist Church in Bridgeport, Conn. Last August he received the bachelor of divinity degree and went to the Columbus church as minister of music.

#### IN THIS MONTH'S ISSUE

Dr. Wilfred Payne gives valuable hints to guide organists in designing new instruments after the war.

Members of six chapters and branches of the A.G.O. hold successful regional conference in Hagerstown, Md.

List of twenty-three candidates who passed 1945 examinations for the A.A.G.O. certificates are announced.

Ralph H. Rexroth, Baltimore organist, writes from Germany and tells of war's destruction, in which many organs were wrecked.

Mrs. James H. Cravens is honored on completion of fifty years as organist of Westminster Congregational Church, Kansas City, Mo.

Program for convention of the Canadian College of Organists in London, Ont., is announced.

Father Joseph Muset, distinguished Spanish organist and priest, visits United States after six years in Australia.

#### THE DIAPASON

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

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[For other classified advertisements see page 19.]

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## CANADIAN CONVENTION PLANS ARE COMPLETED

### PROGRAM COVERS TWO DAYS

London, Ont., Will Be the Host to  
C.C.O. for Its Annual Meeting  
Aug. 29 and 30—Recital by  
Schreiner Is a Feature.

Arrangements for the annual convention of the Canadian College of Organists, to be held in London, Ont., Aug. 29 and 30, have been completed and the program promises two days of interesting meetings and recitals. In addition to recitals by prominent Canadian organists, Dr. Alexander Schreiner of the Mormon Tabernacle in Salt Lake City, Utah, has been engaged to give a performance. Another feature is to be a paper by Dr. Charles Peaker on "The Chorale Prelude in the Service." Educational institutions in London are to be visited and the annual dinner on the second day of the convention is to be marked by presentation of diplomas to those who have passed the C.C.O. examinations.

The complete program for the two days is as follows:

**WEDNESDAY, AUG. 29**—10 a.m., registration; 11 a.m., council meeting; 12:30 p.m., luncheon; 3 p.m., visit to St. Peter's Seminary; 4 p.m., visit to University of Western Ontario campus; 5:30, tea at university; 8:15, recital by Gordon Jeffery.

**THURSDAY, AUG. 30**—9:30 a.m., after-breakfast meeting, paper by Dr. Charles Peaker on "The Chorale Prelude in the Service"; 11 a.m., general meeting; 12:30 p.m., luncheon; 2 p.m., recital by Aileen Guymer, Murray Vanderburgh and Elsie Payne; 6 p.m., annual dinner and presentation of diplomas; 8:30, recital by Alexander Schreiner.

Gordon D. Jeffery is secretary of the London committee in charge of the convention.

#### Pass Associateship Test.

The following candidates were successful in the associateship examination (A. C.C.O.) of the Canadian College of Organists in the midsummer examinations:

Honora Hubicki.  
Eleanor Tait.  
Eleanor A. Halliday.

FREDERICK C. SILVESTER,  
Registrar for Examinations.

#### CHURCH MUSIC INSTITUTE CONDUCTED IN LOS ANGELES

Occidental College in Los Angeles was host to the church music institute of the Choral Conductors' Guild of Southern California, June 22 to 24, which is in its second year and offers choral conductors, ministers, directors of religious education and others the opportunity to acquire "in-service training" and inspiration within the space of one weekend.

Headliners were Clarence and Helen Dickinson of New York, pioneers in church music. All of their talks were illustrated with anthem material. In addition to the talks and workshop sessions by the Dickinsons, the institute featured two other sessions of great interest. "Techniques of Interpretations" was handled by Arthur Leslie Jacobs, minister of music at the First Congregational Church, Los Angeles, and Raymond

#### STRAUBE AND HINRICHSEN

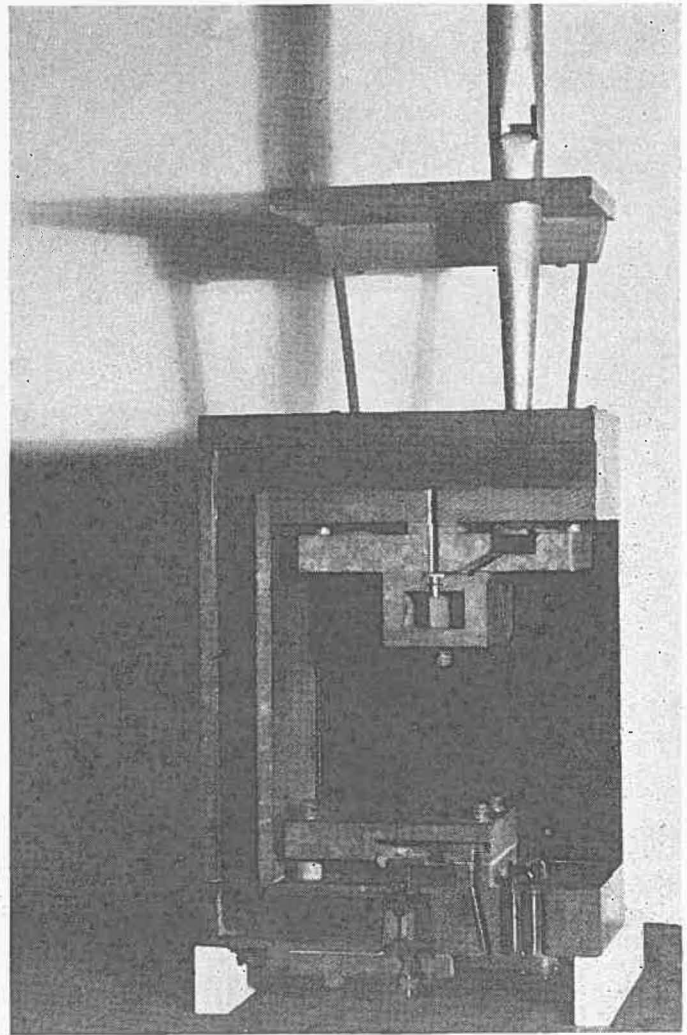


AN ITEM OF POSTWAR NEWS of interest to thousands of Americans is the information received in July that the famous Peters Edition has been transferred to American control through being returned to its original owners, the Hinrichsen family. Sergeant Walter Hinrichsen of Chicago has taken possession of the assets of the firm in the name of all the children of the late Henri Hinrichsen. The property of the concern, its real estate and its very large stock of printed music, as well as all of its plates, are in Leipzig and have not been damaged. Unfortunately it is reported that the great music publishing-houses of Schott in Mainz and Breitkopf & Haertel have been destroyed.

The newly-appointed mayor of Leipzig has named a street for Henri Hinrichsen, who was the owner of the Peters Edition before the Nazis confiscated all of the property of the firm. Mr. Hinrichsen died in 1943.

In the picture are shown Professor Karl Straube, eminent organist and editor of Bach's organ works, who is putting the final touches on his new edition of Bach's organ works in nine volumes, based on the Bach manuscripts, and Master Sergeant Hinrichsen of Chicago, standing in the garden of the Peters Edition in Talstrasse, Leipzig.

Moremen, director of choral music, University of California at Los Angeles. "The Place of Music in a Junior Worship Service" was the subject of a symposium by the Rev. Curtis Beach, minister of the Neighborhood Church, Pasadena; Mrs. Ruth Krehbiel Jacobs, author of "The Successful Children's Choir," and Miss Harriet Raab, superintendent of the fifth and sixth grades in the Sunday-school of the First Methodist Church, Pasadena.



## PITMAN CHEST

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## Choosing New Organ; Must Avoid Confusion In Deciding on Design

By WILFRED PAYNE, Ph.D.

[Chairman of the Humanities, University of Omaha.]

Recently several distinguished contributors have remarked in the columns of THE DIAPASON that they welcomed the controversy over baroque design, and this sentiment reflected great credit on each of them, since no one of them was a partisan of the baroque. Controversy is never intrinsically meritorious, especially when it is acrimonious, since it substitutes personal antagonism for objective pursuit of knowledge and information, and certainly those of us who are still learning about correct organ design would like to learn, not be drawn into arguments. But these contributors to whom we have alluded sensibly observed that their attention had been drawn to the fundamental problem of design, and their consciousness of the requisites of good design was heightened by the discussion of a novelty. It was the material in the discussion, not the controversy, which they welcomed.

There is another and very practical aspect of the matter which occurs to the author of this article, and leads him to prepare it for THE DIAPASON. This is the reflection that shortly after the war's end a very large number of organs are sure to be built and installed in our churches, and that the organists, who are influential people, ought to frame very clear notions about the design of these organs. How many of those who read this article will be called upon to express professional and decisive opinion about a new organ for their churches next year, or shortly thereafter? The organist occupies a position of privileged influence; usually he is the only informed professional on the church organ committee, deferred to by men who have twice his practical and worldly experience, and responsible, on this account, for the decisions reached. He is in a predicament, and becoming the protagonist of the baroque, or of the romantic, will not help him. He needs judgment divorced from controversy, and this article aims to conduct an inquiry on his behalf, qualified by a pledge not to defend a school of thought.

Let us begin by reciting some significant facts. A correspondent who writes to us regularly but infrequently explained in his last letters: "I cannot stand screaming mixtures!" This is the voice of good sense. He does not object to mixtures, as the context of his letter reveals; he objects to the wrong relation between mixtures and foundation work. He might almost have added what another correspondent said in a recent letter: "If I had to choose between a good design entrusted to a poor builder, and a poor design entrusted to a good builder, I'd take the latter." The first result of our joint inquiry is:

1. We want a good organ, not the exemplification of somebody's theory. It is not good sense to defend mixtures as mixtures; if mixtures are to be defended, it is essential for the whole organ to be designed to take the mixtures. Another simple fact which comes to light, and which is fortified by harmonic analysis, is that diapasons whose harmonic development is slight, and whose fundamental is massive, will not blend with mixtures. Devoid of a proper harmonic development they will not blend with pipes whose function it is to generate harmonics; the latter stand away from the heavy diapasons. Here appears the cause of the screaming mixture. But when the dynamic level of the foundation work is lowered and when its harmonic content is increased, then mixtures blend and are able to lend a gratifying brilliance to the ensemble. Design implies relation of parts to the whole, and design can create a tone structure which assimilates the mixture. Is this desirable? From many directions come testimonials to the superior utility of such an organ to support voices—another significant fact which can shape our judgment. Certainly many people find a brilliant tone preferable to a smooth, powerful tone.

It is at this point, probably, that the convinced devotee of the romantic organ

HELEN R. HENSHAW, F.A.G.O.



HELEN R. HENSHAW, F.A.G.O., was born in Schenectady, N. Y., and educated there until she went to Bryn Mawr College. She was a student director of the choir and glee club at Bryn Mawr and after receiving her B.A. degree went on a six months' trip around the world. Upon her return to Schenectady she began the study of organ and continued the study of piano with Dr. Elmer A. Tidmarsh. Miss Henshaw has also studied public school music, graduating from the Institute of Music Pedagogy at Northampton, Mass., and taking courses at the Eastman School of Music, at Teachers' College, New York, and at the Juilliard School. While teaching public school music at the Indian Mountain School, Lakeville, Mass., she began to prepare for the Guild examinations, studying with Dr. Tidmarsh, Dr. T. F. H. Candlyn and Dr. Howard Wright. In 1930 she received the fellowship degree.

Two inspiring summers were spent at the Fontainebleau Conservatory, studying organ with Henri Libert, Marcel Dupré and Charles Marie Widor, and absorbing music in the Paris cathedrals. At Fontainebleau she received the executant's degree in organ. Miss Henshaw became organist and choir director of the First Presbyterian Church in Albany, N. Y., which position she now holds, and where she directs three choirs. She also became the director of music at the Albany Academy for Boys, and continues in that position.

Miss Henshaw accompanies for the Monday Musical Club Chorus in Albany as pianist and acts as organist for the Schubert Club, a men's chorus, in Schenectady. She gives recitals in many places, occasionally over WGY, played at the World's Fair in New York City and recently played a program in All Saints' Cathedral, Albany. She gives lectures on music, writes numerous program notes, arranges music and has given performances with the choir of the First Presbyterian Church of "Elijah," Gounod's "Redemption," Brahms' "Requiem" and many other notable works. She has also directed the junior choir festival service in Albany for two years.

should part company with the classicist. For note: In order to accept the mixtures he must permit a modification of the tone of the foundation work, and he may prize smooth power more than brilliance. Nor is this the only modification he must be prepared to suffer. One week ago we asked an organist who is a pronounced romantic to frame an opinion about a very romantic organ which he had just played, and somewhat to our surprise he said: "The strings are too keen; they stand away from the other stops. I don't think you can get this organ to pull together until you take them out and substitute organ-toned strings." Even this romanticist shied away from extreme voicing of strings. To the dictum that mixtures will not blend with hard diapasons we must now add the observation that nothing will blend with extremely keen strings. We will keep our pledge not to defend a school of thought, since we want clarity, not partisanship; so let us offer a definition.

Brilliant tone rules out hard diapasons; cohesive ensemble rules out keen strings. The romantic organ possesses great variety of tone color, power and warmth.

but excludes mixtures and cohesive ensemble. We are now ready to recite the second result of our joint inquiry:

2. Romantic and classical design will not mix.

At this moment we should define the classical organ. Encouraged by a number of very pleasant letters, the author of these notes would like to recall the definition he offered in an article which appeared in THE DIAPASON last year. In this article we proposed to make a sharp distinction between "classical" and "baroque." Since a great deal of criticism directed against the classical organ applies only to the baroque, the difference between the two is important. The distinction was merely a matter of harmonic development. To organs which have a brilliant ensemble, together with the modification of foundation tone and of strings which this brilliance necessitates, the term "classical" was applied. To organs whose harmonic development was extreme, ranging beyond anything in the experience of many listeners, the term "baroque" was applied.

From the experiments with the baroque stem most of the novelty and most of the unique discoveries. From the evaluation of these novelties and discoveries comes, also, a great deal of acrimonious discussion. The organist who is trying to frame academic definitions and achieve clarity in the midst of confusion has no proper interest in this controversy; hence this inquiry should ignore the controversy and the acrimony. Moreover, it seems safe to add that the baroque organ should be ignored, too. When we recollect that we embarked on this inquiry in order to equip ourselves to choose a new organ for our church, it appears that the baroque organ need not be considered. Someone remarked in the columns of this journal that there are only four baroque organs in the country. There are certainly not more than six, these being the six: The Harvard baroque, the Tanglewood baroque, the organ in Ernest White's studio, the organ in the Art Museum at Worcester, Mass., and, possibly, these two: Our Lady of Angels, Cleveland, and Brooks School Chapel, Andover, Mass. Only one of these is a church organ.

We are now ready to recite the third result of our joint inquiry:

3. The new organ which we recom-

mend for our church must be either classical or romantic. We have decided that we want a good organ, not the exemplification of someone's theory, and that romantic and classical will not mix. Since "good" means "good for our church" we can scarcely consider the baroque. Hence, the third result of our inquiry seems inescapable.

How are we to decide whether we want romantic or classical? This decision must be made by the organist; and it seems reasonable to suppose that not all organists will make the same decision. Certainly none should decide without hearing both kinds of organs, and perhaps it is within the scope of this article to put into words the characteristics by which the less common classical organ can be identified. Tentatively, and with genuine readiness to stand correction, we suggest the following: Look for organ-toned strings, rather than orchestral strings; for diapasons with considerable harmonic development; for two mixtures on the great, one on the swell and probably one on the pedal; and do not be surprised if the tone color and the dynamic level of a division are established by the 4-ft. stops, rather than the unisons. Look also for evidence that the voicing of each individual stop is determined by its relation to the ensemble, and probably for a clarity of tone which is quite distinctive.

For a variety of reasons, which include the independent decision of the organist, we can frame a notion about the organs which are going to be built after this war: There will be a great many romantic organs, a modest number of classical organs.

MISS MARGARET WHITNEY DOW, F.A.G.O., who is taking the place of Leslie P. Spelman at the University of Redlands this summer, while he is in the East, is to play at the First Methodist Church of Pasadena, Cal., in August, while on vacation from the Presbyterian Church of Van Nuys, Cal. Miss Dow has been active throughout the year in the Choral Conductors' Guild of Southern California. The guild's choirs sang at the Hollywood Bowl July 4 and will sing again under Stokowski in August. Miss Dow has been elected corresponding secretary of this organization.

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## SERGEANT CHARLES VAN BRONKHORST AT ORGAN IN CHICO, CAL.



WHILE SERVING HIS COUNTRY at the Chico Army Air Field in California as chapel organist and chaplain's assistant, Sergeant Charles van Bronkhorst has found new fields to conquer for the progressive organist. In addition to stimulating interest in organ music in a small town, Sergeant van Bronkhorst has introduced his audiences to programs of string and organ music, with the assistance of the small orchestra he organized, as told in the June issue. The local newspapers hailed this as a boon to the community and the people left the church asking for more such programs.

"I feel," he writes, "that I have just had a rich and rewarding musical experience and one which may be easily duplicated in hundreds, yes thousands, of similar towns which possess only limited resources of talent and instruments."

The picture reproduced herewith was taken by J. S. Daniel at the First Baptist Church, Chico, Cal., where Sergeant van Bronkhorst gave a concert June 4. The organ is a Wicks and was originally housed in the temple of religion at the San Francisco world's fair.

PROFESSOR BENJAMIN GUCKENBERGER, 81 years old, who with his wife founded a conservatory of music in Birmingham, Ala., and taught in the College of Music at Cincinnati and in the Faelten Piano School in Boston, died July 12 in Leominster, Mass. A native of Cincinnati, Professor Guckenberger met and married Margaret Newman Gerry of Boston when both were studying music in Europe. Later he founded his own school in Boston, conducted mixed and men's choruses, and for twenty-nine years was choir director of the West Roxbury Congregational Church. He leaves a daughter, Mrs. Zorah C. Molina of Boston, and three sisters.

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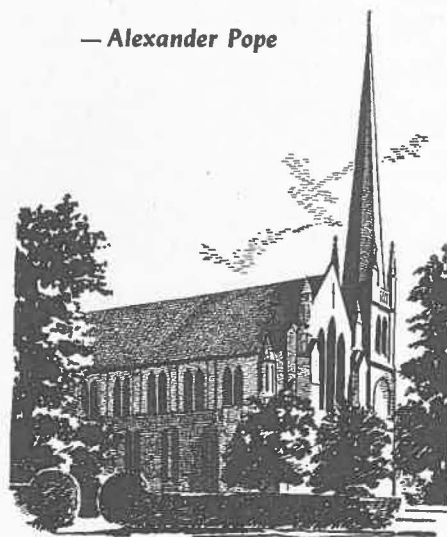
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## Wrecked Organs Seen Mid Ruins in Germany by Sergeant Rexroth

Gross-Gerau, Germany, June 18, 1945.  
—Dear Mr. Gruenstein: I last wrote you from LaBaule, France, the beautiful summer resort near the ghost town now of St. Nazaire. I went there after leaving Nantes, the large city, in which I was privileged to have so many friendly gatherings with the musicians of the cathedral, having given the organ recital in the home of Abbe Courtonne, the cathedral organist.

After a weekend at LaBaule we returned to Nantes for a day or two and then left for "superman territory." On the way I had an opportunity to visit Paris for brief periods on two evenings, and saw all that was possible in that limited time. Paris is the beautiful city everyone reported it to be, and I was sorry I didn't have a more extended time to see some of the lovely churches and fine organs, which I look forward to visiting when opportunity presents itself. I did have a look at St. Clotilde from the outside, and naturally saw Notre Dame. Continuing our trip, I saw the cathedrals at Chartres and Reims and also had a glimpse of the World War I monument at Chateau-Thierry. We spent one night in Luxembourg. In Germany I have seen the cities of Saarbrücken, Kaiserslautern, Mainz, Bad Homburg, Frankfurt, Wiesbaden and Darmstadt, near here.

All of these cities have taken a terrific beating, and it's sad in a way. Of course we can think back at the conditions in France and justify it, or we can say they asked for it. I recall that Hitler made some sort of a boast that if they gave him Germany for five years they would never recognize the face of it, and it was a true statement all right. I imagine the next twenty will not build it anew. The bombs certainly found their targets and when one rides through these ruins he wonders where the people find a place to live these days. Large homes, big office buildings, factories, churches, all were simply gutted. It was sad several days ago, when driving through Frankfurt, to see the organ torn to pieces in a large church. Although I wasn't close to it, what I took to be the cathedral there had no roof or windows; so I presume it was completely wrecked too. In general, and without exception, all of the cities I have seen really were greatly battered.

This is a small town, with a main street, a town crier, and what was an Evangelical church. Now it has nothing but the walls, without windows and roof or insides. In walking through it I could not find where an organ had ever been located.

In Bad Homburg I was so fortunate as to enter a building in which services used to be held for the annual visit of the Kaiser. I was amazed at the chapel there, with its beautiful paintings, and more surprised to see in the balcony what appeared to be a magnificent organ. I naturally mounted the stairs, but was greatly disappointed to find only the grille, with its metal pipes. A caretaker informed me the place hadn't been used since the last war (1918) and the remainder of the organ had been removed for war purposes at that time.

There is no fraternization here, as you may know, and two lovely-toned pianos are providing real relaxation in the house where we live and which was vacated for us.

RALPH H. REXROTH.

### MRS. M. D. GWIN COMPLETES 30 YEARS IN INDIANA CHURCH

Mrs. M. D. Gwin recently completed thirty years of uninterrupted service as organist and choir director of Trinity Methodist Church, Rensselaer, Ind. She was honored by various organizations of the church on her farewell Sunday for her faithful and efficient service. Mrs. Gwin played the following program: Largo, Handel; "Now Thank We All Our God," Karg-Elert; "Take the Name of Jesus with You," Thompson; Adagio, Faulkes; "Thou Art My Rock," Mueller; Cantabile, Rogers; Negro Spiritual, arranged by Vail; "O Love That Wilt Not Let Me Go" and "Dear Lord and Father of All Mankind," Thompson.

### SERGEANT R. H. REXROTH



### JOHN BURKE WILL GO TO FIRST BAPTIST, LOS ANGELES

John Burke was presented in the final recital of a series of three at the First Congregational Church, Los Angeles, Cal., Sunday, June 24. Ernestine Holmes, pianist, and Doris Gulbranson, organist, were assisting artists. The program follows: Voluntary on "Old Hundredth," Purcell; Adagio for Strings (arranged for organ by Burke), Barber; Three Preludes, arranged for organ by Burke, Shostakovich; Concerto for Two Pianos and Orchestra (orchestra part arranged for organ by Burke), McDonald. The last three works were performed for the first time in Los Angeles.

This was Mr. Burke's farewell recital in the First Congregational Church, as on Sept. 1 he will take his new position as director of music at the First Baptist Church, Los Angeles.

Mr. Burke, a graduate of Westminster Choir College, left his position as instructor of music at Phillips Academy, Andover, Mass., to go to Los Angeles, where he has made a host of friends. He has played at Redlands University, Pomona College, U.C.L.A. and in the annual Bach festivals, and has had many other engagements in southern California. In addition, his compositions have had performances in the modern music festivals and the manuscript programs of the American Guild of Organists.

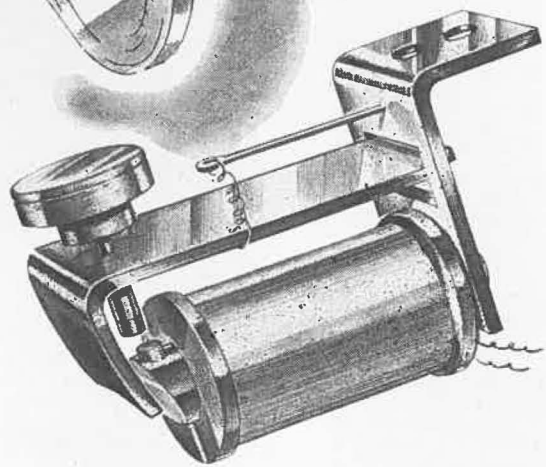
### PRESTON H. DETTMAN GOES TO LARGE NEW YORK CHURCH

Preston H. Dettman has been appointed organist and choirmaster of the Church of St. Anthony of Padua, New York City. Prior to this he had been organist and choirmaster at Zion Lutheran Church, Brooklyn, until his entry into the navy, in which he served as chaplain's assistant until June, 1944. Upon his discharge he returned to Zion Lutheran and from there went to Epiphany Lutheran Church for a short time. In January of this year he was appointed to the "Cathedral of the Palisades"—Trinity Episcopal Church, Cliffside Park, N. J.

St. Anthony's is a monastery church of the Order of Franciscan Monks and is the mother church of the Province of the Immaculate Conception. It is one of the large Catholic parishes in the city, having a membership of 10,000. Of particular interest is the fact that the daily morning masses are all sung, instead of the usual low mass, thus making the average number of sung masses for the week come to twenty-five. Mr. Dettman is assisted by a choir of girls taken from the parochial school at these daily masses and at the Sunday morning high mass by a choir of twelve women. Plans for September include formation of a boy choir and the augmenting of the women's group by addition of a men's section.

Mr. Dettman studied organ with Dr. John A. Glaser of Brooklyn, Willard Irving Nevins at the Guilman Organ School and Thomas Richner at Fifth Church of Christ, Scientist, and is at present a pupil of Ernest White. He studied theory with Viola Lang and Felix Saltzer.

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EDOUARD NIES-BERGER



EDOUARD NIES-BERGER will join the faculty of the Peabody Conservatory of Music, Baltimore, Md., when it opens its winter term Sept. 28, according to an announcement by the director, Reginald Stewart. Mr. Nies-Berger, who is the official organist of the New York Philharmonic Orchestra, is a brilliant concert player. He was born in Strasbourg, where he received his early musical training and later pursued his studies at Milan, Salzburg and Vienna. After his debut in Chicago sixteen years ago he settled in America and became an American citizen. He has been heard in recitals from coast to coast and has appeared at Carnegie Hall in New York under the baton of Dr. Artur Rodzinski, Bruno Walter and Wilhelm Steinberg. Mr. Nies-Berger will go to Baltimore in time to assist in examining the organ scholarship candidates Sept. 19.

WANAMAKER STORE PROGRAMS  
GIVEN WEDNESDAY MORNINGS

In the series of Wednesday morning recitals on the great organ in the John Wanamaker store, Philadelphia, Miss Catharine Morgan of Norristown was the performer June 20 and her program included: Prelude and Fugue in A minor, Bach; Andante serioso and Intermezzo ("Grande Piece Symphonique"), Franck; Finale in B flat, Franck; Introit (Cycle No. 35, "L'Orgue Mystique"), Tournemire; Chorale Improvisation, "Praise to the Lord, the Almighty," Karg-Elert; "Carillon-Sortie," Mulet.

David Ulrich, newly-appointed organist and director of the Drexel Hill Presbyterian Church, played July 5. His program was as follows: Prelude on "B-A-C-H," Richard K. Biggs; Trumpet Tune, Purcell; "La Nativité," Langlais;

Fugue in D minor, Bach; "O Sacred Head Now Wounded," Reger; Prelude and Fugue in B minor, Bach.

Charles Wright, director of the Bridgeton, N. J., School of Musical Art, presented the following program on July 11: Concert Overture, Maitland; Adagio from "Fantasy," Franck; Fantasie in G minor, Bach; "Dedication" ("Through the Looking-Glass"), Taylor; "Jagged Peaks in the Starlight," Clokey; Allegro Vivace, Fifth Symphony, Widor.

WILLIAM D. WOOD IS DEAD;  
ORGAN BUILDER FIFTY YEARS

William D. Wood, for half a century active as an organ builder, died at Hollywood, Cal., June 14 after a long and painful illness. He was in his eighty-fourth year. Organ builders and organists of an early day will remember him because of his connection with large organ companies and the outstanding instruments he installed.

Mr. Wood was born Aug. 1, 1861, the son of Granville Wood, an organ expert. In his boyhood the family moved to Detroit and with his father young Wood established an organ factory. The firm was known as Granville Wood & Son. Later they had a plant in Northville, Mich., which was established in 1884 and eventually sold to Farrand & Votey, who built a number of the largest organs in the United States. Mr. Wood was a pioneer in the development of electric action. Some of the interesting experiences of his long career are related by Mr. Wood in an article published in THE DIAPASON in September, 1942. Later he was associated in an executive capacity with the Robert Morton Company in California.

Mr. Wood is survived by a daughter, Irene Wood Orr, who cared for him during his illness of four years.

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THE REV. GEORGE A. BUTTRICK, D.D.

## Twenty-three Candidates Pass Tests for A.A.G.O. Certificate of the Guild

Following is a list of twenty-three candidates who passed the associateship examination of 1945, as announced by Harold W. Friedell, chairman of the examination committee:

Andujar, Lily  
Aulbach, F. E.  
Bair, Mrs. Clifford  
Baldwin, Ruth  
Billson, Ada  
Bornn, Hugo  
Callaghan, John F.  
Dunn, Thomas B.  
Floyd, Lois Jean  
Friess, Paul  
Gaul, Jeannette  
Harvey, Richard  
McConachie, Helen  
Mattfeld, Victor H.  
Mattos, Edward  
Ragatz, Oswald G.  
Rees, Gomer S.  
Rub, Louis  
Smith, Helen  
Smith, W. Lindsay, Jr.  
Swanson, Wilbur  
Thomas, Arthur V.  
Wright, Charles F.

One candidate for the choirmaster certificate passed—Mrs. Estelle Drummond Swift, F.A.G.O.

## Festival Service in Rochester.

The last season's event for the Rochester Chapter was a festival service with the Choral Directors' Association of Rochester. The service took place at the Central Presbyterian Church May 27. Fourteen choirs from the city took part, with nearly 200 singers. Robert Berntsen, organist and director at Central Church, conducted the following anthems: "How Lovely Is Thy Dwelling-Place," Brahms; "Psalm 150," Franck; "How Blest Are They," Tchaikovsky; "Hymn for Peace," MacArthur. Edwin D. Clark, dean of the Rochester Chapter, played the organ. The preludes—two Psalm-Preludes by Howells—were played by Mrs. Harold Gleason and the postlude, "Now Thank We All Our God," by Karg-Elert, was played by Miss Lisbet Gunzbürger. Seven ministers took part in the service, which was an impressive one, attended by a large congregation. Plans are being made for another such service next season.

CATHARINE GLEASON.

## Young Artists Heard in Los Angeles.

The June meeting of the Los Angeles Chapter was held at the First Baptist Church on the evening of June 4, with a social hour and dessert preceding the annual election of officers. Officers re-elected for the year are: Donald L. Coats, dean; Julia Howell, sub-dean; Edward B. Gowan, treasurer. Mary Bristow was elected secretary and Dr. Louis Evans chaplain. John Burke and Virginia Cox are the new members of the executive committee. We were happy to have Sergeant Virgil Fox, who was on furlough, as a guest at the meeting.

After the business meeting the group adjourned to the sanctuary, where the young artists' program, under the chairmanship of Clarence Mader, was presented. Those playing were: Miss Inez Miniely, a pupil of Leslie P. Spelman of Redlands; Miss Marilyn Seely, pupil of Clarence Mader, and Justin Kramer of the University of Southern California, a pupil of Archibald Sessions.

One of the important events of the year was the reception by the Los Angeles Chapter in honor of Dr. Helen A. Dickinson and Dr. Clarence Dickinson. The reception was held at the charming

home of Mr. and Mrs. Arthur Leslie Jacobs on the evening of June 26 and gave a large group of members and prominent guests an opportunity to meet our distinguished guests. Dr. and Mrs. Dickinson are in Los Angeles conducting special courses at Occidental College and organizing a department of church music at the University of Southern California. HELEN MACEY, Secretary.

## District of Columbia.

Sergeant Virgil Fox was host to the District of Columbia Chapter at the home of Mrs. Anne Archbold on Reservoir Road June 18. After a short business meeting Sergeant Fox gave a recital, after which he told us of his experiences with organs and organists in pre-war Europe.

Officers for the coming year are: Dean, Katharine S. Fowler; sub-dean, Theodore Schaefer; treasurer, Mrs. J. H. Fahrenbach; secretary, Alice Elliot; registrar, Clinton DeWitt; auditors, Loyal B. Aldrich and Everett Leonard; executive committee, Theodore Lewis, Elizabeth Bishop and Macon McArtor.

## Macon McArtor, Registrar.

## Cumberland Valley Officers Chosen.

At a meeting of the officers and executive board of the Cumberland Valley Chapter in July Dr. Carl Wiesemann, dean and organizer of the chapter, tendered his resignation. Members earnestly regret losing the fine leadership of Dr. Wiesemann, but with his offer of help "long distance" from Grace Episcopal Church in Newark, N. J., new officers were selected. George Hamer, Jr., organist and choirmaster at Mercersburg Academy, was made dean. Miss Isabel Ferris, A.A.G.O., of Wilson College was elected sub-dean. Oscar Raup, Jr., was elected to the executive board for one year, replacing Miss Ferris.

RUTH BAILEY, Secretary.

## Meeting of Kansas City Chapter.

The Kansas City Chapter held a business meeting Sunday, June 24, at the studio of Luther Crocker. The dean, Clarence D. Sears, presided. The following officers for the year were re-elected: Dean, Clarence D. Sears; sub-dean, Dr. Charles Griffith; secretary, Mrs. Edmund Jordan; treasurer, Miss Helen Hummel; registrar, Miss Hester Cornish; librarian, Mrs. James H. Cravens; auditors, Miss Pearl Voepel and Mrs. Gerhard Wiens. The board members are: Mrs. Edna Scotten Billings, Mrs. A. R. Maltby, Luther Crocker, Edwin Schreiber, Miles G. Blim and Powell Weaver.

Reports of committees were presented and plans for next year were discussed. The chapter voted to sponsor a recital by an outstanding concert organist as one of the events for the year. Light refreshments were served at the close of the business meeting.

HESTER CORNISH, Registrar.

## Farewell Party in Grand Rapids.

The Western Michigan Chapter was entertained July 7 with a lawn dinner and party at the home of the dean and his wife, Mr. and Mrs. Stanley Baughman in Grand Rapids. This also was a farewell for Dr. and Mrs. C. Harold Einecke and Mr. and Mrs. Martin Stelhorn. The chapter will miss the presence of these colleagues, but wishes them good-speed in their new endeavors. The evening was spent exchanging reminiscences.

MRS. MARJORIE MULLER.

Corresponding Secretary.

## Lincoln Chapter.

Corporal Carmen Giordano of the Lincoln army air field gave a recital at the First Methodist Church in Lincoln, Neb., Sunday evening, July 8. Until recently organist and chaplain's assistant, Corporal Giordano has been transferred to the medical detachment of the station hospital in the department of neuropsychiatry. He is a native of Philadelphia and was educated in the public schools of that city and was graduated from Villanova College. Prominent in music activities while in college, he com-

posed two of the school's official songs, which have been published. Prior to his induction into the armed services he was organist and choirmaster of St. Anthony's Catholic Church, Philadelphia.

Corporal Giordano and Sergeant Vickers, recently given his discharge, entertained members of the Lincoln Chapter last month at one of the base chapels. After an interesting talk by Corporal Giordano on the musical activities of the base an organ program was given by him and Sergeant Vickers. Several of the excellent records from the base library were played for the group.

A picnic closed the activities of the Lincoln Chapter for the season.

RUTH DREAMER, Dean.

## Wilkes-Barre Chapter.

The Wilkes-Barre, Pa., Chapter brought its year to a close June 18 with the annual banquet, held at Irem Temple Country Club, Dallas, Pa. Thirty members and friends were in attendance. The following officers were installed: Mrs. Anna Harland, dean; Dorothy Turner, sub-dean; Mrs. Louise Blackman, registrar; Mrs. Adele A. Merriman, secretary; Carl F. Roth, treasurer; Mrs. Marion Rickert, publicity; Denton Trefry, Edna Steinhauer and Leona Austin, auditors; Mrs. Arline Rood and Mrs. Ruth T. Reynolds, council members. Two picnics, one in July and one in August, are planned.

The annual business meeting and election of officers was held May 14. On May 28 the junior choir festival was held in St. John's Lutheran Church, Wilkes-Barre. Junior and intermediate choirs participated, assisted by a senior mixed chorus, about 125 voices in all. Mrs. Peter Broadt directed and Miss Dorothy Turner was at the organ. Several other members assisted with prelude, postlude and other organ selections.

James A. Harrison, F.A.G.O., was stricken seriously ill in April and has been confined to his home. We are glad to know that he is improving. During Lent Mr. Harrison gave a series of vesper recitals at the First Presbyterian Church.

MRS. ADELE A. MERRIMAN, Secretary.

## Oregon Chapter Installs Officers.

The Oregon Chapter met for the closing session of the season at the home of Meta Holm in Portland June 2. After dessert supper and short business meeting the evening was given over to a jolly time with games. Solos were sung by Eugene Holm, baritone, accompanied by Mrs. Holm.

Officers elected at the May meeting were informally installed. They are: Dean, G. E. Roeder; sub-dean, Mary Hazel; recording secretary, Martha B. Reynolds; corresponding secretary, S. C. Spitzer; treasurer, Frida Haehlen.

MARTHA B. REYNOLDS, A.A.G.O., Secretary.

## Election by Ithaca Chapter.

At the June monthly dinner meeting of the Ithaca, N. Y., Chapter the following officers were elected for the coming year: Dean, Dr. Conrad Rawski; sub-dean, Miss Louise Wallace; secretary, Miss Jenny Lou Mieras; treasurer, Mrs. Dorothy Gragg.

LOUISE WALLACE, Secretary-Treasurer.

## Outing of the York Chapter.

An outing of the York Chapter was held at the summer home of Mrs. Catharine Chronister July 17. A picnic luncheon was served. About thirty were present. A business meeting was conducted, Dean Wareheim presiding. Three subscribing members were accepted—Percy John, Miss Theda Lehr and Edgar Wareheim. Plans were discussed for the fall season.

Doris L. Wareheim, secretary of the chapter, recently accepted a civil service position at the United States Treasury, Washington. She was organist at Emmanuel Reformed Church.

[For all routine news the closing date of the regular issue of THE DIAPASON is the 20th of the month. This applies also to advertising, display and classified. For late news of an important nature, however, forms are held open up to the day of going to press. Items dealing with events that have taken place more than two weeks before they are reported must yield precedence to fresh news.]

## CODE FOR GUILD COSTUMES ADOPTED BY COUNCIL JUNE 4

1. The Guild colors shall be silver gray and crimson.

2. The fellow's gown shall be of black stuff: the sleeves open and round, lined with black satin. The front of the sleeves shall be caught at a point eight inches below the shoulder, allowing complete freedom of movement; set-in narrow sleeves and front to the gown shall be inserted for uniformity (when a cassock is not worn). The facing on the gown shall be of black satin four inches wide, tapered to neck. The bands on the broad sleeves shall be of black satin three inches wide. Both facing and bands shall be edged with a twisted cord of black and silver. Note: If a fellow or associate also holds a doctorate in music, the facing and bands of the gown may be of black velvet, and the gown itself may be of black silk. The fellow's hood shall be of silver gray faille lined with crimson faille silk. The shape and size to be that of a master's hood, under the American intercollegiate system.

3. The associate's gown shall be of black stuff, in cut, shape and sleeve lining like that of the fellow. The facing and bands shall be identical with those of the fellow's gown, but there shall be no edging of black and silver cord. The associate's hood shall be of silver gray faille silk, lined with crimson faille silk: the shape and size to be that of a bachelor's hood under the American intercollegiate system.

4. The choirmaster's hood shall be that of the person's dignity—whether associate or fellow—edged with twisted cord of black and silver.

5. The colleague's gown shall be of black stuff, in cut and shape like that of the fellow, with black satin lining for the sleeves. There shall be no facings, bindings or edgings.

6. The official code shall, upon adoption, become effective as of June 30, 1945.

7. From the date of the adoption of this code all new hoods and gowns shall be made according to its specifications. Be it noted, however, that fellows and associates already possessed of gowns or hoods made under the old code shall be permitted to use them until such time as they would normally be replaced by new ones—the new ones, of course, will be made under the new code. The use of badges shall be discontinued, save that those now holding them may be permitted to wear them on the left facing of the gown, if they so desire.

No item in this code shall be applicable to founders, save that they shall be entitled to use any portion thereof which is appropriate to their distinctions.

In nontechnical language, this code works on the practical theory that a colleague will buy a distinctive gown which can be added to as the owner takes more distinctions. It is devised on the theory that musicians are entitled to distinctive dress, but are rarely in the financial position to meet many changes. It also makes it possible to convert the old "official gown" or doctor's gown, to the new regulations.

## COMMITTEE ON GOWNS AND HOODS:

J. LAWRENCE ERB,

HAROLD W. FRIEDEL,

RALPH A. HARRIS,

M. SEARLE WRIGHT,

NORMAN COKE-JEPHCOTT, Chairman.

## Niagara Falls Banquet.

The Niagara Falls Chapter closed its activities for the summer with a banquet on the terrace of the Brock's Monument restaurant, Niagara Falls, Ont., June 26. This occasion was very much enjoyed by the organists and their guests. Miss Marjorie Maeder was chairman of the banquet committee, assisted by Ruth Witmer and Alice Barbari. A short meeting followed the dinner, with H. Proctor Martin, the dean, presiding. Plans for the fall season were discussed. Officers for the ensuing year are: H. Proctor Martin, A.A.G.O., dean; Earl McCormick, sub-dean; Alice Barbari, secretary; Mrs. Florence T. Smith, treasurer; Mrs. Mary C. Neff, executive committee member; Elsa Vorwerk, publicity chairman, and the Rev. Blake B. Hammond, chaplain. ALICE BARBARI, Secretary.



# Programs of Organ Recitals of the Month

**Lilian Carpenter, F.A.G.O., New York City**—A recital of works of Johann Sebastian Bach is to be played by Miss Carpenter of the faculty of the Juilliard School of Music for the summer school at 4 o'clock on Aug. 1 and is to be broadcast by station WYNC. Miss Carpenter will play: Toccata in F; Chorale Preludes, "Nun komm, der Heiden Heiland" and "Nun freut Euch"; Prelude and Fugue in A minor; Chorale Preludes, "Wir Glauben All an Einen Gott, Vater," "Wir Glauben All an Einen Gott, Schöpfer" and "Ich ruf zu Dir"; Passacaglia.

**Parvin Titus, Cincinnati, Ohio**—In an "hour of organ music" at Christ Church Sunday afternoon, June 24, Mr. Titus gave a program made up as follows: Voluntary; Croft; "Benedictus," Couperin; Prelude and Fugue in B minor, Bach; Vivace and Lento, Trio-Sonata in G major, Bach; Introduction, Passacaglia and Fugue, Willan; Second Meditation, Guilmant; Prelude on "Rhosymedre," Vaughan Williams; "Romance sans Paroles," Bonnet; Toccata in D minor, Reger.

**Ernest White, New York City**—Mr. White, choirmaster of the Church of St. Mary the Virgin in New York, gave the third in a series of recitals for the students of Peabody Conservatory of Music, Johns Hopkins University and the Maryland Institute of Art in Baltimore Sunday evening, July 15. His program consisted of these works: Concerto in G major, Bach; "The Primrose," Peerson; "Galliaro," Philips; Flute Solo (from Sonata), Arne; Andante Pastorale, Adams; Fugue in E major, Lübeck; Five Preludes, Hermann Schroeder; "Troisième Poème," Op. 59, Tournemire.

**Edward G. Mead, F.A.G.O., Oxford, Ohio**—Mr. Mead of the faculty of Miami University gave a recital in the summer series at the City Hall Auditorium, Portland, Me., July 11 and played these works: Triumphant March, Karg-Elert; First Sonata (first movement), Mendelssohn; "Meditation a Sainte Clotilde," James; Toccata in D minor, Bach; "Distant Chimes," Snow; "Tempo di Gavotta," Handel; "The Squirrel," Weaver; Prelude on "Duke Street," Mead; "Song of the Basket Weaver," Russell; Intermezzo and Finale, Sixth Symphony, Widor.

**Ruth Seifert, Pittsburgh, Pa.**—Miss Seifert gave the recital at Carnegie Hall, North Side, Sunday afternoon, June 17, playing these numbers: Sonata in the Style of Handel, Wolstenholme; Cantabile, Franck; Prelude and Fugue in A minor, Bach; Andante Cantabile, Dethier; Scherzo from Second Symphony, Widor; Caprice ("The Brook"), Dethier.

**George H. Fairclough, San Francisco, Cal.**—Mr. Fairclough gave the Sunday afternoon recitals at Grace Cathedral July 8 and 15 and his offerings consisted of these compositions:

July 8—Prelude and Fugue in C minor, Bach; Pastorale, Second Symphony, Widor; Chorale in A minor, Franck; Evensong, Candlyn.

July 15—Fugue in C, Buxtehude; Chorale Preludes, "I Call to Thee" and "All Men Are Mortal," Bach; Concerto in G, Bach; Pastorale, Franck; "Nun danket Alle Gott," Karg-Elert; Cantabile, Sixth Symphony, Widor.

**Edna Parks, Boston, Mass.**—Miss Parks is giving Sunday afternoon recitals at 4 o'clock in Trinity Church. Her program July 22 was as follows: "Turn Thou to Us," Karg-Elert; "Angelus," Snow; "Soeur Monique," Couperin; "Ein feste Burg," Bach; Andante from Fourth Trio-Sonata, Bach; "Rhosymedre," Williams; Intermezzo and Allegro, Sixth Symphony, Widor.

Aug. 5 Miss Parks will present this program: Toccata-Prelude, "Pange Lingua," Baisstow; Antiphon No. 3, Dupré; Tune for the Flutes, Stanley; Chorale in A minor, Franck; "Sheep May Safely Graze," Bach; "Come, Sweet Death," Bach; Finale from Sixth Symphony, Vierne.

**Mrs. Juanita M. Jamison, Burlington, Iowa**—Mrs. Jamison gave the opening recital on a reconstructed two-manual organ in St. Paul's Evangelical and Reformed Church in West Burlington July 1, presenting the following program: Trumpet Voluntary, Purcell; Fugue in G minor, Bach; Arioso, Bach; "Sous les Bois," Durand-Guilman; "Dreams," Stoughton; "Bible Poems" ("Abide with Us" and "Hosanna"), Weinberger; "Abendlied," Schumann; Serenata, Moszkowski; Sketches Numbers 1 and 2, from Four Sketches, Schumann; "A Cloister Scene," Mason; "The Rippling Brook," Gillette; Toccata in D minor, Nevin.

**Corporal Carmen Giordano, Lincoln, Neb.**—Corporal Giordano gave a recital in the base chapel of the Lincoln Army Air Field June 11, playing the following compositions: "Bist Du bei mir," Bach; Allegro Vivace and Air from "Water Music," Handel; Toccata from "Cedipe a Thebes," de Mereaux, arranged by Dickinson; "In Summer," Stebbins; "Marche Champêtre" (Rustic March), Boëx;

Fountain Reverie, Fletcher; "The Thrush," Kinder; Prelude to "Traviata," Verdi, arranged by Biggs; Consecration Scene from "Aida," Verdi, arranged by Cronham; "The Wind in the Chimney" and "Grandfather's Wooden Leg," Clokey.

**Edouard Nies-Berger, New York City**—Mr. Nies-Berger gave a recital on the four-manual Möller organ at Madison College, Harrisonburg, Va., July 6. His offerings were these: Toccata, Adagio and Fugue in C, Bach; Aria, Tenaglia; "Tempo di Minuetto," Rutini; Chorale in A minor, Franck; American compositions: "Ave Maria," Elmore; "Dripping Spring," Clokey; "Prologue Elegiaque," Diggle; Roulade, Bingham; "Resurrection," Nies-Berger; Toccata, Sowerby.

**Katharine S. Fowler, Washington, D. C.**—Miss Fowler of the Columbia Heights Christian Church gave a recital at the Washington Cathedral—the second by her this year—on July 17. Her program consisted of these compositions: "The Cuckoo and the Nightingale," Handel; Chorale Preludes, "Saviour, When in Dust to Thee," Penick, and "As Now the Sun's Declining Rays," Simonds; Prelude and Fugue in G minor, Dupré; "The Fountain," DeLamar; "The Reed-Grown Waters," Karg-Elert; Scherzetto, Vierne; Finale, First Symphony, Vierne.

**William Watkins, A.A.G.O., Washington, D. C.**—Mr. Watkins, organist of the First Congregational Church, gave a recital at the Cathedral Church of St. Peter and St. Paul on the evening of July 3. His program consisted of these compositions: Introduction, Passacaglia and Fugue, Willan; "Soeur Monique," Couperin; Largo in G, Handel; Fugue in E flat ("St. Anne"), Bach; Air with Variations, Sowerby; Toccata, "Thou Art the Rock," Mulet.

**Bernhard Bunjes, Boulder, Colo.**—The graduate school of the University of Colorado presented Mr. Bunjes May 18 in a recital at Macky Auditorium. His program was as follows: Prelude and Fugue in A minor, Bach; "Jesu, Joy of Man's Desiring," Bach-Grace; "All Men Must Die," Bach; "Salvation unto Us Has Come," Bach; Sonata No. 6, Mendelssohn; Canon in B minor, Schumann; "Thou Art the Rock," Mulet; Concert Variations on "Abide with Me," Bunjes; "Romance sans Paroles," Bonnet; Toccata from Fifth Symphony, Widor.

**Ethel Sleeper Brett, Sacramento, Cal.**—The California Music Teachers' Association presented Mrs. Brett in a recital at the First Methodist Church on the evening of July 9. Mrs. Brett played: Allegro Vivace, Fifth Symphony, Widor; Andante Cantabile, Fourth Symphony, Widor; "Come, Sweet Death," Bach; Finale, Sonata in C minor, Reubke; Fountain Reverie, Fletcher; Funeral March and Seraphic Chant, Guilmant; "Praeludium," Jarnefelt; "Belgian Mother's Song," Benoit-Courboin; "Variations de Concert," Bonnet.

**Florence White, F.A.G.O., San Francisco, Cal.**—Miss White presented the following program at Grace Cathedral Sunday afternoon, June 10: "Praeludium" in D minor, Reger; Two Minuets, Muffat; Chorale Prelude, "O God, Thou Holy God," Brahms; "Eventide," Parry; "Pavane to the Earl of Salisbury," Gibbons; Chorale Prelude, "Eternity, Thou Terrifying Word," Krebs; Toccata on "Our Father," Steigleder.

**Homer Whitford, Waverley, Mass.**—Mr. Whitford gave the last recital until October in the memorial chapel of McLean Hospital, where he is director of music, July 10. It was a second request program and included these compositions: "Hornpipe" ("Water Music"), Handel; "On Wings of Song," Mendelssohn; Adagio ("Moonlight") Sonata, Beethoven; Bourree ("Cello Suite"), Bach; Cavatina, Raff; Gavotte from "Orpheus," Gluck; Serenade, Schubert; Introduction to Act 3 ("Lohengrin"), Wagner; "Venetian Love Song" ("Day in Venice"), Nevin; "Country Gardens" (Morris Dance), arranged by Grainger; "The Swan," Saint-Saens; Triumphant March ("Aida"), Verdi.

**Arthur C. Becker, Mus. D., Chicago**—Dr. Becker has presented the following programs in the series of noon recitals this summer at the De Paul University School of Music:

June 27—Prelude and Fugue in F minor, Bach; Cantabile, Franck; "By the Waters of Babylon," Karg-Elert; "Samarkand" (Oriental Pastel), Douglas. July 11—Toccata and Fugue in D minor, Bach; Improvisation on the Hymn "Lucis Creator Optime," Bedell; Rhapsodie on a Breton Melody, Saint-Saens; Toccata in D minor, Reger.

July 25—"Piece Symphonique," Tournemire; "Impromptu," Vierne; "Humoresque Americana," Murphree; "Symphonie d'Ariane," for piano and organ (Barbara S. Becker, pianist, assisting), Guilmant.

**William Lester, D.F.A., Chicago**—Dr. Lester has played the following programs in the noon recital series of the De Paul University School of Music, as announced

in the July issue:

July 5—Verset in D minor and "Voluntary for Ye Cornett Stop," Blow; Fantasia in F, Krieger; Concerto in D, Avison.

July 18—Chaconne in D, Pachelbel; Chorale Preludes, "Liebster Jesu, wir sind hier" and "Erbarm' Dich mein, O Herre Gott," Bach; Toccata and Fugue in F, Buxtehude.

Aug. 1—"Westminster Suite," Purcell-Whitehead; "A Cotswold Air," arranged by Matthews; "Alla Toccata," Lester.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—Mr. Murphree, organist of the University of Florida, is giving recitals regularly for the summer school at the university. His program Sunday afternoon, July 29, included: Catalan Rhapsody, Gigout; "Aquarelle," Sedlacek; Sarabande, Karg-Elert; Variations on "Weinen, klagen," Liszt-Bonnet; Nativity Song," Bingham; "The Optimist," Maitland; Slumber Song, Wood; Symphonic Movement, Weitz; "A Summer Idyl," Noble; Introduction and Passacaglia, Noble.

On July 8 Mr. Murphree played: Concerto in A minor (Allegro), Bach; Chorale Preludes, "Hark, a Voice," "In dulci Jubilo" and "I Call to Thee," Bach; Prelude and Fugue in A minor, Bach; Hymn-tune Fantasy, "Faith of Our Fathers," McKinley; "Will-o'-the-Wisp," Nevin; "Lovely Nights" and "Redwood Trees," Mana-Zucca; Fantasy on Easter Kyries, Gaul; Chorale Prelude and "Humoresque Americana," Murphree; "Dusk" and "Tranquil Night" ("My Musical Calendar"), Mana-Zucca; Festival Toccata, Fletcher.

**Corporal Charles Harlan Clarke, Sioux Falls, S. D.**—Corporal Clarke gave the same program twice in one day, playing at the post chapel of the army air base, where he is a radio instructor, and repeating it for a Luther League rally at the East Side Lutheran Church. The recitals took place May 6 and Corporal Clarke's offerings consisted of: Fantasy in G minor and "Come, Sweet Death," Bach; "Noel Grand Jeu and Duo," d'Aquin; Chorale Prelude, "Good News from Heaven," Pachelbel; Chorale in E major, Franck; Allegro Cantabile, Fifth Symphony, Widor; Largo from "New World," Dvorak; "Ave Maria," Schubert; Largo from "Xerxes," Handel; "Carillon de Westminster," Vierne.

Before entering the service Corporal Clarke was organist of Holy Nativity Church in Chicago.

**Harold Fink, Asbury Park, N. J.**—Mr. Fink will be heard in a recital at the Lutheran Church of the Atonement in Asbury Park Sunday, Aug. 19, at 4 o'clock. His program will be: Fantasia and Fugue in G minor, Chorale Prelude, "Sleepers, Wake," Allegro from Fifth Trio-Sonata, "Fugue a la Gigue," Chorale Prelude, "O Sacred Head," and Fugue in E flat ("St. Anne"), Bach; "Now Thank We All Our God," Karg-Elert; "Ronde Francaise," Roellmann; "Alleluia," Titcomb; "Will-o'-the-Wisp," Nevin; Fountain Reverie, Fletcher; Introduction and Finale, Sonata on the Ninety-fourth Psalm, Reubke.

**Sister Rosaleen, Seattle, Wash.**—Sister Rosaleen gave a recital at Mount St. Vincent Sunday afternoon, June 17. Her program included these compositions: Chorale Preludes, "Our Father, Thou in Heaven," and "I Cry to Thee, Lord Jesus," Bach; Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Toccata, "A Song of Joy," Joseph H. Greener; Cantilene in B minor, Bedell; "On the Evening of the Ascension of Our Lord," Benoit; "Toccata Jubilant," Diggle.

**Paul J. Burroughs, San Francisco, Cal.**—Mr. Burroughs, who has given the recent afternoon recitals at Grace Cathedral, played the following program July 1: Fantasia Overture, George Garrett; Sketch in D flat, Schumann; Prelude and Fugue in E minor, Bach; "Lied," Vierne. The program June 24 was as follows: Trumpet Tune and Air, Purcell; Toccata and Fugue in D minor, Bach; Theme with Variations in A minor, Faulkes; Pastorale, from "Seven Sketches," Whitlock.

**Rev. Gerhard R. Bunge, A.A.G.O., Ottumwa, Iowa**—The Rev. Mr. Bunge, who is taking his vacation at Excelsior Springs, Mo., gave a recital at St. Luke's Episcopal Church July 17 for the patients at the McCleary Clinic and Hospital. His selections were: Andante Cantabile, Fourth Symphony, Widor; Scherzo, Rogers; Humoresque, Dvorak; "Jesu, Joy of Man's Desiring," Bach; Largo, Handel; "Sanctus," Gounod; "Ave Verum Corpus," Mozart; "The Lost Chord," Sullivan.

**Talmage F. Elwell, Seattle, Wash.**—At a concert of sacred music at Seattle Pacific College June 29 Mr. Elwell, organist-instructor at the college, played the following organ selections: "Prayer" (Ancient Hebrew Melody), Nowakowski-Dickinson; Sonata, "God's Time Is

Best," Bach; Chorale Preludes, "Our Father in Heaven" and "O Man, Bewail Thy Grievous Fall," Bach; "Now Thank We All Our God," Karg-Elert; "Ecce Nomen Domini" (Mode V), Ancient Hymn, arranged by Kreckel; Prelude on "Jesus, Lover of My Soul," Bingham; "God of Our Fathers," National Hymn; Meditation on "Jesus, Keep Me Near the Cross," Thompson; Prelude on "A Mighty Fortress Is Our God," Edmundson; Toccata ("Deo Gratias"), Richard Keys Biggs.

Hilding Halvarson, baritone, was assisting artist, accompanied by Miss Esther Batdorf, organist of Bethel Temple.

**David R. Pew, M.S.M., Denver, Colo.**—At the Sunday vespers in St. John's Cathedral July 1 Mr. Pew gave a recital with the following program: Choral Song and Fugue, Wesley; Gavotte, Wesley; Evensong, Martin; Fugue in G minor, Bach; Chorale Preludes, "In Thee Is Gladness" and "Our Father, Thou in Heaven Above," Bach; Largo, Handel; Prelude, Clerambault; "Marche Religieuse," Guilmant.

July 15 Mr. Pew played: Overture to the Occasional Oratorio, Handel; Minuet from "Orpheus," Gluck; Gavotte, Martini; "The Legend of the Mountain," Karg-Elert; Unfinished Symphony (first movement), Schubert; "Impromptu" and "Carillon," Vierne.

**George W. Volkel, Chautauqua, N. Y.**—Among Mr. Volkel's programs for the recitals in the amphitheater of the Chautauqua Institution in August will be the following:

Aug. 8—Prelude and Fugue in B minor, Bach; Sinfonia (Christmas Oratorio), Bach; "Rhapsodie sur les Noels," Gigout; Sarabande (from "Baroques"), Bingham; "Marche Funebre et Chant Seraphique" and "Noel from Alsace," Guilmant; Chorale in A minor, Franck.

Aug. 15—Overture in C minor, Hollins; "The Question and the Answer," Wolstenholme; Voluntary (from "Baroques"), Bingham; Scherzo in G minor, Bossi; Canon in B major, Schumann; "The Bells of St. Anne de Beaupré," Russell; Finale in B flat, Franck.

Aug. 22—Prelude and Fugue in D minor ("Violin"), Bach; Sonata ("God's Time Is Best"), Bach; Overture (from "Baroques"), Bingham; Gavotte, Martini; Sonata in the Style of Handel, Wolstenholme; Pastorale, Milhaud; Toccata in B minor, Gigout.

**Everett Jay Hilty, Boulder, Colo.**—Sunday afternoon recitals at Macky Auditorium, University of Colorado, were played by Mr. Hilty in July and among his programs have been the following:

July 1—Short Prelude and Fugue, Krebs; Andante, Stamitz-Dickinson; Fugue in C, Buxtehude; "Carnival of animals," Saint-Saens-Hilty; Fantasia, Bubeck; "Landscape in the Mist," Karg-Elert; Berceuse and "Carillon," Vierne.

July 15—Toccata, Adagio and Fugue in C, Bach; "Come, Sweet Death," Bach-Fox; "Polonaise et Double," Bach-Bedell; "A Negro Once Sang of Good Friday," Gaul; "The Nightingale and the Rose," Saint-Saens; Improvisation on "In dulci Jubilo," Karg-Elert.

**John Reymes-King, F.R.C.O., A.R.C.M., Toronto, Ont.**—Mr. Reymes-King's Sunday recitals from 6:30 to 7 p.m. in the Metropolitan Church in July have been marked by the performance of the following programs:

July 8—Prelude and Fugue in F minor, Bach; Liturgical Prelude, Oldroyd; Intermezzo on "Londonderry Air," Prelude on "St. Columba" ("The King of Love") and Postlude and Trio in G minor, Stanford.

July 15—Triple Fugue on "St. Anne," "Flocks in Pastures Green" and Chorale Prelude, "In dulci Jubilo," Bach; Trumpet Voluntary, Purcell; "Alleluia," on "Lasst uns erfreuen," Slater.

July 22—Fantasia and Fugue in G minor, Bach; Two Folk-tunes, arranged by Burrows; Chorale in A minor, Franck.

**Robert Ellis, Fort Worth, Tex.**—Mr. Ellis was presented by the Fort Worth Chapter, A.G.O., in a recital July 6 at the First Methodist Church. His program included: Canzona, Gabrieli; "Toccata per L'Elevezione," Frescobaldi; Two Trios (Allegro) from Sonata 1 and "In dulci Jubilo," Bach; Chorale Preludes, "O Thou of God the Father" and "In Death's Strong Grasp the Saviour Lay," Bach; Dorian Toccata and Fugue, Franck; Scherzo and Cantabile from Second Symphony, Vierne; Finale from Fifth Symphony, Vierne.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson played the following before services at the Church of the Pilgrims in July: "Baroques," Bingham; "Festal Time," Kenneth Walton; "Casual Brevities," Leech; "Summerland," Still; Prelude on "B-A-C-H," Richard K. Biggs; "The Cuckoo," Weaver; Impromptu Caprice, Bedell; Variations and Fugue on Beethoven Theme, Coke-Jephcott; "Triptych," Maelkelbergh.



# THE DIAPASON

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CHICAGO, AUGUST 1, 1945

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## American Organ Music for France

One of the peaceful conquests of the war may be the introduction of American organ compositions in France. This should be a benefit to the French and an appropriate sequel to the enthusiastic reception accorded French compositions and French concert organists in America ever since the first world war. From reports received on this side of the Atlantic it appears that our fellow organists in Europe are welcoming the innovation with enthusiasm, mingled perhaps with some amazement.

As our news columns informed readers of THE DIAPASON in June, a young Baltimore organist, Sergeant Ralph H. Rexroth, who has been with the armed forces for three years, gave a recital in the Salle Cesar Franck at Nantes and had the good sense to take the opportunity to do something on behalf of the American composer. No doubt it was a patriotic impulse that motivated him. The American soldier-organist also had the shrewdness to sense the foreign spirit and therefore to move cautiously, as one might in administering a medicine of strange taste to a child. So he opened his recital with classical and modern French works, and after thus establishing an entente with his distinguished audience he gave them representative numbers that offered a very fair picture of the character of the variety of music written for the organ in recent years by Americans.

And now for the interesting reaction to the program and its performance. One critic, signing his review with the initials "R. O.," has this to say:

Performing Bach's brilliant Toccata in D minor, Mulet's "Carillon-Sortie," sounding like the gay tunes of a village feast, or Schumann's Canon in B minor, full of mystery, and two real French pieces—Vierne's Allegro Vivace from the First Symphony and Franck's Finale—Mr. Rexroth showed a skill and a technique that everyone greatly enjoyed.

The second part was devoted to American composers and pleasantly surprised the French audience. The artist began with the grave, religious Solemn Prelude of Noble; then he played Katharine Lucke's merry Allegretto, and the chromatic scales mingled with fanfares and distant songs of Seth Bingham's "Rou-lade." Sounding like an old, popular carol, the pretty "Gesù Bambino" by

Pietro Yon was greatly admired. The program was ended with the organ pieces by James H. Rogers, powerful and majestic, brightened here and there by pretty, melodious lines.

Called back several times, the young artist performed Nevin's Toccata, the Andante Cantabile from Widor's Fourth Symphony and Abbe Courtonne's fine Toccata. The French and American anthems crowned the recital in a beautiful manifestation of union between our two countries.

In the hall we could see Major Capone, commanding officer of civil affairs, and several organists from this city. People who love music will forget neither the recital nor the name of the young American artist.

From a translation of the critique of another French newspaper writer, Maurice Poté, the following is quoted:

We very seldom have opportunities to get in touch with the musical movement in the United States. We know, indeed, by artists coming back from tour, chiefly by the great organists of the French school, Dupré, Bonnet and Marchal \* \* \* that a young school is now working and especially many virtuosi of organ, an instrument the Anglo-Saxons like so much. Thus we were very glad to hear on Sunday at Salle Cesar Franck a remarkable representative of the American organ school, Ralph H. Rexroth, organist in Baltimore, whom the fortunes of war brought to our city. Gifted with wonderful technique, he performed with brilliancy and charm several classical pieces: Bach, Schumann, Mulet, Vierne and Franck, and pieces of American composers. Those composers have been impressed by the French music of Widor and Vierne and seemed to us very classical, compared to Langlais, Durufé and Messiaen; however, you can find in their works beautiful dynamic pages—for instance, the pretty Nevin Toccata that the young American maestro performed with wonderful skill, together with Abbe Courtonne's Toccata, which is almost as pretty.

Evidently all the Nantes critics were in attendance and all write with appreciation. Here is a quotation from a third review:

The Cesar Franck concert hall yesterday held a large audience composed of veritable music-lovers, including many friends Mr. Rexroth has made in our city. In the audience could be seen officers and soldiers of the American army who came to hear their comrade. \* \* \*

The second part of the program, reserved for American composers, was equally successful and the Allegretto by Katharine E. Lucke, the "Gesù Bambino" by Pietro Yon and Suite for Organ by James H. Rogers were especially acclaimed. To end the program, before an audience standing, impressed and silent, deeply feeling the close union that must exist between Americans and French, the famous organist played "The Star-Spangled Banner" and the "Marseillaise."

Jean Trevedy in recounting his impressions summarizes the way in which this performance impressed the audience in these words:

In France we are not used to hearing American organ music and Ralph Rexroth has opened for us this unknown domain. We have a tendency to see among the beyond-the-seas musicians only composers of a too-modern and wild music. We know now the beauty and the gracefulness of the "Gesù Bambino" of Yon, the mighty expression of the Suite for Organ of Rogers.

Warmly applauded, the organist was called back three times and played a piece which enraptured everybody—"Will-o'-the-Wisp" by Nevin.

Finally, Marie Claire Auvigne writes:

\* \* \* For us French people it was quite an experience to hear American organ music. American jazz is very popular here, and every schoolboy and schoolgirl knows Benny Goodman; but even the best organists had never heard such names as Katharine E. Lucke, T. Tertius Noble or James H. Rogers. For my part I extremely enjoyed Pietro Yon's "Gesù Bambino." It is one of the sweetest Christmas carols I ever heard. Seth Bingham's "Rou-lade," though requiring the most wonderful technique, is less enchanting. As to T. Tertius Noble's "Solemn Prelude from the Gloria Domini," it is a really beautiful piece that can compete with any modern organ work. All French people fortunate enough to

attend this recital thank Mr. Rexroth for having given them such a thrill and hope that soon American organ music will be known all over France so that, in art as in everything else, mutual understanding between the allies be not only a word, but a reality. [The italics are ours.]

And that expresses the hope of all of us. That our American composers, and American organists in the fighting forces should contribute thus to a better world understanding is rightly a source of pride.

## Keep Up Interest in Organ in War

THE DIAPASON is kept informed on the activities of that unique English organization, the Organ Club, through communications from H. E. Couchman, honorary secretary of the organization. The war has not dampened the enthusiasm of this group of devotees of the organ and they continue to make short trips to see and hear instruments, both new and old. Mr. Couchman writes under date of June 17 that "our membership continues to grow and the future looks very bright." He adds in his letter that "we were very glad indeed to learn of the safety of Richard I. Purvis; he joined us in England and spent many hours talking over organ matters with our president."

Dr. H. Lowery, president of the club, presided over the annual general meeting Feb. 24 at the Southwest Essex Technical College, of which he is the principal, and he and Mrs. Lowery were hosts to the members. On May 19, at the invitation of Dr. Ley, a visit was made to the Eton College Chapel. After evensong Dr. Ley showed the visitors around. In telling the members how to get to their destination it was frankly explained that there is a half-hour bus service, "usually crowded and generally a queue." Nevertheless there was a good attendance, drawn by the attraction of Eton and perhaps, too, by the announcement that arrangements had been made for tea. June 9, at Holy Trinity Church, Brompton, a paper was presented by F. Webb on "The Choir Organ and Its Development." This was followed by a recital on the recently-installed organ by Mr. Woodhouse, the organist, as a special feature. On June 23 Holy Trinity, Tulse Hill, and its organ were the magnet. The club also is supporting a series of Bach recitals given monthly this year from May to December at the West London Synagogue by Geraint Jones.

All of this is interesting and suggestive to Americans.

## ANNA D. PETERSEN RESIGNS

### AFTER TEN YEARS' SERVICE

Mrs. Anna Dunning Petersen has resigned as director and organist of St. John's Episcopal Church, Passaic, N. J., effective Sept. 1. Mrs. Petersen has been organist at St. John's Church for ten years and director and organist for the last three years.

Mrs. Petersen was graduated from the Guilman Organ School. For the last two years she has served as chairman for the advancement of American music of the William Paterson Chapter, D.A.R. She studied organ with Joseph A. Wheeler, Willard I. Nevins, the late Dr. William C. Carl and Dr. Clarence Dickinson, and voice with Amy Ellerman and Mrs. William Neidlinger. She also studied directing under Willard I. Nevins, Dr. William C. Carl and Hugh Ross, training of choir boys under the direction of Norman Coke-Jephcott and composition with the late Frank Wright and T. Frederick H. Candlyn.

ST. LUKE'S CHOIR of Kalamazoo, Mich., gave its twenty-fourth annual concert May 18 at the Central High School Auditorium for the benefit of the choir boys' camp. The work of the boys under the direction of Frank K. Owen, organist and choirmaster, was of a high order, as attested by the reviews of the local critics, one of whom in the course of a one-column review writes that all the numbers were "sung remarkably well by a choir expertly drilled and capably conducted. Mr. Owen knows the effects he wants, and how to get them. His work with the large group was excellent, with the small, picked group of 'Singing Lads' phenomenal."

## Looking Back into the Past

Thirty-five years ago the following news was recorded in the issue of Aug. 1, 1910—

Results of the examinations of the American Guild of Organists were announced. On the list of new fellows among others were the names of George Henry Day, Philip James, Harold S. Schweitzer, J. Trevor Garmey, Harold V. Milligan, Harry A. Sykes, J. Lawrence Erb and Mrs. Kate Elizabeth Fox. Among the new associates were Miss M. Arabella Coale, Miss Carrie M. Cramp, James W. Bleecker, Rowland W. Dunham and Harris S. Shaw.

Because of his love for music and his personal friendship for Homer A. Norris, organist and composer, J. Pierpont Morgan was building a \$20,000 home for Mr. Norris on a crag of the Orange Mountains. Mr. Norris was organist of St. George's Episcopal Church, which Mr. Morgan attended.

Palmer Christian returned to his home at Kankakee, Ill., after a period of study in Leipzig. May 7 he had played Reubke's "Ninety-fourth Psalm" Sonata at the weekly "motet" given by the choir of St. Thomas' Church, Leipzig. He was the second American organist ever to be honored with an invitation to play at one of these "motets."

Twenty-five years ago the following news was recorded in the issue of Aug. 1, 1920—

Organists in Chicago moving-picture theaters were on a strike which began July 5. The organists demanded an increase in pay of 75 per cent and rejected a 50 per cent raise offered by the theater managers. In New York a walkout was prevented by a compromise under which the organists accepted a 50 per cent increase.

The National Association of Organists held its thirteenth convention July 27 to 30 in New York City. Henry S. Fry of Philadelphia was elected president. The Organ Builders' Association of America held its second annual meeting at the same time and place.

Frank T. Milner, who for many years had been manager of the organ department of the W. W. Kimball Company, died July 4 at Evansville, Ind.

Ten years ago the following news was recorded in the issue of Aug. 1, 1935—

Six candidates for the new choirmaster's certificate of the A.G.O. passed the examination.

July 7 was celebrated by the Central Christian Church of Peoria, Ill., as the thirty-fifth anniversary of Edward N. Miller on the organ bench.

## HONORS FOR FRANK E. WARD

### ON HIS 39TH ANNIVERSARY

To mark the thirty-ninth anniversary of Frank E. Ward at the Church of the Holy Trinity, New York City, all of the music at the communion service June 3 except the hymns consisted of compositions of Mr. Ward. The following is quoted from a significant announcement on the church bulletin for the day:

Mr. Ward has been in charge of the music at our church for thirty-nine years, and we plan to honor him more fully on his fortieth anniversary next year. However, it is fitting that some recognition should be made this morning of his long and faithful service to the church. The standard of the music here is known outside of the congregation which attends worship. We are grateful, not simply for the excellence of the musical part of our worship under Mr. Ward's direction, but for the character of the man himself. His interest in Holy Trinity Church is wholehearted and his cooperation on every occasion is helpful in carrying on the work here. In honoring him for his service, we know that we are honoring, too, Mrs. Ward, who is a devoted member of the church and until recently has sung in the choir.

MISS MARJORIE ABBOTT and RAYMOND HERBEK gave a joint recital at the Church of the Ascension in New York City on the evening of June 25. Mr. Herbek played: Canzona, Gabrieli; "Toccata per l'Elevazione," Frescobaldi; Prelude and Fugue in G major, Bach; Suite, "Baroques," Bingham; "Piece Heroique," Franck. Miss Abbott's program was as follows: Andante Sostenuto from "Symphonie Gothique," Widor; Prelude in B minor and Allegro from Trio-Sonata in C major, Bach; Prelude on an Old Folk-tune, Beach; Allegro (Fugue) from Sonata on the Ninety-fourth Psalm, Reubke.



## New Music Reviewed; Macfarlane Anthems Issued Since He Died

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

The late Dr. Will C. Macfarlane left at least three anthems, published after his death, to remind us of his long and distinguished career. Like all his compositions, these are clear and vigorous, though they do not have the inevitable melody of his very best work. Of the two for mixed voices I prefer "Thou Hidden Love of God" (G. Schirmer), which could all be sung by a quartet. Inasmuch as this is ten pages in length, it might be advisable to begin with the solo for high voice on page 7; the second half is the more attractive anyway. The "choral sonnet" entitled "Give Thanks" (G. Schirmer), with its organ interludes, runs to fourteen pages.

Another anthem of ten pages is R. Deane Shure's "God's Unending Glory" (Ditson), based on an attractive old Dutch chorale, developed with skill and dignity. With this I should like to recommend Don Malin's "Open Thy Gates" (G. Schirmer), eight pages of bright music on a fine text by Robert Herrick, the seventeenth century poet. The last three pages are specially effective. Both of these anthems are accompanied. Mr. Malin's is on the subject of Grace and ends with praise to the Trinity.

C. Albert Scholin has another of his resonant unaccompanied numbers, "Rejoice, the Lord Is King" (Scholin, St. Louis). This one is in six parts, with effective contrasts between men's and women's voices.

Of recent short anthems I mention first Mrs. Marlon C. Chapman's "Faith in the Right" (Galaxy) in four pages. The text is appropriate to time of war, but there is also one stanza which is suited to Christmas. The structure of this four-page composition is simple and hymn-like.

A "Polish Chorale" (G. Schirmer) arranged in four parts by Kenneth Downing has a text by Clinton Scollard (author of "Sylvia") which is also appropriate to wartime.

A melodious and easy little quartet number is "God That Madest Earth and Heaven" (Presser) by Dr. J. Christopher Marks.

### New Editions

Twenty or thirty years ago one of the most successful writers of sacred vocal solos was Paul Ambrose. One of the best loved of his solos was "O Come to My Heart, Lord Jesus," which has now been arranged as an anthem by N. Clifford Page (Ditson). It is for SAB with baritone solo.

Carl A. Rosenthal has edited an unaccompanied motet by J. Michael Haydn (G. Schirmer) called "Quam Olim Abrahæ," or "Which Once to Abraham." It is sturdy music, but the text, Latin or English, is very repetitious and not impressive in meaning.

### For Women's Voices

There are two unusual numbers which will probably be heard oftener at choir concerts than in regular services. Dr. H. Alexander Matthews' "By the Waters of Babylon" (Elkan-Vogel, Philadelphia), accompanied, for SSA plus soprano solo, runs to nineteen pages of melodious and colorful music, not difficult, but varied and charming in a warm, romantic style. "At the Cry of the First Bird" (G. Schirmer), by David W. Guion, has been arranged by Van A. Christy for SSAA, accompanied. The subject is the Crucifixion and the moving text is translated from an ancient Irish poem.

Will C. Macfarlane's "O Rest in the Lord" (G. Schirmer) for SSA, accompanied, eight pages, is more suited to the service. Its harmonies are somewhat luscious, but thoroughly idiomatic to women's voices.

The only recent setting of a canticle not already reviewed is a simple, anthem-like "Blessed Art Thou (Benedictus Es, Domine)" by Charles H. Marsh (Hall & McCreary).

### Sacred Vocal Solos

It has been some time since Geoffrey O'Hara has given us a solo to be compared with "There Is No Death," but it seems likely that he has another best seller in "One World" (Bourne, New York), with a very timely text by John W. Bratton. This comes in two keys.

Another popular composer has an effective new number—A. H. Malotte's "Hast Thou Not Known?" (G. Schirmer). This song of courage and trust, from the cantata "Voice of the Prophet," was well worth publishing in a separate edition; it is for a medium or high voice—there is one high G.

For weddings there is a solo for medium voice by Percy W. MacDonald called "A

### THREE GRACES IN REDLANDS UNIVERSITY ORGAN CLASS



IN THIS PICTURE are three organ majors who were graduated from the school of music of the University of Redlands, Redlands, Cal., in June and received special honors at commencement.

Inez Miniely (at left), from Boise, Idaho, had the highest average in the senior class and was elected a member of the honorary musical fraternity Phi Kappa Lambda. She appeared June 4 on the young artist program sponsored by the Los Angeles Chapter of the American Guild of Organists. Before going to the U. of R. she was a pupil of James Stracken of the Boise Junior College.

Mildred Kammeyer (middle) of Riverside, Cal., was graduated with high honors in organ. In January she played a recital at the First Congregational Church of Los Angeles, including in her program the entire "Ninety-fourth Psalm" by Reubke. Before going to Redlands she was a pupil of Newell Parker of Riverside. She has held the position of organist at Eden Lutheran Church, Riverside, and recently was appointed

organist at Angelica Lutheran Church in Los Angeles.

Anne Sweet (right) of Redlands was elected to Phi Kappa Lambda at commencement. In her junior year, at the age of 20, she passed the A.A.G.O. examination. She has served as organist and for the past year as director of music at the Presbyterian Church of Redlands. At the January meeting of the Los Angeles Chapter of the American Guild of Organists she played test pieces for the A.A.G.O. and F.A.G.O. examinations. Before going to the U. of R. she studied in Washington, D. C.

Each of these young women, as part of the requirements of the B.M. degree, played an hour recital from memory.

Leslie P. Spelman, professor of organ at the University of Redlands, will be in the East this summer, doing research at Yale and playing in July and August at the Church of the Ascension in New York. Margaret Whitney Dow will teach organ in his place for the term beginning in July and ending the last of October.

### TWO HIGH HONORS BESTOWED ON DR. HAROLD W. THOMPSON

Dr. Harold W. Thompson, professor of English at Cornell University and a member of THE DIAPASON staff, has received two new honors. He has been elected a trustee of the New York State Historical Association and has been made an honorary fellow of the Rochester Museum of Arts and Sciences. The Rochester citation includes the following sentence: "We call especial attention to your deep appreciation of life's melodious rhythm and its expression in song, instrumental music, and in story."

During the last year much of Dr. Thompson's attention has been given to the New York Folklore Society, of which he is the first president. The society's quarterly has by far the largest circulation of any folklore periodical in the United States. It is published by the Cornell University Press. Dr. Thompson has also been president of the American Folklore Society and this year was chairman of the folklore division of the Modern Language Association of America. He is at work on a sequel to his popular collection of New York folklore entitled "Body, Boots and Britches."

*It is impossible to continue to send THE DIAPASON to readers whose subscriptions have expired and have not been renewed. Paper rationing has severely limited us. If you have received an expiration notice please take care of the matter without delay and thus avoid disappointment through failure to receive the magazine. Your cooperation will be to your advantage and will help THE DIAPASON.*

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(Prize Anthem of the American Guild of Organists, 1945)		
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Organist of Barcelona Cathedral, Refugee During War, Sent by Church to Australia—Composer of "Litany for Organ."

A distinguished visitor to the United States this summer is the Rev. Joseph Muset, Spanish organist and composer famed in musical and religious circles of Europe and Australia. Father Muset spent the last six years in Australia, where he was sent by the Pope after becoming a refugee from Spain in the civil war that has devastated that country. In Spain he was organist of the Roman Catholic cathedral in Barcelona.

Father Muset gave an informal recital on the morning of July 14 at Holy Name Cathedral in Chicago at the invitation of Alfred Wideman, organist of the cathedral, and was heard by a small group of Chicago priests and organists. He played selections from his "Litany for Organ," a large work composed and published in Australia which consists of beautiful service music of an unusually interesting type.

Father Muset was born in Spain in 1889 and after study in his native land went to Paris, where he spent seven years with Abel M. Decaux, Louis Vierne and Charles Tournemire. He then returned to Barcelona as organist of the cathedral of that city. Here he had at his disposal an organ dating from 1540. He was also professor of organ at the Conservatorium of Barcelona. His recitals in Spain numbered about 100, the majority of which were broadcast. Many of the organists in Spain today are pupils of Father Muset and he trained all the organists of the famous monastery of Montserrat. A number of his works have been published by different firms. He was appointed by the Spanish government to give recitals of old Spanish music at the national pavilion of the International Exhibition in Brussels in the early thirties. About this time he received the national prize in composition for orchestra in Spain.

At the beginning of the Spanish revolution the French government took Father Muset under its protection and he spent three years in the French capital. During this time he was organist of St. Mary's Abbey (Benedictines) and of the Pontifical Pavilion at the International Exhibition.

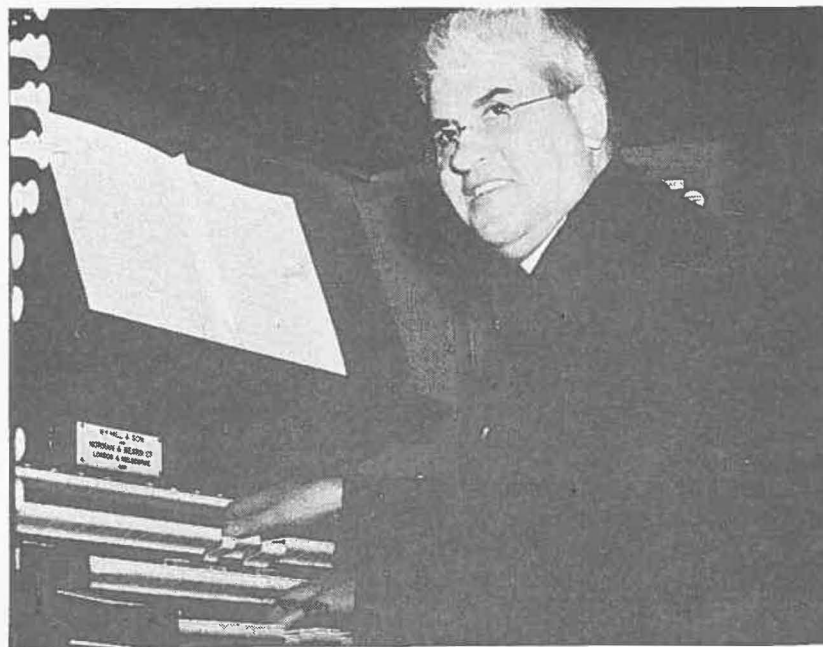
In 1939 the apostolic delegate in Australia asked Father Muset to go to Australia with the object of raising the level of sacred music in that country. His official position in Australia was teacher of music at St. Patrick's College, Manly, N.S.W. Among his activities he gave lectures to groups of lay brothers and sisters of different orders. His activities also extended to serious secular music, both modern and ancient, and he played at the town halls in Sydney and Melbourne, the largest cities in Australia. One of the most interesting societies which benefited by Father Muset's co-operation was the Collegium Musicum of Sydney, which gave programs consisting entirely of his works.

Father Muset's most important contribution to musical literature is the "Litany," composed during his stay in Australia.

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**CHOIR YEAR AT ERIE CHURCH  
IS SUMMARIZED IN BOOKLET**

The fourth annual booklet entitled "Music in the Covenant" has been published by the music department of the Church of the Covenant (Presbyterian), Erie, Pa., Dr. Ralph C. McAfee, minister, Dr. Federal Lee Whittlesey, director. This booklet gives a summary of the activities of the eight choirs (302 singers), every anthem and hymn sung, every organ number played and many pertinent and interesting facts about the choir season just closed. It includes the two "Meet the Composer" programs presented by the choir last season—one when Harvey Gaul of Pittsburgh was present and the other with Dr. and Mrs. Clarence Dickinson of New York City—also the "Freedom of Worship" program which the choir sang several times, including a presentation at Chautauqua.

The booklet is available to interested persons who request it from the church and who enclose 25 cents to cover costs.

**FRIENDS OF G. B. FONTANA  
ATTEND MEMORIAL MASS**

The memory of Giovanni Battista Fontana, composer, teacher and for forty-one years organist of Our Lady of Pompeii Church, New York City, who died March 9, was honored July 1 with the celebration of a memorial mass attended by hundreds of his friends. Commemorating his service, a bronze tablet has been placed in the vestibule of the church. A marble memorial will be placed on his tomb.

Throughout the mass, published compositions of Mr. Fontana were played by his former pupil, Mrs. Anna Carbone La Padula, now concert-radio artist and organist of St. Joseph's Church.

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## Mueller Family Does Its Bit in Montclair; Rises to Emergencies

CARL F. MUELLER



The old adage "like father, like son" has to be paraphrased to read "like father and mother, like daughter" in at least one family in the land. Just because in the nature of things the first-born in this particular family could not be called "Carl, Jr.," she has been going through life with the name "Carlette." Overcoming any handicap accruing from the fact that she is not a "junior," she has followed in her father's footsteps and has made good—and in the same town.

On the evening of last Palm Sunday Carl F. Mueller united his choir from the Central Presbyterian Church of Montclair, N. J., with that of the Presbyterian Church of Upper Montclair in a rendition of Gounod's "The Redemption." The choir from the last-named church is directed by Carlette L. Mueller. Less than an hour before the beginning of the performance the soprano soloist of the occasion, a prominent New Yorker, arrived with such a severe case of laryngitis that she could scarcely talk above a whisper. Father and daughter had already agreed to divide honors at the console and on the conductor's podium. Sensing the emergency Carlette said: "I know those soprano solos, and if you're willing I shall sing them." And sing them she did to the satisfaction of the large congregation, carrying off the first honors of the evening.

Carlette majored in organ under Carl Weinrich at Westminster Choir College and has only since graduation in 1940 devoted herself seriously to vocal study. To round out a busy season she and her mother, Lenore A. Mueller, united their junior choirs in a festival at Central Church on the afternoon of Sunday, June 10. One half of the anthems sung on this occasion were the works of the *pater familias*, who has contributed widely to the repertoire of junior choirs and who also acted as organist for this

service.

This family chronicle would not be complete without mention of Renee S. Mueller, the youngest, who forsook a promising musical career as 'cellist to enter Parson's School of Design in New York, from which she was graduated in May. She is completing her resident study at New York University and will probably enter the commercial art field in the fall.

SERGEANT VERNON E. VICKERS, who has been serving his country for the last thirteen months at the Lincoln, Neb., Air Base, has been honorably discharged from the air force and returned late in July to his home in Selma, Cal., to resume his position as assistant manager of the Bank of America branch and to continue pursuing his avocation as organist. While at Lincoln Sergeant Vickers was chapel organist and chaplain's assistant and his recitals were a major attraction.

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In the course of this discussion and analysis the author throws much light on Bach's style in general. *The result is not only a masterly commentary, from the standpoint of the practicing musician as well as the musicologist, on one of Bach's most controversial masterpieces, but a valuable contribution to the study of Bach's music as a whole.*

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LILY ANDUJAR, who received the William C. Carl gold medal at the Guilmeant Organ School commencement exercises this year, has been notified by the American Guild of Organists that she passed the associate examination for 1945 with the highest marks of any of the contestants.

In September Miss Andujar will become organist and choirmaster of the Washington Square Methodist Church in New York City.

R. W. MORSE'S CHOIR SINGS  
AT ALBANY CONSECRATION

In the presence of 2,000 clergy and laymen Dr. Frederick L. Barry, late of St. Luke's Church in Evanston, was consecrated as bishop coadjutor of the diocese of Albany in the Cathedral of All Saints, Albany, N. Y., June 20. Litanist for the service was the Rt. Rev. James P. DeWolfe, Bishop of Long Island and possessor of a magnificent voice. The communion service was sung by the Rt. Rev. G. Ashton Oldham, Bishop of Albany. A choir of sixty-eight under the direction of the cathedral organist, Robert W. Morse, sang for the communion service a mass composed by C. Hylton Stewart and for the offertory Ernest Bullock's "Alleluia, the Lord Send You Help from the Sanctuary." Sung antiphonally with Bishop DeWolfe was the "Veni Creator Spiritus" and the litany for ordinations. One of the processional hymns was "Ancient of Days," the text by the first Bishop of Albany, the Rt. Rev. William C. Doane, and the music by a former organist of the cathedral, J. Albert Jeffery. As a service hymn a text and melody by the former bishop of Chicago, the Rt. Rev. George Craig Stewart, was sung. The service closed with Bach's Credo and the "Giant" Fugue in G minor played by Mr. Morse.

MARTIN H. STELLHORN GOES  
TO ST. LOUIS FACULTY POST

Martin H. Stellhorn, organist and choir director of Immanuel Lutheran Church in Grand Rapids, Mich., for the last four years, has been appointed head of the history and symphonic literature department of the Institute of Music, St. Louis, Mo. This school is affiliated with Washington University.

In addition to his work as organist and director of adult and children's choirs, Mr. Stellhorn taught lower grades in Immanuel Lutheran school and directed music and art in grades 3 to 8. He has appeared with the St. Louis Symphony Orchestra in its annual Bach festival early in May for the last five years. Mr. Stellhorn is a member of the Western Michigan Chapter, American Guild of Organists.

Mr. Stellhorn, a graduate of Concordia Teachers' College, River Forest, Ill., received his bachelor of arts degree at the St. Louis Institute of Music. He continues work this summer toward his master's degree at Northwestern University. His wife, the former Edythe Gross, and their daughter, Martha Jean, will leave Sept. 1 for St. Louis.

DR. F. W. RIESBERG has been filling the position of organist pro tem at St. Andrew's Church, New Berlin, N. Y., since Easter. Mr. Riesberg has been going to New Berlin from his home at Norwich, N. Y., every Sunday for the last three months.

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**HENRY R. CASSELBERRY TO BE HILL SCHOOL MUSIC MASTER**

Henry R. Casselberry, the Philadelphia organist, has been appointed music master at the Hill School, Pottstown, Pa., where his duties will consist of acting as chapel organist and director of the chapel choir and the glee club. He will also teach two history classes. The Hill School has a three-manual Austin organ in the chapel and a two-manual in the memorial hall. Mr. and Mrs. Casselberry and their two children will move to the Pottstown campus in September after a vacation at Lake Dunmore in Vermont.

Mr. Casselberry has been at the Wayne Presbyterian Church for thirteen years and will play his last service there Sept. 16. This church celebrated its seventy-fifth anniversary June 17 to 24 and special music marked the various services.

Mr. Casselberry received his organ training from Russell Hancock Miles, Ralph Kinder, Rollo F. Maitland and Pietro A. Yon. From 1918 to 1932 he held theater positions in and near Philadelphia, serving for two years with Erno Rapee. After the decline of the theater organ he took a four-year course in music education at Temple University and was graduated in 1936. In 1938 he received the degree of master of education from Temple.

For a short period he was at Marshallton, Del., and then was appointed music supervisor at the Upper Merion Township High School, Bridgeport, Pa., in 1937, serving until June of this year. Students and faculty of the school showed their regard for him with a number of gifts presented on his departure.

Mr. Casselberry points out that he has been a reader of THE DIAPASON without interruption for 30 years.

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LAURENCE D. CAGNIER



**LAURENCE D. GAGNIER NAMED FOR POSITION IN LINCOLN, NEB.**

The music committee of Westminster Presbyterian Church, Lincoln, Neb., the Rev. Harold F. Wonder, pastor, announces the appointment of Laurence D. Gagnier, M.S.M., as its minister of music.

Mr. Gagnier was born Oct. 1, 1921, in Williamstown, Mass. After attending local schools he went to Middlebury College, where he received his B.A. degree in 1943, having majored in music. While at Middlebury he was organist and choir-master of the Methodist and Congregational Churches and assisted Dan Dickinson at Mead Chapel. During the summer he studied organ with Robert Barrow of Williams College. In the fall of 1943 Mr. Gagnier went to New York to study organ with Dr. Clarence Dickinson at the School of Sacred Music and he received his master's degree in May. His other teachers include Dr. Helen A. Dickinson, Becket Gibbs, Ralph A. Harris, Donald D. Ketting, T. Tertius Noble, Hugh Porter, Franklin Robinson and Frederick Schlieder.

For the last two years Mr. Gagnier has been organist and choir-master of the Huguenot Memorial Church in Pelham Manor, N. Y. He is a member of the American Guild of Organists and of the Hymn Society of America.

At Westminster the organ is a three-manual Skinner of fifty stops, installed in 1927. The extensive musical program of the church includes five choirs, aggregating more than 200 voices.

Mr. Gagnier succeeds Donald D. Ketting, recently appointed to the First Congregational Church, Columbus, Ohio.

**MRS. J. H. CASSIDY RETIRES; LONG CAREER IN DALLAS, TEX.**

Mrs. J. H. Cassidy has resigned as organist and director at the First Baptist Church of Dallas, Tex., and retires from church work after a long and useful career on the organ bench. Her resignation was accepted with reluctance and in announcing it on the church bulletin a warm tribute is paid Mrs. Cassidy. In April the church celebrated Mrs.

Cassidy's twenty-fifth anniversary as organist. Before going to the First Baptist she played at Temple Emanu-El for twenty-four years and taught organ in the school of music at Southern Methodist University for twenty years.

Mrs. Cassidy was the first dean of the Texas Chapter of the American Guild of Organists.

"I promised myself to quit long ago," she explained. "I am long past the time I had given myself for active work. I think the way should be left open for the new and younger musicians."

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In 1862 Adelaide A. Procter published the second volume of "Legends and Lyrics, a Book of Verses," which included a poem of six stanzas—

I do not ask, O Lord, that life may be,  
 A pleasant road,

the metrical form being 10.4. 10.4. Some time later the usefulness of this poem as a hymn was recognized, and efforts were made to obtain tunes for it. Dr. E. J. Hopkins was the musical editor of the edition of the "English Congregational Church Hymnal" authorized in 1883, and his skill in tune selection was unsurpassed at the time. In accord with his policy of procuring new settings wherever desirable, he sought tunes for this lyric, and accepted the twelve-line tune "Magdalen," by Calkin, and the eight-line tune "Ad Lucem," by Barnby, placing with them a mild metrical chant.

In 1889 a tune by Albert L. Peace, "Submission," was published, while "Ashgrove" was written for "The Church Hymnary" (Scotch), issued in 1898, by Henry Smart—surely on request. These composers all faced the difficult task of handling the very unequal length of the lines. Perhaps Dr. Peace tried it because of his real success with his other tune in a similar meter, "Lux Beata," 10.4.10.4. 10.10. The first line of "Submission" is almost exactly like "Hamburg" in its melody and progression.

Meanwhile, because of the awkwardness of the metrical form from the point of view of the music, the whole poem was recast, taking one iambic foot from the end of each long line, and adding it to the following short line. In this version the first couplet became

I do not ask that life may be,  
 O Lord, a pleasant road,

Thus the meter was changed to C. M. (8.6.8.6.) and a large number of tunes became available for the hymn. We have not yet discovered in what circumstances the revision was made. On comparing both versions of the text we do not feel any real loss in the lyric value of the new version, owing to the fortunate word and syllabic changes possible in each pair of lines.

This version seems to have appeared first in America. It is found in "The Church Hymnary" of 1890 (Maynard Merrill), where "Lyndhurst," by F. C. Maker, was chosen by the editor, Dr. Edwin A. Bedell. In "Church Hymns and Tunes" (Barnes & Co.) it is mated to the old tune "Serenity." Probably other books copied this revised form of the poem.

The tune "Submission" has become identified with the original hymn in the later American books, except in the Protestant Episcopal "New Hymnal" (1916), in which the problem of the setting was evidently taken most seriously. "Reigate" was contributed by Walter Henry Hall and a solid tune by Purcell in triple time, called "Burford," was added.

What of the future of this hymn? It does not appear in the latest Methodist, Evangelical and Reformed or Episcopal Hymnals. Moreover, it is not on lists of favorite hymns used in various congregations that are sent to us from time to time. The original words have been set as a sacred song, and possibly as an anthem in quartet style. With an effective setting it can be used as a choir hymn. There is a distinct place for it in a service when the subject is light, guidance or trust, but its rendition can well be given to the choir. It may continue to be sung to Dr. Peace's tune, especially by Presbyterians, for this setting is found in "The Hymnal" of 1933. We would prefer to use the changed version, finding for it a really sensitive tune in common meter.

The life history of this hymn, incomplete though it is, reveals one or two points of general interest. The first is the difficulty of producing good tunes for texts with unbalanced metrical patterns. This lyric has obvious value, but Miss Procter probably had in mind only its

use as a devotional poem. It is hardly likely that she herself made the adaptation in the other meter. We can imagine the problem facing the first hymnal compilers who wanted to employ the original poem. There were no other hymns in 10.4.10.4 pattern, and so new tunes had to be found. The tunes thus obtained did not prove popular, judged by the test of survival.

Not less important is the ethical question in the radical alteration of the poem for use as a hymn, without proper acknowledgment of that fact; whereas "arranged from Adelaide Procter by \_\_\_\_\_" would have been not only honest but most helpful for the sake of the record. In many hymnals there is a certain amount of reharmonization of tunes, and even of melodic variation in them, with no indication of the change. Lines of the text are modified—often with very good effect—but no mention is made of the fact. It would be easy to make such an entry as "Isaac Watts, st. 3, line 3, alt."

We would like to make our notes on this hymn far more comprehensive, and wonder if this account may not bring some response, adding new facts or making corrections. Such research is urgently needed regarding many other hymns, especially those dating from the middle of the nineteenth century. We are also eager to collect other instances of obscure alterations in hymn texts or tunes or of changes made without acknowledgment. This will be of real assistance to every editor of a hymn-book and to the compilers of the invaluable handbooks that nowadays follow the issue of all important hymnals. REGINALD L. McALL.

**"Hymns in the Lives of Men"**

Book by Robert G. McCutchan. Abingdon-Cokesbury Press, New York, Nashville, 208 pages.

"Hymns in the Lives of Men," by Dr. Robert Guy McCutchan, noted hymnologist, constitutes an appealing miniature course in hymnology for all who sing hymns—at home or in the pew—and especially for clergymen, organists, choir leaders and church workers in general. This remarkable little volume is delightful to read either for general information or intensive study.

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Concerning hymn-tunes the author writes: "The general trend is toward the use of more chorale type tunes; those from older psalters; folklike tunes, and some plainsong, more often than not in modified form. It is peculiarly gratifying to realize that we are thinking alike musically in our hymn singing."

Incidentally, interludes interpolated between each two lines of the text of chorales are long a thing of the past, if not in Germany, then in German-American services.

In concluding his final chapter ("The Ecumenical Trend in Hymnody"), Dr. McCutchan writes: "But our hymnody may be a leaven which is working quietly, unceasingly, toward the bringing about of an organic union among our churches which may be a greater factor in determining the future course of events in this world than we now dream."

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Carl Mueller was born in Wisconsin, but for the last eighteen years has resided in Montclair, N. J. At present he holds the posts of director of choral music at State Teachers' College, Upper Montclair, and minister of music of the Central Presbyterian Church in Montclair. He is also a member of the faculty of the School of Sacred Music of Union Theological Seminary, New York. Mr. Mueller's compositions for chorus, organ and solo voice are held in favor among performers and listeners.

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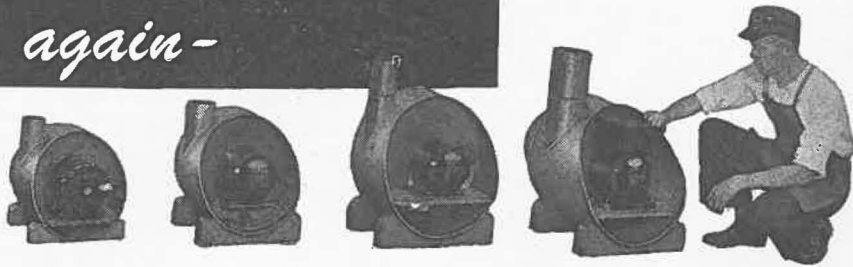
JOHN L. BONN, organist and choir-master of St. Margaret's Church, Waterbury, Conn., comes from a family of organists. His father was organist of St. Vincent Ferrer Church in New York. His uncle, Eugene Bonn, was at St. Patrick's Cathedral, Rochester, for forty-seven years and was decorated for his work by Pope Pius X. His cousin, Norbert Fox, is organist and choir-master of the cathedral in Toledo, Ohio. Other members of the family now in service have held important organ positions.

Mr. Bonn has had a long and interesting musical career, covering a span of sixty-two years. Born in New York, he began study of the piano at the age of 7 years with his father. At the age of 12 he played the organ in the Dominican Church of St. Vincent Ferrer, where he later became his father's assistant. Later he filled the position of organist successively at St. Peter's, New Brighton; All Saints', New York, and St. Lawrence's, since named the Church of St. Ignatius, New York. In 1889 he was called to Waterbury to take charge of the music at the Church of the Immaculate Conception. After fifteen years at this church he resigned to study piano with Leschetizky in Vienna and composition with Professor Hauser. Two years later he returned to Waterbury and made several appearances with local symphony orchestras and taught piano at the West-over School, Middlebury. Later he was appointed organist and director at the new St. Margaret's Catholic Church, Waterbury, where he has just completed thirty-two years of service.

On May 7, in observance of national music week, Mr. Bonn played an exacting program on the large four-manual organ in St. John's Episcopal Church under the auspices of the Mattatuck Musical Art Society.

In his early years Mr. Bonn conducted various choral groups, such as the Waterbury Choral Society and the Lyra and Concordia singing societies.

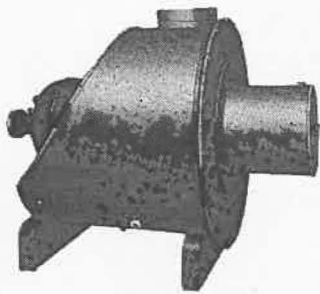
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The Rev. George Goldsmith Daland, dean of Ithaca, N. Y., organist and teacher and friend to several generations of church musicians, whose death June 15 in his eightieth year was recorded in the July DIAPASON, was born in New York City and brought up in Elizabeth, N. J. As early as 1881 he was active as an organist, choirmaster and director of various musical activities in Elizabeth. Among his teachers were Dudley Buck, Grant Egbert, founder of Ithaca College, the violinist Mollenhauer and the English voice expert William Shakespeare, with whom he worked while studying choir training at the Temple Church in London. He accepted an appointment as organist and choirmaster of Christ Church, Westery, R. I., in 1894, and the officers of Trinity Parish, where he had served during his stay in Elizabeth, presented him with a resolution commending his ability, energy and Christian spirit.

Ordained as a deacon in 1896, Mr. Daland served as assistant minister and organist in Washington, Philadelphia and El Paso, Tex. In 1902 he went to Ithaca as organist at Cornell University. Later he joined the faculty of Ithaca College, where he served as organist and head of the theory department until his retirement in 1938. While at Ithaca College he began his musical activities at St. John's Episcopal Church, where he also served as an honorary curate. He developed various choirs, among which the boy choir gained recognition beyond the scope of the parish.

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A new console with electric contacts and couplers should be installed almost as a matter of routine.

Your inquiries are solicited and will receive prompt attention, as our factory has been completely renovated and our machinery overhauled and put in perfect shape for peacetime use. Our personnel is being added to as rapidly as men become available.

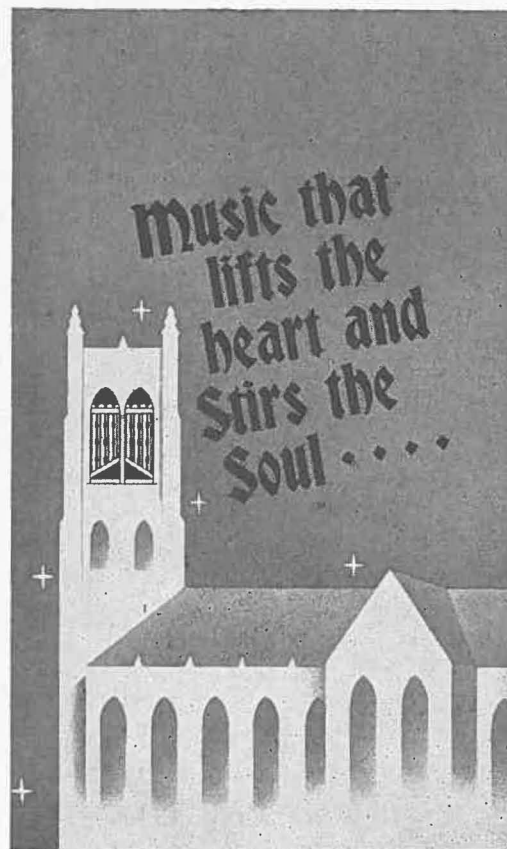
## LA MARCHE BROTHERS

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6525 Olmsted Ave.

Ernest L. La Marche  
Chicago 31, Ill.

Phone, Newcastle 2071

*A Chicago Concern since 1919*



ROOTED deep in the heart of some member of your congregation is the memory of one who has meant much to him in life.

It is a vivid memory, a precious memory, a memory that cries out for expression. And though he search the world, he will find no medium of expression quite so beautiful or appropriate as the music of a Harmonically Tuned Deagan Carillon.

May we send you details of a plan that helps to assure the installation of a Memorial Carillon in your church at the earliest possible moment following victory? ... J. C. Deagan, Inc., 280 Deagan Bldg., Chicago 13, Illinois.

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