

# THE DIAPASON

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## MARKS FIFTY YEARS OF ORGAN RECITALS

### JUBILEE OF CARNEGIE HALL

Half a Century of Good Music for Pittsburgh, Through Gift of Andrew Carnegie, Celebrated—Marshall Bidwell at Console.

Half a century of a contribution by Andrew Carnegie to the popularization of the organ was rounded out when Carnegie Music Hall in Pittsburgh observed the fiftieth anniversary of the hall and its organ on Nov. 3 and 4. Dr. Marshall Bidwell, organist and director of music, was at the console for two anniversary recitals. The performance of Nov. 4 was the 3,705th of these recitals.

Weber's "Jubilee" Overture, the first composition played in Carnegie Music Hall fifty years ago, opened the recital Saturday evening, Nov. 3. Other works played at the first recitals given the week of dedication by Frederick Archer, first organist and director of music at Carnegie Institute, were featured also at the Saturday evening and Sunday afternoon concerts. These included the Bach Toccata and Fugue in D minor, the Weber Overture to "Der Freischütz," Sonata No. 1 of Mendelssohn, Lemmens' "Sonata Pontificale," and the Clock Movement from the Symphony in D of Haydn.

Mr. Archer held the position of organist and director of music at Carnegie Institute for six years. His successor, Edwin H. Lemare, was the incumbent from 1902 to 1905, followed by guest organists during the next season and a half. Dr. Charles Heinroth began his tenure of office in October, 1907, and for a quarter of a century upheld the high ideals of his predecessors. Dr. Heinroth gave his final recital Jan. 31, 1932, and guest organists played for the remainder of the season. The first recital of Dr. Bidwell, the present organist and director, was played Oct. 1, 1932. Since then 986 recitals and lectures, including the two anniversary programs, have been given.

The great organ, originally having sixty-two stops, has gone through three reconstructions, the last of which was in 1933, these serving to increase its brilliancy and volume and to keep it in the front rank of the world's greatest instruments. The present Aeolian-Skinner organ has 8,600 pipes, controlled by 126 stops. The case in white and gold is of great beauty, an outstanding example of the decorative pipe front and wood-carving arts.

During the last decade important innovations have been introduced in the recitals. Instead of adhering strictly to organ programs, choral and instrumental groups from the city high schools and Carnegie Institute of Technology have appeared by invitation on Saturday evenings. A further step has been taken in the inclusion of instrumental soloists, who played concertos with organ accompaniment. Some more recent features have been the programs for children the first Sunday afternoon of each month; the playing and singing of national anthems of the United Nations; the annual Christmas festival of nationality choirs, and the broadcasting of the organ music throughout the Carnegie Institute building.

UNDER THE DIRECTION of Allan Scovell "an evening with the oratorio" was given Oct. 23 at the First Unitarian Church, Alton, Ill. The program was presented by eight singers, each singing a solo and the entire group singing the opening and closing number. An orchestra of eleven pieces took part. The group represented Alton's leading churches. The following numbers were sung with orchestra and organ accompaniment: "The Heavens Are Telling," "Rejoice, O Daughter of Zion," "Every Valley," "Hear Ye, Israel" and "Be Not Afraid."

## MARCEL DUPRE, WHO IS TO MAKE AMERICAN TOUR



BERNARD R. LABERGE ANNOUNCES another transcontinental tour of Marcel Dupré, to take place in the fall of 1946, from late September to the middle of December. Mr. Dupré will come to this

country with Mrs. Dupré and his daughter, Marguerite Dupré. Marguerite Dupré will appear with her father in joint piano and organ recitals in a number of cities of the United States and Canada.

## ORGAN AND HARPSICHOARD IN THREE N. Y. PROGRAMS

Three programs of organ and harpsichord music, forming an unusual combination, were presented at the Church of St. Mary the Virgin in New York on Monday evenings in November. Ernest White, musical director of the church, was at the organ and the harpist was Edith Weiss-Mann. On the last of the programs, Nov. 19, the choir of the church sang. The evening opened with an organ selection, "Obra de Octavo Tono Alto," by Sebastian de Heredia, a sixteenth century composer, followed by a group of seventeenth century harpsichord numbers. Karg-Elert's "Canzone and Epilogue" was the last number, for organ, violin and women's voices, with Helen Teschner Tas the violin soloist and Edgar Hilliar conducting.

Nov. 12 the interesting organ numbers, all of them by composers of today, were: "Apparition de L'Eglise Eternelle" and "Le Banquet Céleste," Messiaen; Prelude on a Second Mode Melody, Florence Durell Clark; Pastorale on a Christmas Plainsong, Virgil Thomson; Four Pieces on Chorales ("Vom Himmel hoch," "Es ist ein Ros' entsprungen," "Nun komm, der Heiden Heiland" and "Es ist erschienen der herrliche Tag"), Ivan Langstroth; "Dieu Parmi Nous," "La Nativité du Seigneur," Messiaen.

Mr. White's organ selections Nov. 5 were the following: Chaconne and Elevation, Couperin; Six Pieces on Chorales ("Die Nacht ist kommen," "Herr, ich habe misgehandelt," "Gieb Dich zufrieden und sei stille," "Befehl Du Deine Wege," "Herzliebster Jesu" and "Hilf, Gott, dass mir's gelinge"), Ernest Zechiel; "Poeme III," Op. 59, Tournemire.

## CHICAGO CHOIR CELEBRATES ITS SIXTIETH ANNIVERSARY

The sixtieth anniversary of the choir of the Evangelical Lutheran Church of St. Luke in Chicago was observed with a service of praise on the evening of Nov. 18. Herbert D. Bruening, director of music at the church, was in charge. An address was delivered by the pastor, Dr. Adalbert R. Kretzmann. The choir sang ten anthems which were settings of famous hymns and Mr. Bruening played these organ numbers: "Saviour of the Nations, Come," Kniller; "From Heaven Above," Pachelbel; "Lamb of God," Telemann; "Christ Is Arisen," Bach, and "Jesu, Joy of Man's Desiring," Bach-Grace.

## DR. RAYMOND MIXSELL NOTED ORGAN DEVOTEE

### FOUR-MANUAL IN HIS HOME

Eminent Pasadena Pediatrician Has Instrument Built by the Aeolian-Skinner Company Which Has Attracted Organists.

The lifelong interest of a nationally famous pediatrician in the organ has been known to the circle of friends of Dr. Raymond Mixsell for many years and his home in Pasadena, Cal., has been a center of attraction for organists who visit that part of the United States. While there are several distinguished medical men who are devoted to organ music and who play the organ, none has shown greater devotion than Dr. Mixsell. In his home is a beautiful four-manual organ. This instrument of 3,766 pipes was installed in 1932 by the Aeolian-Skinner Organ Company, utilizing a few pipes and chests from a former organ.

There are five chambers opening directly into the music-room, and all departments are under expression except the pedal. The pipes in the case are those of the solo grand diapason and are therefore not under expression. This stop is now being made. It is of 38 scale, the low C being seven and one-half inches in diameter. It is on three-inch wind pressure. The solo organ is on seven-inch pressure except the tuba mirabilis, which, with the pedal trombone, is on fifteen inches. The remainder of the organ is on five inches.

The console is placed about thirty feet from the organ at the other end of the music-room, which also contains two grand pianos and a modern Pleyel harpsichord for ensemble playing. The couplers are operated by remote control, and all blinds and switchboards are placed in an easily accessible room. The wind is supplied by a ten-horsepower Orgoblo. Every chamber contains its own electric heater, controlled by a separate thermostat. A feature introduced by Dr. Mixsell in his former organ about thirty years ago is a relay which disconnects all tremolos, celestes, vox humana and chimes when the crescendo pedal is one-third open or when the sforzando pedal is on.

A coupler marked "pedal quint 32 ft." quints all four of the 16-ft. pedal stops—also the borrowed lieblich gedeckt, 16 ft. With the exception of the lieblich gedeckt, this coupler is best used in fortissimo combinations and is said to give a truly 32-ft. tone, especially to the 16-ft. trombone, which has all the authority of a 32-ft. bombarde.

The organ was opened in 1933 by Marcel Dupré and has been played by nearly all the organ virtuosos who have sojourned in southern California. These include Joseph Bonnet, Claire Coci, Charles M. Courboin, Alexander McCurdy, Arthur Poister, Alexander Schreiner, Carl Weinrich and others.

The following stop specification shows the resources of the instrument:

#### PEDAL ORGAN.

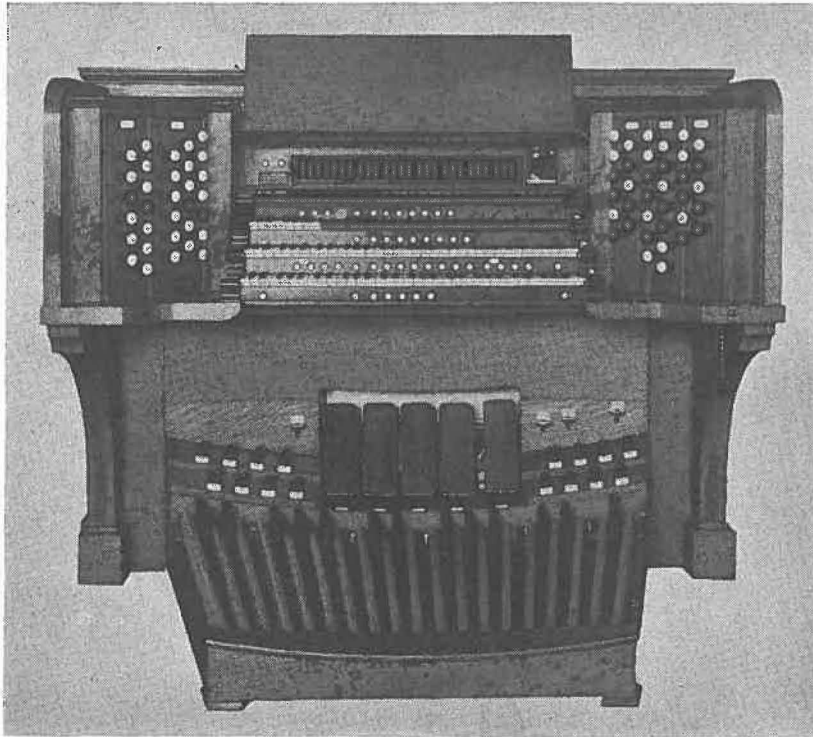
1. Resultant (from No. 3), 32 ft., 32 notes.
2. Open Diapason, 16 ft., 44 pipes.
3. Bourdon, 16 ft., 44 pipes.
4. Violone, 16 ft., 44 pipes.
5. Lieblich Gedeckt (from No. 24), 16 ft., 32 notes.
6. Octave (from No. 2), 8 ft., 32 notes.
7. Flute (from No. 3), 8 ft., 32 notes.
8. Viola (from No. 4), 8 ft., 32 notes.
9. Trombone, 16 ft., 44 pipes.
10. Waldhorn (from No. 35), 16 ft., 32 notes.
11. Trumpet (from No. 9), 8 ft., 32 notes.
12. Chimes (from No. 57), 20 notes.

#### GREAT ORGAN.

13. Double Diapason (Bass from No. 2), 16 ft., 17 pipes.
14. First Diapason, 8 ft., 61 pipes.
15. Second Diapason, 8 ft., 61 pipes.
16. Clarabella, 8 ft., 61 pipes.
17. Dulciana, 8 ft., 61 pipes.
18. Octave, 4 ft., 61 pipes.

19. Harmonic Flute, 4 ft., 61 pipes.
  20. Twelfth, 2 1/2 ft., 61 pipes.
  21. Fifteenth, 2 ft., 61 pipes.
  22. Cornopean, 8 ft., 61 pipes.
  23. Chimes (from No. 57), 20 notes.
- SWELL ORGAN.**
24. Bourdon, 16 ft., 73 pipes.
  25. Open Diapason, 8 ft., 73 pipes.
  26. Stopped Diapason, 8 ft., 73 pipes.
  27. Aeoline, 8 ft., 73 pipes.
  28. Voix Celeste, 8 ft., 61 pipes.
  29. Viola, 8 ft., 73 pipes.
  30. Viola Celeste, 8 ft., 73 pipes.
  31. Octave, 4 ft., 73 pipes.
  32. Traverse Flute, 4 ft., 61 pipes.
  33. Cornet, 5 ranks, 305 pipes.
  34. Chorus Mixture, 5 ranks, 305 pipes.
  35. Waldhorn, 16 ft., 73 pipes.
  36. Trumpet, 8 ft., 73 pipes.
  37. Clarion, 4 ft., 73 pipes.
  38. Oboe, 8 ft., 73 pipes.
  39. Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**
40. Open Diapason, 8 ft., 73 pipes.
  41. Concert Flute, 8 ft., 73 pipes.
  42. Gemshorn, 8 ft., 85 pipes.
  43. Gemshorn (from No. 42), 4 ft., 61 notes.
  44. Gemshorn (from No. 42), 2 ft., 61 notes.
  45. Viols, 8 ft., 73 pipes.
  46. Viols Celeste, 8 ft., 61 pipes.
  47. Mixture, 3 ranks, 183 pipes.
  48. Clarinet, 8 ft., 73 pipes.
- SOLO ORGAN.**
49. Grand Diapason, 8 ft., 73 pipes.
  50. Grosse Flöte, 8 ft., 73 pipes.
  51. Flute Celeste, 8 ft., 122 pipes.
  52. Gamba, 8 ft., 73 pipes.
  53. Gamba Celeste, 8 ft., 73 pipes.
  54. Tuba Mirabilis, 8 ft., 73 pipes.
  55. French Horn, 8 ft., 73 pipes.
  56. English Horn, 8 ft., 73 pipes.
  57. Chimes, 20 tubes.

CONSOLE OF ORGAN IN HOME OF DR. RAYMOND MIXSELL



IN THIS MONTH'S ISSUE

Four-manual organ in Pasadena, Cal., home of Dr. Raymond Mixsell, well-known pediatrician, is described. Fiftieth anniversary of organ and free recitals in Carnegie Music Hall, Pittsburgh, is celebrated. Activities of A.G.O. chapters in every part of the United States are reported. Latest installment in the fifty years' history of the American Guild of Organists is published. Many organ recitals mark the late fall season throughout the nation.

THE DIAPASON

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out; Andante Cantabile, Fourth Symphony, Widor; "Carillon-Sortie," Mulet. Mr. Henzel has just been appointed organist and choirmaster at Grace Lutheran Church, Norristown, Pa., supplementing his work at the Mount Airy Methodist Church, Philadelphia.

DR. MINOR C. BALDWIN, ever-youthful recitalist, continues his travels by automobile, giving recitals as he goes. On his way to Florida for the winter he made his third appearance in the Methodist Church of Norwalk, Conn., Sunday evening, Nov. 11.

ORGAN IN MILLVILLE, N. J., IS DESIGNED BY RICHARDS

Emerson Richards designed and the Aeolian-Skinner Company has built an organ for the First Methodist Church of Millville, N. J., which replaces an old Farrand-Votey. The church auditorium, built in the 1860s, is excellent acoustically. The church is active musically. Walden Cox is the organist. The new instrument has twenty-two voices and twenty-seven stops, with a total of 1,537 pipes. Following is the stop specification:

- GREAT ORGAN (Wind 3 inches).**
1. Quintaton, 16 ft., 61 pipes.
  2. Principal, 8 ft., 61 pipes.
  3. Gedeckt, 8 ft., 61 pipes.
  4. Octave, 4 ft., 61 pipes.
  5. Dolce, 4 ft., 61 pipes.
  6. Rauschquinte, 2 and 3 rks., 122 pipes.
  7. Fourniture, 2 and 3 rks., 171 pipes.
  8. Chimes, 21 notes.
- SWELL ORGAN (Wind 4 inches).**
9. Viola, 8 ft., 61 pipes.
  10. Viola Celeste, 8 ft., 49 pipes.
  11. Rohrflöte, 8 ft., 61 pipes.
  12. Aeoline Celeste, 2 rks., 8 ft., 105 pipes.
  13. Gemshorn, 4 ft., 61 pipes.
  14. Flute d'Amour, 4 ft., 61 pipes.
  15. Sessquialtera, 2 and 3 rks., 159 pipes.
  16. Bass Clarinet, 16 ft., 61 pipes.
  17. Trumpet, 8 ft., 61 pipes.
  18. Vox Humana, 8 ft., 61 pipes.
  19. Hautbois, 4 ft., 61 pipes.
- PEDAL ORGAN (Wind 4 1/2 inches).**
20. Bourdon, 16 ft., 32 pipes.
  21. Quintaton (from Great), 16 ft.
  22. Spitzprincipal, 8 ft., 32 pipes.
  23. Viola (from Swell), 8 ft.
  24. Choralbass, 4 ft., 32 pipes.
  25. Trombone, 16 ft., 32 pipes.
  26. Bass Clarinet (from Swell), 16 ft., 32 notes.
  27. Chimes (from old organ).

DR. AND MRS. CANDLYN RECEIVE HERO'S AWARDS TO THEIR SON

Dr. T. Frederick H. Candlyn, organist and choirmaster of St. Thomas' Episcopal Church, New York, and Mrs. Candlyn received awards for heroism, bestowed posthumously upon their soldier son, in a simple ceremony that was part of the regular 11 o'clock service Nov. 11 at the church.

Presentation of the silver star and the Presidential citation was made by Brigadier General Ralph H. Robertson, who, reading from the citation, recounted how Sergeant Donald S. Candlyn was killed by a sniper's bullet Dec. 26, 1944, while on a mission over and beyond the call of duty on the Luxembourg sector.

The Rev. Roelif H. Brooks, rector of the church, declared in his sermon that there is a duty laid upon all to keep alive the memories of those who have died in the two world wars.

"I believe," Dr. Brooks said, "that Donald Candlyn would want to be regarded as representative of all the men in the services. He bequeathes an honored name to his kith and kin. He will take a place in the life beyond that is forever glorified, and perhaps he sees this token of esteem and honor given him today."

MOZART FESTIVAL DEC. 14-16 BALDWIN-WALLACE EVENT

Baldwin-Wallace College, Berea, Ohio, announces its sixth annual mid-year music festival, to take place Dec. 14, 15 and 16. This will be the second Mozart festival. The program is under the direction of Dr. Albert Riemenschneider. On the evening of Friday, Dec. 14, a student string quartet will play and piano numbers will be a feature. Saturday afternoon and evening the Walden String Quartet of Cleveland is to give programs. Sunday afternoon the Requiem in D minor will be a feature, with distinguished soloists and the Baldwin-Wallace Bach Chorus and Symphony Orchestra and the Walden String Quartet taking part.

Several other events are on the Baldwin-Wallace calendar. Thursday, Dec. 6, at 2 p.m., the conservatory will give an all-Mozart program for the children of the Berea public and parochial schools. About 1,000 children will attend during school hours with their teachers. On Tuesday, Dec. 11, there will be a Mozart program by conservatory students at 3 p.m. "The Marriage of Figaro" will be produced by members of the Baldwin-Wallace Opera Workshop under the direction of Leonard Treash, George Poinar conducting, Feb. 11 and 12.

DR. JOHN HENRY HOPKINS, CLERGYMAN-ORGANIST, DEAD

Dr. John Henry Hopkins, prominent Episcopal clergyman, former organist and patron of organ music, died Nov. 1 at Grand Isle, Vt., at the age of 84 years. In the course of his career he was rector of the Church of the Epiphany in Chicago for ten years and of the Church of the Redeemer for nineteen years. Two of his hymn-tunes are in the new Episcopal Hymnal. In his early years he played the organ and his knowledge of and interest in organ music continued throughout his life.

Father Hopkins was educated at the University of Vermont, which later conferred upon him the honorary degree of doctor of divinity, and at the General Theological Seminary, New York. Western Theological Seminary, now Seabury-Western, Evanston, gave him the degree of doctor of sacred theology.

Mrs. Hopkins, the former Marie M. Graves, died in 1933.

DORR'S BOYS SING IN MEMORY OF SIX LADS LOST IN WAR

St. Luke's Choristers, Long Beach, Cal., under the direction of William Ripley Dorr, presented Faure's "Requiem" Nov. 4 in memory of six St. Luke's boys lost in the war and in observance of the fifteenth anniversary of the founding of the choir. The organization has sung 304 special programs and has worked in seventy motion pictures. The choristers' new hymn album will be released by Capitol Records this month.

Mr. Dorr has been engaged to give a series of lecture-demonstrations on the training of children's voices for the Long Beach public school music teachers.

ORGAN AND PIANO PROGRAM PLAYED IN MEMPHIS, TENN.

A group of arrangements for organ and piano were played by Adolph Steuterman and Myron Myers, pianist, in a faculty recital of the Memphis College of Music at Calvary Episcopal Church, Memphis, Tenn., Sunday afternoon, Nov. 4. Nearly all the arrangements were made by Mr. Steuterman. Mrs. C. H. Marshall, soprano, assisted on the program. The ensemble numbers were: "Sleepers, Wake! a Voice Is Calling," Bach; Aria from Suite in D, Bach; Concerto in G minor, Mendelssohn; Nocturne, Respighi; Prelude to "The Afternoon of a Faun," Debussy; Scherzo and "The Fountain of the Acqua Paola," Griffes; "Medieval Poem," Sowerby.

JOHN HENZEL, WOUNDED IN GERMANY, IS BACK AT ORGAN

John Henzel, Philadelphia organist, was discharged from the army Sept. 18, having been wounded in Germany last March. Nov. 14 he played the following program on the Wanamaker organ in Philadelphia: Chorale in A minor, Franck; Pastorale, Sonata in D minor, Guilmant; "Nef," Mulet; Toccata, Gig-

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LAURETTA ROSSITER COTTON



To MARK HER TENTH anniversary as organist of Trinity Methodist Church in Milwaukee, Wis., Mrs. Laretta Rossiter Cotton gave a recital Sunday afternoon, Oct. 28, with the assistance of her senior choir. Her organ selections were the following: Chorale Preludes, "Christ Lay in Bonds of Death" and "O Man, Bewail Thy Grievous Fall," Bach; Little Fugue in G minor, Bach; Berceuse and Scherzetto, Vierne; Toccata in B minor, Gigout; "L'Organo Primitivo," Yon; "The Squirrel," Weaver; "To an American Soldier," Van Denman Thompson. The group of French numbers was played by Mrs. Cotton for the Sigma Alpha Iota sorority in Lutkin Hall at Northwestern University Nov. 10.

Mrs. Cotton was appointed to the position at Trinity Church in 1935 after the death of Miss Winifred Price. For the last year she has also been minister of music, developing three choirs and a music education program.

Mrs. Cotton received her training at the University of Wisconsin for one year and then studied at Northwestern University, being graduated in organ after study with the late Edwin Stanley Seder. She has continued her work with Lewis A. Vantine of Milwaukee.

Mrs. Cotton has been very active in Milwaukee musical circles. She is the accompanist for the MacDowell Club Singers and accompanied a performance of "The Messiah" by the Arion Society a few years ago. She is on the executive committee of the Wisconsin Chapter, A. G. O., and also is on the program committee.

MISS DOVIANNA BARRENS, a colleague of the Louisville Chapter of the A. G. O., was married to Thomas Byers at Victory Memorial Baptist Church, Louisville, Oct. 15. Mrs. Byers is organist of Trinity Temple Methodist Church, Louisville, where she plays a three-manual Pilcher organ. She is a pupil of W. Lawrence Cook, A. A. G. O., at the University of Louisville, and is president of Sigma Nu Chapter of Sigma Alpha Iota, national music fraternity. Mr. Byers was with Henry Pilcher's Sons, Inc., before the firm sold out to M. P. Möller, Inc. Robert F. Crone, organist of St. Andrew's Episcopal Church, Louisville, played a program of works of Bach for the wedding.

PIECES BASED ON HYMN-TUNES ARE PLAYED BY MURPHREE

Claude L. Murphree, F. A. G. O., organist of the University of Florida, conducted an organ forum at the annual convention of the Florida State Music Teachers' Association in Orlando early in November. He played a half-hour program of compositions based on hymn-tunes on the three-manual Pilcher organ in St. Luke's Cathedral and then led a conference on church service playing. Mr. Murphree's program included: "Thou Art the Rock," Mueller; "Rejoice, Ye Pure in Heart," Diggle; Chorale Prelude on a Folk Hymn, Murphree; "Fairest Lord Jesus" and "Begin, My Tongue," Edmundson; Chorale Prelude on "Lux Benigna," Schmutz; Carol Rhapsody, Purvis.

On Nov. 11 Mr. Murphree repeated at the University of Florida the program of piano and organ works he arranged last year. A different pianist was at the organ for each of the following numbers: Concertino in G minor (Allegro), Pasquet; Finale, Concerto in G minor, Mendelssohn; Second Hungarian Rhapsody, Liszt; Finale, Concerto in G major, Beethoven; Rhapsody on a Paganini Theme, Rachmaninoff; "Rhapsody in Blue," Gershwin.

MUSIC IN VIENNA UNDER LEAD OF SERGEANT BALDWIN

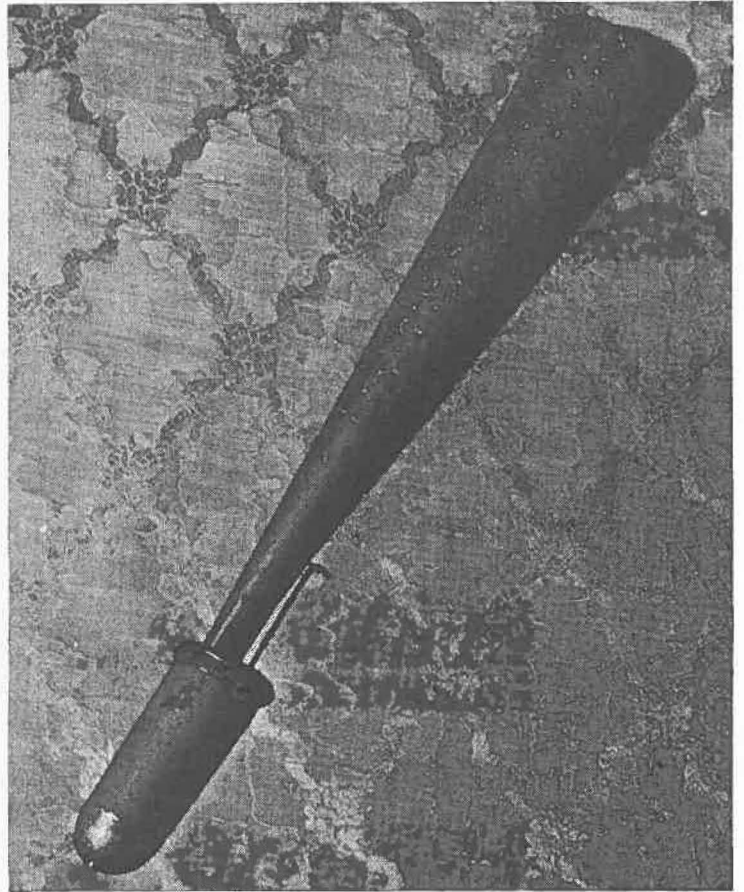
Turning from war to peace, the Rainbow Division has brought music to post-war Vienna in an interesting way under the leadership of Sergeant John L. Baldwin, Jr., A. A. G. O. Sergeant Baldwin is director of the 222d Infantry Regiment Music School in the Austrian capital. The school presented "the year's greatest musical event—a concert of ancient music for the connoisseur and the amateur" Oct. 27 in Brahms Hall of the Vienna Musikverein. Soloists were Isolde Ahlgrimm, harpsichordist; Josef Hermann, contrabass, and the Vienna Philharmonic Quartet.

The music school includes a men's glee club of sixty voices and soldiers from the regiment who wish to do so study music there. Sergeant Baldwin gives organ lessons. He received his training at Columbia University and in the choir school of the Cathedral of St. John the Divine in New York.

At a concert for the restoration fund of St. Stefan's Cathedral the glee club sang before an audience of 2,400 people.

GABRIEL FAURE'S "REQUIEM" was sung by the senior choir of St. James-by-the-Sea Episcopal Church at La Jolla, Cal., Sunday evening, Nov. 4, under the direction of Charles H. Marsh, F. A. G. O., the church's organist and choirmaster. The chorus is one of forty voices. Bruno David Ussher, distinguished critic of the *San Diego Sun*, in his review of the service included this sentence: "How potently and artistically Mr. Marsh feels the mystic tonal prayer of the French composer was evidenced by the manner in which he led the choir through the difficulties of the score, at the same time providing organ accompaniments which compensated for Faure's subtle and radiant orchestration."

STAFF SERGEANT STERLING C. MARSHALL was discharged from the army on Oct. 9 after three and a half years in the service. Fourteen months of the time was spent in Panama. Mr. Marshall has resumed his duties at St. John's Church in Norristown, Pa.



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## Philadelphia Church Marks Dr. Maitland's 25 Years of Service

At a meeting of the congregation of the First Church of the New Jerusalem (Swedenborgian) in Philadelphia, held Oct. 22, the twenty-fifth anniversary of Dr. Rollo F. Maitland as organist of the church was celebrated. C. W. Rodman, the church treasurer, in a witty address paid tribute to Dr. Maitland's long and faithful service, "not only on Sundays, but in the many seasonal organ recitals, famous throughout this district." At the close of his address he presented to Dr. Maitland a purse containing a generous sum contributed by the congregation. The music of the morning service Oct. 28 consisted of compositions of Dr. Maitland.

For over fifty years the Church of the New Jerusalem has occupied an important place in the musical life of Philadelphia. The American Organ Players' Club, the oldest organization of organists in the United States, now in its fifty-sixth year, had its beginnings in this church and for several years the club's recitals were given on the large three-manual Roosevelt, considered one of the finest organs in Philadelphia. The club's annual meetings are still held in the parish hall of the church. In 1925, through the efforts of Mrs. Elizabeth T. McCloskey, director of music, and the generosity of Walter Hering, the pipes of the old organ were used in the building of a new one in memory of Mr. Hering's mother. This instrument is a four-manual Austin, designed by Dr. Maitland.

Rollo F. Maitland was born near Williamsport, Pa. Showing signs of musical talent almost before he could talk, he was taught the rudiments of music by his father and made his first public appearance at the age of 8 years, playing a reed organ. Dr. David D. Wood, pioneer exponent of Bach's organ music in America, was Dr. Maitland's only organ teacher; he also taught him piano and composition. Dr. Maitland also studied violin under Henry and Frederick Hahn,



playing violin professionally for a number of years. A supplementary course in piano with D. Hendrik Ezerman followed and in 1920 Dr. Maitland came under the influence of Dr. Frederick Schlieder, going abroad with him in 1925 for intensive work in improvisation and playing successful recitals in England and Switzerland.

Dr. Maitland also was for eleven years a prominent theater organist. He holds the certificates of fellow and choirmaster in the American Guild of Organists and the doctorate in music from the Philadelphia Musical Academy, whose organ department he heads. In addition to having played recitals on some of the country's most notable organs he has given many radio recitals, having been the first guest

organist to broadcast from the great Wanamaker organ in Philadelphia. His compositions include a Festival Overture for organ and orchestra, a cantata, "The Glorified Christ," composed for the 250th anniversary of the birth of Swedenborg, and numerous piano and organ pieces, anthems and songs.

ADELAIDE LEE HERRON, the former Detroit organist, has accepted a position for life as accompanist and manager of a male quartet consisting of her husband, Ralph Herron, and three sons. The third boy, David Rolfe Herron, arrived in a Cleveland hospital Oct. 28. Mr. and Mrs. Herron make their home in Berea, Ohio, and she has been substituting in three Berea churches to keep up her acquaintance with the organ.

### DR. ROLLO F. MAITLAND, WHO OBSERVES ANNIVERSARY

### TEN RECITALS IN MONTREAL

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Ten recitals of classic works in organ literature are being played in Montreal under the auspices of the Conservatoire de Musique et d'Art Dramatique. The organist is George M. Brewer of the conservatory faculty. These recitals all are given at the Church of the Messiah. The first took place Oct. 18 and the season will close March 7.

At the initial recital Mr. Brewer played these works: Four chorales from "The Little Organ Book" of Bach, Mendelssohn's Third Sonata and these twentieth century compositions: Introduction and Passacaglia, Alcock; Five Advent Pieces from "L'Orgue Mystique," Tournemire, and a new "Processional" by Henry Cowell. The program Nov. 1 included the Prelude and Fugue in B minor, Bach; Lemmens' "Sonata Pontificale" and these modern works: "Canonical Suite," Miles I'A. Martin; "Paysages Euskariens," Bonnal, and the Prelude to "The King's Majesty" by Sowerby. Nov. 15 Mr. Brewer played the Bach Dorian Toccata and Fugue, the Fantasie Sonata by Hesse, a chorale prelude by Ernest Zechiel and Flor Peeters' "Suite Modale."

### HONOR HARRY C. WHITTEMORE ON HIS FIFTIETH ANNIVERSARY

A reception in honor of Harry C. Whittemore, organist and choirmaster at Grace Church, Manchester, N. H., for the last fifty years, was held Oct. 3 in the parish-house following a recital in Mr. Whittemore's honor by Dr. Channing Lefebvre, director of music at St. Paul's School, Concord.

Over 250 members of the parish and friends of Mr. Whittemore were present at the reception. The Rev. and Mrs. Bradford Young assisted Mr. and Mrs. Whittemore in receiving guests.

Members of the parish presented Mr. Whittemore with a purse on the occasion of his jubilee. Prior to the recital the Rev. Mr. and Mrs. Young entertained Mr. and Mrs. Whittemore, the Misses Cora and Mabel Russell, Dr. Lefebvre and Captain and Mrs. Horace B. Brinker of Los Angeles, Cal., at a dinner party in the rectory.

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MISS HELEN HOWELL



and Holy Trinity Church, Brooklyn Heights, N. Y.

Miss Howell is the accompanist for the Handel Choir in Baltimore and is sub-dean of the Chesapeake Chapter of the A.G.O. and president of Phi Gamma Chapter of Mu Phi Epsilon. During the past season she studied with Ernest White and was heard in recital in Baltimore and Washington.

Miss Howell played the following compositions in a recital at the Washington Cathedral Sept. 4: Prelude and Fugue in E flat, Bach; Andante Sostenuto from "Symphonie Gothique," Widor; Chorale Preludes, "Lord, How Great Are Our Transgressions" and "Beloved Jesus," Ernest Zechiel; "Echo," Yon; "La Nativité," Langlais; "Dieu Parmi Nous," from "La Nativité du Seigneur," Messiaen.

#### HARRY H. HUBER APPOINTED TO STERLING COLLEGE POST

Harry H. Huber, who has been minister of music of the First Methodist Church, Hutchinson, Kan., since Sept. 1, has been appointed professor of music at Sterling College, Sterling, Kan. Professor Huber will lecture in history and appreciation of music and teach piano, organ, theory and voice. He will also direct the college choir of seventy-five students in two rehearsals a week. Major works to be presented this year include Handel's "Messiah" (complete) and Haydn's "The Creation." The *a cappella* madrigal choir, a selected group of students, who are preparing for a concert tour of the state of Kansas in the spring, is also under the direction of Mr. Huber.

Professor Huber will continue in his position at the Hutchinson church, where he directs four choirs and plays a large Reuter organ. Before going to the mid-West Mr. Huber was organist and choir-master of the Broadway Methodist Church, Camden, N. J.

W. ARNOLD LYNCH, A.A.G.O., Topeka, Kan., has been appointed to the faculty of Ottawa University to teach organ, succeeding Powell Weaver, who recently resigned. Mr. Lynch is busy with a large class, in addition to his duties as organist and director at the First Presbyterian Church of Topeka.

MISS HELEN HOWELL has been appointed organist and choir director of St. Paul's Episcopal Church, Lynchburg, Va. Miss Howell has been at the Brown Memorial Church in Baltimore during the absence in the service of Staff Sergeant Virgil Fox, who has resumed his peacetime work in Baltimore. She also took the place of W. Richard Weagly, director at Brown Memorial, who has served as a chaplain's assistant in France.

Miss Howell is a graduate of the Peabody Conservatory of Music in Baltimore, having received the church organist's certificate in 1940 and a teacher's certificate in piano in 1941. She held a three-year scholarship in organ as a pupil of Virgil Fox and studied piano with Pasquale Tallarico and harmony with Franz Børnschein. At graduation she received the \$200 award for excellence in instrumental work and the annual award made by Phi Gamma Chapter of Mu Phi Epsilon Sorority to an outstanding woman student. While a student she held substitute positions in various churches through the summer months, among them St. Peter's Episcopal, Morristown, N. J.,

Revised Edition, Nov. 15, 1945

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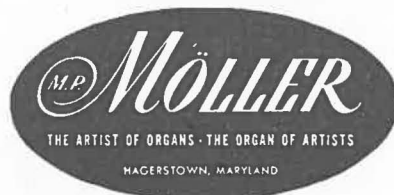


THIS is the Christmas we have prayed for—the Christmas of peace, not war.

The earth lies quiet now as the fields where shepherds watched their flocks. The midnight sky curves serenely, lighted with stars, not flares. The dark tumult of war is stilled. Soldiers who endured it are sons, husbands and fathers once again, and children of the world hear, not the sound of bombs, but the quiet starlit words of the Nativity Story. All around the world the silver excitement runs like a shining wind.

This is the Christmas we have prayed for, the power and the glory reaffirmed. A time of such joy and thankfulness as finds its eloquence in music—in the joyous rise of carols, in the majesty and triumph of swelling organ-tones. With heart and soul and voice, we sing the mystery and wonder, the white radiance of Christmas.

On this Christmas of answered prayers, we extend our wishes for your happiness. We join mankind in praying that, as peace has come, so also will come, in wisdom and in time, the fulfillment of goodwill among men.



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## Lists Late Arrivals Of Christmas Music; New Anthems Issued

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

The Concordia Publishing House of St. Louis, which brings out much fine music, especially for the Lutherans, has been presenting a series entitled "Anthologia Lutherana," edited by a well-known scholar, Walter E. Buszin. Among the numbers suitable for Christmas are editions of two traditional carols, "O Holy, Blissful Night"—"Heiligste Nacht," not the Gruber carol—and "Glory to God." The first is in four parts, preferably unaccompanied; the second is in five parts, unaccompanied *ad lib.* In the same series you will find Bach's "Ten Schemelli Chorales," including the Christmas one, "O Jesus So Gentle." This series has English words only.

The firm of McLaughlin & Reilly has a set of "Three Christmas Spirituals" edited by William Lawrence late last year. These include: "Behold That Star," "Mary Had a Baby" and "Go Tell It on the Mountain"—all effective. The second has long been a favorite of my students in folklore. Another issue from the same firm is the "Adeste Fideles," arranged by V. Novello and E. Gray as a carol-anthem for "three equal voices." As a matter of fact it would go best for SSA; the bottom part is low.

For men's voices in four parts unaccompanied I recommend a late number of last year in the "Williams College Series," edited by Robert Barrow—the English carol "The Holly and the Ivy" (E. C. Schirmer). This very promising new series is worth remembering.

Robert Prutting's "A Christmas Pastoral" (Gray) is a solo for high voice, seven pages in length and considerably above the average in the quality of its music—which is better than its text. You need a big, resonant voice for the climax.

Three of Mr. Gray's new numbers for organ do credit to his list: "A Chinese Christmas Carol," by Dr. Noble (four pages only); Otto Olsson's Chorale Prelude on "How Brightly Shines," edited by Robert L. Bedell, a graceful short piece (three pages), and Stanley E. Saxton's "Pastorale and Cradle Song," a very easy number built on the Sussex Carol and the Coventry Carol, two well-known English traditional tunes which combine charmingly.

For SSA, accompanied, Miss Katharine K. Davis has composed a delightful carol-tune in the Mixolydian mode to an unusual text by John Cowley, "Poor Mary" (Carl Fischer). The words are as naive and sincere as a Negro spiritual's. For women's voices this seems to me the ranking carol of the year.

Dr. Harvey B. Gaul's "Amish Carol of the Hills" (Galaxy) is another of those numbers in which he has used traditional melodies with dramatic force. Again he has a dialogue, as in his Mexican carol; the part of Joseph is sung by a tenor and Mary by a soprano. A chorus is indicated, but the music is easy as well as charmingly pastoral. The tune comes from the neighborhood of Lancaster, Pa. The Amish are a seventeenth century sect who have clung to the rules of their founders. I have been told that they have not added one hymn to their repertory for about 300 years; everything must be done in the old ways.

### New Anthems

Because of my inability to write during a summer month my desk is crowded with anthems not reviewed. I shall list them with brief descriptions:

Barnes—"Only Be Still." S solo. Four pages. Pretty, easy, short. Quartet can do. (Mission Music, Santa Barbara); also "Jesus, My Saviour, Look on Me." Similar. Eight pages. (J. Fischer.)

Blair—"Just for Today." T solo. "Heart-song" type of text. Melodious quartet anthem. (Presser.)

Bornschein—"Let There Be Light." An invocation. Five pages. (Hall & McCreary.) Also "God Be Merciful." Useful as introit or choral benediction. (Hall.) Also "Be at Peace." Bits for A. Five pages. (C. Fischer.)

Brown, A. G. Y.—"God Is a Spirit." Unaccompanied introit. Five pages. Also "Jesus, the Very Thought." Six pages. S division in one place. (Both Canadian Music Sales Corporation, Toronto.) Also "God Is Our Hope and Strength." Eight pages. (Row, Boston.) Also "Jesus, Thou Joy." Based on a motive from Palestrina. Some division. Five pages. My favorite of these Brown compositions. (Schmidt.)

Dale—"Lo, a Great Multitude." Easy praise anthem. Seven pages. (Schmidt.)

Dieterich, Milton—"Into Thy Way of Peace and Love." Three pages, unaccompanied. Also "O Spirit of Christ." Unaccompanied, four pages. (Both Summy, '44.)

Diggle—"Christ Hath a Garden." Unaccompanied, five pages. One of his best. (C. Fischer.)

Garabrant—"A Supplication in Time of Stress." Seven pages. A good number not out of date at close of war. (Gray.)

Gillette—"Saviour, Teach Me." Pleasant little number, three pages, for children's choir (unison) plus adults. (Ditson.)

Koepke—"He Shall Come Down Like Rain." S solo. Text suited to celebrations of peace. (Ditson.)

Lovelace, Austin C.—"Come, Thou Almighty King." Six pages. Good, swinging rhythm. Short solo for A or Bar. (Brodt Music Company, Charlotte, N. C.)

Marks—"Let My Complaint." Six pages. Unaccompanied quartet. (Ditson.)

Marryott—"Blessing and Honor." Eight parts, unaccompanied. Eight pages. One of the best in this list. Also "Above the Hills of Time." Seven pages. Timely text, good music. (Both Ditson.)

Marsh, C. H.—"Awake and Sing the Song." Four pages. SBar solos *ad lib.* Also "Give Peace, O God, Again." Four pages. Bar solo *ad lib.* Easy, tuneful pair. (Both Schubert.) Also "Come, Ye Disconsolate." Seven pages. High solo. Quartet can do. (D. L. Schroeder, Flushing, N. Y.)

Marth—"I Am the Way." Six pages. A solo. Quartet. (Hunleth.)

Oncley—"Invocation." Three pages. Unaccompanied, eight parts. (Summy.)

Shure—"Praise Him, Ye Stars of Light." Eight pages. Unaccompanied *ad lib.* Based on fine old Welsh tune, "Hyfrodol." (Hunleth.) Also "Canticle of Joy." Eleven pages. Unaccompanied *ad lib.* (Morris.)

Smith, Harold M.—"Safe in Jehovah's Keeping." Six pages. (Marvin Music Edition, New Brunswick, N. J.)

Trant—"The Spacious Firmament." Six pages. A few divisions. Effective use of unison and of S(full). (Novello.)

Whittredge—"Saviour, Again to Thy Dear Name" and "O God, Thou Hast Made Us for Thyself." Two good numbers (short) for close of service. First has a few divisions. (Schmidt.)

Wilson, Harry R.—"Blessed Are the Meek." High solo. Six pages. (C. Fischer.)

Zoltai—"Let Us Give Thanks." Four pages. (C. Fischer.)

Scholin—"Rejoice, the Lord Is King." Six pages. Unaccompanied *ad lib.* Some divisions. (Hunleth.)

### Publications for Organ

It is good news that the Edward B. Marks Music Corporation of New York (Radio City) is bringing out American editions of modern European works by such composers as Karg-Elert and Gigout. The former's Chorale Improvisations, Op. 65, come in three volumes that I have seen, edited by Dr. Bedell, who has also edited a Toccata by Gigout, Boellmann's "Twelve Pieces" (Op. 16) and a volume entitled "The French Organist"—this last particularly welcome.

Edwin Arthur Kraft has published, as a set, "Six Organ Transcriptions from Mozart" (Ditson) for the very reasonable list price of 50 cents. This is a real bargain of charming music.

Dr. Gaul has a "Hymn of the American Navy" (Gray), complete with the navy calls for "silence" and "church service." The tune is "Melita," our official one for the American navy. I should like to recommend also a more original work by Joseph W. Clokey, his "Ballade in D" (Gray). It is one of his best things.

### MEMORIAL ORGAN DEDICATED IN MERCERSBURG, PA., CHURCH

Dedication of a "war service and family memorial organ" took place Sept. 9 at Trinity Evangelical and Reformed Church, Mercersburg, Pa., on the occasion of the centenary of the church edifice. The organ was built by M. P. Möller and has resources of 859 pipes. George F. Hamer, Jr., organist of Mercersburg Academy, gave a dedicatory recital, presenting the following program: Overture to Occasional Oratorio, Handel; "The Garden of Iram" and "Saki," "Persian Suite," Stoughton; "Clair de Lune," Karg-Elert; "Anna Magdalena's March" and Toccata and Fugue in D minor, Bach; "Deep River," Negro Melody; Chorale in A minor, Franck; "The Squirrel," Weaver; Toccata from Fifth Symphony, Widor.

THE VAN DUSEN ORGAN CLUB held its first meeting of the 1945-1946 season Oct. 29 in the organ salon of the American Conservatory of Music, Chicago. Election of officers was held. Miriam Clapp Duncan played Reubke's "Ninety-fourth Psalm" and Robert Rayfield played the following group: "Fugue a la Gigue" and "All Men Must Die," Bach; Prelude and Fugue in G minor, Dupré. Refreshments were served and games were played.

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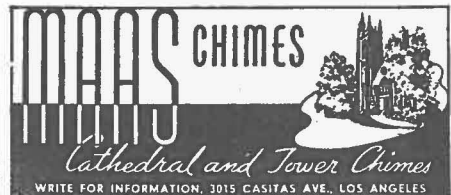
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After a service of a score of years, in the course of which she has never missed a service or a rehearsal, Mrs. Blanche T. Brock has resigned from her position at the Leyden Congregational Church in Brookline, Mass. In spite of urging by the minister and council of the church, Mrs. Brock insisted on relinquishing her duties in order to take an extended rest and to indulge a desire for travel.

A parish dinner in honor of Mrs. Brock was held Oct. 24 and was the occasion for a demonstration of the affection of the church for its organist. Past and present members of the choir were present and the choir presented a corsage of orchids to the retiring organist. Dr. Robert Wood Coe, pastor of the church, handed her a testimonial signed by the heads of all the church organizations and a gift of \$200.

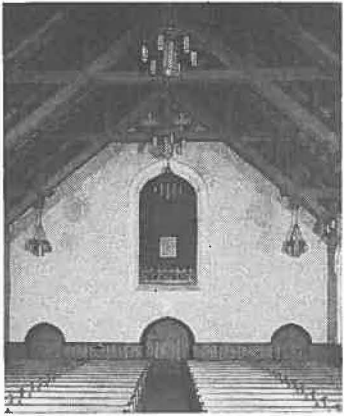
The Leyden Church, designed by Ralph Adams Cram, is one of the most beautiful in New England. Next year it will celebrate its fiftieth anniversary. In the half-century it has had only three ministers and as many organists.

Mrs. Brock, whose maiden name was Blanche Thompson, was born in Nashua, thirty-eight miles from Boston, on an estate that has been in her family for more than 200 years. She began the study of music at an early age. In her teens she was appointed organist of the First Baptist Church of Winchester and she served several other churches in Greater Boston before she was named to succeed the late Charles D. Irwin at the Leyden Church.

**ORGAN-PIANO DUETS MARK  
ORGAN'S FIFTH ANNIVERSARY**

In commemoration of the fifth anniversary of the Blodgett memorial organ in Zion Church, Greene, N. Y., built by Austin, Miss Laura M. Wolcott, organist, and Mrs. J. R. Page, choir director of the church, gave a program on the afternoon of Sept. 30. Their offerings included the following group of organ and piano duets: Phantasie Stück, "Awake, the Voice Commands," Mahlberg; Nocturne, Mendelssohn; "Hallelujah Chorus," Handel; "My Heart Ever Faithful," Bach; Serenade, Widor; Rhapsody, Demarest; Pastorale, Guilmant; Grand Aria, Demarest; "Prayer," Guilmant, and Largo from "Xerxes," Handel. Organ solos supplementing the duets were McAmis' "Dreams," played by Mrs. Page, and "Shepherd's Pipes," by Harris, and Yon's "Hymn of Glory" by Miss Wolcott.

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GRACE LEEDS DARNELL, F.A.G.O.  
VERNON DE TAR, F.A.G.O.  
CLARENCE DICKINSON, MUS. D., A.G.O.  
HARRY GILBERT  
WARNER M. HAWKINS, MUS. D., F.A.G.O.  
JOHN HOLLER, A.A.G.O.  
PHILIP JAMES, F.A.G.O.  
ANNE V. MC KITTRICK, F.A.G.O.  
GEORGE MEAD, MUS. D., A.G.O.  
HAROLD V. MILLIGAN, MUS. D., F.A.G.O.  
WILLARD IRVING NEVIN, F.A.G.O.  
T. TERTIUS NOBLE, MUS. D.  
GROVER J. OBERLE, F.A.G.O.  
HUGH PORTER, SAC. MUS. D., F.A.G.O.  
GEORGE WILLIAM VOLKEL, M.S.M., F.A.G.O.  
FRANK E. WARD, A.A.G.O.  
ERNEST WHITE  
DAVID MCK. WILLIAMS, MUS. D., F.A.G.O.

## Chapter in Rhode Island Conducts Guild School with Distinguished Faculty

The Rhode Island Chapter began its 1945-1946 season with the opening session of its third Guild school in the parish-house of St. Stephen's Church, Providence, Oct. 8. An excellent program was planned by Willard E. Retallick, organist and choirmaster of St. John's Cathedral, director of the school. Mr. Retallick has been assisted by J. Edwin Conley, organist and director at Trinity Church, Pawtucket, who is registrar. This year classes were held once a week, on Monday evenings, from Oct. 8 through Nov. 19, with the exception of Nov. 5. As in the past, the school was open for a nominal fee to members and non-members of the Guild who wish to increase their knowledge in various fields of church music.

Each evening opened with a ten-minute assembly in charge of the director. Then followed two class periods. The program concluded with a fifty-minute lecture. Altogether four courses and six lectures were offered.

The course given by Florence V. S. Larkin, organist and choirmaster of Christ Church, Westerly, was a practical one in the organization and development of children's choirs, particularly boys, though most of this material is adaptable for junior choirs in general. Materials, voice testing, production, notation, rehearsal technique, hymns and chants, anthems, choir discipline and awards, and clinical demonstration of methods used in developing untrained voices were on the agenda.

For those interested in adult choirs Mr. Retallick discussed the actual study and preparation of service music and anthems under conditions ordinarily met in the volunteer choir. Chants, Anglican and Gregorian, hymns and choral responses such as are used in nonliturgical church services also were discussed.

Miss Louise B. K. Winsor, dean of the Rhode Island Chapter and organist and musical director at the Mathewson Street Methodist Church, conducted the course in the historical survey of organ literature, in which she augmented materials already available in surveys of organ music from pre-Bach to the present day. Emphasis was placed on music suitable for small organs. This course was given in the chapel of St. Stephen's Church, and Miss Winsor illustrated at the console.

Equally popular was the course in the historical survey of sacred choral music offered by a former dean of the chapter, Hollis E. Grant, organist and choirmaster at St. Stephen's Church. He is concerned with the rise, development and culmination of the great periods of music in the church.

The first four of the six lectures were related in thought. In the first lecture Miss Winsor spoke on "The Eternal Triangle," in which she pointed out the need for mutual understanding on the part of clergy, organist and congregation. On the following three Mondays a member of the clergy, an outstanding organist, and a layman gave their views on the improvement of church music. The Rev. Arthur Wood, chaplain of the Guild and rector of the Church of the Ascension, discussed "Church Music through the Clergyman's Eyes." On the following Monday Everett Titcomb, organist and choirmaster of the Church of St. John the Evangelist in Boston, spoke on "The

## NOTICE TO MEMBERS OF A.G.O.

A general meeting of the American Guild of Organists will be held at the Shelton Hotel, Lexington Avenue at Forty-ninth Street, New York City, on Dec. 27, 1945, at 8:30 p.m., to act upon the proposed amendments to the constitution which are printed in this issue of THE DIAPASON.

RALPH A. HARRIS, National Secretary.

Organist's Viewpoint on Church Music." The layman's viewpoint was presented by Professor Ben Brown of Brown University under the title "What Does the Layman Expect?"

The last two lectures in the series were of utmost interest to the organ student and music-lover. Dr. Francis W. Snow, composer, organist and choirmaster of Trinity Church, Boston, spoke on "Knowing the Composers" on the evening of Nov. 12. The final lecture, Nov. 19, was by Dr. Carl McKinley, organist and choirmaster at Old South Church, Boston. His topic was "Registration and Console Management."

The program of this third venture in a Guild school is one of which we are very proud. We are indeed fortunate to have had Dr. Snow, Dr. McKinley and Mr. Titcomb come to us to join our already outstanding groups of local instructors. Members have been so enthusiastic in their praise and so regular in attendance that plans are already under way for another Guild school program next year. BESSIE W. JOHNS, Registrar.

## Long Island Chapter Reorganized.

The 1945-46 season of the Long Island Chapter was opened Oct. 17 with a recital by Norman Hollett, F.A.G.O., on the Charles Steele memorial organ in the Church of the Advent, Westbury. The program was as follows: Concerto No. 2, Handel; Chorale Preludes, "Come, Saviour of the Gentiles" and "From God I Will Not Turn," Bach, and "St. Flavian," Bingham, and Fantasy on a Welsh Tune, Noble; Arioso, Sowerby; Bell Prelude, Clokey; Three "Bible Poems," Weinberger; "Clair de Lune," Debussy; Second Arabesque, Debussy; "Carillon-Sortie," Mulet.

A reorganization meeting was presided over by the dean, G. Everett Miller. Officers were elected as follows: Norman Hollett, F.A.G.O., dean; Albert R. Riestra, sub-dean; G. Everett Miller, treasurer; Mrs. Frederick B. Woodworth, secretary. Elected to the executive committee were Jean Pasquet, Maurice Garabrant, Miss Elizabeth Clowes, Miss Ruth Banks and Mrs. Edward Frank. The program committee consists of Maurice Garabrant and Mrs. Carl S. Le Valley.

Refreshments were served by the hostesses of the evening.

ELEANOR WOODWORTH, Secretary.

## Walter Baker Plays at Columbus.

Walter Baker, organist and director of music of the First Baptist Church of Philadelphia, opened the recital season of the Central Ohio Chapter Oct. 29. The recital was played on the four-manual Möller organ at the Broad Street Presbyterian Church, Columbus. Mr. Baker attracted the largest audience Columbus has seen at an organ recital in many years.

A well-deserved ovation followed a program of unusual difficulty and variety. The joyous "Fugue a la Gigue" and the Vivace from the Sixth Trio-Sonata of Bach were contrasted with three chorale preludes, "O God, Have Mercy," "Christians, Rejoice" and "Hark, a Voice Saith 'All Are Mortal.'" The Max Reger Introduction, Passacaglia and Fugue was the high point of the recital. Mr. Baker mastered all its tremendous difficulties,

including twenty-seven different registrations in the Passacaglia and the great double fugue. Karg-Elert's "Landscape in Mist," two selections from Dupre's "Suite Bretonne" and the Scherzo from the Second Symphony of Vierne demonstrated Mr. Baker's command of exquisite registrations. The recital was brought to a brilliant close with the Durufle Toccata. A. M. SEBASTIAN.

The Central Ohio Chapter held its opening meeting of the season Oct. 15 at the country home of Dr. M. Emmet Wilson, A.A.G.O. Following a pot-luck supper the members enjoyed musical games arranged by Dr. Wilson.

Dr. Albert Riemenschneider of Baldwin-Wallace College was the speaker at the meeting Nov. 19 at the First Congregational Church. Dr. Riemenschneider gave a scholarly address on "Symbolic and Pictorial Elements in Bach's Music as an Aid to Arrive at a Just Interpretation of the Master's Music." Because of the fact that Dr. Riemenschneider is so widely known through his annual Bach festivals, the meeting was opened to the public. Members and friends of the Guild had a delightful time meeting both Dr. and Mrs. Riemenschneider.

BYRDIE LINDSEY, Secretary.

## Indiana Chapter.

The Indiana Chapter met Nov. 13 at the Central Christian Church in Indianapolis. After dinner the business meeting was held, with the dean, Paul Matthews, presiding. The treasurer, Erwin W. Muhlenbruch, reported eighty-one paid-up members, a higher number than usual. Program Chairman Ellen English called attention to the coming events, especially the February meeting. On that occasion we will join with the three music fraternities in the city and they will provide the program, the purpose being to bring these organizations and the Guild into closer contact. Printed calendars for the year's activities, listing ten meetings, with very promising programs, were distributed in August.

At 8:15 the Guild presented the Central Christian Church choir of forty voices in choral evensong under the direction of Fred Jefry, with Virginia Jefry at the organ. They sang "The Lord Is My Shepherd," by Schubert, "Expectants Expectavi," by Charles Wood, and "Hymn to the Godhead," by Channing Lefebvre (1945 prize anthem A.G.O.). The feature of the evening was "The Canticle of the Sun," a musical setting by Mrs. H. H. A. Beach, first performed in Indianapolis by this group last spring. It is a rare treat to hear and see a church choir so thoroughly trained and capable of performing difficult numbers in such a superior manner. HELEN M. RICE, Secretary.

## Central New York.

The Central New York Chapter, A.G.O., undaunted by discouraging weather conditions, stepped bravely forward into the new season Oct. 2 with a meeting at the Community Arts Building in Utica. Among those present were five members from out of town, including one new colleague, Helen Durant. Our dean, George Wald, presided at an open forum session at which plans for the golden anniversary year were laid. There will be a piano-organ program, a special anniversary Guild service for senior choirs, an organ and orchestra concert and a hymn festival.

Our meeting occurred on the birthday of two of our most popular members, Lucretia Bothwell and George Wald. So under the direction of Dorothy Helmer a party followed, with a beautiful cake and all the trimmings, and a sincere if weak rendition of the usual anthem for such occasions. A great deal of cooperative and friendly enthusiasm was felt at our first meeting. MARGARET GRIFFITH.

## The Warden's Column

We are anticipating the third conclave of deans and regents on Dec. 27 and 28 in New York City, and hoping that there will be a larger representation than ever before. This will be the next in our series of fiftieth anniversary celebrations at national headquarters. An extremely attractive program has been arranged, which will be participated in by representatives of various chapters. All members of the Guild and their friends are most cordially invited to attend. Many of our members who have returned from the armed forces are expected to be with us.

The complete program will be as follows:

THURSDAY, Dec. 27—10 a.m., meet at national headquarters for a pilgrimage to churches and organs. 1 p.m., warden's luncheon to deans and regents at the Cafe Savarin, Lexington Avenue at Fiftieth Street. The price of the luncheon to others than deans and regents will be 85 cents. 2:30, recital of the test pieces for the 1946 examinations by Vernon de Tar, F.A.G.O., at the Church of the Ascension, Fifth Avenue at Tenth Street, followed at 3:30 by a forum on examinations. Questions are invited on the examinations. Please send them to headquarters by Dec. 15. 6:30, general meeting and annual Christmas party at the Shelton Hotel, Lexington Avenue at Forty-ninth Street. This occasion is expected to make a new record in Guild festivities. Price of dinner cards \$3. Reservations must be made by Dec. 21. Dress formal or informal.

FRIDAY, Dec. 28—10 a.m., meeting of the deans and regents with the council in the choir-room of St. Bartholomew's Church. A section of seats will be reserved for all members of the Guild who attend as observers. 12:30 p.m., recital at Trinity Church, Broadway at Wall Street, by William E. Zeuch, representing the Massachusetts Chapter. 4 p.m., a recital by Arthur B. Jennings, A.A.G.O., representing the Minnesota Chapter. 8:40 p.m., Guild theater party at Henry Miller's Theater, Forty-third Street east of Broadway—"Dear Ruth." At the conclusion of the play Harry Gilbert, chairman of the committee, will present the Guild group at a reception on the stage. Reservations must be made by Dec. 15.

The 1946 year-book, fiftieth anniversary edition, is being compiled. Advertising rates for space from full page to professional card can be obtained by communicating with national headquarters in New York.

A visit to the Long Island Chapter on Nov. 13 showed evidence of renewed life in this chapter. After a fine dinner a violin, harp and organ recital was thoroughly enjoyed. At the meeting plans were announced for monthly programs of special interest in honor of the anniversary year. This is the spirit throughout the family of chapters.

The Peninsula Branch of the Virginia Chapter has been organized. Guild expansion is abroad in Virginia.

Several past deans have been appointed members of the national expansion committee and regional chairmen. A complete list will be published soon.

Faithfully yours,

S. LEWIS ELMER.

## Cumberland Valley Chapter.

The Cumberland Valley Chapter met at St. John's Lutheran Church, Hagerstown, Md., Oct. 13. George Hamer, Jr., dean of the chapter, welcomed the members. Miss Viola Fisher was elected chairman of a committee which will make plans for a hymn festival to be held in Hagerstown, with several church choirs participating.

Bryan Barker, carillonneur of Mercersburg Academy, spoke on the liturgy of the Anglican Church. A. S. Edelman, organist of St. John's Lutheran Church, Hagerstown, and Miss Viola Fisher of St. Paul's Methodist Church presented interesting recitals. RUTH BAILEY, Secretary.



## News of the American Guild of Organists — Continued

### Lecture by Baumgartner First New Haven Event; Recital by Four Members

Two events ushered in the new season for the New Haven Chapter. On Oct. 29 members heard an address by H. Leroy Baumgartner, F.A.G.O., on the subject "Setting Words to Music." Speaking at Sprague Hall, Yale School of Music, where he is associate professor of composition, Professor Baumgartner emphasized the aesthetic and logical in musical settings for given texts, illustrated his talk copiously at the piano and closed his lecture by asking for a text from a chapter member in the audience, which he copied on a blackboard and incorporated into a musical setting. As announced in the warden's column in the November DIAPASON, Professor Baumgartner is one of a board of three members serving, with Dr. T. F. H. Candlyn and Dr. Harvey B. Gaul, as judges in the A.G.O. organ composition competition.

Nov. 12 Albert F. Roos, organist and choirmaster at St. James' Episcopal Church, Danbury, was host to the chapter at a supper served by the St. James' Choir Guild. A half-hour carillon program followed the supper. It was played by Melville Corbett of Noroton, Conn., assistant carillonneur at the Riverside Church in New York City.

At 8 o'clock a recital on the three-manual Skinner organ in St. James' Church was played by a group of four chapter members. Virginia A. Hitchcock, M.A., organist and director at Trinity Lutheran Church, New Haven, opened the program with a group composed of the Lübeck Prelude and Fugue in E minor, the Buxtehude "Von Gott will ich nicht lassen" and two fugues by Pachelbel. Ruth J. Tiedman, M.A., minister of music at the First Methodist Church, New Haven, followed with the Bach Toccata in F and the Second Trio-Sonata. A third group, composed of the Handel Andante from the First Concerto and the Brahms chorale preludes "Schmücke Dich, O liebe Seele" and "Herzlich thut mich verlangen," was played by Alvin Breul, organist and choirmaster of St. John's Episcopal Church, Bridgeport. The program closed with the new "Canonical Suite" by Miles I.A. Martin, played by the composer.

This recital was well attended, due in part to the cooperation of the Danbury newspaper, which gave the recital the benefit of wide publicity through an appreciative editorial in its columns. The same paper devoted a full column to a detailed review of the recital in its Nov. 13 issue.

Future events for the chapter include a recital at Trinity Church on the Green in New Haven by Edgar Hilliar of the Church of St. Mary the Virgin, New York City, and a choir festival in March, 1946, at the First Methodist Church, New Haven.

CARL J. JENSEN.

#### District of Columbia.

The November meeting of the District of Columbia Chapter was held Monday evening, Nov. 5, at Calvary Methodist Church, Washington, with Dean Fowler presiding. Items of business included receipt of four applications for membership and reports from the committees for the spring choir festival and for a regional conference this spring which is being considered.

The program for this meeting consisted of a recital of Bach organ music by J. Russell McKeever and an amusing humorous reading, illustrated with lantern slides, which was prepared by Louis Potter, Sr., and given by his son, Tom.

A report from Alice Elliott of the service men's committee indicated that some of the chapter's members who have been in the armed forces are returning to civilian life and should shortly be taking an active part in chapter affairs.

The chapter was honored by a letter from Fulton B. Karr, one of the charter members, in which he enclosed a copy of a testimonial given him by the Washington Diocese commemorating the many years of his service in the church. Our members rejoice with him in this recognition.

Dean Fowler announced that the December meeting would be a birthday party

dinner, its thirty-fifth for the chapter, and that it would be held at the Columbia Heights Christian Church.

CLINTON DEWITT, Registrar.

#### Dinner Meeting in Atlanta.

The Georgia Chapter held a dinner meeting at the Peachtree Christian Church, Atlanta, Oct. 21. In spite of a severe rainstorm thirty members were in attendance. Mrs. Victor Clark, organist of Peachtree Christian, was in charge of the dinner. A worthwhile business session was held afterward.

Ten new members were voted into the chapter. Five of these were from the advanced classes of Miss Eda E. Bartholomew and were presented by her for membership.

Mrs. John B. Felder, the dean, and Mrs. Victor Clark, sub-dean in charge of programs, discussed the interesting series of events planned for the year. They include a Guild service in November, a recital by Edwin Arthur Kraft in February and a junior choir festival in May.

The Georgia Chapter met Monday evening, Nov. 12, at the home of Mrs. Foster Spain in Atlanta. Eighteen members were present, together with Henry Sopkin, conductor of the Atlanta Youth Symphony, and Miss Helen Knox Spain, music critic of the *Atlanta Journal*. It was decided that the chapter bring Alexander McCurdy, Philadelphia organist, and Flora Greenwood, harpist, to Atlanta for a recital in January if a suitable date can be arranged.

Mr. Sopkin delivered an interesting and inspiring talk on the Youth Symphony, including an outline of its beginnings, its present makeup and rehearsal schedule, as well as the actual programs planned for this year. It is hoped that the Youth Symphony will in time develop into a full professional organization supported by the city at large. The Georgia Chapter has made a substantial financial contribution to Mr. Sopkin's group this year and expects to provide further support in every way possible.

To conclude the evening a pleasant social hour was enjoyed. Mrs. Spain served refreshments.

JULIAN BARFIELD.

#### Festival Service in Kansas City.

The Kansas City Chapter presented the adult and junior choirs of the Roanoke Presbyterian Church in a fall festival service Sunday, Oct. 28, at 4. Miles G. Blim, organist and director of music, played the service and the Rev. R. Park Johnson was guest minister. Mr. Blim played the following organ preludes: Cantilena, McKinley; "Now Thank We All Our God," Karg-Elert; "God's Time Is Best," Bach. For the offertory Mr. Blim played "Air Tendre," by Lully, and for a postlude the Finale from the Second Symphony by Widor. The choirs, under the direction of Mr. Blim, sang the following anthems: "Behold, Now, Praise the Lord," Titcomb; "O My Soul, Bless God the Father" (antiphonal), Stuttgart Hymn-tune; "Be Glad, Then, America," Billings; "O Holy Lord," Dett; Chorale, "O Lamb of God," Decius; "St. Francis' Hymn" (antiphonal), Traditional Melody; "Rejoice in the Lord Always" (quartet), Purcell; "Alleluia," Thompson; "Salvation Is Created," Tschesnokoff. The church was filled to capacity for this beautiful and impressive service.

HESTER CORNISH, Registrar.

#### Springfield, Ill., Chapter.

The Springfield, Ill., Chapter held a meeting at the Westminster Presbyterian Church Nov. 19. The program was a study of the chorale. P. Glen Coler played a group of chorales by Bach, Rheinberger, Noble and Schmutz, and was assisted by Mrs. Joseph D. McGill, soprano. A brief discussion was led by Miss Ruth Riecks.

RUTH RIECKS, Secretary.

#### Progress Noted in Virginia.

The Virginia Chapter held its monthly meeting at the First Baptist Church, Richmond, Nov. 13, with the Petersburg Branch as dinner guests. Three new members of the chapter were presented by Miss Ruth Weisiger, chairman of the membership committee. Dean Charles Craig, F.A.G.O., presented Mrs. Howard Wright, regent of the Petersburg Branch, who told of the programs to be presented during the year. The dean stated that a newly-organized branch at Williamsburg is meeting regularly. William F. Volmer is the regent and it is known as the Peninsula Branch. It was further stated that chapters probably would be organized soon in three other Virginia cities and two in colleges.

Alton Howell, chairman of arrangements for a presentation of "The Messiah" Dec. 11 at the Mosque, made a report on plans. He said that the combined choirs would number around 300 voices and that the accompaniment would be played by the orchestra of Richmond

Professional Institute of the College of William and Mary, Volney Shepard director. Peter J. Wilhousky, assistant director of music in the New York City schools and NBC conductor, will conduct the performance.

ALTON HOWELL, Chairman Publicity.

#### Toledo Chapter Hears Hugh Giles.

Announcement of the year's program and a recital by Hugh Giles, distinguished American organist, featured the month of November for the Toledo Chapter. Maude Pearson Drago, dean, has listed the following activities for the chapter beginning in January:

Jan. 7 the annual twelfth-night party will be held in cooperation with the Piano Teachers' Association and the Violin Teachers' Association in the First Unitarian Church parlors. Feb. 12 is the date set for a choral symposium at St. Paul's Lutheran Church. William H. Engelke, choirmaster of that church, and Harold Reiter, organist and director at Redeemer Lutheran Church, will conduct the symposium.

A recital by E. Power Biggs will be given in the peristyle of the Toledo Museum of Art March 20. This recital is made possible through the cooperation of the Museum of Art. A Guild service in April is planned in honor of the golden anniversary of the American Guild of Organists. The year's program will conclude with the annual dinner meeting in May.

Mr. Giles gave an outstanding performance on the Museum's four-manual Skinner organ. His program included the Concerto in A minor (after Vivaldi) and the Chorale Prelude "I Call to Thee," by Bach; "Noel," d'Aquin; Chorale No. 2, in B minor, Franck; Grave and Caprice, Tournemire; Berceuse and "Divertissement," Vierne; Elegie, Peeters; "Mr. Ben Johnson's Pleasure," Milford, and "Alleluia," Tournemire.

The Toledo Chapter arranged a dinner in Mr. Giles' honor on the evening before his recital, when entertainment was provided by Joan Brown, vocalist, accompanied by Dale Richard, and by Alex J. Arndt, who spoke of his recent experiences in the Pacific theater of war.

The program committee consists of Ethel Kimbell Arndt, chairman, J. Harold Harder, Dale Richard and Miss Evelyn Wahlgren.

HELEN M. MOSBACH, Sub-dean.

#### Guests in California Home.

Members and friends of the Northern California Chapter were privileged to enjoy an evening of organ music at the home of W. Allen Taylor in Millbrae Oct. 16. Mr. Taylor has installed in his home a two-manual organ of several ranks whose specification was drawn up by the late Wallace Sabin, one-time dean of the chapter. The program of the evening was presented by three of the bay region organists—Winifred J. Bengson, A.A.G.O., of St. Paul's Church, Burlingame; Mathilde M. Keller of Sacred Heart Church, San Francisco, and Val C. Ritschy of the Church of St. Matthew, San Mateo. Mrs. Bengson's selections were two sketches of Schumann and numbers of Bach and Poister. Miss Keller played several versets on the Magnificat, Guilmant, also pieces of modern French composers. Mr. Ritschy played the "Cibavit Eos" of Everett Titcomb and numbers of Duparc and Geoffrey Shaw.

After greetings by the host and words of welcome to all by the dean, Frances Murphy, refreshments were served. V.C.R.

#### Program at Fort Worth, Tex.

The first recital of the season was presented by the Fort Worth Chapter Sunday evening, Nov. 11, at the First Presbyterian Church, the hour being arranged to permit organists to attend the program after their own evening services. William Barclay, organist at the First Presbyterian Church and member of the Baptist Seminary faculty, was in charge of the program. A large audience heard the following numbers: "I Believe in One God," Titcomb (Gladys Day, University Baptist Church); Meditation, Bubeck, and "Arbutus," Bliss (Mrs. Dwight Alexander, First Congregational Church); "O Divine Redeemer," Gounod (Dorothy Forrester, soprano soloist at First Presbyterian); "The Swan" and "In Summer," Stebbins (Janet Eisenminger, St. John's Evangelical Church), and Fantasia and Fugue in G minor, Bach (Jack Roberts, assistant organist at First Presbyterian).

MARY BETH MEWBORN, Secretary.

#### Hymn Festival in Niagara Falls.

Under the capable direction of Helen Clement Martin, a hymn festival was held Nov. 6 at St. Peter's Episcopal Church, Niagara Falls, N. Y. It was sponsored by the Niagara Falls Chapter. A program of hymns, selected from a leaflet published by Northwestern University, included groups of folk-songs, Gregorian, Lutheran, Anglican and American hymns. The a cappella singing of the audience was exceptionally impressive, parts being sufficiently represented to make a satis-

factory balance of voices. Several of the hymns were sung in unison with organ accompaniment by Mary Carolyn Neff, organist of St. Peter's Church. Mrs. Martin's personality and enthusiasm were keenly felt by the audience. An enjoyable evening was spent by those present and the Guild is to be commended for its continuance of this type of program, which was initiated last year.

ALICE BARBARI, Secretary.

#### Buffalo Chapter Hears "Elijah".

For the November meeting of the Buffalo Chapter the members went to Westminster Presbyterian Church to hear portions of the oratorio "Elijah," by Mendelssohn, sung by the Westminster choir under the direction of Wallace A. Van Lier, M.Mus., organist of Westminster, Nov. 11. The capacity audience was delighted with the excellent rendition.

As organ offertories Mr. Van Lier played: Prelude in G major and Finale from Sixth Sonata, Mendelssohn.

The annual junior choir festival of the Buffalo Chapter will be held Sunday, Dec. 16, at 4 o'clock in the Asbury-Delaware Methodist Church, Paul J. Miller directing the twenty-six choirs participating in the festival chorus.

EDNA L. SPRINGBORN, Secretary.

#### Church Service Nashville Subject.

Christ Church, Episcopal, in Nashville, Tenn., was the place of meeting for the Central Tennessee Chapter Nov. 13, when F. Arthur Henkel, organist of the church, and the rector, the Rev. Peyton R. Williams, were hosts and program participants. The original subject for the meeting, "Practical Service Numbers," was enlarged to include comments on distinctive features of the Episcopal service. After the organist's performance of Noble's Solemn Prelude the rector gave a short talk outlining points of emphasis in the service. Topics included were the ideal of congregational participation in chants, prayers and other parts of the service; symbolism of church architecture and arrangements; the forms and purpose of the various musical elements. Summing up the latter, the speaker said that the function of the choir and organist was to lead the congregation in participation and that the musical settings were a part of the "framework of worship."

The remainder of the program was taken up by Mr. Henkel in commenting on and illustrating various parts of the service, with emphasis on useful and suitable organ music. In discussion of the chant an interesting manuscript setting by Harvey B. Gaul was used, to which chapter members fitted the text of the "Gloria." Various collections of useful organ music were mentioned, with special attention to compositions suited to two-manual organs and making only moderate technical demands. In conclusion Mr. Henkel illustrated by playing several numbers. First came two lovely arrangements by E. Power Biggs of sinfonias from Bach cantatas—"God's Time Is Best" and "I Stand at the Threshold." Other numbers were the chorale prelude "How Brightly Shines the Morning Star," by Olsson (an attractive number suitable for Christmas); Nearing's "Dialogue and Chorale" and a selection from Dr. Frank W. Asper's collection entitled "Devotional Organ Album." The latter number was Dr. Asper's own "Supplication."

LAWRENCE H. RIGGS, Secretary.

#### La Crosse Chapter.

The La Crosse, Wis., Chapter held its first meeting of the season Nov. 4. Plans for the year's work, including concerts and materials to be studied and analyzed, were discussed. The choirmaster examinations for 1945 were considered and it was suggested that several members do research work, study specific topics and be prepared to report on them at the next meeting.

Dr. Hugh Porter's "Talk on Organ Examination" was read to the group. The Introduction-Chorale from "Suite Gothique," by Boellmann, was played and analyzed by Sister M. Karen. Suggestions regarding registration, pedaling and interpretation were offered by members.

SISTER M. ANTONICE, Secretary.

#### Auburn, N. Y., Chapter.

The Auburn, N. Y., Chapter held a meeting Oct. 22 in the parlors of the Second Presbyterian Church, preceded by dinner at the Women's Union Cafeteria. It was decided to postpone the choir festival from Nov. 18 to Jan. 20, with mass rehearsals to be held Jan. 6 and 18. Plans were discussed in detail and all the committees which will have charge of the festival were appointed by the dean, Miss Louise C. Titcomb.

After the business meeting the members went into the church to join a large group already seated to enjoy a recital by Dr. Melvin LeMon of Wells College, Aurora, N. Y., whose varied program was very favorably received. The generous offering will contribute to the work of Dr. Schweitzer among the people of Equatorial Africa.

JOSEPHINE F. ORR, Registrar.



## News of the American Guild of Organists — Continued

## Philadelphia Organists

Hear Interesting Talks;  
Meeting Devoted to Bach

About 150 members of the Pennsylvania Chapter of the Guild and the American Organ Players' Club assembled Oct. 24 for a program devoted to the music of Johann Sebastian Bach. The meeting was held in the Church of the New Jerusalem, Philadelphia, where Dr. Rollo F. Maitland is organist. Dr. Maitland, who is active in both organizations, presided over the meeting. He presented some of the comparative aspects of the compositions of Bach for organ and violin, calling attention also to many discrepancies in playing them. He illustrated his impressions with the playing of the Little G minor Fugue and the organ transcription of the Fugue from the G minor Violin Sonata.

Dr. Jani Szanto, president of the Philadelphia Musical Academy, former concertmaster of the Leipzig Philharmonic Orchestra and professor of violin at the State Academy in Munich, related some of his experiences and spoke of Bach as a violinist. He gave particular attention to the six sonatas and partitas for violin alone, illustrating with the Chaconne and the C major. One of the highlights of the evening was the playing of the Fugue from the G minor Violin Sonata by Albert Brustilow, artist pupil of Dr. Szanto.

Dr. James Allan Dash, conductor of the Philadelphia Bach Festival Chorus, sent a paper telling of his experiences and association with Karl Straube and others in Leipzig. This was read by Dr. Maitland. An informal discussion followed.

ADA R. PAISLEY.

## Tracker Organ Houston Topic.

The November meeting of the Houston, Tex., Chapter was held Nov. 2 at Bethel Evangelical Church. "The Tracker Organ" was the evening's topic, with Miss Marianne Clarke as leader. Miss Clarke introduced Walter Koch, who gave us a very interesting talk on the life of Johann Sebastian Bach. Mr. Koch's address was followed by a group of organ numbers played by Mrs. Clara Wheeler and David Jones. Their selections were from the works of Buxtehude, Bach and Pachelbel and were played on an old tracker organ. Afterward John Lassig, organ builder and tuner, demonstrated to the group of over 100 how the tracker organ differs from the organs of the present day.

The women of Bethel Evangelical Church served those in attendance with coffee, sandwiches and cookies.

A program by Clarence Watters of Trinity College, Hartford, Conn., drew a large and appreciative audience to Christ Church Nov. 6. The church was filled to capacity for the brilliant recital, which was sponsored by the Houston Chapter under the leadership of Mrs. Ray Lasley, dean.

MRS. THOMAS W. SUMNERS, Secretary.

## Activities of Utah Chapter.

The Utah Chapter started the 1945-46 season Sept. 1 with a successful party and meeting at the home of Elizabeth Shaw Stewart in Ogden Canyon. The features of the evening were a barbecue supper and large bonfire. A short program was given. Mrs. Vera Beason paid tribute to former deans and Alma Selander welcomed our new dean, Gwen Summerhays. Dean Summerhays presented the new officers for the year and outlined the season's events.

Our second meeting was held Oct. 13. The group met at the Hotel Utah for dinner, after which a very interesting lecture was delivered by Dr. Walter Zeusch. He discussed Jewish music of antiquity and the development of music through Biblical times. He brought out facts concerning early scales, their use in religious services, how tune and tone were put together, etc. It was an enlightening and enjoyable evening.

BETH HOOPER, Registrar.

## Piano-Organ Program in Utica.

The golden anniversary year continues to be full of happy activity for the Central New York Chapter. The crowd that attended the annual piano-organ recital Nov. 6 was the largest so far; in fact, the capacity of Munson-Williams-Proctor Institute in Utica was taxed and there were many comments that we should hold this

affair in the future in a larger place.

At a meeting of Guild members that followed, George Wald, the dean, presided. A letter was read from Dr. Norman Coke-Jephcott accepting our invitation to conduct a festival for senior choirs at Grace Church in January. This will be the first event of its kind in this city. Dr. Coke-Jephcott formerly was organist and choirmaster at Grace Church.

In April this chapter will present Alexander McCurdy and Flora Greenwood McCurdy in a recital.

MARGARET GRIFFITH, Secretary.

## Recital by Watters in Richmond.

The Virginia Chapter presented Clarence Watters of Trinity College, Hartford, Conn., in a recital Oct. 23 at Grace Covenant Presbyterian Church, Richmond. Despite a number of other attractions, including a city-wide series of services by a leading denomination, a good crowd heard Mr. Watters play a delightful program of French organ music. The program was as follows: "Dialogue," Clerambault; "Noel Grand Jeu et Duo," d'Aquin-Watters; "Noel Pour l'Amour de Marie," Le Begue; Chorale in E major, Franck; Scherzo from Fourth Symphony, Widor; "Clair de Lune" and "Songe d'Enfant," Bonnet; "Crucifixion" and Toccata from Second Symphony, Dupré; "Lied" and Scherzo from Second Symphony and Finale from Fifth Symphony, Vierne.

A critic on one of the local papers described the recital as "one of the finest the Guild has ever presented in Richmond."

ALTON HOWELL, Chairman Publicity.

## Central Iowa Chapter.

The November meeting of the Central Iowa Chapter was held at the First Methodist Church, Des Moines, with a lecture-recital by Dr. Frank B. Jordan, dean of the Institute of Fine Arts at Drake University and organist of the First Methodist Church. A good number turned out and after the program all went to Fellowship Hall to hold a brief meeting and enjoy refreshments around an open fire.

This chapter was organized in the spring of this year and now has a membership of thirty-three. The first public recital will be given in January. Dudley Warner Fitch is the dean.

## H. Augustine Smith as Guest.

The October meeting of the Missouri Chapter was one which will be remembered by those in attendance. We had the distinct pleasure Oct. 29 of having as our guest H. Augustine Smith, conductor and hymnologist from Boston University. Mr. Smith had been called to St. Louis to conduct a mass chorus of over 1,500 in a gigantic Reformation service sponsored by the Metropolitan Church Federation of St. Louis and held in the Kiel Auditorium. Our meeting was held at the Kingshighway Presbyterian Church, with C. Albert Scholin as host and one of the largest turnouts of members was noted. At 4:30 in the afternoon Mr. Smith conducted a forum relating to the work of the church in music and problems relating to programs and choir work were brought up. This was followed by a dinner which put us in the mood for the splendid address of the evening by Mr. Smith entitled "Church Music in the Next Ten Years." The address held the interest of everyone.

As this report is published we will have had the pleasure of having Clarence Watters as our recitalist. This is in line with plans to have outstanding artists make their appearance in St. Louis.

We were happy to welcome into membership the following: Mrs. Lillian M. Luecke, Elizabeth D. Baker, Milton Bennett, Mrs. George Dyer and Helen H. Faris.

ARTHUR R. GERECKE, Treasurer.

## Wheeling Forces Visit Pittsburgh.

Nov. 13 may have been "dark and stormy," according to the weather man, but for the Wheeling Chapter it had all the attributes of a perfect evening. Twenty-two members made a pilgrimage to Pittsburgh by chartered bus to see and hear several organs there. The dean of the Pittsburgh Chapter, Julian R. Williams, and Dr. Marshall Bidwell met us at Carnegie Music Hall, where we were privileged to hear the latter in an intimate recital. The group also inspected Dr. Bidwell's studio organ. From there we proceeded to the East Liberty Presbyterian Church, where both the church and

chapel organs were inspected. The breathtaking beauty of this magnificent structure made it difficult to break away, but our hosts had planned another interesting visit. Upon arrival at the Church of the Ascension the organist and choirmaster, Robert Cato, greeted us and gave a short recital. His rendition of the chorale improvisation "O God, Thou Faithful God," by Karg-Elert, was so well received that he was requested to repeat this number.

The Wheeling Chapter has selected the third Tuesday of each month for its regular meeting night and the first fall meeting was held Sept. 18 at West Liberty, W. Va., with the dean, Dr. Paul N. Elbin, and Mrs. Elbin as hosts. The group first assembled at Academy Hall to inspect the Hammond installation there. Dr. Elbin gave a demonstration of the instrument, following which he invited Robert Knox Chapman to improvise. Mr. Chapman chose the hymn-tune "St. Anne" as the subject of his improvisation.

After a business meeting at which the year's program was planned the group was invited to the Elbin home, where all enjoyed the hospitality of the hosts. The Hammond there provided further interest to the twenty-one members present.

The October meeting was held Oct. 16 at St. Matthew's Episcopal Church in Wheeling. Dr. Marshall Bidwell of Pittsburgh delivered an illustrated lecture on "Modern Organ Design" which was very instructive, and then played a short recital. After playing Widor and Vierne in a magnificent manner, Dr. Bidwell was requested to play a Wagnerian transcription. He responded with a beautifully colored rendition of the "Liebestod" from "Tristan and Isolde," to the delight of all. Twenty-nine members were present.

PAULINE O. STITT.

## Wilkes-Barre, Pa., Chapter.

The Wilkes-Barre Chapter held its first meeting of the season Sept. 25. This was a supper meeting at the Hotel Redington, Wilkes-Barre. About forty-two members, friends and prospective members were present. Mrs. Harland, the new dean, outlined the program for the year. Great enthusiasm was shown by everyone.

The Wilkes-Barre Chapter has welcomed several new members, some of whom are from Hazleton, Pa., where we have been trying for some time to stir up interest.

Oct. 8 the chapter met at St. Clement's church-house. Mrs. Louie Ayre presented a review of work taken with Dr. David McK. Williams last summer. Members of her choir at the Trucksville Methodist Church assisted her by singing four anthems. A social hour followed the meeting and lunch was served.

ADELE A. MERRIMAN, Secretary.

## Western Washington Chapter.

Members of the Western Washington Chapter held their first meeting of the year Sept. 25 at the home of Miss Esther Stone in Seattle. Dean Bunch welcomed the members and introduced the new officers for the year: Mrs. Esther Batdorf Scalf, sub-dean; Marjorie Hodges, secretary, and Mrs. Dorothy M. Waters, treasurer. Calendars of the Guild's activities were distributed and objectives of the program were discussed, emphasis being placed on the mechanics of the organ. Study of tone production will be coordinated, with demonstrations and recitals on residence organs.

After the business meeting a short program and social hour were conducted by Mrs. Scalf, program chairman, and the social committee, composed of Mrs. Mildred Miller, chairman; Mrs. Eleanor Chapman and Miss Abbie Jean Palmer.

MARJORIE HODGES, Secretary.

## Oklahoma Chapter.

The Oklahoma Chapter held its first meeting of the fall season the night of Oct. 9 in Trinity Episcopal church-house, Tulsa. It was a most encouraging meeting with which to begin the year, thirty-five members being present. Following dinner Dean Marie M. Hine called the meeting to order and plans for the year were discussed. It was decided to wait until later in the year to determine how the Oklahoma Chapter shall observe the Guild semi-centennial. Seven new members were elected: Mrs. William Brumbaugh, the Misses Carolyn Botkin, Blodwen Roberts and La Vonne Petty, Mrs. Tom Wallace, Luther E. Eulert and Mrs. S. H. Benner.

Concluding the evening a short recital was given in the church auditorium. The program was as follows: Toccata in D minor, Nevin (Mrs. Harry W. Gowans); Prelude and Fugue No. 14, Buxtehude (Edward A. Flinn, Jr.); "Christ Lay in the Bonds of Death," Bach, and Toccata from Gothic Suite, Boellmann (Corporal Philip Morgan).

A second program for the month was given at the Philbrook Art Museum Oct. 30 as the chapter's contribution toward the subject "Art in Religion," which has been the museum's exhibition throughout October. The following appropriate pro-

gram was given: Prelude and Fugue in G minor, Bach; Chorale in G, Gullmunt; "Thou Art the Rock," Mueller, and "Peace Be with You," Garth Edmundson (Esther Handley); book review, "Out of My Life and Thought," autobiography of Albert Schweitzer (Nell Dooling); "Ave Maria," Franz; "Ave Maria," Schubert, and "Marche Pontificale," de la Tombelle (Edward A. Flinn, Jr.).

JOHN KNOWLES WEAVER, Sub-dean.

## Dinner and Recital in Pittsburgh.

A dinner-meeting of the Western Pennsylvania Chapter was held at Boggs & Buhl's restaurant, North Side, Pittsburgh, Oct. 29, with Clarence Watters as guest of honor and Dr. Caspar Koch as speaker of the evening. Dr. Koch gave a very informative talk on the design of the Bach organ and the part it has played in the development of both the French and German schools of organ music through the years.

The following new members were elected as part of Dean Williams' vigorous campaign to raise the membership 25 per cent in the chapter's twenty-fifth year: Miss Lella Baker, Miss Dolores Jean Davis, Miss Elizabeth Percy, Miss Lucy Shaw, Miss Virginia Tripp, Miss Mildred Zlemke and Lieutenant Christopher Gordon Hobson, subscribing member.

Mr. Watters was presented by the chapter in a recital at North Side Carnegie Hall, holding the audience spellbound with his performance on the four-manual Skinner organ. This recital was well attended by our chapter and friends and has gone down as one of the great evenings for the chapter.

GEORGE NORMAN TUCKER, Registrar.

## York, Pa., Chapter.

The York Chapter held its monthly meeting at the home of Mrs. Edythe Wareheim Oct. 9. Miss Ruth Hake played a piano solo and Miss Margaret Lehr sang, accompanied by Mrs. Percy Gohn. A business meeting was held, Mrs. Wareheim presiding. Plans were discussed for the winter season. After the business session luncheon was served to twenty-nine guests and members.

The chapter held its annual banquet at St. Peter's Lutheran Church, North York, Tuesday evening, Sept. 19. The Rev. Howard Walker gave a talk on "Hymnology," emphasizing good judgment in the selection of worshipful hymns. Mary Ellen Kanfelt, organist at the Fifth United Brethren Church, was elected secretary to fill the place of Doris Wareheim, who is stationed in Washington. Esther Deitz Hamme was accepted as an active member.

A musical quiz was held and Mrs. Walter Futer and Mrs. Preston Engle were awarded prizes for correct answers.

## Central Pennsylvania.

The Central Pennsylvania Chapter had an active month of music in September. At a state convention held in the Church of Christ, Altoona, Mrs. Walter H. Kelly, organist, gave three recitals, one before each evening service. On Sept. 18 Mr. Kelly assisted at the piano in the presentation of two organ and piano numbers. On Sept. 19 Mrs. Kelly played "Will-o'-the-Wisp," Nevin; "Tdyi," Ludebuehl, and "Saviour, Thy Dying Love," Van Denman Thompson.

On Sept. 25 at the First Presbyterian Church of Hollidaysburg Walter Flandorf was presented in a recital. Miss Charlotte Kunzig, the church organist, was the hostess. Mr. Flandorf played the following numbers: Chorale in A minor, Franck; "Komm, suesser Tod" and Prelude and Fugue, Bach, and Andante Sostenuto and Finale from the Gothic Symphony by Widor. After a short intermission Mr. Flandorf returned to present a group of three numbers by Vierne—Berceuse, Scherzetto and "Carillon de Westminster." An improvisation on a theme suggested by the audience closed the program.

The Central Pennsylvania Chapter has a busy winter planned and will welcome guests at its meetings.

MARTHA GOBRECHT DARR, Secretary.

## Binghamton, N. Y., Chapter.

A dinner meeting of the Binghamton Chapter was held Oct. 15 at the Hotel Frederick, Endicott, N. Y. The Rev. Robert E. Lengler delivered an address on "Our Common Task." Solos were sung by Mrs. Robert Pierson.

Plans for this season were given out in the form of a year-book. The Guild sponsors a vesper organ and choral program in November, a junior choir festival and harmony club program Dec. 2 and a Christmas party Dec. 17; a ministerial and Guild dinner in January; a Lenten vesper program in March; a semi-centennial festival in May, and the annual picnic in June. In February the chapter will be entertained at the home of Mrs. Merle Ryan and in April at the home of Mrs. J. D. Richardson.

We are anticipating a prosperous year with our dean, Mrs. Ruth P. Richardson, A.A.G.O.

MRS. WILLIAM A. SHARPE, Secretary.



## News of the American Guild of Organists — Continued

### Plan to Amend Constitution

*Proposed amendments to the constitution of the American Guild of Organists approved by the council Nov. 12, 1945, and recommended for adoption by the Guild at a general meeting to be held at the Shelton Hotel, Lexington Avenue at Forty-ninth Street, New York City, Dec. 27, at 8:30 p.m.:*

Page 15—Article I, Section 1 (a). Omit "United States and Canada"; omit "and any or all provinces or subdivisions of provinces in the Dominion of Canada." Section 2 (a). Omit "and to obtain acknowledgment of their position from the authorities of the church." Section 2 (b). After the word "certificates" add "as fellows, associates or choirmasters, to members of the Guild who pass such examinations."

Page 16—Article II, Section 2 (c). Change to read: "Founders shall be eligible for the examinations for fellow, associate or choirmaster." Section 3 (a). For "by-laws" substitute "constitution" twice. For "receive" substitute "be granted." (b). Change to read: "The associates shall consist of those who shall have passed the examination required by the constitution. The examination shall be calculated to prove the candidate to be a competent church organist. They shall be granted certificates as provided in the constitution. The associates shall be entitled to affix to their names the letters A.A.G.O. So long as they maintain their standing as members of the Guild they shall be eligible to election to the council and entitled to all the privileges of the Guild. They shall be eligible for the examination for fellow." (c). Change to read: "Founders, fellows, associates and colleagues in good standing shall be eligible for the choirmaster examination. The choirmasters shall consist of those who have passed the examination required by the constitution. The examination shall be calculated to prove the candidate to be a competent choirmaster. Successful candidates shall be entitled to affix to their names the letters Ch.M., or to append the letters Ch.M. to their other certificate designations as follows: F.A.G.O., Ch.M.; A.A.G.O., Ch.M.; or A.G.O., Ch.M."

Page 17—Article II, Section 4 (a). Change to read: "The colleagues shall consist of organists or choirmasters who shall have been proposed by two active members in good standing and who shall have been elected by the council. No examinations shall be required and no initials of this Guild shall be permitted after their names. So long as they maintain their standing as members of the Guild they shall be eligible for election to the council and to serve on committees at national headquarters, as officers, or on executive or other committees of chapters or branches, and shall be entitled to all privileges of the Guild. They shall be eligible for the examinations for associate and choirmaster." Add (e) as follows: "Guild student groups in organ departments of universities, colleges and schools, under the supervision of an active member of the Guild who is the head of the organ department, shall be classified as subscribers." Section 5, omit in present form. Section 6 becomes section 5, section 7 becomes section 6. Section 5 (in new form), omit "a." Change the word "general" to "national." Section 6 (in new form), after the word "council" change to "upon payment of a reinstatement fee of \$2 and the current dues of .25 a month to Dec. 31."

Page 18—Article III. Change heading to read: "Headquarters. The national officers: Their election and duties." Section 1 (a). Change to read: "The national officers at the headquarters of the Guild shall be: warden, sub-warden, secretary, treasurer, registrar, librarian, two auditors and chaplain. All of them shall be elected by ballot from among the resident founders, fellows or associates (except the chaplain), at the annual meeting in May. These officers shall hold office for one year or until their successors shall have been elected. The terms of all officers shall begin July 1 of each year." Section 2 (a). After the words "committee of the council," add: "He shall engage necessary secretarial assistance subject to approval by the council." (b) Change to read: "The national secretary shall perform the duties usually associated with that office. He shall keep lists of members in their respective classes and shall have the custody of the archives and records of the Guild. He shall be secretary of the council." (c) Change the word "general" to "national." (d) Change the word "general" to "national" in three places.

Page 19—Section 2 (f) change to read: "The ticket prepared by the nominating committee shall be presented at the council meeting in February, recorded in the minutes and published in the official magazine. Additional nominations for any office may be made upon written request,

signed by five members in good standing. Such nomination or nominations, made in writing, must be sent to the national secretary prior to April 1. It shall be the duty of the national secretary to include in the ballot the name or names so nominated, with the candidates named by the nominating committee, to be voted upon at the annual meeting in May. The national secretary is authorized to cast ballots by proxy only when they are properly marked and signed." Section 4 (a), change to read: "The officers of each chapter shall be: Dean, sub-dean, secretary, treasurer, registrar, librarian, two auditors and chaplain, or as many of these as may be considered advisable. All officers except the chaplain shall be elected by ballot from among the members of the chapter at its annual meeting. The terms of all officers shall begin July 1 of each year. No election of officers shall be valid until first reported to and ratified by the council. The officers shall hold office for one year, or until their successors shall have been elected." (c) Change to read: "The secretary shall perform the duties usually associated with that office. He shall keep a list of members in their respective classes and shall have the custody of the records of the chapter. He shall be secretary of the executive committee of the chapter." (f) Omit in present form. Section 4 (g) becomes f, h becomes g, i becomes h. (f) (in new form), change to read: "The executive committee shall consist of the officers and such other members of the chapter not exceeding a total of twelve who shall have maintained their standing as members of the Guild. At the annual meeting the chapter shall elect successors to one-third of the members of the executive committee other than the officers to serve for three years. Vacancies in the executive committee, official or otherwise, may be filled by the executive committee for the unexpired term at any regular meeting of the executive committee." (g) (in new form), after "members of the executive committee" change to read "whose duty it shall be to nominate one or more candidates for each office," etc. (h) (in new form), change to read: "The ticket prepared by the nominating committee shall be presented at the executive committee meeting in February, recorded in the minutes and announced to the members of the chapter. Additional nominations for any office may be made upon written request, signed by five members of the chapter in good standing. Such nomination or nominations, made in writing, must be sent to the chapter secretary prior to April 1. It shall be the duty of the chapter secretary to include in the ballot the name or names so nominated, with the candidates named by the nominating committee, to be voted upon at the annual meeting in May. The chapter secretary is authorized to cast ballots by proxy only when they are properly marked and signed."

Page 21—Article IV, Section 1, change the word "general" to "national." Section 2, omit the words "trustees" and "in New York and other places." After "judged at examination" change wording to "It may grant to fellows, associates and choirmasters of the Royal College of Organists of England the corresponding certificate upon payment of fee." Retain the following sentence, beginning: "It may establish." After the words "purposes of the Guild" change to read: "It shall hold at least four meetings each year. Meetings may be called at the discretion of the warden. At meetings of the council seven shall constitute a quorum for the transaction of business." Section 3, change the word "general" to "national" in two places.

Page 22—Article V, Section 1, after the words "preceding year" omit the rest of that sentence.

Page 23—Article VI, Section 1 (a), change to read: "Chapters may be formed in any state of the Union in conformity with the laws of such states. At the written request to the council of fifteen or more organists or choirmasters, the warden may be authorized by the council to organize a chapter in that region, appoint its officers, and report such appointments to the council for ratification. The chapters shall conform to the constitution and shall be governed by the rules provided in the by-laws." (b) Change to read: "Deans of chapters in any state may constitute a state executive committee and elect a state chairman from among their number." (c) Change to read: "If five or more organists or choirmasters living remote from the center of a chapter desire to form a branch of said chapter, application may be made in writing to the council with the approval of the chapter, and authority may be granted the warden by the council to organize the branch and appoint its officers. All branches shall be under the jurisdiction of chapters of which they are a part." After the word "treasurer" add "chaplain"; after the words "ratified by chapter" add "and national council. The terms of all officers shall begin July 1 of each

### Examiners Report on Tests

#### Report of Organ Examiners.

(a) *Playing of Test Pieces.* In general the test pieces were well played. Simple and effective registration was used and the results showed that the candidates had put a good deal of time and effort into the preparation of the pieces. There was a minimum number of wrong notes, though some unsteady and pedestrian playing, but in the main this section of the examination was handled by the individual very satisfactorily.

(b) *Sight-Reading of the Trio.* Many candidates played this test in a very musical way. The great weakness is that some of the candidates had to play the test at such a slow tempo that the result ceased to be any type of a test. The examiners suggest that for future examinations a tempo mark be set that the candidate will be required to approximate.

(c) *Score Reading.* In many cases the candidate reads into the score what he expects to see there instead of what is actually there. For instance, in the present test the final cadence is arrived at by means of an open fifth. Virtually all the candidates added a third to the chord because they expected it to be there. Overlapping of parts is almost never handled adroitly. Subsequently from this point the results show a lack of disciplined study. In these terms the situation is the same as it was five years ago. Too much time is put on the preparation of the test pieces and far too little time is put on transposition, harmonization of melodies and basses and modulation.

(d) *Transposition.* Here again many candidates play the test so slowly that it ceases to have any meaning. Others dwell on one chord while they study the notes of the next. The resultant efforts sound hesitating, restrained and ambiguous. This is a practical test. One way of achieving facility is constantly to transpose the keys of hymns for regular services.

(e) *Harmonization of Melody and Unfigured Bass.* These two problems are the poorest parts of the examination. The harmonizations are crudely done, the chords are improperly handled and the cadences incorrectly arrived at. To a great extent this is the responsibility of our teachers and coaches. The candidates must realize the importance of these problems and should not take the examinations until they have an adequate background and a thorough training in these practical tests.

(f) *Modulation.* Too few candidates think of modulating from one key to another in terms of a "bridge" and completing the test in the required number of bars. The result is very fussy and has a most unnatural effect on the ear. It is suggested that the candidates get out their copies of "Elementary Harmony" by Kitson (Part 2), and review the chapters on "Modulation."

(g) *Figured Bass.* The results were very unsatisfactory. Most of the errors were caused by an incorrect conception of the figures. In conclusion, while we must report that the weaknesses on the part of the candidates are still the same as those of five years ago, there is an increasing number each year of splendidly-trained and capable organists who are presenting themselves for these examinations.

HUGH PORTER,  
DAVID MCK. WILLIAMS,  
Organ Examiners.

#### Report of Examiners in Paper Work.

*Ear Tests.* These were very satisfactory. *Harmonization of Melody.* The examiners are glad to report that nearly every candidate made an effort to write imitatively, even though the results were sometimes fussy. Several papers showed a too-frequent use of triads in root position. Berlioz was apt to make this same mistake. First inversions should be employed more frequently and the root position of triads reserved for decisive points. The chief weakness displayed was the failure to recognize the presence of unessential notes, particularly those of the accented type. Furthermore, many papers showed that candidates ignored the implied modulations, though obvious changes of key were handled correctly.

*Unfigured Bass.* The results were fair, but the upper parts lacked movement. As the pace was marked *adagio*, a more flowing style in the added parts would seem to be indicated.

*String Test.* The solutions were excellent.

*Hymn-Tune.* These were superior to year. The officers shall hold office for one year or until their successors shall have been elected."

Page 23, 24—Article VII, omit sentence following "given by council."

anything offered in the past. One of two examples were worthy of a place in any hymnal. Students should avoid chromatic harmonies and keep within a reasonable vocal range.

*Counterpoint.* Most of the work was good and the imitative writing fairly spontaneous. Some papers showed far too many leaps in the same direction. A study of Palestrina's treatment of skips is suggested.

*Fugal Answers and Counter-Subjects.* There were few cases of incorrect answers, but the counter-subjects were rather anaemic. An occasional suspension will do much to improve an otherwise tame counter-subject.

*History.* Most answers were fairly accurate, but not sufficiently specific. It is not an adequate definition of a ground bass to state that "at each appearance of the theme the harmonization is different."

#### FELLOWSHIP.

*Counterpoint.* The two problems were worked fairly well, but on the whole the results lacked the true contrapuntal spirit, and hard clashes were frequent. Counterpoint still remains the subject that seems to have received the least preparation.

*Orchestration.* The results were more or less satisfactory. Most candidates failed to utilize the opportunity to show contrasting effects between woodwind and strings.

*Fugal Test.* An effective episode is often based on some striking figure in the subject or counter-subject. The given subject contained at least three such figures, but candidates did not seem to discover them. A careful examination should be made of the episodes in the Fugue in C minor from the first book of the "48."

*Ear Tests.* The results were only fair. *Harmonization of Melody.* What has been said in reference to the associate melody applies here with equal force. However, the solutions demonstrated that candidates have acquired the knack of writing for strings.

*Ground Bass.* The workings were undistinguished, unimaginative and quite harmless.

*Anthem.* The settings were not very impressive. There were examples of incorrect verbal accentuation, and two candidates added an extra word to the text. Students should take some good, simple, unaccompanied anthem and, using the same words, write an example patterned on the original in regard to key, phrase lengths, cadences, etc.

*Essays.* Most of the essays were on the sonata, not on sonata-form. The latter refers to the construction of the first movement of most sonatas, not to the sonata as a whole. The essays were good, but most of them dealt with the wrong topic.

Candidates are urged to write more plainly. Examiners are a patient race, but the hieroglyphics that masquerade as handwriting are not conducive to a charitable frame of mind.

In conclusion, the examiners feel that the work of the successful A.A.G.O. candidates was of superior quality. The work for the fellowship certificate was not up to the standard demanded by the Guild.

T. FREDERICK H. CANDLYN,  
T. TERTIUS NOBLE,  
Paper Examiners.

#### Schedule for Western Michigan.

The Western Michigan Chapter held its opening meeting at Central Reformed Church Oct. 1. Martin Johnston, choir-master of the church, spoke on "Cataloguing and Filing of Choir Music," illustrating his points with the cooperation of some of his choir members.

The program committee, consisting of Miss Doris James, Gerard Boer and Henry Rose, then presented the schedule of meetings for the year. Nov. 5 we were planning to go to the First Congregational Church in Muskegon, where Ted Cook was to be in charge; Dec. 3 we will have our annual Christmas party at the Country-House in Grand Rapids; Jan. 7 we will be at Calvin College, with Miss Sylvia Ten Broek in charge; Feb. 4 a tour of the St. Mark's Cathedral organ will be conducted by Arthur B. Watson; March 4 Doris James will be hostess at St. John's Evangelical Church; April 1, after dinner at Kalamazoo, Frank Owen will give a recital with orchestral accompaniment at St. Luke's Episcopal Church; May 6 we will have our annual business meeting at Westminster Presbyterian Church, and June 3 the annual picnic on the shores of Lake Michigan, at Robert Sheets' cottage.

We are looking forward to having as our guests this year in our artist concert series, Nov. 20 E. Power Biggs plus orchestral accompaniment; Jan. 15 Arthur B. Jennings of the University of Minnesota and March 19 Alexander Schreiner. By popular demand we are again presenting Mr. Biggs and Mr. Schreiner.

MRS. THOMAS MULLER,  
Corresponding Secretary.



## The Story of the American Guild of Organists

### BY THE COMMITTEE ON GUILD HISTORY

Charles Taylor Ives  
 \*Hamilton C. Macdougall.  
 \*Will C. Macfarlane  
 Harold Vincent Milligan  
 Herbert C. Peabody  
 \*Sumner Salter  
 \*R. Huntington Woodman  
 Samuel A. Baldwin, Chairman

\*Deceased.

#### ARTICLE 3

It is manifestly impossible to pay full tribute to all the men who contributed their time and energy to the founding of the Guild. Outstanding is our first secretary, Henry G. Hanchett. He was a man of unusual attainments and it is fitting that we include an article which appeared in July, 1897, in the *Pianist and Organist*, the official organ of the Guild. It was as follows:

HENRY GRANGER HANCHETT,  
 M.D., A.G.O.

Dr. Hanchett is one of the first among the musical educators of the country, and combines the qualities of a successful pianist and organist in a rare degree. He has made the art of teaching a special study, and in all that pertains to the intellectual side of the musical profession he is easily among the first.

Dr. Hanchett is a native of Syracuse, in this state, and has attained the present position of eminence in the profession largely by his own unaided efforts, under the direction of native American teachers. He was, from 6 to 15 years of age, a pupil of Ernst Held, who is still active in teaching in that interior city. After a period of study with William H. Sherwood he enjoyed a short term in Berlin under Theodore Kullak, although on his first interview he was told by Dr. Kullak that he did not need this instruction at all, but was already a great artist and ought to go at once before the Berlin public in a concert. A short time after he was honored by a nomination from Dr. Kullak for a vacant position as first piano teacher in the Royal Conservatorium at Dresden. Coming as this did within six months after his arrival in Europe, it was a triumph for American teachers, American methods and American talent, as well as for Dr. Hanchett personally.

Dr. Hanchett has been a successful lecturer on musical theory in several prominent institutes and conservatories, and lately has achieved distinguished success in a series of critical and analytical readings of Beethoven sonatas which have been given in Chickering Hall, this city, at the Brooklyn Institute, and elsewhere.

As a pianist Dr. Hanchett is remarkably well equipped, with a fine technique, a sympathetic and expressive touch and an intelligent appreciation of the demands of a wide range of piano literature. As an organist and choirmaster Dr. Hanchett has filled some of the most important positions in New York City, and is now engaged at the Tompkins Avenue Congregational Church in Brooklyn. [Shortly afterward Dr. Hanchett became the organist at the Church of the Ascension in New York, at Fifth Avenue and Tenth Street.] He was one of the prime movers in the organization of the American Guild of Organists and the practical success attending its first year of existence has been due in a large measure to his careful attention to the various important details of management in his official capacity as secretary.

Aside from his artistic gifts and literary attainments, Dr. Hanchett has a practical inventive faculty which early manifested itself in a desire to improve the tone-sustaining apparatus of the piano and led to the invention of the sostenuto pedal, which has now become an indispensable attachment to every concert instrument.

Added to many excellent qualities named, belonging to the musician, teacher, scholar and scientific discoverer, he combines many personal and social qualities which make him highly respected, esteemed, and beloved by all his acquaintances and associates.

Gerrit Smith was warden for three years (1896-1899). He was succeeded by Sumner Salter and he in turn by Walter Henry Hall, each serving one year.

The Guild grew slowly during the early years. At the first annual meeting, April 14, 1897, the secretary reported a membership of 240, which must have included the honorary members.

The first constitution gave the council the right to elect associates without examination until Dec. 31, 1896, but there is no record to show that this was done. Twelve associates had been admitted by examination up to Nov. 1, 1898. Though at the outset it was made plain that the designation "founder" should be deemed in every respect as honorable as that of

fellow, it was hoped that many of the founders would take the fellowship examination. Some of our members favored restricting the privileges of founders to a definite time, after which those who had acquired the fellowship by examination should be the only governing class of members.

But there were no fellows. A proposal was made that a committee of outstanding organists, in whom everyone would have confidence, be appointed to select ten men whose attainments would in every respect mark them as fitted to be fellows and nominate these ten to the council for election as fellows. This proposal was rejected. It was felt that the requirements as to examinations for associateship and fellowship should be kept inviolate. But many still thought that so large a body of members having entered without examination constituted a serious handicap to the Guild.

Finally a committee on examination of founders was appointed and presented its report Feb. 6, 1901. The committee recommended the following:

1. The founders to be abolished Jan. 1, 1902.

2. All founders to be urged before that time to take the fellowship or associateship examination.

3. That provision be made for admission to the Guild, by an examination of only moderate difficulty, of the rank-and-file of organists throughout the country, under the general designation of "members."

The committee was composed of Clement R. Gale, chairman; Sumner Salter, John S. Camp and Warden Walter Henry Hall, ex-officio.

In continuing the report the committee said:

So long as the majority of those composing the active membership refuse to submit themselves to examination, organists outside, many of whom are of equal standing and ability with those now in the Guild, cannot be expected to come forward and pay for the privilege of being examined by those whom they do not consider their superiors. We are now justly exposed to the reproach of those who care to criticize that the examinations we require others to take we have ourselves evaded.

As to proposition No. 3, it was thought, owing to the difficulty of the associate and fellowship examination, the Guild was not in vital touch with the majority of organists throughout the country. An examination of moderate difficulty would be of great benefit in enlarging its influence. The report was rejected. Charles H. Morse said: "It is impossible to legislate charter members out." That seemed to settle it—once a founder always a founder. But the founders were urged to take the examination.

It was well that the idea did not prevail—the Guild would have been disrupted. Many of our founders were men of international reputation—men like John K. Paine, Dudley Buck, Samuel P. Warren, Clarence Eddy, to mention only a few; men who had given their names and influence for the good of the cause. We could not tell them they would lose their membership in the Guild unless they passed an examination before a certain date. We would have been placed in a wholly untenable position. Up to this time none had passed the fellowship examination. There had been one candidate who had failed. The only fellows were those received, *ad eundem*, from the Royal College of Organists. There were five of them: Walter E. Hall, '96 (a founder); Walter Heaton, '97; Albert Gore Mitchell, '96 (a founder); Wallace A. Sabin, '99; George Alexander A. West, '99.

Warden Raymond Huntington Woodman (1901-1903) was the one who finally succeeded in getting the fellowship examinations under way. He offered to take it himself and persuaded others to join him. There were twelve candidates on a May day in 1902 devoted to the fellowship. The examiners were Arthur Foote of Boston and Samuel P. Warren. Six of the candidates were founders; the others were organists of note for whom the rule requiring membership in the Guild was suspended, and an associate or two. The examination was difficult. There were such little pleasantries as transposing a fourth. Five founders passed. They were Samuel A. Baldwin, John Hyatt Brewer, Warren R. Hedden, Minton Pyne of Philadelphia and R. Huntington Wood-

man. The other successful candidates were H. Brooks Day, Clifford Demarest, S. Archer Gibson, George Francis Morse and John B. Norton. The following year Frank L. Sealy passed the fellowship. He was the last founder to be examined.

So after seven years of persuasion the founders had contributed to the Guild a total of six fellows. These examinations gave headquarters ten fellows, all of whom were active in the work of the council, some of them for a long term of years. It is interesting to note that we find eleven wardens among the academic members. And as the number of fellows and associates grew, the hope of the early years that academic members would ultimately take over control of the Guild has been realized. Many of the brilliant younger organists have become fellows and we find them in prominent positions, not only in New York, but here and there from the Atlantic to the Pacific. In the present headquarters council there are twenty fellows (one a founder), one other founder, six associates and six colleagues. There are now 318 fellows, 953 associates and eighteen choirmasters. Twenty-one fellows and ten associates have been received, *ad eundem*, from the Royal College. Thus the menace (if there ever were any) of that not-to-be-examined group of founders has vanished with the years.

On Oct. 8, 1896, the council received a communication from Walter J. Clemson of Taunton, Mass., offering an annual prize for the best anthem by a member of the Guild. It was to be in the form of a gold medal, that it might have distinctly the character of an honor conferred. It was offered in 1897 and the winner was Will C. Macfarlane with an anthem "Happy Is the Man That Findeth Wisdom." Both the donor of the medal and the first winner passed away in the spring of this year. Before his passing Mr. Macfarlane sent us some reminiscences which we are happy to print here:

LONG, LONG A.G.O.!

Yea, '96 is long, long ago and while I'm glad to accept our warden's invitation to "rem-i-nis" about early Guild days, I find it somewhat difficult to recall, with any vividness, activities of the gay nineties. With me, as with most folks, recollections of important events become dim while remembrances of foolish, frivolous capers bob up with increasing brilliancy and obstinacy.

Musing over a lifetime filled with congenial work, delights of home and foreign travel; inspiring influences of music, paintings and books, I'll endeavor to summon the past and bring forward, as best I can, some impressions of the days above-mentioned. First come affectionate remembrances of the prime movers in the Guild's formation, Dr. Gerrit Smith and Dr. Henry G. Hanchett. It would gladden the hearts of these men to know how beneficial and successful has been the work of the A.G.O. during half a century. Other remembrances are of happy meetings with colleagues whose names are on the list of founders.

For some unaccountable reason honors were thrust upon me by my being elected registrar in the original setup of officers. Later, I became secretary. Through these offices information of the acts and resolutions of the small band of apostles of the good, the beautiful, and especially of the "true," in organ music, reached the public by means of newspapers, magazines, etc. Supplementing the unsought, above-mentioned honors, I was placed on the board of examiners; also on the committee for public organ recitals and public church services. With regard to the latter: Public services, festival in character, with combined choirs, occasionally were given to attract attention to the Guild, but the committee encouraged the giving, annually, of a number of model services, employing but one choir, that being the choir of the church at which a service was given. The idea was to stimulate effort toward raising the standard of service music with the means at hand. As to organ recitals, the choice of music at these was left with the performers, with but one request of the committee—that a fugue by Bach be included on every public program. Complying with this request took real courage. The faithful few attending organ recitals were not overly fond of Bach's music and to the chagrin of the recitalists invariably as fugue-themes entered, folks invariably would leave and become "fugue-i-tives."

At the first regular meeting of the council May 4, 1896, the following resolution, presented by Sumner Salter, was adopted:

Resolved, That in the opinion of the council members of the Guild residing in or near Boston, Philadelphia and Chicago

may be authorized to form branches for the furtherance of the interests of the Guild in those localities, to be known as the Boston, Philadelphia and Chicago sections.

So from the outset we find our members looking toward the expansion of the Guild into a national organization. It could not fulfill its purpose if confined within narrow limits, but there must be groups throughout the country, all working along similar lines. Thus the idea of the chapter was born. It was six years before the first chapter was formed. A committee on chapters reported on June 4, 1901, as follows:

It is the opinion of the committee that chapters should be established not later than Nov. 1, 1901. They should be organized by founders or holders of certificates. They should be established at present examination centers or in all large cities of the United States, no nearer than 100 miles to each other. Their purpose should be the same as that of the present Guild and they should, if possible, have classes where candidates could be instructed in and prepared for the examinations.

After forty-four years we may say that this ambitious purpose has been achieved. To Warden Woodman should be given credit for organizing the first chapter. He and John Hyatt Brewer went to Philadelphia to attend a meeting of members and the Pennsylvania Chapter was the result. And only there was the requisite number of members (founders and academic) to form a chapter. The late George Alexander A. West, F.R.C.O., F.A.G.O., wrote an account of the Pennsylvania Chapter which we were glad to receive before his passing, and we include it here:

The Pennsylvania Chapter of the American Guild of Organists, the earliest chapter organized by the Guild, was a natural extension of the scope and functions of the Guild in its early days. For the year 1902 found Pennsylvania ripe for such an organization. In Philadelphia there had been already in existence a society of organists, the American Organ Players' Club, which for a number of years had emphasized the importance of the organ, had promoted a considerable fellowship of organists and had fostered the interest of the musical public by numerous recitals in many churches.

In the list of the original founders of the Guild, who first organized in the year 1896, we find names of some notable Philadelphia church musicians. These men formed a substantial nucleus already on the ground when the Pennsylvania Chapter was eventually organized as a separate extension and development of the society in the year 1902.

To Pennsylvanians and Philadelphians of that date the names of these men had great significance:

MICHAEL H. CROSS, organist of Holy Trinity Church, also a noted choral conductor.

DR. W. W. GILCHRIST, composer of many church and choral works, eminent conductor of the Mendelssohn Club, and conductor of the Philadelphia Symphony Society, an amateur organization which later became the famous Philadelphia Orchestra.

MINTON PYNE, the respected organist and choirmaster of St. Mark's Church, who simultaneously with J. BENTON TIPTON of St. Clement's Church had set up and constantly maintained the highest standards of church music at their respective churches.

RUSSELL KING MILLER, composer and executant of great ability.

DAVID D. WOOD, noted blind organist, whose early recognition of the works of Bach and frequent performance of them was of great value in the community.

DR. J. FRED WOLLE of Bethlehem, who will always be remembered in connection with the Bethlehem Bach festivals as conductor and promoter.

Add to these the names of two men who had previously received the (*ad eundem*) certificates of the Guild:

GEORGE ALEXANDER A. WEST (fellowship, 1899) and

RALPH KINDER (associateship, 1900).

The chapter for a number of years grew and prospered with the Rev. Julius Bierck as its dean. Many services with combined choirs became annual events and attracted membership to the Guild. The Pennsylvania Chapter has always had an unusually large proportion of academic members, fellows and associates, and has consequently recognized the importance of the comprehensive tests set forth in the examinations.

The influence of the Guild in Pennsylvania can hardly be overestimated. While growth in membership has been gradual, it has been healthy and has attracted the very best of the profession to its ranks. The Pennsylvania Chapter can always be relied upon for the fullest support in all



## News of the American Guild of Organists—Continued

things leading to betterment of organists, standards of church music, and general conditions of the profession.

New England was next in mind as a fruitful field for a chapter—all of New England except Connecticut, which was to remain with headquarters. But there were only twenty-six members scattered through Massachusetts, Rhode Island, New Hampshire and Maine—not sufficient to form a successful chapter.

At a council meeting Feb. 6, 1906, R. Huntington Woodman proposed that a fourth class of members be established to be known as "members" or "colleagues," to be admitted without examination upon recommendation by no less than two members of the Guild in good standing. This was rejected. It was the sense of the meeting that the standard of the Guild would be lowered by the admission of members without examination. This decision was reversed at a council meeting a month later. Letters were presented from Walter J. Clemson and George A. Burdett strongly advocating the election of members, otherwise a New England chapter would be impossible. Mark Andrews said the Royal College had a long list of members who were an important source of income. Mr. Woodman moved and Mr. Baldwin seconded the following change in the constitution:

For the word "founder" substitute "members." The members shall consist of the original founders and such other organists of recognized standing, proposed by two active members of the Guild and elected by the council, or by the executive committee of any chapter and approved by the council.

This was adopted unanimously. It was made clear that members admitted without examination had no certificate or academic standing. It was hoped that becoming a member would stimulate a desire to take the examinations. It was further stipulated that three negative votes would exclude a candidate. It never occurred to any of the council that this might violate the provisions of the Guild charter.

How about chapters? The Guild was headed for trouble. That is another story to be told in a later article.

The next article will be "The Story of the New England Chapter," by Herbert C. Peabody, in collaboration with Hamilton C. Macdougall.

[To be continued.]

### Ministers Guests in Pasadena.

Music in worship was the theme of the November meeting of the Pasadena and Valley Districts Chapter, which met in All Saints' Episcopal Church, Pasadena, Cal., on the evening of Nov. 12. Ministers from the Pasadena churches were guests and participated in a panel discussion on the subject of the evening. The Rev. Edward Goodman of Calvary Baptist Church presided, while Dr. George Petrie of the Pasadena Presbyterian Church and the Rev. Rolan Cochran of the Free Methodist Church represented the ministers and Miss Ruth Bampton, organist of the Lincoln Avenue Methodist Church, and Myron F. Carr, First Baptist Church, represented the organists.

Preceding the meeting dinner was served and Mrs. George Garner played a group of piano solos.

DR. CHARLES E. ANDERSON, Librarian.

### Alabama Chapter Meetings.

October and November meetings of the Alabama Chapter have been held as scheduled on the second Tuesday at the Redmont Hotel, Birmingham. At the October meeting Leona Golden, the dean, was in charge and David Witt, newly-installed organist-director at the South Highlands Presbyterian Church, made an interesting talk on the "Religious Principles Behind the Guild Movement." Following this was a short program of song by Frank Heberlein, bass soloist and director of the choir of the First Baptist Church, with Mr. Witt at the piano.

At the November meeting Herbert Grieb, organist-director at Temple Emanuel and the Church of the Advent and musical director at radio station WBRC, gave an illuminating talk on the music of the Hebrew ritual. Mrs. Eve Coulliette, for many years alto soloist at the South Side Baptist Church and Temple Emanuel, illustrated Mr. Grieb's talk. Mrs. Coulliette leaves soon to make her home in Chattanooga, where M. Coulliette becomes a member of the faculty of the University of Chattanooga.

Thomas Webber, our brilliant organist

friend from Memphis, played a program of organ music in compliment to the women of the Independent Presbyterian Church on their fine Austin organ at noon Oct. 29. Guild members were invited.

Ruby Hollingsworth, member of the Guild and recently honorably discharged from the WAC, was present at the October meeting.

An invitation from Juanita Johnson, dean in 1944, to hold the Guild's Christmas party at her home in holiday week was accepted with alacrity.

Minnie McNeill Carr, chairman of artist programs, announced the annual artist recital to be given Jan. 14 by Alexander McCurdy and Mrs. McCurdy, organist and harpist.

Myrtle Jones Steele, sub-dean, presided at the November meeting in the absence of Leona Lewis Golden, dean, whose husband died suddenly and tragically late in October. The sympathy of the Guild goes out to Mrs. Golden.

LAURA JACKSON DAVIDS.

### Wisconsin Chapter.

The Wisconsin Chapter held its annual organist-choirmaster-clergy meeting Saturday evening, Oct. 27, in the parlors of the First Methodist Church. After the business session an open discussion was held, in which members and guests were given an opportunity to speak on problems arising in their own churches.

On Sunday, Nov. 11, Dr. Emory L. Gallup of Evanston, Ill., opened our series of three recitals. A large and appreciative audience heard his splendid program. After the recital members of the chapter and friends adjourned to Ascension Lutheran Church to enjoy an informal get-together and a talk by Dr. Gallup on the subject of conducting the choir from the console.

The two remaining recitals will be given by Ernest White of New York City Jan. 27 and Edwin Arthur Kraft of Cleveland March 24.

Our dean, John K. Christensen, celebrated his tenth anniversary as organist of Ascension Lutheran Church Nov. 18, and played a vesper recital. The senior and young people's choirs assisted on the program.

The Guild noonday recitals at St. James' Episcopal Church continue to grow in popularity and it is hoped that many lovers of good organ music will avail themselves of this opportunity to relax from their duties for a short time and hear the programs.

EDWARD O. ALDRICH,  
Corresponding Secretary.

### Thanksgiving Dinner in Dallas.

The Texas Chapter met at the First Baptist Church in Dallas Nov. 19. A Thanksgiving dinner was served to sixty-eight members and patrons. Fall fruits graced the center of the tables and attractive favors with a musical note motif were at each plate. A number of guests were introduced; also John Rogers, one of the chapter's returned soldiers, who was overseas three years.

Dean Henry Sanderson presided over the business session. The membership chairman presented four new applications.

Resolutions on the death of Edward C. Haury, former member of the Texas Chapter, were read and adopted. The dean announced the appointment by Warden Elmer of Katherine Hammons as chairman of the national expansion committee for the Southwestern region.

A very interesting discussion of Bach chorales was led by Dora Poteet, and demonstrated on the organ by Elizabeth Wright, Leota Fay Agee, Louise Brown and Sarah Gallaher.

### Activities of Louisville Chapter.

Meetings of the Louisville Chapter this fall have had excellent attendance and interesting programs. In October Miss Dorcas Redding, organist and director at the First Unitarian Church, spoke on "The Treble Choir" and gave many helpful suggestions as to the development of this type of church choir during the present manpower shortage. She listed anthems she has found suited to treble voices.

At the November meeting ministers of the churches were the dinner guests of members at the Arts Club. On this occasion E. A. Jonas, newspaperman and music critic, spoke on the relationship of the organist and the music of the church he serves. Arrangements for the Claire Coci recital Nov. 20 at the Memorial

Auditorium were completed. The chapter entertained Miss Coci at dinner the night preceding the recital.

George Latimer played a program at the Second Presbyterian Church Sunday afternoon, Nov. 4. This was the first of the monthly recitals sponsored by the chapter this season. That evening Robert F. Crone, organist and director at St. Andrew's Episcopal Church, presented Dvorak's "Stabat Mater" before a large audience.

CATHARINE S. HIGGINS, Secretary.

### Miss Coci Plays in Cincinnati.

The Southern Ohio Chapter presented Claire Coci in a recital Nov. 5 at Christ Episcopal Church, Cincinnati, where Parvin Titus, F.A.G.O., is organist and choir-master.

The popularity gained by Miss Coci in her previous artistic performance with the Cincinnati Symphony Orchestra evidenced itself, the church being packed to overflowing. Before the recital Dean A. Sears Pruden briefly addressed the audience, expressed his enthusiasm over the magnificent turnout and explained that while no applause was permitted in the church, Miss Coci had a few encores which she would gladly play for those who cared to hear them. Only five people of the 800 present found it necessary to leave, which spoke for itself.

Miss Coci thrilled everyone with her technique, musicianship and appreciation of expression. There was no blurring of lines, no mumbled phrases, no lost time in changing registrations. Expressions were received from patrons and subscribers who ordinarily avoid organ recitals, saying it was one of the most beautiful and thrilling performances they had heard in a long time.

The program was as follows: Preface and Fugue in A minor, Bach; Two Chorales, J. Alfred Schehl; Rondo, d'Andrieu; Fantasia and Fugue on "B-A-C-H," Liszt; "Drifting Clouds," D'Antalfy; "Musical Snuff-box," Liadoff; Berceuse, Dupré; Finale from First Symphony, Vierne; Symphony (three movements), Weitz.

Monday noon Mrs. Robert S. Alter and Mr. Alter, past dean, gave a luncheon for Miss Coci at the Queen City Club to meet the officers of the chapter.

After the recital Dean and Mrs. Pruden took Miss Coci to the residence of Mr. and Mrs. Alter, where a reception and supper took place in her honor. This was attended by about 150 invited guests.

HELEN SMITH, A.A.G.O., Registrar.

### Organization Meeting in Fresno, Cal.

The organization meeting of the San Joaquin Valley Chapter, with sixteen charter members, was held Oct. 16 in Fresno, Cal., at the home of Mrs. Margaret H. Larwood. The chapter will include active organists of the central San Joaquin valley. The following officers were elected: Mrs. Ruth Page Rockwood, dean; Arthur Luckin, sub-dean; Mrs. Larwood, secretary; Miss Florence Gonsler, treasurer. Three executive committee members were chosen—Dick Cottrell, Mrs. Gladys Seaman and Mrs. Ella Kohler.

The November meeting was held in Fowler Nov. 4, when Mrs. Gladys Seaman of the First Presbyterian Church gave a recital. She was assisted by Helge Pearson, minister of music of the Fresno First Presbyterian Church.

### Champaign-Urbana Chapter.

The Champaign-Urbana Chapter held its first meeting of the fall Nov. 12 at the Newman Foundation. The business meeting was presided over by the dean, Miles Hartley. The program which followed was in the form of a round-table discussion of "The Problems of the Church Organist and Choir Director." Those taking part in the discussion were Professor LeRoy Hamp, choir director at the First Presbyterian Church of Champaign; Mrs. Bessie Iles, organist and director at the Urbana Presbyterian Church, and Paul Pettinga, organist and director at the University Place Christian Church. Mr. Hamp spoke particularly about the selection of choir repertoire. He suggested several sources for materials. Mrs. Iles talked on the problems which confront the director of a volunteer choir and gave suggestions for solving them. Mr. Pettinga, an instructor of organ at the University of Illinois School of Music, gave a very interesting talk on the type of repertoire suitable for use in services.

Preludes, offertories and improvisations should be a means to create a true spirit of worship.

MARY CARTLIDGE, Registrar.

### Chapter Meets at Hood College.

The Cumberland Valley Chapter met Nov. 10 at Hood College, Frederick, Md. George Hamer, the dean, opened the business meeting at 3:30. Two interesting papers were presented—one on the theory requirements for the associate certificate by Miss Isabel Ferris, A.A.G.O., of Wilson College, Chambersburg, Pa., and the other on keyboard harmony by Miss Catherine Williams of the Hood College music faculty. The examination pieces for the 1946 associate certificate were played by Henry T. Wade, A.A.G.O., dean of the Hood College music department and host of the meeting. In addition Mr. Wade played: Fugue, "Ninety-fourth Psalm," Reubke; Cantabile, Seventh Sonata, Guillemant; Intermezzo, First Symphony, Widor; Scherzo, Sixth Symphony, Widor.

Members gathered at the Francis Scott Key Hotel for dinner. Dr. W. Mervyn Weaver, pastor of the Presbyterian Church of Frederick, spoke on "The Four Black Spots of Worship," stressing the interdependence of minister and music director.

RUTH BAILEY, Secretary.

### Elaborate Plans in Twin Cities.

The first recital of the 1945-1946 season sponsored by the Minnesota Chapter was played by Katherine Stickney Nov. 18 at Westminster Presbyterian Church in Minneapolis. Miss Stickney is a student at the University of Minnesota and organist at St. Anthony Park Congregational Church, St. Paul. She is a pupil of E. Rupert Sircorn, choirmaster and organist of Westminster Church. The recital opened with a Ricercare by Palestrina and the Prelude and Fugue in G minor by Buxtehude. Also included was a group of Bach compositions—two chorale preludes and the Passacaglia. The program closed with "The Mystic Adoration" from the Christmas Symphony by de Malein-greau; Air with Variations, Sowerby, and "Cortege and Litany," Dupré.

Dean Wilbur Held, F.A.G.O., announces that among the year's activities are recitals by Edward Berryman of the First Congregational Church of Minneapolis, Mrs. Arthur Fellows of Hamline Methodist Church, St. Paul, and C. Wesley Anderson of St. John the Evangelist Church, St. Paul. Also scheduled are post-ludial recitals by several members of the Guild, meetings with the Twin Cities Choirmasters' Association and a talk by Laurence Schmeckebier, chairman of the fine arts department at the University of Minnesota, on church architecture. The executive committee also has voted to sponsor a recital by an outstanding concert organist. Because of the success of the organ and orchestra concert last spring by members of the Guild with the university symphony orchestra, the chapter will arrange a similar program this season. There will be meetings at which the historical aspects of church music are to be discussed and other sessions at which the parts of a church service will be considered. One such meeting was held in October at the Central Presbyterian Church, St. Paul, with Edward Berryman and Dean Held taking charge. Suitable preludes were played by Dean Held and Mrs. Fellows. Improvisation was admirably demonstrated by Thomas Larimore, A.A.G.O., musical director of Central Church, and Mr. Berryman.

KATHERINE STICKNEY,  
Publicity Chairman.

### Metropolitan New Jersey Chapter.

The annual minister-organist dinner of the Metropolitan Chapter was held at the Elks' Club in Elizabeth, N. J., Oct. 22, with Dean Robert Pereda presiding. After introducing the ministers he greeted Dr. Carl Wiesemann, who recently came to Grace Episcopal Church in Newark. After the dinner Mrs. Winifred Derrick, soprano, accompanied by her husband, Robert Derrick, sang several solos. Dr. Phillips P. Elliott, pastor of the First Presbyterian Church, Brooklyn, gave an excellent address. He began by enumerating the many things ministers and organists have in common: We belong to the manual labor class; we are creatures of a schedule and present ourselves for sacrifice each Sunday; we make a noise, both together and singly; we should be concerned with the progress of the whole church, with the church always coming first; we must always watch the common menace of professionalism. Dr. Elliott told us that we should not be smug in our professionalism, but be aware of the talents for religious expression, both in hymnody and music, that might be developing in our congregations.

The December meeting will be a lecture-recital on "The Romantic Beginnings of the Christmas Carol" by Mrs. Earl B. Collins at the First Presbyterian Church of East Orange, with musical illustrations by the choir of the church and soloists.

EARL B. COLLINS, Registrar.

## News of the A.G.O.—Continued

### Mary Chappell Fisher

#### Honored in Rochester; A.G.O. Jubilee Observed

Honoring Mary Chappell Fisher, one of the founders of the American Guild of Organists, the Rochester Chapter met at the Spring House Oct. 22, celebrating at the same time the fiftieth anniversary of the Guild.

After reading the declaration of religious principles, greetings were received from the chaplain, the Rev. William S. Meyer, D.D. S. Lewis Elmer of New York, warden of the Guild, and DeWitt C. Garretson, dean of the Buffalo Chapter, also sent messages. Others taking part were Edwin Clark, dean of the Rochester Chapter; Guy Fraser Harrison, conductor of the Rochester Civic Orchestra; Dr. George Henry Day of Geneva and Mrs. Fisher. Mrs. Robert Berentsen read a paper by Mrs. Fisher, giving the history of the Guild, which Mrs. Fisher presented last year at the Buffalo Chapter's twenty-fifth anniversary. Norman Nairn, a past dean, was toastmaster and Mrs. Charles L. Garner was dinner committee chairman.

Among its coming events the chapter lists a recital by a visiting artist, a junior choir festival, a Guild service and a program of organ and strings.

MRS. HAROLD GLEASON.

#### Oklahoma City Chapter.

The Oklahoma City Chapter met at the home of Finley G. Williams on the evening of Nov. 5. After a fine dinner a program was enjoyed. Richard Tumilty gave a paper on Bach, Handel and Buxtehude. Discussion was led by Raymond Ryder. Ear training was presented by Mrs. D. W. Faw. The dean, Mrs. Kenneth L. Carlock, presided over the business meeting and the following new members were welcomed: Miss Dorothy Jeanne Gentry, Mrs. Otto Ressler and Mrs. Julia Harwood Martin. Mrs. Martin was transferred from Nashville, Tenn.

MRS. C. A. RICHARDS.

#### Carl F. Mueller in Erie.

The Erie, Pa., Chapter met for dinner Saturday evening, Oct. 27, in the Ford Hotel, to honor Carl F. Mueller, guest composer and organist for the "Meet the Composer" program at the Church of the Covenant the following Sunday afternoon. Miss Florence Schillinger was hostess at the dinner, at which were present eighteen members.

In speaking to the group Mr. Mueller emphasized the importance of the church's keeping pace with school music. He compared the position of minister of music to that of the pastor, with the same objects in mind, using music as the director's medium.

MARIEN DIETEMAN, Secretary.

#### Visit Waterloo Catholic Church.

The Waterloo, Iowa, Chapter met Sunday afternoon, Nov. 4, at St. John's Catholic Church for a program of organ and choral music which was thoroughly enjoyed by a large turnout of members of the chapter and the public. After an address of welcome by Father N. J. Lentz, pastor of the church, Mrs. Rose Bueneke, organist of the First Lutheran Church, opened the program with "Sortie Festivo," Boslet, and "Marche Triomphale," Wachs. Austin Lucas of St. John's Church then played: Hymn from "Iphigenie en Tauride," Gluck, and "Praise Be to Thee," Sister Mary Rafael, B.V.M. Members of St. John's choir then sang under the direction of Austin Lucas, with Miss Madeline Sims at the organ. Their offerings were largely Gregorian.

At the business meeting it was agreed to present Dr. Alexander Schreiner in a recital March 14, an event to which all are looking forward.

The Waterloo, Iowa, Chapter held its October meeting at the First Baptist Church in Waterloo Oct. 9. After an address of welcome by the pastor of the church, the Rev. A. L. Drake, a program was presented by members of the chapter. Mrs. John V. Raines, organist of Westminster Presbyterian Church, opened with a Bach chorale, "Sheep May Safely Graze," and "Grand Choeur," by Dubois. Miss Loretta Maley of St. Joseph's Catholic Church continued the program with another Bach number, "Be Thou but Near." Mrs. Robert Sherburne of the First Presbyterian Church played the Andante from Sonata No. 1 by Borowski and "Marche Religieuse," Gullmant. Homer Asquith, organist of the host church, concluded the program with "Marche Funebre et Chant Seraphique," Gullmant; "Vitrail," Mulet; Arabesque,

Vierne, and Allegro from Second Symphony, Widor.

PAUL O. SEIFERT.

#### Galveston Begins Second Year.

The first fall meeting of the Galveston Chapter was held Oct. 9 at the home of Dr. Earl B. Ritchie, the sub-dean. The second season's officers are: Mrs. Ruby Kahn, dean; Dr. Earl Ritchie, sub-dean; Norman Niles, secretary; Ernest Stavenhagen, treasurer; Miss Evanthea Constantine, registrar; Mrs. Wesley Merritt, parliamentarian; Miss Julia Webster, librarian.

The annual Guild service will be given in April under the direction of Dr. Wilfred C. Bain, director of the school of music at North Texas State College in Denton. For music week the Guild has projected a presentation of Handel's "Messiah." It will be sung at the Scottish Rite Cathedral by massed choirs of the city under the direction of Dr. T. M. Frank of Texas City.

At the close of the meeting Michael Colerain read a paper on "The Influence of French Music."

On Nov. 7 a large number of music-lovers heard Clarence Watters in a recital. The program was given in Trinity Episcopal Church. The next program sponsored by the chapter will be played by David Craighead in January.

The monthly business meeting was held Nov. 12 at Sacred Heart Church. After the meeting the members and friends enjoyed a program of French organ music by Mrs. Roy B. Greer, Michael F. Colerain and Ernest Stavenhagen.

NORMAN C. NILES, Secretary.

#### San Diego Chapter.

Oct. 8 was marked by another meeting of the San Diego, Cal., Chapter. The attendance was rather small, but much was accomplished under the supervision of the dean, Howell Lewis. Two artist concerts are planned. One is to take place Nov. 19, with Clarence Watters at the organ; the other will be in February by David Craighead.

At the conclusion of the meeting Mr. Lewis gave a talk on his visit to the Christiansen school in Chicago last summer. Refreshments were served by Caroline Rittenhouse, social chairman.

DIANA QUINT.

#### Atlantic City Chapter.

The September meeting of the Atlantic City Chapter was held Sept. 15 at the home of Miss Marion Gross. Present were Nathan I. Reinhart, dean; Eugene Ebling, sub-dean; Harry Boniface Westney, registrar, and the following members: Marion Gross, Marion Semple, Colin C. Oldfield, Laura Powell, Susan Bally Ireland, Elizabeth Zimmermann, Leigh Conover, Robert McMullin, Mida C. Blake, Emma Dorothy Hynson, Howard Barrett, Mrs. Raymond Leeds and the following guests: Albert Dixon Cain, U.S.N.R., Mrs. Olga Ebling and the Rev. William Parker. Mr. Reinhart, the new dean, addressed the Guild on the work he hopes to do during the season.

HARRY BONIFACE WESTNEY, Registrar.

#### Tampa, Fla., Branch News.

Nov. 12 ushered in the Tampa Branch season of activities. We have a membership of twenty ratified and three others under ratification. This now gives us four Lakeland members.

We miss William Mathis, who last season so ably took over the position of secretary and treasurer. He is attending the University of Michigan under the G.I. Bill of Rights.

Our tentative plans call for a special Christmas service, a Guild service, a special open forum meeting with a well-known speaker in charge, dinners and recitals.

NELLA WELLS DURAND, Secretary.

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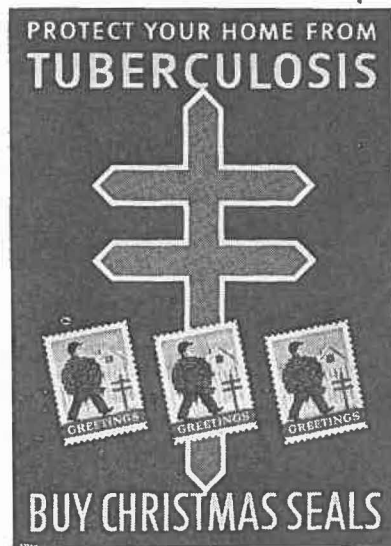
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### Watters in Pittsburgh

By JULIAN WILLIAMS

Clarence Watters, now of Trinity College, Hartford, came back to Pittsburgh Oct. 29 and was presented by the Western Pennsylvania Chapter at North Side Carnegie Hall in a recital that not only was one of the two outstanding local organ events of 1945, but, so far as this writer is concerned, was one of the greatest recitals to which it has been his privilege to listen in the last twenty-five years.

The power of Mr. Watters' playing lies in a unique combination of skills rarely found in one performer—at any rate, to such a degree as in him. To begin with, his technical mastery of the instrument is complete, not only in the obvious things, such as facility in difficult pedaling and such finger speed as to allow him to play, if he wishes, at any tempo, but in an arresting precision of touch which makes everything he presents clear as sunlight. From the registrational standpoint Mr. Watters gave a performance that will linger long in the memories of those who heard him. Here is a man who really knows how to use mixtures (and I might add, how *not* to use them). They were used, as they should be, to enliven foundation tone; but the foundation tone was there. In the more quiet portions of the program there was constant variety and subtle use of color.

Underlying all the playing was musicianship of the highest order. It was clear that Mr. Watters uses registration and color not for themselves, but to make clear the structure of the music. There is the same feeling for structure in his playing that there was in the playing of Rachmaninoff, the pianist. Mr. Watters' intellectual grasp gave everything a logical quality I found most satisfying.

Perhaps the most unusual of Mr. Watters' powers as a player is his feeling for rhythm. I do not believe I know any player who has this to such an extent. It was evident in all he did; in the Bach Prelude and Fugue (which moved unceasingly to its final close); in the Dupré music, as you might expect; and most interestingly and most subtly, in the slower pieces—Couperin, Widor—which

far too often fall to pieces in the hands of players and fail of effect because of unrhythmic treatment. This quality was far more than just general accent; you felt it in the handling of the slightest figure or motive; it pervaded, energized and gave vitality to everything. Dupré's Toccata from Symphony 2, a magnificent *tour de force*, with its cross-rhythms, was an example of mastery.

To sum it all up, it was an ideal program of organ music played by an artist of transcendent gifts.

A word should be said for the Carnegie organ (Skinner), which was designed by Dr. Caspar Koch, city organist. It was a most suitable vehicle for Mr. Watters and we in Pittsburgh are prouder than ever to have such a splendid instrument in our city.

The audience was large and very enthusiastic. Check off another great day for organ music in Pittsburgh.

The program: Prelude and Fugue in G major and First Trio-Sonata, Bach; Short Prelude and Fugue, Krebs; "Benedictus," Couperin; Prelude and Fugue, Clerambault; Fantasia in F, Mozart; Finale from "Symphonie Gothique" and Chorale from "Symphonie Romaine," Widor; Allegro Vivace from First Symphony, Vierne; "Cortege et Litanie," Berceuse and Prelude and Fugue in G minor, Dupré. Encores were: Doric Toccata in D minor, Bach, and Toccata from Second Symphony, Dupré.

A SERVICE OF THANKSGIVING for peace was held in St. Mary's-in-the-Garden, New York City, Nov. 11, at 4 p.m. The First Methodist choir of Flushing, L. I., Miss Elizabeth Anderson director, and the First Methodist choirs of Greenport, L. I., Mrs. Whitney Hubbard director, assisted St. Mary's, directed by Grace Leeds Darnell. After the service refreshments were served in the choir studio. On Thanksgiving Day at St. Mary's the choirs sang Mueller's setting of "Now Thank We All Our God," "Benedicite Omnia Opera," by Rogers, and Champney's "Jubilate." Christmas music will include Malling's "Bethlehem" (organ), French and English carols, as well as Liza Lehman's "No Candle Was There," Winant's arrangement of "A Chinese Christmas Carol," Nevl's arrangement of "Bring a Torch, Jeanette, Isabella" and Gounod's "St. Cecilia Mass."

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Norman Hennefield, Editor

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CHICAGO, DECEMBER 1, 1945

## A Significant Anniversary

Pittsburgh had a celebration in November that may well command the attention of those in every part of the world who are interested in the organ and its music. The recitals of Dr. Marshall Bidwell the first week of last month marked the semi-centenary of the recitals in Carnegie Music Hall. The beautiful building and its outstanding organ were the gift of Andrew Carnegie, the steelmaster who not only gave of his great wealth for the benefit and education of his home city, but presented libraries to hundreds of towns and cities and made it possible through his contributions for many churches to acquire organs. The fruit of Mr. Carnegie's gift to Pittsburgh—only one of many—has been half a century of regular recitals twice a week during the season, constituting an inestimable contribution to the pleasure and musical training of people of all walks in life. Noted organists always have held the Carnegie Music Hall post and the programs have been a combination of the best in classical organ literature with the modern and that which makes a popular appeal. Thus they have not lost their drawing power.

In considering this significant anniversary it might behoove us to search for the secret of the success of the Pittsburgh recitals. Of course the performances of such men as Archer, Lemare, Heinroth and Bidwell have been on a plane that commanded the respect of music-lovers. Another factor of great importance no doubt has been that, while endeavoring always to educate the tastes of the public, these organists have had due regard also for its preferences.

It is interesting to go back fifty years and read what the steelmaster said in his presentation address at the time of the dedication of the hall and organ, for his words were what one might expect from a shrewd business man who at the same time loved organ music. His ideal for Carnegie Institute was thus expressed:

"Ever bear in mind that there has not been in view the entertainment of the cultured musical few, but that this music hall is intended as an instrument for spreading abroad among the masses of the people the appreciation and the love of music which musical people already possess. \* \* \* The artist pure and simple is liable to what is surely a great error. He is apt to think that because he has reached a plane from which he receives the rarest satisfaction only in the highest development of art, in painting or in music, only what he deems the highest and the best should be provided here. \* \* \* No one advocates poor or meretricious literature, music or art; but there are simple things that are as pure in art as the most elaborate. Indeed, simplicity is a characteristic of supreme genius, and we trust that the managers of this hall and art gallery will aim to lead the people gently upward, beginning—though not ending—with the simplest

forms, easily understood of the common people."

How Frederick Archer, the first incumbent of the Pittsburgh position, grasped the meaning of Mr. Carnegie's words and fell in line with his idea is shown by a statement he made to the press in November, 1895, in which he said:

"I have learned from experience that in order to create a real love for music in any community it is first necessary to popularize it. This can be effected only by the liberal use of works in which melody is a prominent feature, of course in combination with a few compositions of a progressively higher type. By such means the gradual evolution of the art is attractively demonstrated and general interest is awakened."

One wonders whether organ recitals in general would not be more popular if every one of our best organists would read and ponder what Mr. Carnegie said in 1895. He realized that you could not educate the masses if you kept them away. He knew that for a great artist to present programs representing only what he himself and a small group of others were willing to hear was futile, unless it was all to be for the delectation of a chosen few. A scholarly sermon to empty pews, a well-edited newspaper without circulation and an organ recital attended by twenty-five or thirty persons are all in the same class. None of which means that to draw a congregation a sermon must stoop to being a collection of funny stories, a newspaper be devoted mostly to crime and comic strips or a good recital consist of the playing of a few charming chime pieces and the like. Mr. Carnegie has put it all very aptly.

All this is food for thought—and for difference of opinion. But we can all congratulate Pittsburgh on the possession of this hall and organ and the opportunity to enjoy for so many years good organ music by men in the front rank of organists.

## We're Glad We Were Missed

Someone once said—or perhaps this is merely imagination—that the best way to ascertain what your friends think of you is to read your own obituary. We never realized the devotion of many of our friends to this publication until we were overwhelmed by letters and postal cards from readers who failed to receive the November issue on time, because of the delay caused by the strike of printers. The complaints began coming in as early as Nov. 1 and reached their height Nov. 11 and 12.

Our first reaction was that here were people who rightfully wished to receive that for which they paid. And some probably had misgivings that led them to fear that THE DIAPASON might have departed this life. But those were not the sole motives for the communications that came in, as attested by sentences such as: "I hate to think of missing a single issue, as I look forward to its coming every month," or "If I have perchance overlooked paying my subscription please advise at once, as I do not care to miss a single issue of your splendid publication," or "A person does not appreciate how important each issue is until one happens to turn up missing; it has been coming to my place so long it has gradually acquired the surety of death and taxes"; and a Canadian subscriber writes: "A magazine so interesting as THE DIAPASON is hard to miss even for one issue." But we cannot go on quoting; space is too precious and readers tire easily.

As it would require extra help—which is not obtainable—to answer individually the letters received, we rely on the explanation in the November issue to answer the inquiries that have come in. This editorial should serve as a further explanation. We heartily thank all those who showed solicitude over the failure of the paper to arrive on time. Their interest is the great motivating force behind the editor. For thirty-six years we managed to come out on time every month; barring strikes and high water, or acts of God or of the weak and perverse men He

has created, we shall try not to be late again.

## Letters from Our Readers

### Agrees with Virgil Thomson.

West Point, N. Y., Sept. 7, 1945.—TO THE EDITOR OF THE DIAPASON: The September, 1945, number of THE DIAPASON contains a fairly complete picture of the contemporary American organ world. Two writers take issue with Dr. Payne's article in THE DIAPASON for October, 1944; Senator Richards develops one stage further his philosophy of tonal design; and there is an editorial which raises still more fundamental questions.

Dr. Payne's acute article provided a much-needed classification of basic styles in organ building. The gist of that analysis was that the romantic, classical and baroque styles exemplify respectively increasing degrees of harmonic development relative to the unison. Messrs. Skinner and Thompson both quote Webster's Dictionary to substantiate divergent points of view. A mere quotation from Webster will scarcely decide the musical issues at stake. Senator Richards writes with his accustomed competence and with a maturity that comes only from long experience and wide acquaintance.

But the editorial on "Being Patronized by Experts" raises more issues than it answers and the answers implied are, in the opinion of one DIAPASON reader, dead wrong. I have looked up Virgil Thomson's article and find it neither patronizing nor glib, but authoritative and acute. The sorry fact of the matter is that the American organ fraternity is not intellectually mature. A more rigorous training in musical theory and a thorough acquaintance with books such as Leichtenritt's "Music, History, and Ideas" and Lang's "Music in Western Civilization" would prevent much of the puerile sentimentality that passes for musical criticism in our journals, and might permit a just estimate of the music of the past and possibly some inkling of what the significant contemporary composers are trying to do. It is impossible to find in our American organ journals criticism which is in any way comparable to that in *Modern Music*. The present predicament of the organ in the church has not been more clearly defined than in Mr. Thomson's concluding paragraph. "Religious establishments have for so long dallied on the side lines of musical advance that sacred organ composition, like any other musical enterprise limited to church patronage, has usually found itself outclassed intellectually in the world of free artistic enterprise. And thus it is that antiquarianism and scholarship, for all their inspired sterility, have, by enabling us to hear Bach fugues as Bach himself heard them, made to music a gift that no other agency could have done, would have done or, to stick to the simple fact, did do."

It is a truism to say that only a long educational process will improve musical standards, but I submit that one factor which is retarding the process is the quality of the advertising which pervades every phase of American life. As a nation we have lost sight of objective standards in a frantic effort to praise without discrimination. Virgil Thomson is a healthy influence in American musical criticism, and his binoculars are good.

Sincerely yours,  
EDWARD W. FLINT.

### Mr. Skinner with Van Denman Thompson.

Chestnut Hill, Mass., Sept. 11, 1945.—EDITOR OF THE DIAPASON: Please allow me, Mr. Gruenstein, to express my appreciation of the article by Van Denman Thompson. It is evidence of a broad understanding of the subject of which he writes. Dr. Marshall Bidwell and Mr. Thompson have given the musical side of these questions an opinion in agreement with my support of the classic American organ, which I have been hoping for, for these many years. Their opinion will carry real weight, as they are musicians, while I am only a music-lover and organ builder. Now that they have said something in support of the American organ, predicated upon a musical understanding and without prejudice, I hope others will follow. I welcome something at variance with the ceaseless bombardment which has been going on for the last twenty-five years against everything done to improve the organ.

I have just read the Richards article in the September issue, which I would sum up in one sentence, namely: Discard every improvement made in organ building in the last fifty years. I am inclined to think that this will be my last word in defense of the classic American organ; henceforth I think I will let them speak for themselves.

I have noticed that the tendency of a certain type of American is unlike that of other nationals. An Englishman, Frenchman or German will boost the accomplishments of his own people, as will some Americans, but a certain other type of American will do his best to decry the accomplishments of Americans, but will approve the doings of outsiders. I

## Looking Back Into the Past

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

A series of thirty-five recitals in the principal churches of New York was arranged by the American Guild of Organists.

The four-manual organ built by the Austin Company for the Independence Boulevard Christian Church of Kansas City, Mo., was opened with a recital by Edward Kreiser Nov. 25. R. A. Long was the donor of the instrument.

Organists of St. Paul and Minneapolis met Nov. 23 to organize the Minnesota Chapter, A.G.O., with George H. Fairclough as dean.

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

Dr. Charles Heinroth gave the 1,811th recital in Carnegie Music Hall, Pittsburgh, Nov. 6, marking the twenty-fifth anniversary of the opening of the hall.

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

Under the heading "Service of Mr. Gray" THE DIAPASON published the following:

After a career of nearly thirty-four years the *New Music Review* of New York announced late in October that it would cease publication, at least for the present. H. W. Gray, the distinguished American publisher of church music, who founded this periodical and was its owner and guide throughout its life, states in his valedictory that he feels that the paper's "original responsibility no longer remains." In looking back over the past Mr. Gray may well feel proud of the record he has made. \* \* \* Mr. Gray has been engaged all his life in the valuable service of bringing out the fruits of the talents of others and has done much to make American church music better. The importance of the publisher's task is too often underrated and the financial risks he takes are not properly appreciated by those whose lives are devoted to composing or performing music. THE DIAPASON, in company with every thoughtful organist, will wish Mr. Gray many more years of the success his discriminating taste and high ideals have earned for him.

have had that impression for some time, but have reason to believe that I may be in some degree mistaken as to their incentive when I recall my contacts with musicians and some others.

Some years ago at a concert by the Boston Symphony Orchestra a short, delightful piece was played that had freedom in style, warmth and beauty of tone, that received a storm of applause which continued for some time after people had left the hall for the intermission. Obviously an encore was desired. I happened to be standing beside a couple of well-known Boston musicians who looked at each other in amazement, and one asked: "What is it all about?" Then I read an article by Mr. Richards in which no word of real appreciation of modern developments is written—quite the contrary, in point of fact; so, I am going to describe the type which disapproves the warmth and color not only in the organ but in most types of music, for which they obviously have no liking or appreciation, by saying that it is *completely over their heads*. The dry, literate, academic type of music or organ design is the only thing which they like. We might as well let it go at that.

Very sincerely yours,  
ERNEST M. SKINNER.

## G. RUSSELL WING ARRANGES TEN SERVICES IN LONG BEACH

G. Russell Wing, M.S.M., has arranged a series of ten choral evensong services at the First Congregational Church of Long Beach, Cal. The first took place Oct. 21 and the last is on the schedule for May 19. The character of the services is indicated by the following outline of some of the programs:

Oct. 21—"The Power of Prayer." The opening musical meditation of the year, with the sixty-voice Coronation Choir presenting stirring choral numbers on this theme. Narration written by Dr. Fosdick.

Nov. 18—"Canticles of Thanksgiving." Songs of the ancient Hebrews, of the twelfth century St. Francis and of the men of our day; the "Shofar Song," the "Canticle of the Sun," and the "Te Deum."

Dec. 16—"The Christmas Oratorio," Bach.

Feb. 17—"The House of God." A service of architecture and music, illustrating through the use of pictures and choral numbers the development and the characteristics of the Romanesque style of architecture.

March 17—"St. Matthew Passion," Bach.



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By WILLIAM LESTER, D.F.A.

"The Organ Student's Gradus ad Parnasum," Book I (The Elements of Interpretation), by Dr. Caspar Koch; published by J. Fischer & Bro., New York City.

From the wide experience of a long life devoted to the best in music come two highly important volumes to be published under the title listed above. Volume I, the textual section, so far is the only book at hand. A quotation from Mozart, "Die Orgel ist meine Passion," heads the front page and sets the pace for what follows. The author has won for himself, both by performance and scholastic ability, a high place among his fellows; his conclusions and pronouncements are attended by authority and are to be welcomed for their definiteness.

The contents of this immensely valuable and stimulating treatise need only to be listed—their pertinence and practical values are at once apparent. After a preliminary and forceful foreword, there is a chapter devoted to general backgrounds of organ writing, playing and building—not the least important of the contents of the book. Then in succession we have chapters dealing with tempo, rhythmic conventions, dynamics, ornamentation and registration, with a final exordium on "How to Practice." There is a fine glossary of terms used in organ registration and playing. Musical illustrations and explanatory diagrams have been provided in generous fashion. The publisher evidently has cooperated with the author in a labor of love.

The second volume, to contain the musical illustrations of the points made, when issued will add immensely to the practical values of the project. The chapter devoted to that moot subject, "Ornaments," is especially worthwhile. The complicated subject is presented with erudition and sanity.

Congratulations, Caspar Koch, on a great project done in a great way.

"Masterpieces of Organ Music." Folio No. 29, organ compositions by Francois Couperin; Folio 30, Fugues, 1637 to 1788; edited by Norman Hennefield; published by the Liturgical Press, Inc., New York City.

Welcoming new accessions to this by now imposing series has become a pleasant and customary monthly chore—but one of not a little difficulty. The project is one of such intrinsic value and the early issues called forth such enthusiastic comment that little remains to be said without repetition.

Certainly thirty volumes of pre-Bach organ music, made available to the American organist for the first time, looms as a gigantic achievement. There is no need for detailed analysis of the varied contents—every volume to date is of great value.

A listing of the composers represented or the type of compositions included should be sufficient. There are no duplications in the successive books—the editorial choice has been wise and literate. The contents of the folios are not historical curiosities, but vital music.

A Chinese Christmas Carol, by T. Tertius Noble; Pastorate and Cradle Song, by Stanley E. Saxton; published in St. Cecilia Series of Organ Compositions by the H. W. Gray Co., Inc., New York City.

Two welcome entrants for seasonal favor this Christmas time! The first is not composer Noble at his best, most elevated creative effort, but it is none-the-less a pleasing melodic morsel of exemplary craftsmanship and eminently usable for a quiet service number.

The Saxton piece is a re-issue of a fine fantasia on two old Christmas carols

("Sussex" and "Coventry"), which was praised highly in these columns on its first appearance some nine years ago. It will be welcomed in this new issue. It is the same simple, unpretentious lyrical meditation as ever—with an appeal that reaches far beyond its own folk-tune atmosphere.

Chorale Improvisations, Op. 65, by S. Karg-Elert, volumes 4 and 5; published in New York by Edward B. Marks Music Corporation.

In recent issues of THE DIAPASON reviews have been set forth of other volumes of this great organ series, particularly volume I (Advent and Christmas), volume II (Passion week) and volume III (confirmation, marriage, etc.). To this imposing list now are to be added volume IV, based on chorales related to Ascensiontide and Pentecost, and volume V, dealing with Reformation day, fast days, communion and funeral rites. The excellent annotations on organ registration are by Robert Leech Bedell. Present-day organists are indeed fortunate in that they now have available a handsomely printed, modest-priced modern edition of a masterpiece.

Two Communion Improvisations, "Bread of the World" and "O Sacred Head," by Stanley E. Saxton; no publisher's imprint shown.

A brace of uncommonly interesting yet rarely simple treatments of familiar hymn-tunes. The two little pieces published under one cover will provide capital quiet devotions for service use.

Andantino, by Richard Keys Biggs; published by Delkas Music Publishing Company, Los Angeles, Cal.

We have here a lovely melodic essay very much on the simple side, but interesting music to boot. The composer asks for little beyond elementary technic; his stop demands are almost as modest. But he demonstrates that he has something of moment to say and sets down his message with sure clarity. He achieves a creative goal that often is missed by more ambitious efforts.

#### MUSICAL SERVICES AT CHURCH OF THE ASCENSION, NEW YORK

Under the direction of Vernon de Tar, F.A.G.O., a series of services of music on Sunday evenings has been arranged at the Church of the Ascension in New York. Nov. 14 Handel's "Judas Macabaeus" was sung. The remaining events on the schedule are:

- Dec. 2—"Requiem," Brahms (a service in memory of the fallen).
  - Dec. 24, 10:30 p.m.—Christmas carols.
  - Jan. 6—"The Messiah" (Advent and Christmas portions), Handel.
  - Feb. 3—"Hora Novissima," Parker.
  - March 3—"Requiem," Verdi.
  - April 7—Early church music (Yves Tinayre, soloist).
  - April 14—"St. John Passion," Bach.
- Organ recitals are given at 8:30 p.m., Nov. 14, Dec. 12, Jan. 17, Feb. 13 and March 14.

#### NIES-BERGER SOLOIST WITH PHILHARMONIC ORCHESTRA

Edouard Nies-Berger will be the soloist with the Philharmonic Orchestra in New York City Dec. 15, playing the Guilman Concerto under the baton of Rudolph Ganz. Sunday afternoon, Dec. 16, Mr. Nies-Berger will conduct the Brooklyn Oratorio Society, assisted by the Brooklyn Chamber Music Society, Carl H. Tollefson, director, at the Academy of Music in a program of Christmas music which will include: Advent Cantata, "Rejoice, Beloved Christians," Buxtehude; "Concerto Grosso," Corelli; Christmas Oratorio, Saint-Saens; Fantasia on Christmas Carols, Vaughan Williams.

# CHURCH ORGANS

Lieutenant Colonel Richmond H. Skinner, who tone-regulated and tuned the great organ at the National Cathedral in Washington, has returned from his military activities in the Pacific, notably at Leyte and Lingayen, for which he was awarded the Legion of Merit.

Upon his release from the army he will resume his activities in the building of Skinner Organs, as exemplified at the Cathedral of St. John the Divine, Saint Thomas' Church, New York City; Girard College, Philadelphia; the Bruton Parish Church, Williamsburg, Va., and many others.

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# Programs of Organ Recitals of the Month

**Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio**—Mr. Kraft, organist and choir-master of Trinity Cathedral and director of music at Lake Erie College, presented the following program at the college in Painesville, Ohio, Oct. 24: "Psalm XIX," Marcello; Prelude and Fugue in A minor, Bach; Scherzo, Hollins; "Funeral March of a Marionette," Gounod; "A Song of Gratitude," Rosseter G. Cole; Toccata, de la Tombelle; Allegretto Rocco, John Gordon Seely; "Carillon-Sortie," Mulet; Pavane, Bernard Johnson; "Marche Religieuse," Guilmant.

**W. William Wagner, San Diego, Cal.**—Mr. Wagner, organist and choir-master of the chapel at the Naval Hospital in San Diego, is giving recitals before large and interested audiences. Oct. 21 his program included: Allegro and Adagio, Flute Concerto, Rinck; Chorale Variations, "Thou Prince of Peace," J. B. Bach; "In Thee Is Joy," J. S. Bach; "Christe Redemptor," J. Sebastian Matthews; "A Negro Once Sang of Good Friday," Harvey B. Gaul; "Harmonies du Soir," Robert Leech Bedell; Variations and Toccata on a National Air, Norman Coke-Jephcott.

Oct. 28 he played: Prelude and Fugue in E flat and Air (Suite in D), Bach; "Our Father Who Art in Heaven," Chorale Prelude, Buxtehude; Chorale Prelude, Bach, and Chorale Variations, Mendelssohn; Chorale in A minor, Cesar Franck; "Suite Gothique," Boellmann.

**Thomas H. Webber, Jr., A.A.G.O., Memphis, Tenn.**—Mr. Webber played the following works in a recital at the Idlewild Presbyterian Church Sunday afternoon, Oct. 28: Trumpet Voluntary, Purcell; Prelude on "Rhosymedre," Williams; Sketch in D flat, Schumann; Overture to "Oberon," Weber; "Arise, Arise," Mason; Theme and Variations, Thiele; "Clouds," Debussy; Etude in A minor, Chopin; Lullaby, Scott; "Carillon-Sortie," Mulet.

**Norman Hennefeld, New York City**—On the occasion of the Reformation festival at St. John's Lutheran Church Oct. 28 Mr. Hennefeld, organist and choir-master of the church, played this organ program: "Now Thank We All Our God," Bach; Variations on "A Mighty Fortress Is Our God," Gronau; "A Mighty Fortress Is Our God," Buxtehude; "A Mighty Fortress Is Our God," Hanff; "A Mighty Fortress Is Our God," Bach.

Bach's cantata "The Lord Is a Sun and Shield" was sung by the choir.

**David Ulrich, Philadelphia, Pa.**—In a recital at the Wanamaker store Oct. 10 Mr. Ulrich played the following program: March in G, Smart; "When Thou Art Near," Bach-Kraft; Fantasie and Fugue in C minor, Bach; "Sunset," Karg-Elert; Menuet, Séverac-Bedell; Hymn Prelude, "Rathbun," Bingham; Toccata from Fifth Symphony, Widor.

**Melvin Le Mon, Aurora, N. Y.**—Dr. Le Mon, head of the music department at Wells College, Aurora, gave a recital for the Auburn Chapter, A.G.O., Oct. 22 at the Second Presbyterian Church in Auburn. His offerings were: "Passacaglia et Thema Fugatum," Bach; "Piece Heroique," Franck; Scherzo, Symphony 2, Vierne; Sketch in F minor, Schumann; Canon in B minor, Schumann; "Comes Autumn Time," Sowerby; "Ronde Française," Boellmann; "Westminster Chimes," Vierne.

**Searle Wright, New York City**—Mr. Wright of the Chapel of the Incarnation in New York gave a recital at the Wanamaker store in Philadelphia Oct. 31. His program consisted of these works: "Kyrie, Gott, Heiliger Geist," Bach; "Nun bitten wir den Heiligen Geist," Buxtehude; Chorale No. 1, Sessions; Baroque Prelude and Fantasia (first performance), Arnell; "Eclogue," Wagenaar; Intermezzo, Vierne; "Legend," Karg-Elert.

**Nancy Poore Tufts, Washington, D. C.**—Mrs. Tufts of the Georgetown Presbyterian Church gave a recital at the Chapel of Latter-Day Saints Oct. 17. Her offerings were the following: Allegro from Concerto in F, Handel; "Badinage," Bach-Dickinson; Cathedral Prelude, Clokey; "Autumn," Noble; Chorale Prelude on "St. Anne," Noble; Meditation and Toccata Caprice, Suite in G minor, Woodman.

**Laurence D. Gagnier, Lincoln, Neb.**—Mr. Gagnier was installed as minister of music of the Westminster Presbyterian Church on the evening of Oct. 7 and gave an installation recital at which he played: Canzona, Gabrieli; Pastorella, Franck; Prelude, Clerambault; Communion, Vierne; "Gottes Sohn ist kommen," Buttstett; "Carillon," DeLamarter; "Nun danket Alle Gott," Karg-Elert; "Song of the Chrysanthemums," Bonnet; Toccata, Widor.

**Homer Whitford, F.A.G.O., Cambridge, Mass.**—In a recital at the First Church in Cambridge (Congregational) on the evening of Oct. 29 Mr. Whitford presented a program which consisted of the following compositions: Toccata, Pachelbel; Sarabande, Cello Sonata, Bach; "The Little Windmills," Couperin; Allegro, Harpsichord Sonata, Handel; Suite, "In

Modum Antiquum," Edmundson; "Idylle" and Finale, Whitford; Reverie, Debussy; "Noel Parisien," Quef.

**Dudley Warner Fitch, Des Moines, Iowa**—The program for Mr. Fitch's recital at St. Paul's Church Sunday afternoon, Nov. 11, consisted of: Sonata in A minor, Rheinberger; "Bells of Arcadia," Couperin; Prelude on "Come, Ye Thankful People," Saxton; Theme and Variations on a Purcell Theme, Bonset; "Fireside Fancies" Suite, Clokey; Prelude on "Nun danket," Bonset.

**R. Kenneth Holt, Honolulu, Hawaii**—Mr. Holt and Marie Ina Mackay, soprano, gave a joint recital at the Central Union Church Oct. 2. The organ numbers were these: "A Gothic Cathedral," Pratella; "Jesu, Joy of Man's Desiring," Bach; Fantasia, Bach; "Marche Pastorale," Yon; Adagio from "Sonata Gothique," Diggle; "The Squirrel," Weaver; "Marche aux Flambeaux," Scotson Clark; "Piece Heroique," Franck.

**Martin W. Bush, F.A.G.O., Omaha, Neb.**—Mr. Bush's program at the Joslyn Memorial for the Society of Liberal Arts Nov. 4 was made up as follows: Allegro from Sonata in G major, Elgar; First Movement from Sonata in D minor, Bach; Chorale Prelude on "The Crusaders' Hymn," Schmutz; Fugue from Pontifical Sonata, Lemmens; "Bell Benedictus," Weaver; Gavotte, Dethier; "Comes Autumn Time," Sowerby.

**Catharine Morgan, Norristown, Pa.**—Miss Morgan gave the first of a series of recitals arranged by Dr. Alexander McCurdy at Westminster Choir College, Princeton, N. J., on the afternoon of Oct. 29. She played the following compositions: Allegro, First Concerto, Handel; Chorale Prelude, "Wachet auf" and Passacaglia and Fugue in C minor, Bach; Cycle after Pentecost ("Prelude a l'Introit," Offertoire and "Paraphrase-Carillon"), Tournemire; Chorale Improvisation, "Praise to the Lord," Karg-Elert; Chorale, Honegger; "Pageant," Sowerby.

**Robert Baker, Brooklyn, N. Y.**—Mr. Baker, organist and choir-master of the First Presbyterian Church of Brooklyn, gave a recital on the large Möller organ in the Crescent Avenue Presbyterian Church of Plainfield, N. J., Sunday afternoon, Nov. 5. His program was made up as follows: Concerto, "The Cuckoo and the Nightingale," Handel; Adagio from Concerto in D minor, Vivaldi-Bach; Rondo for Flute Stops, Rinck; Fugue in D major, Bach; Chorale Preludes, "O God, Have Mercy" and "Rejoice, Beloved Christians," Bach; Fantasy and Fugue in C minor on "Ad Nos," Liszt; Ballade in D, Clokey; "The Primitive Organ," Yon; "La Nativité," Langlais; Toccata in D flat, Jongen.

**George L. Scott, Bloomington, Ill.**—In a recital at Presser Hall, Illinois Wesleyan University, Oct. 30 Mr. Scott played: "Images," de Maleingreau; Chorale Preludes, "Da Jesus an dem Kreuze standt," Scheidt; "Herr Jesu Christ, Dich zu uns wend," Bach, and "Jesu, geh' voran," Karg-Elert; Fantasie and Fugue in G minor, Bach; Pastorella, Roger-Ducasse; "The Fountain," DeLamarter; Variations from Fifth Symphony, Widor.

**Miss Evanthia Constantine, Galveston, Tex.**—Miss Constantine was presented in a recital at Trinity Episcopal Church Oct. 16 by the Galveston Chapter, American Guild of Organists. The program included these numbers: Dorian Toccata, Fugue in E minor ("The Wedge") and "Sheep May Safely Graze," Bach; Andante, Stamitz; Caprice, "The Brook," Dethier; "Ronde Française," Boellmann; "Choiseul" and "Carillon de Westminster," Vierne.

**Frank K. Owen, Kalamazoo, Mich.**—In a Bach program Sunday afternoon, Oct. 28, at St. Luke's Episcopal Church, Mr. Owen included: Fugue in E flat ("St. Anne"); Chorale Prelude, "Nun freut Euch"; Chorale, "Meine Seele erhebt den Herren"; Sonatina from the Cantata "God's Time Is the Best Time"; Sinfonia to the Cantata "We Thank Thee, God"; Aria from the Cantata "Was mir behagt"; Prelude from Fourth Suite in E flat for solo cello; Largo from Concerto in F for piano; Andante from Fourth Sonata; Fantasia and Fugue in G minor.

**Hugh A. Mackinnon, F.A.G.O., San Francisco, Cal.**—Mr. Mackinnon's Sunday afternoon recitals at Grace Cathedral in October have been marked by the playing of the following programs among others:

Oct. 28—"Gaudemus," Titcomb; "O World, I E'en Must Leave Thee," "O How Blessed, Faithful Spirits" and "My Inmost Heart Doth Yearn," Brahms; "By the Waters of Babylon," Karg-Elert; "In Thee Is Gladness," Bach.

Oct. 21—Allegro from Sixth Symphony, Widor; Prelude in C major, Ferrari; "An Indian Legend," Candlyn; "Kamennoi Ostrow," Rubinstein.

Oct. 14—"Priere," Franck; Pastorella on "Dominus Regit Me," Epilogue on

"Winchester New," Intermezzo on "Wareham" and Postlude on "Hanover," Thlman.

**Marian Reiff, Los Angeles, Cal.**—In her monthly "hour of music" at the First Congregational Church Sunday afternoon, Nov. 4, Miss Reiff played: "Cortege and Litany," Dupré; Chorale Preludes, "My Heart Is Filled with Longing" and "O World, I E'en Must Leave Thee," Brahms; Sinfonia, "We Thank Thee, God," Bach; "Pilgrims' Chorus," Wagner; "Divinum Mysterium" and Communion, Purvis; Canon in B minor, Schumann; Prelude on "Bethany," Bingham; Allegro, Sixth Symphony, Widor.

**Henry Woodward, Northfield, Minn.**—Mr. Woodward, organist of Carleton College, presented the following programs at his monthly recitals in the college chapel: Oct. 28—Prelude, Jacobi; Trio-Sonata 1, Bach; "Grande Piece Symphonique," Franck.

Nov. 18—Three Chorale Preludes, Buttstett; Sonata 2, Hindemith; Sketch in D flat, Schumann; "Lied des Chrysanthemums," and "Matin Provençal," Bonnet.

**Thelma Mount, A.A.G.O., Allentown, N. J.**—In a recital at St. Paul's Methodist Church, Ocean Grove, N. J., Oct. 23 Miss Mount played: Chorale Preludes, "From God I Ne'er Will Turn Me" and "O Lord, to Me, Poor Sinner," Buxtehude; Concerto in D minor, No. 10, Handel; "Come, Sweet Death," Bach-Fox; Fantasie in G minor, Bach. The assisting artists were Isabel Brylawski and Isidor Ringel, violinists, and Natcho Vasileff, cellist. The four players presented the Trio-Sonata for Strings and Organ, Op. 1, No. 1, by Corelli; "Sheep May Safely Graze," Bach, arranged by E. Power Biggs for strings and organ, and two Sonatas for strings and organ, Numbers 1 and 3, Mozart.

**Carl Wisemann, Newark, N. J.**—Dr. Wisemann is giving a series of five monthly recitals on Monday evenings from November to March at Grace Church. The first program was presented Nov. 19 and was made up as follows: Suite on a Chorale, "Upon My Loving God," Buxtehude; Aria, Tenaglia; Fifth Concerto, Handel; "Clair de Lune," Karg-Elert; Intermezzo and Toccata, Reger; Fantasy, Shostakovich; "Echo," Yon; "Reginia Pacis" (First Symphony), Weitz.

Christmas music will make up the offerings Dec. 17, when Dr. Wisemann will play: Chorale Preludes, "This Day So Full of Joy" and "In dulci Jubilo," Buxtehude; Chorale Preludes, "Let All Together Praise Our God" and "From Heaven Above to Earth I Come," Bach; Chorale Prelude, "Behold, a Rose Is Blooming," Brahms; Chorale Prelude, "In dulci Jubilo," Dupré; Christmas Musette, Maily; Fantasia on Old Christmas Carols, Faulkes; "Minuetto Antico e Musetta" and "Christmas in Settimo Vittone," Yon; Chorale Improvisation, "In dulci Jubilo," Karg-Elert.

**Viola Fisher, Hagerstown, Md.**—Miss Fisher, organist and director at St. Paul's Methodist Church, Hagerstown, gave a recital at All Saints' Church in Worcester, Mass., her old home town, Nov. 7. Her program consisted of these items: Prelude, Fugue and Chaconne, Pachelbel; Toccata for the Elevation, Frescobaldi; "Fugue a la Gigue," Sonatina, "God's Time Is Best" and Chorale Prelude, "O Lamb of God, Most Holy," Bach; Variations on a Noel, Dupré; Prelude on an Old Folk-tune, Beach; "Echo," Yon; Cantilena, McKinley; Chorale, Andriessen.

**C. Harold Einecke, St. Louis, Mo.**—Dr. Einecke gave a recital at Pilgrim Congregational Church Sunday afternoon, Nov. 4, playing these selections: Rigaudon, Campra; Chorale Prelude and Fugue in A minor, Bach; "Come, Sweet Death" and "I Stand at the Threshold," Bach; Prelude on "Christians, Rejoice," Edmundson; Fireworks Music, Handel; "The Hen," Rameau; "Litany for All Souls," Schubert; "Mist," Doty; Toccata on "Sleepers, Wake!," Martini.

**G. Moschetti, Toronto, Ont.**—Mr. Moschetti gave a recital in the First Baptist Church of Detroit, Mich., Nov. 21. He presented this program: Christmas Concerto, Corelli; "Andante Appassionato per Viole d'Organo," Scarlatti; Fantasia and Fugue in A minor, Bach; "Cyprus," Saint-Saens; "A Little Song to the Virgin Mary," Bossi; "Harmonies du Soir," Karg-Elert; Nocturne, "The Whip-Poor-Will," Moschetti; Toccata, Pierne.

In addition to these numbers the choir sang for the first time in the United States Mr. Moschetti's anthem "Praise Ye the Lord," based on the words of the 150th Psalm. This anthem was used for the first time at the opening of the new organ in the North Parkdale United Church, Toronto, April 19.

**Clyde English, Pittsburgh, Pa.**—Mr. English gave a recital for the Western Pennsylvania Chapter, A.G.O., at the Sixth United Presbyterian Church Oct. 2. His program included: "Comes Autumn Time," Sowerby; Chorale in B minor, Franck; "Sonata Eroica," Jongen; Three

"Casual Brevities," Leach; Prelude and Fugue in D major, Bach; "Carillon," Sowerby; "Salix" and Toccata, "Plymouth Suite," Whitlock.

**Harold Fink, New York City**—In a recital Sunday afternoon, Dec. 9, at the Fordham Lutheran Church Mr. Fink will play: Chorale Prelude, "Come, Redeemer of Our Race," and "In dulci Jubilo," Bach; "Symphonie de la Noel," de Maleingreau.

Christmas Eve at 10:30 Mr. Fink will play: Chorale Preludes, "Jesus, Priceless Treasure" and "From Heaven High to Earth I Come," Bach; "Sheep May Safely Graze," Biggs; "The Holy Night," Buck; "In dulci Jubilo," Candlyn; Noel Variations, Bedell; Pastorella, Fourth Sonata, Diene; Fantasy on Old English Christmas Carols, Best; Slumber Song, Whitehead; "Moravian Morning Star," Gaul; "Christmas Eve," Mauro-Cottone.

**John F. Carré, Racine, Wis.**—In a dedicatory recital at the First Presbyterian Church Oct. 28 Mr. Carré played: Prelude and Fugue, C major, Bach; Two Chorales, Bach; "Sheep May Safely Graze," Bach; Concerto in B flat, Haydn; Overture to "Alcina," Handel; Three "Mountain Sketches," Carré (first performance); "Harmonies du Soir," Karg-Elert; "Romance," Debussy; "In Summer," Stebbins; Toccata in D minor, Nevin; Theme and Variations, E flat, Faulkes.

**Henry S. Fusner, New York City**—In a recital Sept. 25 at the North Congregational Church, Middletown, N. Y., Mr. Fusner played: Prelude and Fugue in A minor, Bach; "Ich ruf zu Dir," Bach; Scherzo, Symphony 2, Vierne; Sixth Symphony, Widor; Chorale in B minor, Franck; Fanfare, Lemmens; Prelude on "Eventide," Parry.

**Edward H. Johe, Washington, Pa.**—Mr. Johe's program at his vesper recital Oct. 7 in the Second Presbyterian Church was as follows: Allegro, Concerto in G minor, Handel; Chorale Prelude, "Entrust to Him Thy Footsteps," Ernest Zechiel; Prelude and Fugue in C minor, Bach; Andante Sostenuto; "Symphonie Gothique," Widor; Two Preludes on the Chorale "Now Thank We All Our God," Edmundson and Carl Mueller; "Three Pastels," Alfred H. Johnson; "The French Clock," Bornschein; Pastoral Psalm, "Forgotten Graves," Bingham; Toccata, "Tu es Petra," Mulet.

**Allan Bacon, A.A.G.O., Stockton, Cal.**—At 4:30 every Sunday during the school year Mr. Bacon is giving a recital at the College of the Pacific. His November offerings have included the following:

Nov. 11—"A Mighty Fortress Is Our God," Reger; "Requiescat in Pace," Sowerby; "To an American Soldier," Thompson; "Lamentation," Guilmant; Fantasia in G minor, Bach; "Lament" (after a roll-call in Flanders), Cyril Jenkins; Toccata, "Thou Art the Rock," Mulet.

Nov. 18—Toccata and Fugue in D minor, Bach; "Fairest Lord Jesus" (Pastorale), Edmundson; Scherzo from Fourth Symphony, Widor; "The Bells of St. Anne de Beaupré," Russell; "Isthar," Stoughton; Finale from Second Symphony, Widor.

**Claude L. Murpree, F.A.G.O., Gainesville, Fla.**—For his recital at the University of Florida Oct. 7 Mr. Murpree selected these compositions: Concerto No. 11, in G minor (first movement), Handel; "Kol Nidrei," Bruch; "Hear the Pretty Tinkling Bells," from "The Magic Flute," Mozart-Koch; Rhapsody on the Name "B-A-C-H," Richard Keys Biggs; Scherzo in G minor and Fantasia on "The Last Hope," Kenneth Walton; Prelude on an Old Folk-tune, Mrs. H. H. A. Beach; Chorale Prelude on "Now Thank We All Our God," Carl F. Mueller; Berceuse, Robert Pereda; Pastorella and "Elves" (Scherzo for organ), Bonnet; "Legende," Bedell; "Toccata Française," Bedell.

**W. Arnold Lynch, A.A.G.O., Topeka, Kan.**—Mr. Lynch played these numbers in a recital at the First Presbyterian Church Sunday afternoon, Oct. 21: Fantasy on an Old English Air, Matthews; Chorale Prelude, "Sleepers, Wake," Bach; Prelude and Fugue in G minor, Buxtehude; Sonata, "The Ninety-fourth Psalm," Reubke; "Twilight at Fiesole," Bingham; "Carillon-Sortie," Mulet.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson has played the following before services at the Church of the Pilgrims in November: "Processional," Henry Cowell; Canon and Fugue, Quincy Porter; Canonical Suite, Miles I.A. Martin; Fugue in C minor, Handel; "Prayer of Thanksgiving," Reger; Introduction and Fugue in D minor, Mozart.

**Francis E. Aulbach, A.A.G.O., Aurora, Ill.**—Mr. Aulbach played the following numbers in a recital at Trinity Episcopal Church Sunday afternoon, Oct. 28: "Phedre" Overture, Massenet; "Sheep May Safely Graze," Bach; "God Is in Everything," Clokey; "In Paradise," Mulet; "Drifting Clouds," d'Antalfy; "Carillon," Vierne; Fantasia and Fugue in G minor, Bach.



# Programs of Organ Recitals

**Mrs. Paul A. Adams, Youngstown, Ohio**—Mrs. Adams gave a recital before an audience of more than 2,000 people at the annual Lutheran Reformation festival service Sunday evening, Nov. 4, at Stambaugh Auditorium. Her offerings included: "Evensong," Johnston; "Now Thank We All Our God," Karg-Elert; "Praise to the Lord, the Almighty," Karg-Elert; Chorale Preludes, "Lamb of God, Our Saviour," "O Sacred Head Once Wounded" and "Jesus Christ, Our Lord, Redeemer," Bach; Allegro Vivace from "Reformation Symphony," Mendelssohn; "Adoration," Borowski; Pastorale on "Fairest Lord Jesus," Edmundson; "Song of Joy," Becker.

**Vernon de Tar, F.A.G.O., New York City**—Mr. de Tar played these compositions in a recital at the Church of the Ascension on the evening of Nov. 14: Tenth Concerto, Handel; Fugue in B minor on a theme by Corelli, Bach; Allegro and Cantabile, Second Symphony, Vienne; Toccata, Sowerby; Psalm Prelude No. 2, Howells; Canon in B minor, Schumann; Andante from Gothic Symphony, Widor; Finale, Franck.

**Homer Humphrey, Boston, Mass.**—In a recital at the Second Church in Boston on the evening of Nov. 13 Mr. Humphrey presented the following program: "Benedictus," Reger; "Grande Piece Symphonique," Franck; Chorale Prelude, "To God on High Alone Be Glory," Bach; Improvisation on the Gregorian Theme, "Cibavit Eos," Titcomb; Scherzando, Pierné; "Hora Mystica," Bossi; Finale, First Symphony, Vienne.

**Austin C. Lovelace, A.A.G.O., Greensboro, N. C.**—In a recital at the First Presbyterian Church Nov. 14 Mr. Lovelace played: "Pax Vobiscum," Edmundson; "Grand Jeu," Du Mage; Toccata for the Elevation, Frescobaldi; Adagio from Concerto in D minor, Vivaldi-Bach; Fugue in G major, Bach; Canon in B major, Schumann; Sonata No. 6, Mendelssohn; "West Wind," Rowley; "Dreams," McAmis; "The Squirrel," Weaver; Largo, Handel; "Fiat Lux," Dubois.

**Earl B. Collins, East Orange, N. J.**—Mr. Collins gave his tenth recital at the First Presbyterian Church Sunday afternoon, Nov. 11. His offerings consisted of the following: Prelude on "Netherlands," Fisk; "Ave Maria," Schubert; Fugue in E flat ("St. Anne"), Bach; "Songs of the Early Patriots," Gaul; "Suite Gothique," Boellmann; Serenade, Op. 3, Rachmaninoff-Kraft; "Comes Autumn Time," Sowerby; Brahms' Lullaby, arranged by Saxton; "Rosace" and "Tu Es Petra," Mulet.

**G. Harold Keefer, Vancouver, B. C.**—Mr. Keefer, who assumed the position at the Canadian Memorial Chapel in September, gave a recital for the benefit of the fund for the reconstruction of the organ in the Coventry Cathedral on the afternoon of Armistice Day. His program consisted of: Chorale Preludes, "Fervent Is My Longing," "Sleepers, Wake!" and "Jesus, Joy of Man's Desiring," Bach; Adagio and Allegro (Finale), Handel; "Prayer" (from "Suite Gothique"), Boellmann; Two Minuets in Contrasting Styles (Minuet from "Bernice," Handel, and Minuet, Ravina); "Dream," Elgar; "Diologue," Mozart; "The Angelus," Massenet; Two Trumpet Tunes and Air, Purcell.

The three-manual Casavant organ was given to the Canadian Memorial Chapel by American citizens in memory of their sons who joined the Canadian forces in the first world war.

**Kenneth E. Runkel, F.A.G.O., A.C.C.O., Russell, Ky.**—Mr. Runkel gave a recital at the First Presbyterian Church of Middlesboro, Ky., Nov. 5 and his program consisted of these selections: Sonata in the Style of Handel, Wolstenholme; "Bells through the Trees," Edmundson; "Echo Caprice," Mueller; "A Southern Idyll," Runkel; Paraphrases on "Where Cross the Crowded Ways of Life" and "A Mighty Fortress Is Our God," Whitford; Suite in F, Runkel; Toccata in A, Yon.

**Francis Murphy, Jr., Philadelphia, Pa.**—Mr. Murphy, organist and choirmaster of Christ Church, gave a recital as a part of the celebration of the church's 250th anniversary on Oct. 7. His program included: First Chorale, Franck; "Benedictus," Couperin; First Trio-Sonata, Bach; Scherzetto, Berceuse, "Lied" and "Divertissement," Vienne.

Nov. 11 Mr. Murphy gave another recital, at which he played: "Psalm 19," Marcello; Second Chorale, Franck; "O Guiltless Lamb of God," Bach; Third Psalm-Prelude, Howells; Adagio and Finale, Second Symphony, Widor.

**Richard T. Gore, F.A.G.O., Wooster, Ohio**—Mr. Gore gave a recital at Westminster Presbyterian Church Sunday afternoon, Nov. 4, presenting the following program: Toccata in A minor, Froberger; Variations on "My Young Life Hath an End," Sweelinck; Fugue in C (Jig), Buxtehude; Chaconne in D minor, Pachelbel; Six Chorale Preludes from "The Little Organ Book," Bach; Adagio from Sonata 1, Hindemith; Allegretto from Sonata in G, Robert Bennett; Offertory

from "L'Orgue Mystique" ("It Is a Good Thing to Give Thanks"), Tournemire; Sonata in C minor, "The Ninety-fourth Psalm," Reubke.

**David Pew, Denver, Colo.**—Mr. Pew played the following numbers in his recital at St. John's Cathedral Oct. 28: Toccata in C, Bach; Air from the Orchestral Suite in D, Bach; "Poemes d'Automne," Bonnet; "Canyon Walls" (from "Mountain Sketches"), Clokey; Cantilene (from Symphony No. 2), Barnes; Toccata from Suite for Organ, Bingham.

**Mark Davis, Bethlehem, Pa.**—Mr. Davis, organist and director at the Central Moravian Church, was heard in a recital at the church Sunday afternoon, Oct. 21, when his offerings consisted of the following: Fantasia in G, Chorale, "Nun freut Euch," "Bist Du bei Mir" and Toccata and Fugue in D minor, Bach; "Water-Sprites," Nash; Adagio, Mark Andrews; Scherzo, Russell King Miller; "Romance sans Paroles," Bonnet; Antiphon to Psalm 121, Dupré; Finale, Franck.

**Robert L. Bedell, Ph.D., New York City**—In a recital at St. Matthew's Lutheran Church in Ozone Park on the evening of Nov. 11 Dr. Bedell presented this program: Allegro from Concerto in G minor, Handel; Arioso in C minor, Bach; "Marche Triomphale," Karg-Elert; "Romance sans Paroles," Bonnet; "Grand Choeur," Bedell; "Holyland Pastel," Bergh; Novelette ("Around the Christmas Tree"), Felton; "Sabbath Eve," Rolfe; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

**Ralph H. Brigham, Rockford, Ill.**—The following have been among Mr. Brigham's Sunday morning programs in short recitals at the Second Congregational Church:

Oct. 28—"By the Brook," Boisdeffre; "Serenade at Sunset" (request), Meale; "Now Thank We All Our God," Mueller; Second Suite, Rogers.

Oct. 14—"The Bells of St. Anne de Beaupré," Russell; "Les Preludes," Liszt; Londonderry Air (request), Lemare; "Suite Gothique," Boellmann.

**Paul Roe Goodman, Pratt, Kan.**—Mr. Goodman gave a recital at the First Methodist Church Sept. 2, with the following program: Chorale, Boellmann; "Jagged Peaks in the Starlight," Clokey; "A Mighty Fortress Is Our God," Luther-Schreiner; Sketch in D flat, Schumann; Toccata, Gordon Balch Nevin; "Song of the Basket Weaver," Russell; Meditation, Sturges; Scherzo, Sonata in E minor, Rogers; Adagio, Widor; Finale, Second Symphony, Widor.

**Eugene M. Nye, McMinnville, Ore.**—In a recital at Pacific College, Newberg, Ore., Nov. 18 Mr. Nye presented this program: Suite in G minor, Becker; Arioso and Toccata and Fugue in D minor, Bach; Chorale Improvisation on "Now Thank We All Our God," Karg-Elert; "Noel," d'Aquin; "Belgian Mother's Song," Benoit; Trumpet Voluntary, Purcell; "Wind in the Pine Trees," Clokey; "The Squirrel," Weaver; Improvisation on an Ancient Chassidic Canticle, Arioso and Fantasie for Flute Stops, E. M. Nye; Toccata, Fifth Symphony, Widor.

**Elmer A. Tidmarsh, Mus.D., Schenectady, N. Y.**—Dr. Tidmarsh's program at Union College Nov. 4 was as follows: "Now Thank We All Our God," "Clair de Lune," "Harmonies de Soir" and "Landscape in the Mist," Karg-Elert; Six "Burgundian Hours," Georges Jacob; "The Swan," Prelude to "The Deluge" and "Danse Macabre," Saint-Saens.

Dec. 2 Dr. Tidmarsh will play: Concerto in G major, Vivaldi-Bach; "Fire-side Fancies," Clokey; Variations on a French Noel, Dupré; Concerto in B flat minor (Greta Brown Alois, pianist, assisting), Tschalkowsky.

## CONCERT IN MEMORY OF WAR DEAD FROM GREAT NECK, N. Y.

Under the direction of Hugh McEdwards, A.A.G.O., organist and choirmaster of All Saints' Church, Great Neck, Long Island, N. Y., the church choir, augmented to forty-seven singers and instrumentalists, presented a program of choral music Nov. 8 in memory of all those of the community of Great Neck who gave their lives for their country from 1941 to 1945. The opening number was a setting of "Souls of the Righteous," by Hugh McAmis, late organist of the church. Bach's cantata "The Lord Is a Sun and Shield," Faure's "Requiem" and Brahms' "German Requiem" were other numbers.

Great Neck now has a new community

organization in the Great Neck Music Association, with Mr. McEdwards as director.

**MRS. GEORGE L. SCOTT**, wife of the organist of Illinois Wesleyan University, Bloomington, died of heart disease Nov. 13. Mrs. Scott, whose maiden name was Mary Jeannette Truitt, was born in 1907 at New Franklin, Mo., and was married to Mr. Scott March 30, 1930. For a number of years she was a librarian in the St. Louis Public Library.

**HAROLD L. TURNER** has been appointed organist and director at the First Christian Church of Clinton, Ill. A congregation of 460 heard Mr. Turner in a recital at this church on the evening of Nov. 18 and welcomed the new organist to Clinton.

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## Cites Acoustic Data In Taking Issue with Article by Richards

Pittsburgh, Pa., Nov. 9, 1945.—To THE EDITOR OF THE DIAPASON: Mr. Richards in his various articles is presenting, or referring to, technical acoustic data. It seems desirable, therefore, to examine his presentation of these facts, so that we may assess the value of his contributions fairly and without bias, particularly as he speaks of "misrepresentation" by others.

Paragraph 3. "The higher the harmonic series \* \* \* the richer and more satisfactory the tone." This is a kind of statement hard either to prove or disprove; in such a case the physicist or the engineer generally employs the statistical approach. To give one example:

Dr. Bethuel Gross presents some data (September, 1938, *American Organist*) showing that the order of preference in a random audience group was flutes, diapasons, strings, reeds. This study does not support Mr. Richards' statement, since the audience gave preference to the simpler type of tone. The statement that higher harmonics provide more satisfying tone is simply an opinion, not a fact.

Paragraph 4. "Sixth harmonic is 250 per cent stronger \* \* \*." Mr. Richards is evidently referring to his article of August, 1941, with Mr. Harrison in the *American Organist*. The charts (by Dr. Boner) in this article refer to trumpet type chorus reeds, most of which show an intensity of about 250 per cent of the prime tone intensity at the sixth harmonic. The sixth harmonic is 250 per cent minus 100 per cent, or 150 per cent stronger than the first harmonic. Mr. Richards' statement is an arithmetical error.

Paragraph 5. It is stated that the average middle-age audibility range is 30 to 8,000. Bell Laboratories, who have made more investigations in this subject than anyone else in the world, do not agree. The range is generally stated as 20 to 20,000. Koenig was able to hear 23,000 at 41 years, 20,480 at 57 years and 18,432 at 67. In brief experiments at the writer's laboratory, twenty persons, varying in age 28 to 57, could all hear 14,000 cycles in a tone of very moderate intensity. These pitch limits vary with the intensity of the sound and the range increases for the same ear, with increase of intensity.

One fact should be brought out—the electronic instruments now used to analyze tone do not tell us anything but what they hear; they don't at any time tell us directly what the human ear hears. All we have accomplished by the electronic analyzers over the older mechanical devices is an improvement in accuracy of the measurement of energy (that is, in general, intensity) of sound. The relationship between the intensity or "power" of the sound and what the ear hears as "loudness" or "audibility" is now, and has always been, empirically determined—that is, by taking the estimates of a large number of individuals of the loudness of a given sound compared to a reference sound. The Acoustical Society of America published the first tentative standard relationship in 1936. A considerable number of authoritative papers on

this subject have been published in the *Journal of the Acoustical Society of America*.

"Sounds are not heard proportionately, but in a logarithmic ratio." This statement is not even a correct description of the mathematical situation; reference to the dictionary shows that a ratio is a proportion. The ear hears approximately proportionately to the logarithm of intensity; but even this relation is only reasonably good over a part of the audible range, departing very materially at low and high ends of the range due to great changes of ear sensitivity.

Paragraphs 6 to 9. Mr. Richards' argument (paragraph 21) that the power shows little change when adding mixtures means little. The power would be more for one 16-ft. diapason note than for a whole chord in a tuba in the middle of the manual. The sensitivity of the ear to intensity varies very greatly with pitch. The range of relatively high sensitivity extends from roughly 300 to 8,000 and reaches a maximum at about 2,000, or top C of an 8-ft. rank. The mixtures, being in general relatively high pitched, affect the ear more, with much less power or intensity, than an 8-ft. rank note.

Paragraph 10. "Sometimes the affinity of the auditorium for a whole harmonic rank, etc." Any resonant volume such as an auditorium responds to a pitch, not to the quality of a rank of all pitches. Professor Sabine worked for years on room acoustics and never found such a thing as response to quality of tone. The fact is that certain notes whose pitch coincides with resonance frequencies in the auditorium will need voicing down, as the resonance reinforces the note.

To settle the question of whether reeds can raise the harmonic structure, or not, it is necessary only to take the proof from Professor Boner's analyses, so often quoted by Mr. Richards—a table giving the diapason chorus analysis, in per cent of maximum individual harmonic strength, from Mr. Richards' article of August, 1937, in the *American Organist*, page 273; the diapason chorus from Dr. Boner's article in the *American Organist*, May, 1938; and the trumpet from the same article. It was noted that the two diapason chorus values differ widely, in some cases as much as 10 to 1, in a harmonic. It is to be presumed that both these diapason choruses are satisfactory examples. The 8-ft. trumpet alone stays pretty well in the running with the diapason choruses up to the tenth or eleventh harmonic.

But let us add a 4-ft. clarion voiced for the same tone analysis as the 8 ft., and at 80 per cent of the audibility—what your ear hears. In this case all the harmonics up to the twentieth lie between the values for the two diapason choruses, with the exception of the fourth, seventh, tenth and fourteenth, which are stronger than either of the diapason choruses. It is obvious from the foregoing that Mr. Richards' statements that reeds cannot raise the harmonic structure are not in accord with the facts.

Paragraph 18. "The so-called smooth tone (reed) is nothing more than pure foundation, or tibia, tone." I doubt if anyone has ever heard an organ reed, from the eighteenth century to now, high or low pressure, that had less than twenty easily measurable harmonics; a tibia may have five or six, all weak, none over a few per cent of the fundamental: the statement quoted differs widely from the facts.

In paragraph 6 Mr. Richards says the "harmonic composition of each pipe is kept as nearly like its fellows as possible"; in paragraph 26 he says "the theory that only pipes of like harmonic content will blend has not worked out." Helm-

holtz and later scientists have imitated extremely complex tones with tuning-forks (simple tone) and stopped pipes. Reinforcing the harmonics can be done with any kind of pipes of which the tone analysis is known. The only thing is to control the sum of the harmonics in the ensemble to the strengths in the aggregate required for the kind of ensemble desired.

Paragraph 27. The number of combinations obtainable in any organ is mathematically fixed by the number of individually-drawn voices, regardless of whether it is romantic or classic. Of course, many of such possible combinations are unusable; but there is not the least reason to assume that because there are some mixtures in an organ the usable combinations that can be played are by some magic increased.

Has anybody ever proved what kind of organ won't play Bach? I have heard splendid renditions of Bach on very simple two-manual organs, no mixtures, one reed; likewise on four-manual organs of sixty or more stops, one mixture; and likewise eight mixtures. They sounded different, but all were good. All it takes to play satisfactory Bach is an organ of reasonable balance and good voicing, and a good organist. The good organist is indispensable; a particular kind of organ does not appear to be.

The impression given by the articles written by the proponents of the "classic" organ is that they have unconsciously assumed that their taste in organ tone is the only correct one. This uncomfortable attitude is not doing their cause any good. Lately they have tried to drag in technical acoustics, and since they are apparently only superficially acquainted with this science the result is a mess. One doesn't leap into a knowledge of technical acoustics overnight.

Of course we have suffered from extremists before: Hope-Jones did quite a little damage with extremes of voicing, borrowing and extension; but his organs never represented any very large fraction of the organs built either here or in England. The statistical study mentioned above, and the articles in THE DIAPASON by the more moderate people, not carrying any particular torch, indicate quite plainly that there has never been a period here when "bad," "dull," "colorless," "muddy" organs were consistently built: it is not possible for all the organists and organ builders to be morons simultaneously.

What should be remembered is that musical tastes change. The organs of few mixtures and solo reeds of definite tone color suited the buyers, builders and listeners of twenty years back, and still suit lots of people of quite well-founded musical taste. If the move should be toward higher pitch and higher harmonics by mixtures it merely indicates a change of taste. There is no proof whatever that either principle of tone development was right or wrong. They will in any case be the product of their period. Inaccuracy or

uninformed use of technical material inevitably throws doubt on the value of any statements in articles such as the one under discussion. R. J. S. PIGOTT.

### MR. AND MRS. MAX G. MIRANDA GO TO CHURCH IN WAYNE, PA.

Mr. and Mrs. Max G. Miranda have been appointed ministers of music of the Presbyterian Church of Wayne, Pa., a prominent Philadelphia suburb, going there from Lincoln College, in Illinois. They will conduct three choirs and open a studio for pupils in piano, organ and voice.

Mr. Miranda holds bachelor of arts and bachelor of music degrees from Northwestern University and a master of arts from the University of Wisconsin. He is an associate of the American Guild of Organists.

Mr. Miranda was professor of music and college organist at Beloit College and organist of the First Presbyterian Church of Beloit, Wis., for many years. For the last six years he was professor of music in Lincoln College and organist of the Methodist Church of Lincoln.

Mrs. Miranda received her bachelor of music degree from Northwestern University. In Paris she studied voice with eminent teachers. Mrs. Miranda has taught voice at the Northwestern University School of Music and served for many years as head of the voice department of Beloit College. She was secretary-treasurer of Gamma Province of Sigma Alpha Iota and was presented with the ring of excellence, the highest honor that can be conferred by this national music fraternity.

### MUSIC OF YEAR AT CHURCH IN WASHINGTON IN REVIEW

A cleverly-designed illustrated brochure reviewing the music at the Mount Vernon Place Methodist Church of Washington, D. C., under the direction of R. Deane Shure, has been issued. It contains a list of all the anthems sung in the course of the year. The work of the five choirs and of the choir school is shown and there is a list of the organ numbers played by Miss Edith Gottwals, one of the three organists on the church staff. Six anthems composed by Mr. Shure are noted and the hymns used at the services are listed. The choirs and school of music had a total enrollment of 359. The anthems in the course of the year numbered 186, in addition to which there were seventy-four solos.

A postcard request addressed to the church by any choirmaster will bring a copy of the booklet.

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**Bach Festival in Los Angeles**

By **ROLAND DIGGLE, Mus.D.**

The twelfth annual Bach festival was held at the First Congregational Church in Los Angeles, Cal., Nov. 16, 17 and 18. It was presented by the cathedral choir of the church, with Arthur Leslie Jacobs as musical director.

The first program was an organ recital by Clarence Watters, assisted by Fern Sayre, soprano. The attendance at this recital was probably the largest I have ever seen at an organ recital in Los Angeles. Mr. Watters gave a good account of himself, but seven chorales on one program is too much for these old ears, even if they are by Bach. The best numbers on the program were the Trio-Sonata No. 5 and the Toccata in D minor. Miss Sayre sang two arias beautifully, accompanied by Marian Reiff, organist of the church.

The second program was given under the direction of the music department of the Los Angeles city schools. All of the music sung and played was well done considering that the performers were of junior and high school age.

The Saturday evening program was the high-light of the festival, being a concert of chamber music by the London String Quartet. It opened with the Art of Fugue Contrapunctus 1-5-13-6-7-9 arranged by Roy Harris and M. D. H. Norton. This was perfectly played and I found the string quartet the ideal medium for this music. We also heard the Haydn Quartet in D minor and the Finale from the Quartet in C major by Beethoven. Assisting was Russell Horton, who gave a splendid performance of the Cantata No. 160 for tenor, "I Know That My Redeemer Liveth." Here again Miss Reiff was excellent support.

A record crowd was on hand for the performance of the Mass in B minor Sunday afternoon. This work is traditional with the Bach festival and while the performance was below the level of the past few years, mostly on account of the shortage of men singers, it was well worth hearing and parts of it were really excellent, especially the chorus where the organ was accompanying and the orchestra silent.

**WALTER N. HEWITT DIRECTS  
VESPER HOURS OF MUSIC**

The sixth annual series of "vesper hours" of music at the Prospect Presbyterian Church of Maplewood, N. J., under the direction of Walter N. Hewitt, A.A.G.O., began Oct. 28 with Salvatore Mario de Stefano, harpist, as soloist. The motet choir of forty voices sings at each of these services. Nov. 25 Frances Blaisdell, flutist, was the soloist. Dec. 30 Handel's "Messiah" will be sung. The soloists for the remaining programs are to be:

Jan. 27—Isabelle Herziger, violinist, and Carl Wegman, violoncellist, in a program of Mozart and Corelli sonatas for strings and organ.

Feb. 24—Winifred Heidt, contralto.

March 31—Wellington Ezekiel, basso of the Metropolitan.

April 28 "The Creation," by Haydn, will be sung and May 26 the annual choir festival will take place, with 135 voices in the chorus and Dorothy Coy, harpist, as soloist.

AT THE FOURTH Presbyterian Church, Chicago, a Thanksgiving choral service was held Sunday evening, Nov. 18. Everett Titcomb's "Victory Te Deum" and Elgar's "Forty-eighth Psalm" were sung, as well as anthems by Wood, Nikolsky and Schvedoff. Bruce Foote, baritone, was the guest soloist and presented Eric DeLamar's solo cantata for baritone and organ. Barrett Spach is organist and choirmaster of the church.

THE MUSIC APPRECIATION CLUB of Greater Chicago will present Herbert Bruening in a recital of Christmas organ music at Graham Taylor Hall, University of Chicago, Wednesday evening, Dec. 5. The Music Appreciation Club is a new organization and has the following purposes: To offer members the opportunity for mutual enjoyment and appreciation of music, to offer the advantages of reduced rates on tickets for concerts whenever possible, to encourage the development of musical talent by providing occasion for public performance, to provide occasional programs of an educational nature and to provide scholarships or otherwise to subsidize talented and worthy pupils who might not be able to study without assistance. The organization, organized in October, already has an active membership of sixty-five or seventy-five.



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### Test Pieces for 1946.

The following pieces have been chosen as tests for the June, 1946, examinations. They must be played in the groupings indicated (one group for each grade):

#### ASSOCIATESHIP.

##### Group A.

Bach—Chorale Prelude, "O Whither Shall I Fly." (Novello, book 16, page 4, or any other standard edition.)

Rheinberger—Pastorale in A (Sonata in B flat, No. 12). (Schirmer or Novello.)

##### Group B.

Pachelbel—Chorale Prelude, "Lord Christ, God's only Son." (Liturgical Press.)

Shumann—Canon in B minor. (Any standard edition.)

#### FELLOWSHIP.

##### Group A.

Bach—Trio-Sonata No. 4 in E minor (last two movements). (Novello, book 5, page 124, or any standard edition.)

Karg-Elert—"Jesu, geh' voran (Seelenbräutigam)," Op. 65, No. 56. (Marks.)

Milford—Pastoral Dance (Three Christmas Pieces). (Oxford University Press.)

##### Group B.

Bach—Prelude and Fugue in A minor. (Novello, book 7, page 42, or any standard edition.)

Franck—Chorale in B minor. (H. W. Gray.)

Whitlock—"Lantana" ("Plymouth Suite"). (Oxford University Press.)

FREDERICK C. SILVESTER,  
 Registrar for Examinations.

### Composition Prize Is Offered.

The Canadian College of Organists is offering a prize of \$50 for an original composition, to be submitted in competition not later than May 1, 1946, to the examination registrar, 135 College Street, Toronto. The competition is open to members of the College only, and as the purpose is to encourage composition among the younger members, candidates must be under 31 years of age on the closing date.

The composition may be an organ solo, an anthem, motet or sacred song with accompaniment suitable for organ, and preferably should not exceed five minutes in length of performance. Entries must be accompanied by a declaration that the composition is the unaided work of the candidate. The name of the competitor should not appear on the manuscript.

The award will be made by a board of judges appointed by the executive committee of the council, whose decision will be final. The award may be withheld if, in the opinion of the board, no composition of sufficient merit is received.

FREDERICK C. SILVESTER, President.

#### Toronto Center.

The Toronto Center held a meeting Thursday evening, Oct. 18, at the Park Road Baptist Church. The Rev. Lyndon Smith, dean in residence of Trinity College, delivered an address on "The Church's Opportunity in the Post-War Years." Mr. Smith is also professor of church history, and with this background he was able to speak with authority on what the church had accomplished in the past and what should be expected in the future. The speaker emphasized one important thing, which is that the church exists for the purpose of worship, and not as a social organization. This address made a great impression on the organists and their friends in attendance, who numbered over seventy-five.

Mrs. Bruce Brown gave a very fine rendition of a group of songs, accompanied by Miss Muriel Gidley, organist and choir director of the Park Road Baptist Church. A social hour followed and refreshments were served.

T. M. SARGANT, Secretary.

#### St. Catharines Center.

Members of the St. Catharines Center were hosts at a most enjoyable dinner meeting of organists at the Park restaurant, Niagara Falls, Ont., Sept. 10. The chairman of our center, Douglas Campbell, presided and welcomed our guests from Niagara Falls Center and from the American Guild of Organists in Niagara

### JOHN L. EDWARDS, HONORED ON ANNIVERSARY IN DETROIT



MEMBERS OF ST. JOHN'S EPISCOPAL Church in Detroit, the American Guild of Organists and friends and relatives of John L. Edwards gathered Oct. 29 to honor him on the fortieth anniversary of his incumbency as organist and choir-master of the church.

John Edwards, a modest and retiring man who has helped to shape the lives of numerous boys and make it more beautiful through an appreciation of music, came to the reception in his honor after the dinner arranged by the clergy and members of the vestry. At the reception the church gave him a purse, the Eastern Michigan Chapter of the American Guild of Organists presented a lamp for his den and a billfold, and the choristers, past

Falls, N. Y., and Lockport, N. Y. We were delighted to have with us also Dr. Charles Peaker and J. J. Weatherseed, both of Toronto. Dr. Peaker as the speaker of the evening dealt with some of the problems confronting the organists today and emphasized the necessity for striving for a high standard. We were addressed briefly by F. Timms, Niagara Falls; J. J. Weatherseed, Toronto; H. P. Martin, Niagara Falls, N. Y., and H. Smith, Lockport, N. Y. Mr. Campbell read a poem written for the occasion by T. J. Crawford of Toronto.

Members were unanimous in declaring it to be a most successful and enjoyable meeting.

Our October meeting was rather unusual in that it took the form of a recital played by members without preparation on the organ of St. James' Anglican Church in Merritton. Considering that this program was impromptu, it proved to be varied and very entertaining. Members playing were Mrs. J. Joyce, organist of the church, and Douglas Campbell, Gordon Kay and Bernard Munn. A social period closed the evening.

Our chapter met Sunday evening, Nov. 11, at the home of Mr. and Mrs. W. H. Kadwill, at which time we were addressed by two members—Mrs. Donald Macdonald and George Hannahson. Mrs. Macdonald offered brief sketches of three contemporary musicians—Mme. S. Skol-sky, Hazel Scott and Sir Ernest Mac-Millan—outlining the careers of the first two and dealing more extensively with Sir Ernest's tour of Australia. Mr. Hannahson, who has just resumed his duties as organist of the Queen Street Baptist Church after serving as a Y.M.C.A. worker with the armed forces, chose to deal with his experience as a Y.M.C.A.

and present, gave a lamp for the organ in the church chapel.

John L. Edwards was born in Cardiff, Wales, and came to this country when about 7 years old. He received his early training under Dr. W. B. Gilbert, organist of Trinity Chapel, New York. He attended Trinity "prep" school, where selected boys sang at daily services and rehearsals. Later he went to Cleveland and studied organ and piano under C. E. Clemens, took composition under E. Riner and theory under J. H. Auger of Trinity College, Toronto. He was organist of Grace Church in Cleveland for seven years before going to St. John's Church in Detroit in October, 1905. In 1910 he took a course in organ with Widor.

worker among the sailors in St. John, Newfoundland. He spoke of the geographical and domestic side of the island colony and of St. John in particular, and commented on the excellence of the organs in that city, the majority of which were built by English firms. Mr. and Mrs. Kadwill served refreshments.

Officers of our center for the season just begun are: President, Gordon Kay; past president, Douglas Campbell; vice-president, Mrs. R. D. Hunter; secretary-treasurer, Miss Edith Benson; social convener, Mrs. W. J. Wilson; committee, Eric Dowling, Lewis Jones, R. A. Moore, Mrs. H. Schwenker and Mrs. D. Macdonald.

EDITH G. BENSON,  
 Secretary-Treasurer.

#### Brantford Center.

Members of the Brantford Center gathered Saturday evening, Nov. 3, in the Central Presbyterian Church for an organ and vocal recital by Markwell James Perry, organist and choir-master of the Colborne Street United Church, and Joseph Blow, organist and choir-master of the Central Presbyterian Church. Mr. Perry played the following organ numbers: Andante Tranquillo in A from Sonata No. 3, Mendelssohn; "Marcia Religiosa" in E flat minor from Sonata No. 6, Rheinberger; Trio, Corelli; Chorale Prelude on "St. Peter," Darke; "Now Thank We All Our God," Karg-Elert.

Several new members were welcomed by the chairman, George White.

ELEANOR L. MUIR, Secretary.

#### Kitchener Center.

Anna Pond and Helen Doughty Fox, soprano, of Guelph were recitalists for members of the Kitchener Center and their friends Nov. 5 at St. Matthew's Lutheran Church. Miss Pond seemed very much at home at the console of the four-manual Casavant and her performance—an inspiration to all—indicates that in

spite of the fact that Miss Pond is in her second year at McMaster University, practicing occupies a large part of a busy life. Glenn Kruspe, vice-chairman of the center, presided. The program by Miss Pond included: Ground Bass, "In Thee, O Lord," from "Westminster Suite," Purcell-Whitehead; Trio from Secular Cantata, "Was mir behagt," Bach-Grace; Toccata and Fugue in D minor, Bach; Toccata for the Flutes, Stanley; Sonata No. 1, Mendelssohn; "Elegy," Thalben-Ball; Tuba Tune, Cocker.

Plans for the season include the annual Christmas carol service in the Evangelical Church at Waterloo on the afternoon of Dec. 16, and participation with the K-W Philharmonic Choir and K-W Symphony Orchestra in their presentation of Handel's "Messiah" Dec. 27, with Glenn Kruspe conducting.

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A significant institute was provided by the Lutherans of Youngstown, Ohio, this fall for the Lutheran churches in the vicinity. Its six sessions were held at St. Luke's Lutheran Church Sept 18 to 20 and 25 to 27. Twenty-five churches were represented in the registration and the attendance increased from 180 to 314 the last evening. There were separate classes for church school teachers, church officers, pastors and music leaders. Mrs. Hazel W. Buchanan, organist at St. Luke's, organized the period devoted each day to the music institute. Commenting on the increase in daily attendance she wrote that "every speaker had a real message; I think the people came back partly for fear of missing something." The music class attendance grew from twenty-two to fifty. The subjects covered were choirs, the choir director, liturgy, hymns and service accompaniment. As would be expected, hymns and their interpretation figured largely in the discussion of these subjects.

The Rev. Fred M. Otto of Fremont, Ohio, and W. A. Nischwitz summarized "the good and less good hymns" in the Common Service Book and explained the purpose of the revision now in progress. Both men are members of the Lutheran hymnbook revision committee. Mrs. Buchanan set forth the practical help offered by the Hymn Society in stimulating hymn singing. The music class contained a few ministers, some organists and a number of choir directors. Only two of the churches represented were large, nearly all the rest being very small parishes, many of whose musicians had only a meager background.

The last evening closed with a worship service, for which careful preparation had been made. The order of worship was well planned and set up, with annotations and an excellent historical note on Bach and the example he left to all church musicians. Other churches could well secure permission to use the latter.

This institute was important because it shows what can be done in every metropolitan area in the country either by the major communions separately or on a city-wide basis. All churches, large and small, should be able to offer such training for their parish workers and musicians each year. Again, the institute was held just as early in the fall as possible, with the result that an average of a dozen workers and musicians attended from each church.

Such essential training facilities are possible only where there is alert and experienced leadership. We know earnest, efficient organists and choir directors and ministers qualified to give this instruction in music and worship. Many more could be trained. The time has come for a great increase in such institutes and seminars and in the facilities for producing adequate teachers. The demand for the latter is growing fast. Inquiries come to us from those who are facing the task of giving short courses on hymns and their interpretation, and who wish to equip themselves for the task at short notice. Seminaries and schools of church music might well offer summer courses to church musicians on the materials and methods for giving such instruction—based on the needs of intelligent lay workers who have the responsibility for group worship and singing.

The filling of this need requires coordinated effort. Training facilities should be set up and brought to the attention of the churches; the latter should underwrite the cost of the instruction and be alert to take advantage of the new skills and materials; finally, the church assemblies, national conventions, etc., should encourage the movement and give it their official backing. For the musical leadership they can rely on the cooperation of the local chapters of the A.G.O.

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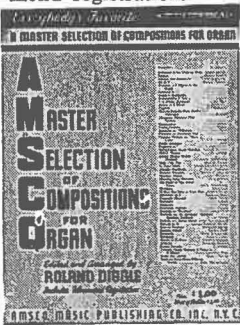
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The first in a series of monthly musical events in conjunction with the Sunday vespers at Pomona College, Claremont, Cal., took place Nov. 4 in the Bridges Hall of Music, with William G. Blanchard assisted by Margery May Smith, mezzo soprano. Mr. Blanchard played these organ compositions: "Te Deum Laudamus," Buxtehude; Chorale Prelude, "O Sacred Head Once Wounded," Kuhnau; Toccata, Muffat; "L'Oiseau de Feu" ("The Fire-bird"), Stravinsky; "The Fountain," DeLamarter; "Benedictus," Rowley.

Dec. 2 the second of the musical vespers will be presented by the Scripps Choral Club, under the direction of Doris Buriff Caster, and William G. Blanchard, organist.

The Pomona music department has overflowed its boundaries and Mr. Blanchard has more organ students than for many years. The four-manual Möller and three practice organs are used on an average of forty-three hours a week.

**CARLETTE LENORE MUELLER ENGAGED TO DR. JOHN WINSLOW**

Mr. and Mrs. Carl F. Mueller of Montclair, N. J., announce the engagement of their daughter, Carlette Lenore, to Dr. John Winslow, son of Mrs. John Winslow of Montclair and the late Mr. Winslow. The announcement was made at a party at the Mueller home after the performance of "Elijah" at the Central Presbyterian Church, in which Miss Mueller appeared as the soprano soloist. A late December wedding is planned.

Miss Mueller, whose father is a prominent organist, conductor and composer, was graduated from Westminster Choir College in 1940. She is minister of music at the Presbyterian Church of Upper Montclair and director of music at Montclair Academy. Dr. Winslow, whose father was a naval architect, received his B.A. from Yale in 1940 and was graduated from Harvard Medical School. He received his discharge from the naval reserve in August and now has a fellowship in cardiology at the Post-Graduate Hospital New York.

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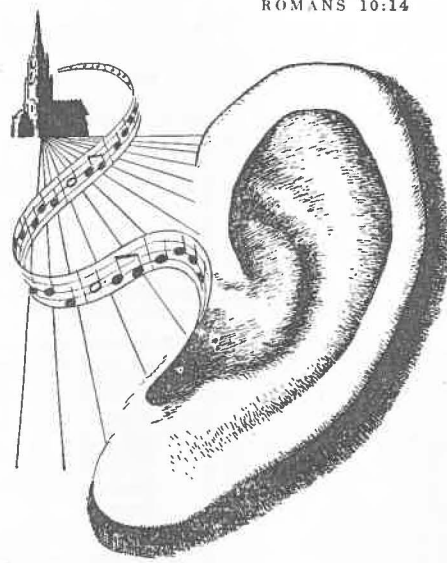
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Statement of the Ownership, Management, Circulation, etc., required by the Acts of Congress of Aug. 24, 1912, and March 3, 1933, of The Diapason, published monthly at Chicago, Ill., for Oct. 1, 1945.

State of Illinois, County of Cook, ss— Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, as amended by the act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 25 East Jackson Boulevard, Chicago 4.

Editor—Same.

Managing Editor—None.

Business Managers—None.  
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S. E. GRUENSTEIN, Owner. Sworn to and subscribed before me this 2nd day of October, 1945.

BETTY SWEDMAN, Notary Public.

(Seal) (My commission expires Oct. 9, 1945)

DONALD POST, recent winner of the contest for young organists sponsored by the Metropolitan New Jersey Chapter of the A.G.O., has been appointed assistant organist at the Prospect Presbyterian Church, Maplewood, N. J.

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The ninth season of the Casavant Society of Montreal opened with éclat in a recital at the Church of St. Andrew and St. Paul Sept. 25 for organ and orchestra by E. Power Biggs, in conjunction with an orchestra of strings and tympani under the direction of Fernand Graton. The program presented a thoroughly comprehensive cross-section of organ literature from the time of Bach and Handel up to the present day. The "golden age" was represented by the two giant contemporaries Bach and Handel; the Viennese period by rarely heard Mozart compositions; the romantic period by the extraordinary single work for organ by Julius Reubke; and the modern age by one of the most recent contributions to the repertoire by the living French composer Francis Poulenc.

The four Sonatas by Mozart displayed the grace of the courtly style. The Reubke Sonata on the Ninety-fourth Psalm was a veritable *tour de force*. The feature of the evening was the Concerto for organ, string orchestra and kettle-drums by Francis Poulenc. What if we were able to detect Tschaiikowsky, Strauss and Stravinsky, it was none the less exhilarating.

The second recital was given in the ancient Church of Notre Dame, where in the earlier days of the society all recitals took place. The vast building was filled Oct. 22 with a representative audience of organ-lovers who came to hear a talented Canadian recently appointed organist of the Church of SS. Peter and Paul in Lewiston, Me.—M. Bernard Piché, formerly organist of the Cathedral of Three Rivers, Que. M. Piché's performance displayed an impeccable technique and an unusual flair for color. He leans toward a romantic style and is disposed to indulge in vivid contrasts of tone and speed, with considerable use of full organ effects.

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MISS JUANITA BLANKS



MISS JUANITA BLANKS, who for the last six years was minister of music of the Baptist Tabernacle in Paducah, Ky., has gone to Oklahoma College for Women as professor of organ.

Miss Blanks received her bachelor of arts degree with a major in organ from Shorter College, Rome, Ga., where she was a student of Wilbur Rowand, F.A.G.O. She spent the winter of 1937 at Union Theological Seminary in the School of Sacred Music, where she studied organ with Dr. Clarence Dickinson and piano with Luis Harold Sanford. Miss Blanks did the remainder of her graduate work at Syracuse University, where she earned her master of music degree in organ under Leon Verrees. Her graduate work was in piano and her teachers were Earl Stout and George Mulfinger.

Miss Blanks has been heard in recitals in Kentucky, Georgia and New York. She plans recitals for this winter that will take her to several cities in the Southwest. At her church in Paducah she had a comprehensive music program. Besides directing the music for the church school and training units she directed the junior choir, the young people's choir and the senior choir, which had a total membership of seventy-five. Miss Blanks held a like position at the First Baptist Church of Rome, Ga., in 1941 and 1942.

FOR THE GUEST MEETING of James Fowler Chapter of D.A.R. held in the Methodist Church, LeRoy, Ohio, Oct. 11, Julia C. Ward, organist, and J. C. Hiestand, flutist, gave a program featuring the music of the United Nations. Foreign countries were represented as follows: France, "Suite Gothique," Boellmann, and "Clair de Lune," Debussy; England, "Salut d'Amour," Elgar, and "Drink to Me Only with Thine Eyes" (Old English Air); East Indies, "Kashmiri Song," from "Indian Love Lyrics," Amy Woodforde-Finden; southern neighbors, "La Golondrina," Serradell; "Estrellita," Ponce, and "La Paloma," Yradier; Russia, excerpts from "Scheherazade," Rimsky-Korsakoff, and "Cortege du Sirdar," from "Caucasian Sketches," Ippolitoff-Ivanoff. For the United States three groups of selections from the operettas and light operas of Romberg, Friml and Victor Herbert were played.

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HAROLD HEEREMANS



On the four Sunday afternoons in Advent at 4 o'clock Trinity Church, Boston, is presenting Dr. Francis W. Snow in vesper recitals. The programs are to be as follows:

Dec. 2—Prelude, Fugue and Chaconne, Buxtehude; "Soeur Monique" and "Benedictus," Couperin; Prelude, Clerambault; "Sleepers, Wake," "Come, Saviour of the Gentiles" and Prelude and Fugue in A minor, Bach; Allegro Cantabile (Symphony 5) and Intermezzo (Symphony 1), Widor; "Now Thank We All Our God," "By the Waters of Babylon" and "Lord Jesus, Turn Thou to Us," Karg-Elert.

Dec. 9—Allegro Giocoso, Handel; "A Tune for the Flutes," Stanley; Prelude, Purcell; Canon, Schumann; Andante, Fourth Trio-Sonata, "When Thou Art Near" and "Sheep May Safely Graze," Bach; Prelude and Fugue in B minor, Bach; Prelude, Fugue and Variation, Franck; Andante Cantabile and Scherzo, Fourth Symphony, Widor; "Carillon de Westminster," Vierne.

Dec. 16—"Electa ut Sol" and "Stella Matutina," Dallier; Scherzo in E, Gigout; "Adorn Thyself, Dear Soul," Pastorale, "Jesu, Joy of Man's Desiring" and Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; Toccatina, Prelude, Scherzo and Toccata on "Waymouth," Snow.

Dec. 23—"Rhapsodie sur des Noels," Gigout; "Noel," Mulet; "Puer Natus Est," Titcomb; Pastorale and "Adeste Fideles," Karg-Elert; "In dulci Jubilo," Bach; "Good News from Heaven," Pachelbel; "Bethlehem," Malling; Pastoral Dance, Milford; "Noel" in G, d'Aquin.

Dr. Snow is beginning his twenty-fourth year as organist and choirmaster at Trinity and in that time he has won fame as one of the country's foremost church organists and trainers of choir boys. Dr. Snow is head of the organ department at Boston University and teaches thirty-five pupils a week. He has between seventy and eighty compositions in print and plays many recitals every year.

Trinity Church has a musical tradition beginning with Phillips Brooks' great Christmas carol "O Little Town of Bethlehem." Horatio W. Parker, Wallace Goodrich and Ernest Mitchell are a few of the organists who gained fame at Trinity. The great Skinner organ is one of the most beautiful church instruments in America. The main organ is the four-manual west gallery organ, while the large three-manual chancel organ is used for the accompaniment of the choir and service. In recent years Mr. Skinner has made several additions to the organ, including the pedal 32-ft. fagotto, a five-

HAROLD HEEREMANS, F. A. G. O., the New York organist, appeared in a role that shows his versatility when he took the violin part in a violin and organ recital at the Cathedral of St. John the Divine with Dr. Norman Coke-Jephcott on the afternoon of Oct. 28. The program was a part of a sailors' day service and was followed by a service of choral music at which Mr. Heeremans was at the organ and Dr. Coke-Jephcott conducted the choir in Vaughan Williams' "The Pilgrim Pavement," Dr. Coke-Jephcott's "The Peace of God" and Brahms' "How Lovely Are Thy Dwellings." The violin and organ program was made up of these compositions: "Sonata da Camera," Veracini; Andante, Violin Concerto, Mendelssohn; "Melodie Religieuse," Coke-Jephcott; "Evening Song," Tartini.

rank mixture on the nave swell organ and a new 16-ft. French trumpet for the same section.

Dr. Snow's two daughters have kept the family musical tradition. Mrs. Frances Drinker is a talented flutist and her sister married Stanley Shepherd, Jr., who is director of music at St. Mark's School, Southborough, Mass.

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**Organs in Heidelberg,  
Visit with Dr. Poppen,  
Pictured by Rexroth**

Browsing among churches and organs in Germany, visiting instruments that were badly damaged by bombing in the war and others that escaped damage, Sergeant Ralph H. Rexroth of Baltimore, who is with the American occupation forces, has met also prominent organists in the conquered Nazi territory. The following quotations from his letters, supplementing earlier letters published in THE DIAPASON, will be of interest to organists in America.

Writing under date of Sept. 17 Sergeant Rexroth says:

I have just had a pleasant three-day stay in Heidelberg, during the course of which I was afforded an opportunity to see some of the organs I had not previously visited. In the Town Hall there is a three-manual with seventy-six stops, built by Voit in Durlach. This instrument was installed in 1903, and was the first in Germany to have a movable console. While it can now be played, it is in need of some repair, as artillery has caused slight damage. The organ is used principally for concerts.

The Church of the Holy Ghost, with its interesting 600-year history, is being restored and remodeled. This wonderful church had been divided into two parts by a wall in 1706, the choir being used by the "Old Catholics" for services, while the nave was used by the Protestants. Seeing a workman enter the building, found closed on previous visits, I hurriedly followed. Many workmen were chiseling stone and busying themselves at other jobs. In 1904 a three-manual forty-three-stop Sauer pneumatic organ was placed in the church. Before this war, when the aforementioned wall was removed, the organ was taken away. Miss Renate Noll was the organist there. G. F. Steinmeyer & Co. of Oettingen built a four-manual organ of eighty stops, and this will be installed as soon as the church is completed.

In the Church of the Jesuits can be seen a Voit three-manual, with seventy stops, installed about 1901. Otto Bundschuh is the organist. The organ is in good condition and used, despite the fact the grille is incomplete, due to pipes being removed prior to world war I and never having been replaced. Another Steinmeyer organ is found in the small though beautiful Providence (Lutheran) Church. Having a console with three manuals, only the swell and great organs now are installed. Thirty-six stops are found, but in the next six months twelve additional stops will be placed in the organ for the choir manual. Thus this instrument will have a total of forty-eight stops. Work was commenced on this organ in 1925. Mrs. Liesel Schneider is the organist.

St. Boniface Catholic Church has a Voit instrument of two manuals and about twenty-six stops. Miss Stephanie Pellissier is organist-director.

At the historic Church of St. Peter, or "Peterkirche," with its open-work Gothic tower and ivy-clad walls, around which many interesting old gravestones can be seen, one finds an instrument originally built by Walcker of Ludwigsburg in 1898. It was a three-manual, with forty-nine stops and pneumatic action. In 1929 the Steinmeyer firm remodeled and electrified the instrument. Four stops were added, giving it the present fifty-three. Plans have been made for seven additional stops. In March, 1945, a boy entered the church and turned on the faucet of a tank of water which had been placed above the organ for use in event of fire, and for twenty-four hours the water flowed down into the organ. Repairs were made, and although the organ could be played, it was not satisfactory. On the Wednesday before Easter, two days before the American troops arrived in Heidelberg, the roof of this historic structure was found ablaze. No one seems to know whether the motor had been left running or whether the Nazis set the church afire. Rain is now seeping through the remaining roof and repairmen are clearing the charred beams, etc., preparatory to replacing the roof. Formerly recitals had been held every two weeks at this church, with organ, choir and vocal or instrumental soloists, the proceeds being used for repairing and enlarging the instrument.

Sergeant Rexroth tells of an interesting visit with Professor Poppen, head of the music department of Heidelberg University. He writes:

I met and had an interesting chat with Dr. Hermann Meinhard Poppen, professor of music at the University of Heidelberg. A student of music and philosophy since 1903, Dr. Poppen studied from 1907 to 1909 with Dr. Philipp Wolfrum at the University of Heidelberg and also with Max Reger at Meiningen. In 1910 he was

appointed assistant at the University of Heidelberg. In 1918 he went to Karlsruhe as director of church music for the Grand Duke of Baden. The revolution brought an end to this position and in 1919 he returned to the University of Heidelberg as head of the music department and was also chief of church music for the Province of Baden. His teaching includes organ, harmony, counterpoint, theory, choir conducting, etc. In addition he is the director of the Bach Choir of Heidelberg. He has seventy organ pupils at the Church Institute, conducted by him.

Professor Poppen stated Germany has many young composers for the organ these days. Germany has never had any Hammond or other electronic organs, although Dr. Poppen is aware that America and Paris have them. He says he knows nothing of American organ compositions, although he is cognizant they exist. I mentioned to him THE DIAPASON, and he promptly produced a 1932 edition, which he had been retaining in his library.

As a climax to my three-day visit, at the invitation of Dr. Poppen I attended a presentation of "The Creation" by Haydn, in Christ Church, a lovely edifice and the only church in Mannheim not destroyed. The Bach Choir from Heidelberg, numbering 200 voices, and the symphony orchestra traveled from Heidelberg to Mannheim by special train for the concert. Dr. Oskar Deffner presided at the console of the four-manual Steinmeyer organ of ninety-four stops and Dr. Poppen conducted the oratorio, which was given in fine style. The large organ has had some slight damage, but it produced a splendid ensemble effect with the full orchestra and choir.

On Sept. 2 Sergeant Rexroth wrote:

I have attended this afternoon the second program at the Erlöserkirche, Bad Homburg. The choir, accompanied by the string orchestra and conducted by the organist, Hermann Melchert, sang two works of Buxtehude, and he played on the organ the Bach Toccata, Adagio and Fugue in C major. His playing is clean-cut and the three-manual instrument gives out a splendid tone with his interesting registration, using many of the mixtures. These programs last only forty-five minutes and the first two have been well attended.

In one of my previous letters I mentioned I passed what I took to be the Frankfurt Cathedral and saw the roof and windows were missing. Today I was close to it and the bombers certainly left their mark, leaving only the walls, the supporting part of the roof and a small chapel in one corner, where services are conducted at this time. It's really a pitiful sight.

**"WOMEN IN THE CHOIR? NO";  
ENGLISH ORGANIST RESIGNS**

Rather than submit to orders to have women in his choir, Dr. L. A. Hamand, 72-year-old organist, quit the post he has held for thirty-five years at the priory church of Saints Mary and Michael in Great Malvern, Worcestershire, according to a dispatch to the *London Daily Mail*, Oct. 24, passed on to THE DIAPASON by a reader in England. The orders came from the vicar, Canon Hubert Humphrey Middlemore Bartleet.

There have not been enough men and boys to keep the choir at full strength, and a church warden suggested that women—"discreetly robed"—should help. Dr. Hamand objected. He held that women—"discreetly robed" or otherwise—were not suitable because their voices did not blend satisfactorily with those of boys. Canon Bartleet supported the proposal for the "discreetly robed" women. So Dr. Hamand decided to resign. "It is a bit of a wrench after thirty-five years," he said, "but I refuse to be told what I must do in a matter like this, which concerns the proper direction of my choir."

**DR. HEALEY WILLAN GREETED  
BY THROG IN CLEVELAND**

St. James' Choir, directed by Walter Blodgett, and Camp Wa-Li-Ro, directed by Paul Allen Beymer, sponsored Dr. Healey Willan in a lecture and musical program in Cleveland Nov. 6. The Northern Ohio Chapter of the Guild was invited and a large attendance greeted the Canadian artist and composer. Dr. Willan spoke at Emmanuel Church in the afternoon on "What Is Good Music to Play and Sing in Church." Questions were asked and the afternoon closed with a demonstration of hymn playing. Dinner was served at Emmanuel Church. The evening program was held at St. James' Church, where Dr. Willan played a group of his organ compositions and directed St. James' choir in a program of his choral works. The evening concluded with the service of benediction of the Blessed Sacrament, conducted by Canon V. A. Peterson, D.D. A capacity congregation was present.

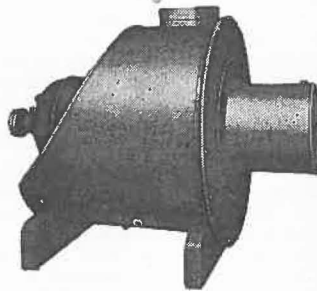
*Soon we'll take  
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again-*



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