

# THE DIAPASON

A Monthly Publication Devoted to the Organ and the Interests of Organists—Official Journal of the National Association of Organists

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## CHICAGO THE MAGNET TO DRAW ORGANISTS

### STAGE SET FOR CONVENTION

National Association of Organists Prepares Program of Recitals, Etc., While Exposition Awaits Visitors in August.

Chicago is the magnet which promises to draw a very large company of organists from every part of the country to the twenty-sixth annual convention of the National Association of Organists, to be held from July 31 to Aug. 4. Aside from the program of recitals, papers and social attractions offered this year, there is a special drawing power in A Century of Progress Exposition, a project on which \$40,000,000 has been expended in preparation and which rivals the great World's Fair of 1893. Attendance records at this 1933 fair are already far beyond expectations and the exhibition has won the unstinted praise of the most critical.

One day of the convention will be spent largely at the fair and many will come early or stay after the sessions to attend the exposition. There will be a recital at the Hall of Religion on the exposition grounds on the new Möller organ. Other recitals will be at the University of Chicago, in the beautiful Rockefeller Chapel, on the large Skinner organ; at Thorne Hall, on the new McKinlock campus of the University of Chicago, on the new Kimball organ; at St. James' Episcopal Church, on the large Austin organ; at Kimball Hall, where there is a four-manual Kimball organ; at St. Luke's Pro Cathedral, Evanston, on the large Skinner, and at St. Andrew's Catholic Church, on the new two-manual Kilgen, which has attracted much attention.

The recitalists include such men as Dr. Wilhelm Middelschulte, E. Stanley Seder, Dr. Rollo Maitland, Julian R. Williams, Virgil Fox, Leslie P. Spelman, Charles M. Courboin, Powell Weaver and Porter Heaps, with a special feature in the appearance on one of the programs of Clarence Eddy, dean of American organists and beloved of the worldwide organ fraternity.

All roads—rail, automobile, lake steamer and airplane—lead into Chicago, and they are all crowded this summer because of A Century of Progress Exposition. It has not been possible to use any of these modes of conveyance at so low an expense for many years as it is in 1933, and the railroads have made especially low rates from all directions. This is expected to increase the attendance at the convention materially and preparations are being made to entertain a very large throng.

Despite the fact that the exposition is drawing extraordinary crowds to Chicago, filling the hotels, accommodations at reasonable prices are assured to convention visitors. The Congress Hotel has been selected as the official hotel. It is on Michigan avenue, overlooking Lake Michigan and facing the "Fifth avenue of Chicago," three blocks from Kimball Hall and within walking distance of the main entrance to the Century of Progress grounds. The Congress is one of the most famous of Chicago hotels and one of the most select. It offers the N. A. O. rates running from \$3.50 up for single rooms and \$5 a day up for double rooms. A suite of two rooms with connecting bath at \$2.50 for each occupant is a special offer. Other hotels are near Kimball Hall, with rates to suit every taste and purse, including among others that are nearest the new Palmer House, the Auditorium and the Great Northern.

Arrangements for the convention and the preparation of the program have been in the hands of committees in New York and Chicago. The headquarters convention committee is headed by Dr. Charles Heinroth as chairman and other members are: Mrs.

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## Porter Heaps, Who Will Go to California for a Year



PORTER HEAPS, whose work as organist in Chicago has won him a reputation beyond the limits of his home city, has been appointed substitute professor of organ and theory at the University of Redlands, Cal., taking the place for one year of Arthur Poister, who will pass the time in Europe in study. Mr. Heaps will give organ lessons, play a recital every Sun-

day afternoon on the large Casavant instrument and conduct classes in the history and appreciation of music while at Redlands. He has been granted a leave of absence from the New England Congregational of Chicago, of which he is organist and director, and from the University of Chicago, where he has been one of the regular recitalists.

## CROWD IN CLEVELAND FOR A. G. O. CONVENTION

### TEN RECITALS MARK WEEK

Concert of Orchestral Works of Organists and Inspiring Service Other Features—Fine Enthusiasm Marks Gathering.

The enthusiasm and solidarity which prevail in the realm of organ music despite a series of lean years were well displayed when 325 visitors registered at the convention of the American Guild of Organists, held in Cleveland the week of June 26. It was one of the best conventions in the long list of achievements along this line in America in the last twenty-five years. Ten recitals by men and women who have risen to the top or are rapidly on their way, an orchestra concert in which all the works played were the compositions of organists of this country, and a most inspiring service at Trinity Cathedral in which six choirs of men and boys, a total of nearly 250 voices, took part, three noteworthy papers and informative discussions of the new recommendations for the standardization of the console constituted the features of the program. At the same time the meetings proved their value in the opportunity given for making new acquaintances, renewing old friendships and talking over the joys and sorrows of the organist's life.

Everything throughout the week worked with clocklike precision under the able supervision of Dean Paul Allen Beyer of the Northern Ohio chapter. Edwin Arthur Kraft, past dean and chairman of the program committee, and their company of industrious aids. The weather man caused the only cipher of the convention by providing hot and humid atmospheric conditions, but this did not noticeably affect the spirits of the visitors.

### Standardization the Topic

As a prelude to the proceedings of the convention, the late afternoon of Monday was spent in a spirited and interest-provoking discussion of the report of the standardization of console committee of the Guild, with William H. Barnes as chairman and master of ceremonies. A number of questions were brought up and informally debated by a group of the organ-minded, both builders and organists. The committee report as revised appears in another page of this issue. A rising vote of thanks showed the appreciation of those present for the efforts of Mr. Barnes.

When dusk began to fall the lobbies of the Wade Park Manor filled with a company of representatives of the organ world from near and far, promising one of the largest conventions ever held by organists in this country. The clans were there from New England to California, with a goodly sprinkling from Texas, groups from Chicago, New York, Washington, Detroit, Baltimore, Buffalo, Pittsburgh and nearly every other point of importance. Registration started with a rush. The visitors were welcomed by their Cleveland hosts. Warden Charles H. Doersam was present early to help extend a welcome and to become acquainted with deans of chapters in various parts of the land.

### McAmis Is First Recitalist

Late in the evening the crowd walked across the street to the beautiful new edifice of the Epworth-Euclid Methodist Church, where Hugh McAmis, F. A. G. O., of New York, organist and choirmaster of All Saints' Church at Great Neck, on Long Island, one of the most fashionable churches in the East, played the first recital of the convention. Mr. McAmis, whose name is familiar throughout the Guild, as a composer as well as performer, but who has not appeared previously, to this writer's knowledge, at one of the annual conventions, played with taste and precision, had a well-balanced and thoroughly interesting program, and

## AUSTIN FOR LEWISTOWN, PA.

### Three-Manual Will Be Installed in First Methodist Church.

The contract to build a three-manual organ for the First Methodist Church of Lewistown, Pa., has been awarded to the Austin Organ Company. The scheme of stops for this instrument is as follows:

#### GREAT ORGAN.

Diapason, 8 ft., 61 pipes.  
Phylomela, 8 ft., 61 pipes.  
Flute Harmonic, 8 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Tuba Harmonic, 8 ft., 61 pipes.  
Chimes, 25 tubular bells.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
English Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Viol Celeste, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 61 pipes.  
Orchestral Flute, 4 ft., 61 pipes.  
Flautino (from Dolce Cornet), 2 ft., 61 notes.

Dolce Cornet, 3 rks., 183 pipes.  
Posaune, 8 ft., 73 pipes.  
Oboe Orchestral, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.

#### CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Gemshorn Celeste, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Corno d'Amore, 8 ft., 73 pipes.  
Harp and Celesta.

#### PEDAL ORGAN.

Contra Bourdon, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Bourdon (from Swell), 16 ft., 32 notes.  
Octave Diapason (ext. of Open), 8 ft., 12 pipes, 20 notes.  
Flute (ext. Bourdon), 8 ft., 12 pipes, 20 notes.  
Cello (from Gamba), 8 ft., 32 notes.  
Tuba Profunda (ext. Tuba Harmonic), 16 ft., 12 pipes, 20 notes.  
Tuba (from Great Tuba Harmonic), 8 ft., 32 notes.

The console is to be of the stop-knob type and the organ is to have three separate expression boxes, with three independent expression control pedals. The organist is Mrs. Mary B. Stannert. Ward Stephens of New York City and Harrisburg acted in an advisory way in connection with the design.

## LARGE SAN FRANCISCO ORGAN

### Grace Cathedral Contract Is Awarded to Aeolian-Skinner.

Word comes from the Pacific coast late in June to the effect that the contract to build a large four-manual organ for Grace Episcopal Cathedral in San Francisco has been awarded to the Aeolian-Skinner Company. The decision of the cathedral authorities had been awaited with interest and the instrument is to be one of the largest and most important of recent years. Details concerning the organ will be published in a future issue of THE DIAPASON.

## ORGAN AT FAIR DEDICATED

### Recitals on Möller Instrument at A Century of Progress.

The Hall of Religion and its three-manual Möller organ were dedicated Sunday afternoon, June 11, at A Century of Progress Exposition, Chicago. The speakers included Bishop Ernest Lynn Waldorf, George W. Dixon, Rufus C. Dawes, Rabbi Gerson Levi, Dr. Joshua Oden and Dr. Ernest Graham Guthrie. Stanley Martin, organist of St. Mark's Episcopal Church, Evanston, played the dedicatory recital and also accompanied the Century of Progress church choirs, under the direction of Harry T. Carlson. Recitals were played by the following organists at 2 p. m. each day of dedication week: Miss Alice R. Deal, Porter Heaps, Miss Margaret Marazek, Joseph Anderson, Edgar Nelson and Hugo Gehrke.

## GIVES DEGREE TO SKILTON

### Syracuse University Honors Kansas Composer and Organist.

The degree of doctor of music was conferred on Dr. Charles S. Skilton, the noted Kansas composer and organist, by Syracuse University at its commencement June 5, at the same time that the same degree was conferred on Secretary of the Treasury Woodin. Dr. Skilton, who has just completed eighteen years on the faculty of the University of Kansas, is known throughout the nation for his compositions for orchestra, organ, etc., and is an outstanding authority on the music of the American Indian.

withal proved that he has a sense of time; his recital was just long enough to make one wish for more, thus setting an example to recitalists the world over.

Mr. McAmis played the program as published in the June issue of THE DIAPASON, opening with a clean-cut performance of the "Nineteenth Psalm" by Marcello. He showed his art in the way in which he brought out the well-aged flavor of this work. Two short Bach numbers—the Adagio e Dolce from the Third Trio-Sonata and the Trio from the cantata "Was mir behagt"—were followed by a fine interpretation of Franck's "Piece Heroique." Then came an essay into the modern with the "Mater Dolorosa" from Guy Weitz's new symphony and a rendition of Clokey's "Canyon Walls" which was memorable because of its sheer beauty, made possible not alone by the performer's skill, but by the ample resources provided for him by the large Skinner organ. Another modern selection, a Communion from Tournemire's "L'Orgue Mystique," preceded the final number, the Kyrie from Erik Satie's "Messe de Pauvres," in which the organist had capable aid from ten members of the choir of Walter Blodgett, organist of the Epworth-Euclid Church.

#### Greetings; Recital by Jennings

Greetings from Cleveland marked the morning of Tuesday, when the convention was called to order at the Wade Park Manor. Dean Beymer expressed the welcome of the entertaining city and voiced his gratification over the fact that so many organists were still possessed of sufficient means to come to the convention. Warden Doersam briefly responded to the welcome and then suggested that a committee on resolutions be created to take up several letters sent in for consideration. A motion to authorize the warden to appoint such a committee was made and passed and Mr. Doersam named as the committee's members Paul A. Beymer, chairman; Uselma C. Smith of Pennsylvania, Miss Charlotte Klein of Washington, Homer P. Whitford of Hanover, N. H., and S. E. Gruenstein of Chicago.

Arthur B. Jennings, Jr., of Pittsburgh, the first recitalist of the day, was heard on the Skinner organ at the Museum of Art. Those who have attended organists' conventions in recent years are familiar with the charm of Mr. Jennings' performances and were ready for the treat which was in store. He opened with the Handel Overture to the Occasional Oratorio, with its varying moods, followed by the two Bach chorale preludes that were scheduled, doing beautiful work with the "Nun freut euch." Then came the sprightly Intermezzo from Widor's First Symphony, and the melodious Madrigal of Mr. Jennings' fellow citizen of Pittsburgh, the young blind composer Anthony Jawelak.

Next Mr. Jennings revealed himself as a composer with his Prelude, Sarabande and Fugue, still in manuscript. This evoked an enthusiastic ovation, which it deserved. The three movements are all inspired and not too long, avoiding the pitfall in which so many composers are caught of permitting their works to go far beyond the limits of their inspiration. There was such fine workmanship in all the movements that it may safely be predicted that if Mr. Jennings would change his American name and have the composition published in France it would find a ready sale in America.

The final number of this satisfying program was an impressive reading of the "Grande Piece Symphonique" of Cesar Franck—a glorious climax which won for him vociferous applause at the close of his program.

#### Dunham Paper; Recital by Eigenschenk

After luncheon at the Temple Rowland W. Dunham, F. A. G. O., director of the college of music at the University of Colorado, an organist and writer on musical topics of wide renown, read a paper on "Some Qualifications of the Organist of Today," which was made up of much good sense and a full measure of organic homiletics. This paper is published on another page of this issue.

The afternoon recital was by Ed-

ward Eigenschenk, who represented the Illinois chapter, and whose reputation as a concert organist has spread beyond the confines of his home city of Chicago. From the beginning of his opening number, three movements of the Widor Fifth Symphony, Mr. Eigenschenk displayed his crisp touch and the vigor which mark his playing. A high point was attained in his program, published previously, in the allegro cantabile of this first number and the performer's growing artistry was made evident. After his Bach number he infused color and style into Bonnet's "Poeme Techeque," a beautiful Intermezzo by DeLamarter, a "Minuet Antico" by Wiesmann, which is a very graceful bit, and the Vierne Impromptu, a dainty musical morsel. Then to top off the afternoon he closed with Gigout's "Grand Choeur Dialogue," in which he made effective use of the echo division of the four-manual Kimball organ of the Temple, an edifice whose magnificence stood out when all the lights were turned on as Mr. Eigenschenk began his final selection.

#### Inspiring Service at Cathedral

Trinity Cathedral was filled to the last sitting on Tuesday evening for the Guild service which marks the A. G. O. convention every year, and if the singing of the six choirs of boys and men which united for this occasion failed to inspire anyone, that one is not subject to inspiration by any service.

Marching in the procession were nearly 250 singers, followed by academic members of the Guild in their robes, and a company of the clergy. Edwin Arthur Kraft, F. A. G. O., organist and choirmaster of the cathedral, was at the organ, controlling the choral forces with his well-known skill. The choirs participating were those of St. Paul's Church, Akron, Ohio, of which Ellis C. Varley is organist and choirmaster; St. Paul's Church, Canton, Ralph E. Clewell, organist and choirmaster; Emmanuel Church, Cleveland, with Henry F. Anderson in charge; Trinity Cathedral, Cleveland; Christ Church, Warren, Ohio, Walter Hirst in charge, and St. John's, Youngstown, Frank E. Fuller, organist and choirmaster. The singing by this body of Henry G. Ley's anthem "Eternal Ruler" and of Percy Whitlock's "Sing Praise to God," as well as of Parker's Magnificat in E flat was something to be remembered, and the precision of attack and unity of voices indicated long practice together by these forces.

The Rev. Chester Burge Emerson, D. D., canon residentiary of the cathedral, delivered a welcoming address and brought the greetings of Bishop Rogers. He asked the congregation to picture what the world would be without song and brought out that even in many a hymn good music served to cover much bad theology. As the offertory anthem the combined choirs sang Harry A. Matthews' "Recessional."

#### Half a Day for Bach

Wednesday forenoon was devoted to Johann Sebastian Bach, first with a paper by Emerson L. Richards of Atlantic City, president of the New Jersey state senate and organ fan of national note, and then with a Bach program at the Epworth-Euclid Methodist Church by Arthur W. Poister of the University of Redlands, in California.

Before Senator Richards was presented the subject of console standardization was taken up again, William H. Barnes briefly outlining the purposes of the committee of which he is the head and calling attention to the changes made in the report as first published in THE DIAPASON. Senator Richards' paper was one to provoke thought and offered a distinctly new viewpoint on the master as an organist. This paper is to be published in the next issue of THE DIAPASON. The ovation to the senator when he finished reading was indeed a compliment to him.

Mr. Poister has done such distinguished Bach playing within recent years at several conventions that a Bach recital by him is looked upon as something not to be missed. In his program he used compositions of various moods and styles and thus avoided monotony and the possibility of

uninteresting moments in his performance. He plays with a clean technique, without the slightest effort to be sensational and with refreshingly deliberate tempos. The "Cathedral" Prelude and Fugue in E minor was done beautifully and the first number, the chorale prelude on "My Inmost Heart Doth Yearn," was a gem of sheer loveliness in his hands. The Vivace from the Second Trio-Sonata offered a fine contrast. Mr. Poister closed with the "Great" Fantasia and Fugue in G minor, in which the dignity of his conception of Bach's organ compositions was well illustrated.

To many organists whose training has been artistic rather than scientific, the demonstration by Dr. Dayton C. Miller at the Case School of Applied Science was a revelation. With laboratory equipment in profusion, Dr. Miller made less mysterious the "science of musical sound," and demonstrated his own invention, the "Phonodeik," by means of which he pictured on the screen an analysis of various sounds. Upon being introduced as an honorary member of the Guild, the lecturer admitted that only fate had turned him from a study of the organ to that of physics. The keen enthusiasm of a capacity audience must have confirmed the belief of convention officials that in this educational event a high point was attained.

#### Recital by William E. Zeuch

William E. Zeuch of Boston came on to Cleveland and revealed how he manages to fill the First Church in Boston from season to season for his recitals. His program opened with a goodly representation of Bach in the form of the Prelude and Fugue in G minor and a beautifully smooth and appealing reading of the chorale preludes "Wachet auf!" and "In Dir ist Freude." The rest of the menu was modern, educational and at the same time calculated to retain his audience's interest to the last note. First there were three "Hymn-Tune Fantasies" by Carl McKinley of Boston, on the "Italian Hymn," "Munich" and "Amsterdam," which are soon to be published by Gray. These were by no means of the hackneyed type of many such compositions, but very original in conception, like everything that Dr. McKinley writes. And there was no weak passage noticeable in any of the three. Then came the late Dr. Karg-Elert at his best in an improvisation in E major, which called for some exquisite coloring.

Mr. Zeuch's final offering was a "Sonata Eroica" by Jongen. It was all in one movement, the opening passages taking one by storm if he was attuned to modern organ compositions. The intricate construction was fascinating throughout and the climax came in a torrent of sound. One had to feel admiration for the composer, who really had something to say, though it is not in the simple language of the grammar school, and equally for the artistry and technical perfection displayed by Mr. Zeuch, as well as for the glorious ensemble of the full organ. The recital was given at the Church of the Covenant, the organ being the new Skinner four-manual installed only a year or two ago.

#### Organists Conduct Orchestra

An orchestral concert the program of which is made up of works of living American organists is not something of which one can often boast and the performance by the Cleveland Symphony Orchestra at its promenade concert in stately Severance Hall on Wednesday evening was one of those events to which the newspaper writer usually refers as "epoch-making" if he wishes to impress his readers. It certainly proved to be an evening of unalloyed interest and the fact that, as announced, the hall is "ice-cooled" did not chill any of the enthusiasm.

The first work presented was Rossetter G. Cole's "Pioneer Overture," a work of sincerity showing the Chicago composer at his best. Leo Sowerby, Mr. Cole's townsman, conducted with a fine understanding of Mr. Cole's intent. Next Rudolph Ringwall, who conducts the promenade concerts, and who is a magnetic force behind his players, led his men through Seth Bingham's "Memories of France," a happy, graceful work, depicting the

## IN THIS MONTH'S ISSUE

Full account is published of convention of the American Guild of Organists, held at Cleveland.

Program of convention of National Association of Organists promises splendid week in Chicago at beginning of August.

Final article of series on works of Leo Sowerby, written by Albert Riemenschneider, is presented.

Seven organs given by him sound forth in tribute to Cyrus H. K. Curtis, the noted publisher, as funeral services are conducted for him.

Design for standard console as prepared by committee is adopted after revision by the A.G.O.

pre-war France. There are three movements, all of appealing style and the second possessing many tender moments. There was an ovation for both Mr. Bingham, who had come on from New York, and for Mr. Ringwall. As an interlude to the works of the organists the orchestra gave a fine rendition of the last movement of Tchaikowsky's Fourth Symphony.

Then Mr. Sowerby conducted his own symphonic poem, "Prairie," which was inspired by a poem of Carl Sandburg, and which is fine program music, heard in Chicago under Dr. Stock's baton. Douglas Moore of Columbia University captivated his audience with his "Babbitt" Overture, the inspiration of which came from Sinclair Lewis. Carl McKinley of Boston closed the program with his refreshing "Masquerade," heard at the 1932 convention of the Guild on the occasion of a concert at the New England Conservatory. Dr. McKinley received a tumultuous hand at the close.

#### Making Organists of the Blind

With customary punctuality the final convention day began on Thursday with a scenic bus ride through Wade and Rockefeller parks, skirting the lake shore to the neighborhood in which is located the imposing and new St. Vitus' Slovenian Catholic Church. The concluding address of the convention was there presented by an able sightless speaker, Theodore A. Taferner, F. A. G. O., instructor of organ at the New York Institute for the Education of the Blind.

That the degree of "A. A. G. O." was won by a blind organist first in 1897 and an F. A. G. O. in 1904 were but two of many interesting facts related in the address on "Preparing and Presenting Sightless Candidates for the Guild Examinations." Such instruc-

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#### THE DIAPASON.

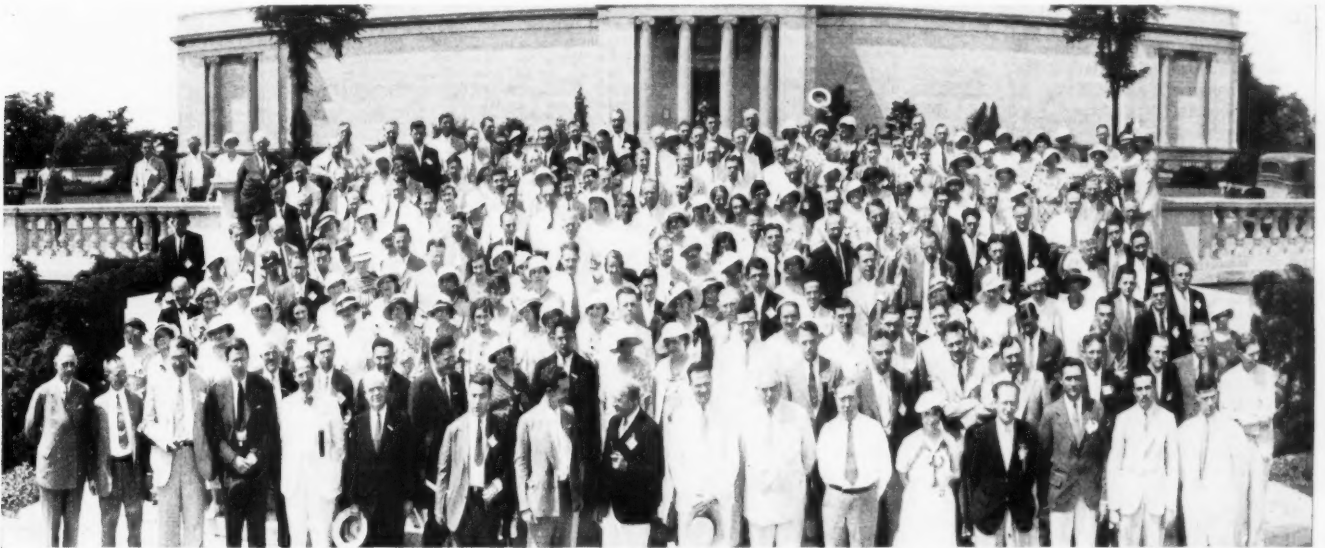
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WANTS  
IN THE ORGAN  
WORLD

The classified section of  
The Diapason, containing  
offers of organs for sale,  
etc., etc., may be found

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ISSUE

*Organists Brought Together at A. G. O. Convention in Cleveland*



**CROWD IN CLEVELAND FOR A. G. O. CONVENTION**

**TEN RECITALS MARK WEEK**

**Concert of Orchestral Works of Organists and Inspiring Service Other Features—Fine Enthusiasm Marks Gathering.**

*[Continued from page 2.]*

tion was first offered in 1917 in New York and from this one institution have come fourteen associates and two fellows. Frank Wright was quoted in commendation of this work, saying: "People should be ashamed that they use their full senses so little." Despite the success of certain sightless organists, the clergy were described as generally unwilling to accept their credentials or co-operate in service with these courageous performers.

Acting upon two resolutions, the special committee recommended through Mr. Beymer that no action be taken with regard to the Louisiana chapter's petition for boycotting German music and musicians during current national persecutions. A petition from the Northern California chapter, seeking to "unionize" church musicians in protest against salary cuts, was commended to the attention of the council. By unanimous vote the committee's report was accepted.

**Recital by Ernest White**

Long anticipated was the program of seventeenth and eighteenth century organ music presented by Ernest White, organist and choirmaster of St. James' Church, Philadelphia, on the unique new Votteler-Holtkamp-Sparling organ. This instrument of twenty-four ranks, noted for its reed chorus and mutations, proved to be an adequate medium for the musical pilgrimage, which commenced with a Teutonic group. Buxtehude was represented by a dignified Prelude, Fugue and Chaconne and the concluding Fugue XVII. in C major. The chorale "What God Does Is Surely Right" was heard first in a good service arrangement by Kellner and a brighter setting by Walter. Better described as "scholarly" were the six verses of Scheidt's composition "As Jesus Stood Beside the Cross."

A figurative leap across the channel brought the audience to an English group. Classical—and brief as were most of the numbers—appeared the Voluntary in C by Greene. A refreshing bit was provided by the Flute Solo from a Sonata by Arne, and in the Roseingrave "Allegro Pomposo" was heard the thrilling full tone of the ensemble. In contrast to a simple "Gigg"

and deliberate Payanne from "The Earle of Salisbury," by William Byrd, was the masterly Allegro Moderato from Handel's Fourth Concerto.

Nationalism in early music was not easily discernible in the subsequent French and Italian groups. Six movements of the "Suite in the First Tone" by Clerambault included a leisurely duo, the more familiar allegro "Basse et Dessus de Trompette," and a "Recit" which was particularly distinguished by Mr. White's use of the unique flute celeste, termed by the builder a "Ludwigston." The Vivaldi-Bach Concerto in G major supplied a tasteful finale in an allegro, grave and stirring presto.

Despite the sacred surroundings the audience broke into hearty applause in tribute to the program and its able performer. Mr. White plays with authority and a keen appreciation of effective registration. He succeeded in his effort to show that composition has not progressed far since the early masters.

As guests of the Votteler-Holtkamp-Sparling Organ Company of Cleveland, nearly 300 hungry recital-goers sat down to a Slovenian luncheon served downstairs. Induced by either the native liquid refreshments or in reaction to so much quiet sitting, the diners joined in a typical luncheon club sing, initiated by Frank Fuller and Henry F. Anderson.

**Recitals at Four Churches**

Escorted by a flying squadron of police, the procession of busses swept down the boulevards for an afternoon inspection of four distinguished organs. At the Public Auditorium Laurel Everette Anderson, organist of the University of Kansas, was heard in a thirty-minute program which included "Benedictus," by Couperin, the Bach Fantasia in C minor, a second hearing of the "Basse et Dessus de Trompette," by Clerambault, and the first movement, "Images," from de Maleingreau's "Symphonie de l'Agneau Mystique." Careful playing of an eclectic program distinguished Mr. Anderson's work. The audience were seated on the stage, better to hear this giant 150-stop Skinner organ. The high-pressure reeds and echo organ are disconnected.

Mrs. Doynie Christine Neal, dean of the Missouri chapter, capably acquitted herself as the only woman recitalist of the convention in the few minutes spent at the Euclid Avenue Baptist Church. Displaying a facile technique in the Dupre group of Toccata, "Misterioso" and Allegro, she continued with two Bach chorales, "Erbarm Dich Mein, O Herre Gott" and the "Nun freut Euch." Ending on a triumphant note were the Reger Fantasia and Fugue on "Wachet auf, ruft uns die Stimme." The organ is a Moller of sixty-eight stops, installed in 1927 in the stately and vast auditorium, and distinguished in tone.

Still persevering despite the intense heat, the convention visitors were driven up to the new edifice of the First Church of Christ, Scientist, where Herman F. Siewert of Rollins College, Winter Park, Fla., played the handsome Hook & Hastings organ. H. A. Matthews' effective Toccata in G minor was followed by the Prelude and Fugue in G major by Dupre. A note of reverence was felt in the Karg-Elert "Hymn to the Stars," while Vierne's "Westminster Chimes" tolled out a finale. Handicapped somewhat by non-resonant surroundings, Mr. Siewert's playing was notable for accuracy and sincerity.

Winding up through Shaker and Cleveland Heights, the party finally arrived at the beautiful Church of the Saviour (Methodist Episcopal) where the resources of a most effective Austin installation were fully disclosed by able and efficient Parvin Titus, organist and choirmaster of Christ Church, Cincinnati, and dean of the Southern Ohio chapter. Weakened perhaps by the intense heat and activity of the day, some listeners found the Healey Willan Introduction, Passacaglia and Fugue a trifle lengthy. Bonnet's pleasing "Ariel" was followed by the atmospheric "L'Heure Exquise" of Harry B. Jepson.

As a suitable and definite finale to the convention's uniformly excellent recitals, the Toccata in D minor, by Max Reger, was enjoyed for itself and its rendition. Weary but satisfied, the seven bus loads of organists drew up to the Wade Park Manor at 6 p. m. The transportation for the day was provided by the builders whose organs were visited.

**Dinner Is Closing Event**

One hundred and eighty-four sat down at the dinner on Thursday night at the Wade Park Manor which was the closing event of the convention. Greetings were presented from twenty of the chapters, from coast to coast. One chapter admitted a "continuous slumber of seven years" and another, in contrast, reported adding 200 members in the course of two years.

In his address as toastmaster Warden Doersman laid emphasis on the need of solidarity if the Guild is to make progress.

"We must think of the Guild," he said, "not in terms of isolated independent units, but as one body, functioning in co-operative harmony. Let there be no geographical limitations to constructive criticism and helpful suggestion from any member, wherever he or she may happen to live."

He assured the membership that the present regime is committed to "fellowship in a common purpose."

After the dinner there was dancing and a gay and happy scene marked the close of a successful week.

**BIG DAY IN ATLANTIC CITY**

**Philadelphians Hear Tietjen and Maitland—Richards Is Host.**

The annual outing of the American Organ Players' Club and the Pennsylvania chapter of the A. G. O. was observed Saturday, June 24, with a trip to Atlantic City. The train leaving Philadelphia at 8 a. m. delivered about eighty organists and guests to the seashore, where they reported at the high school. The forty-third annual meeting of the A. O. P. C. was then held and these officers were elected:

- President—Dr. John McE. Ward.
- Vice-President—Dr. Henry S. Fry.
- Treasurer—Herbert S. Drew.
- Secretary—Bertram P. Ulmer.
- Librarian—Jennie M. Carroll.
- Board of Directors—Dr. Rollo Maitland, Frederick Maxson, James C. Warhurst and Alexander J. McCurdy, Jr.

At 10:30 the first recital was played by Andrew Tietjen, assistant organist of St. Thomas, New York, who displayed a faultless technique with artistic results in this program: Fantasia and Fugue in G minor, Bach; Chorale Improvisation, "Jesus, Still Lead On," Karg-Elert; Scherzetto, Vierne; Solemn Prelude, Noble; Fantasia, "The Clock," Mozart; Berceuse, Vierne; Introduction and Fugue from Fantasie on "Ad Nos," Liszt.

Mr. Tietjen quite won the admiration of the organists by his unassuming manner and pleasing personality. He is without doubt one of the shining lights of the younger group now forging ahead in this country.

Luncheon at Hackney's was provided by our host, none other than Senator Emerson L. Richards, and what a lunch it was! Buttons and belts were unloosed surreptitiously to provide space for the feast. The senator's speech on Bach was a revelation to most of the audience.

At 3:30 Dr. Rollo Maitland played a brief recital on the Convention Hall organ, using in one selection of Bach a combination (set by Senator Richards) simulating a combination used by the great composer. The effect on our modern organ was rather startling to our ears, largely (or maybe entirely) because our ears are unaccustomed to the tonalities of the organ of Bach's time. Mr. Maitland's program was: Chorale Preludes, "We All Believe in One True God" and "My Soul Doth Magnify the Lord," Bach; Passacaglia, Bach; Barcarolle, Wolstenholme; Overture in A, Maitland.

Demonstration of unusual tonal and mechanical resources of the organ by Arthur Scott Brook followed the recital.

The weather was perfect, the trip most enjoyable, the recitals noteworthy, the seafood dinner ravishing, the senator's speech educational—in all a perfect day.



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# National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

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## Chicago Chapter.

The Chicago chapter held its annual business meeting on the morning of June 26 at the Hall of Religion on the Century of Progress Exposition grounds. In addition to the election of officers the feature of the day was a recital by Mrs. Lily Moline Hallam and Miss Marie Briel on the new Möller organ. The entire chapter was admitted to the exposition as guests of M. P. Möller, Inc. Mrs. Hallam's selections were: "In Summer," Stebbins; "By the Pool of Pirene," Stoughton, and "The War Dance Festival," from "Impressions of the Philippine Islands," Moline.

Miss Briel offered Dunham's "Quiet of the Forest," de Mereaux's Toccata and Seder's "Chapel of San Miguel."

The election resulted in the choice of E. Stanley Seder as president for a third term and the other officers are: First vice-president, Harold Cobb; second vice-president, Miss Alice R. Deal; secretary, Miss Florence Boydston; treasurer, Paul D. Esterly.

The executive committee will consist of the following: Edward Eigenschenk, Mrs. Lily M. Hallam, Walter D. Hardy, Herbert E. Hyde and D. Sterling Wheelwright.

After opportunity had been given members to inspect the console and organ, those present were entertained at luncheon in the Spanish pavilion through courtesy of M. P. Möller, Inc., and their Chicago representative, J. Vern Fridlund.

## Central New Jersey Chapter.

The ninth annual membership recital of the Central New Jersey chapter was held May 2 in the State Street Methodist Church, Trenton. The program, well arranged and beautifully rendered, was of special interest as Edward A. Mueller played from manuscript his newest composition, Prelude and Fugue in C minor. The program follows: Organ, Allegro Maestoso from the "Nautilus," H. J. Stewart (Miss Nita Sexton); soprano solo, "God Is Our Refuge," Ward-Stephens (Mrs. Raymond Phillips); organ, Prelude to "Parsifal," Wagner (George I. Tilton); alto solo, "In Thee, O God, Do I Put My Trust," Spicker (Mrs. Raymond Hutchinson); organ, Suite in F, Corelli, and Prelude and Fugue in C minor, E. A. Mueller (Edward A. Mueller); soprano and alto duet, "Jesu, Gentle Saviour," Saint-Saens (Mrs. Phillips and Mrs. Hutchinson); organ, "Fantasie Symphonique," Rosseter Cole (Mrs. Ruth H. Burgner).

After the recital the annual business meeting was held and the following officers were elected: President, W. A. White; first vice-president, Mrs. Edith Myers; second vice-president, Miss Florence Westenberger; secretary, Mrs. Edith Magowan; treasurer, Edward W. Riggs.

EDITH E. MAGOWAN, Secretary.

## Lancaster Chapter Election.

At a meeting of the Lancaster chapter in the chapel of Otterbein U. B. Church Sunday afternoon, June 4, Dr. William A. Wolf was re-elected president. Other officers are: William R. Lantz, vice-president; Henry A. Sterback, secretary; George B. Rodgers, financial secretary, and Cecelia A. Drachbar, treasurer. The presentation of annual reports revealed the chapter to be in a flourishing condition. During the season monthly public services, three guest recitals and a noteworthy

lecture on ecclesiastical music were presented in the plan to spread the higher standards of appreciation of organ and ecclesiastical music among the people.

After the business session an organ vesper service was presented in the main auditorium of the church on the Heisey memorial organ. The choir, under the direction of Carolyn V. Diller, assisted by Evelyn G. Brallier, violinist; Helen E. Miller, flutist, and Mrs. Carl Daumn, soprano, presented a program as follows: Toccata and Fugue in D minor, Bach, and "Wind in the Pine Trees," Clokey (Miss Diller); anthem, "The 150th Psalm," Franck; soprano solo, "God Is Our Refuge," Carey (Mrs. Daumn); trio, Andante Grazioso, Blaugni (Misses Brallier, Miller and Diller); anthem, "The Omnipotence," Schubert; trio, "Quel Suono," from "The Magic Flute," Mozart; anthem, "O Lamb of God," Bizet; "Finlandia," Sibelius (Miss Diller).

## Service of Norristown Chapter.

Norristown chapter presented a service of worship Sunday, June 11, in Calvary Baptist Church, the Rev. Henry G. Weston Smith and the Rev. William E. Staub, pastors; Eleanor Honeyman, organist, and William J. Spangler, director. The service list included: Organ, Concert Allegro in G, Mansfield (Joseph R. Bowman, organist and choirmaster Grace Lutheran Church); anthem, "Penitential Prayer," fifteenth century melody arranged by Riedel; organ, "The Bells of St. Anne de Beaupre," Russell (John S. Thompson, organist and choirmaster Christ Reformed Church); solo, "In Native Worth," from "The Creation," Haydn (William J. Spangler); duet, "The Lord Is My Light," Buck (Harry Bear and Henry J. Warman); organ and piano, Fantasie, Demarest (Mrs. Marion W. Maxwell and Joseph R. Bowman).

## Maine Activities.

Two recent programs of high merit under the auspices of the Portland chapter were a Brahms anniversary recital at the State Street Congregational Chapel Sunday afternoon, May 7, and the third annual concert of the Immaculate Conception Cathedral choristers, with the assistance of Melchiorre Mauro-Cottone, the New York organist. The latter concert took place at the Portland City Hall Auditorium May 17 and was conducted by the Rev. Henry A. Boltz, organist of the cathedral.

At the Brahms recital Wilfred Tremblay played the Andante Sostenuto and the Finale from the Symphony in C minor. Mr. Tremblay at the organ and John Fay at the piano played the Andante from the Concerto in B flat major. Vocal and piano solos constituted the remainder of the program.

Dr. Mauro-Cottone, the guest artist at the concert of the choristers of Immaculate Conception Cathedral, created

a furor by his rendition of the Toccata, Adagio and Fugue in C major of Bach, and left a profound impression of his mastery of the organ in several numbers. He also played the D major Fugue as an encore to his first group. The choristers distinguished themselves throughout the program, singing with beautiful tone. Father Boltz received great applause for his work with the choir, which is now in its third year.

## Delaware Chapter Banquet.

The annual banquet of the Delaware chapter was held at the Peninsula M. P. Church. Remarks were made by the Rev. W. P. Roberts, pastor of the church. Later games and stunts were enjoyed. The next meeting will be in October.

The program and arrangements for the banquet were in charge of Wilmer C. Highfield, organist of the church.

## Service at Schwenksville, Pa.

An interesting service of music was presented at Jerusalem Lutheran Church, Schwenksville, Pa., Sunday afternoon, May 21, under the auspices of the Norristown chapter. The pro-

gram was arranged by Jack M. Klein, organist of the church, assisted by Minerva S. Young, organist of Heidelberg Reformed Church, Schwenksville; Miriam R. Landes, organist of the Evansburg Episcopal Church, and Walter DePrefontaine, organist and choirmaster of the First Baptist Church, Conshohocken.

Maury Jones has relinquished his position at Trinity Presbyterian Church, Dallas, Tex., to attend the university at Stillwater, Okla. Mrs. H. V. Culp has succeeded him at this church as organist and director.

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**CASH PRIZE OF \$1,000  
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**PURSE TO CONTEST WINNER**

Organist of Lafayette Avenue Presbyterian Church, Brooklyn, Honored on Return from Victory in Minneapolis.

As announced briefly in THE DIAPASON last month, the first prize in the organ contest for young artists of the National Federation of Music Clubs, held at Minneapolis May 23, was won by Miss Marion Janet Clayton, organist and director at the Lafayette Avenue Presbyterian Church, Brooklyn. The award is one of \$1,000.

On April 20, in New York, in a competition among representatives from New York, Pennsylvania, New Jersey and Delaware, Miss Clayton was selected to represent her district in the final competition in Minneapolis, held as part of the biennial convention of the National Federation of Music Clubs. The judges at Minneapolis were A. Walter Kramer, editor of *Musical America*; Dr. Eric DeLamarter of Chicago and George H. Fairclough, organist of the University of Minnesota. The contest was held in the Northrop Auditorium of the university, which seats about 5,000 people, on the recently installed Aeolian-Skinner organ.

The programs played by Miss Clayton were as follows:

Program 1—"Benedictus," Reger; "Invocation, Stella Matutina," Dallier; Toccata, Adagio and Fugue in C, Bach; "Soeur Monique," Couperin; "Prelude de la Damoiselle Elue," Debussy; Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; "Starlight," Karg-Elert; "Hymnus," Von Fielitz; "Evening," Backer-Grondahl; Fantasy on "Ton-y-Botel," T. Tertius Noble.

Program 2—Chorale Preludes, "In Thee Is Joy" and "Christ Lay in Bonds of Death," Bach; "A Rose Breaks into Bloom," Brahms; Prelude and Fugue on B-A-C-H, Liszt; "Litany for All Souls' Day," Schubert; Scherzo from Symphony 4, Widor; "Carillon," DeLamarter; Lullaby, Traditional Italian; Finale from Symphony 6, Vienne; Three Major Works: Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck, and Chorale in B minor, Franck.

Of Miss Clayton's performance the *Minneapolis Tribune* wrote:

One of the features of the program was given by the winner of the first prize in organ playing, Marion Janet Clayton. This young woman is an artist to her finger tips. We are not often privileged to hear so young a player with such command over the complex mechanism of the organ console as this girl showed. She was brilliant to the last degree and manifestly belongs among the leading performers on this instrument in the country and we have heard plenty of them this season.

On Wednesday evening, May 31, after the midweek meeting at the Lafayette Avenue Church, an informal reception was held for Miss Clayton in the church rooms. The church club had charge of the program, which included a greeting by Charles Coleman Miller, chairman of the music committee, and the presentation of a bouquet by Harrison T. Giberson, president of the club. Refreshments were served. In spite of the stormy weather, a considerable company was present.

**Worcester Choirs Honor Pastor.**

A "festival of song" was given by the choirs of Central Church at Worcester, Mass., May 25 to 28 in honor of the twenty-fifth anniversary of the pastorate of Dr. Knapp. Mrs. Ruth Krebbel Jacobs directed, with Alfred W. G. Peterson at the organ. The first presentation was the singing of "The Pied Piper of Hamelin" by the high school and children's choirs May 25. On May 26 a request program was given and May 27 Mr. Peterson played this twilight recital: Sonata No. 1 in A minor, Borowski; "Soeur Monique," Couperin; Gavotta, Martini; Chorale from Cantata No. 147 ("Jesu, Joy of Man's Desiring"), Bach; Toccata and Fugue in D minor, Bach; "Within a Chinese Garden," Stoughton; "The Swan," Saint-Saens; Finale (First Symphony), Vienne.

Marion Janet Clayton



**ACTIVITIES IN MILWAUKEE.**

BY ARTHUR A. GRIEBLING

Milwaukee, Wis., June 19.—The Wisconsin chapter of the American Guild of Organists convened May 27 at the Knudson book shop. The principal business was the annual election of officers. It actually turned out to be a re-election, for all incumbents of important positions were able to remain in their respective places. The results are as follows: Dean, Earl P. Morgan; sub-dean, Arthur H. Arneke; treasurer, Mrs. Eva M. Wright; registrar, Mrs. Leona Whelan; corresponding secretary, Miss Frieda Diekman. Mrs. Winogene Kirchner and Mrs. Rees Powell were re-elected to the board, and Arthur Knudson was elected to finish the unexpired term caused by Miss Diekman's elevation.

After the serious business of the election the members and their guests made merry for the rest of the evening.

The Diapason Club of the State Teachers' College presented its annual recital on May 21 at Bethany Presbyterian Church. The program follows: Fantasia in G minor, Bach, and "Lamento," Dupre (played by Arthur A. Griebling); Evensong, Johnston, and "Echoes of Spring," Friml (played by Miss Dorothy Panay); Largo ("New World" Symphony), Dvorak, and improvisation on a hymn (played by Arthur Kowalski); Chorale and Minuet, Gothic Suite, Boellmann (played by Charles Borgwardt).

The evening of the same day the vested choirs of Washington Park Lutheran Church, under the direction of Wilbur R. Davis, presented a sacred concert of miscellaneous compositions. On June 14 the same group presented Gaul's "The Holy City." Mrs. Esther Koerner accompanied the choir on both occasions.

The choir of the Pentecost Lutheran Church gave a sacred concert on May 28. Arnold Krueger, organist, played "The Bells of St. Anne de Beaupre," by Russell.

On June 18 the choir of Highland Avenue M. E. Church sang the cantata "The Kingdom of God," by E. K. Heyster. The Rev. E. H. Guenther directs the group and Mrs. Leo C. Luedke is the organist.

Pupils of Frank H. Mather gave a recital at St. Paul's Episcopal Church, Paterson, N. J., June 13 under the auspices of the National Association of Organists. Those taking part were: Henry R. Toft, organist and choir-master of St. Peter's Church, Perth Amboy, N. J.; Miss Mary Lyon, Miss Florence Stokes and Miss Bertha Wulstein.

The Northland Singers of Duluth, Minn., under the direction of Margrethe Hokanson, the Duluth organist, sang a program in the Northrop Auditorium of the University of Minnesota at Minneapolis May 24 for the National Federation of Music Clubs convention and won high praise from the audience and the critics.

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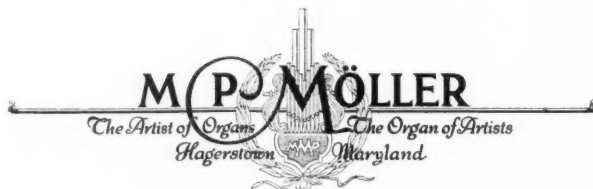
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**Installation of Three-Manual Completed  
in June and William H. Thompson,  
A. A. G. O., Presides Over  
the Instrument.**

Installation of a three-manual Wicks organ was completed in the beautiful new Trinity Church, Geneva, N. Y., on June 11. The new edifice replaces one destroyed by fire about a year ago. In architecture it is English Gothic and it may well be considered one of the finest churches in New York state. The organ was designed by the Wicks Company in collaboration with the Rev. Samuel H. Edsall, rector; William H. Thompson, organist and choirmaster, and L. H. Montague, A. A. G. O., Buffalo, representing the Wicks Company. The organ is built and designed so as to afford the greatest flexibility possible. Particular attention was paid to the diapason development. Everything except the first diapason of the great is under expression.

Following are the specifications:

**GREAT ORGAN.  
(Four-inch wind.)**

1. Open Diapason (non-expressive), 8 ft., 61 pipes.
2. Geigen Diapason (string metal 50 scale), 8 ft., 61 pipes.
3. Doppelflöte, 8 ft., 73 pipes.
4. Melodia (Choir), 8 ft., 61 notes.
5. Gemshorn (Spitzflöte quality), 8 ft., 61 pipes.
6. Gemshorn Celeste, 8 ft., 61 pipes.
7. Octave, 4 ft., 61 pipes.
8. Concert Flute, 4 ft., 61 notes.
9. Trumpet (six-inch wind), 8 ft., 61 pipes.
10. Chimes (Deagan), 20 tubes.

**SWELL ORGAN.  
(Six-inch wind.)**

11. Bourdon, 16 ft., 97 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Stopped Flute, 8 ft., 73 notes.
14. Quintadena, 8 ft., 61 notes.
15. Salicional, 8 ft., 85 pipes.
16. Voix Celeste, 8 ft., 61 pipes.
17. Aeoline, 8 ft., 73 pipes.
18. Flute d'Amour, 4 ft., 73 notes.
19. Violina, 4 ft., 73 notes.
20. Nazard, 2 1/2 ft., 61 notes.
21. Piccolo, 2 ft., 61 notes.
22. Contra Fagotto, 16 ft., 85 pipes.
23. Oboe, 8 ft., 73 notes.
24. Vox Humana (four-inch wind, under separate expression), 8 ft., 73 pipes.
25. Chimes, 20 notes.

**CHOIR ORGAN.  
(Four-inch wind.)**

26. English Open Diapason, 8 ft., 73 pipes.
27. Melodia (open bass), 8 ft., 85 pipes.
28. Dulciana, 8 ft., 73 pipes.
29. Unda Maris, 8 ft., 61 pipes.
30. Flute, 4 ft., 73 notes.
31. Piccolo, 2 ft., 61 notes.
32. Clarinet, 8 ft., 73 pipes.
33. French Horn (six-inch wind), 8 ft., 73 pipes.
34. Chimes, 20 notes.

**PEDAL ORGAN.**

35. Open Diapason (six-inch wind), 16 ft., 32 pipes.
36. Bourdon (four-inch wind), 16 ft., 32 pipes.
37. Lieblich Gedeckt, 16 ft., 32 notes.
38. Contra Fagotto, 16 ft., 32 notes.
39. Octave (ext. No. 35), 8 ft., 12 pipes.
40. Bass Flute (ext. No. 36), 8 ft., 12 pipes.
41. Dolce (from No. 13), 8 ft., 32 notes.
42. Cello (from No. 15), 8 ft., 32 notes.

William H. Thompson, A. A. G. O., was born at Hartford, Conn., in 1902, receiving his education in local grammar and high schools. His musical training started with his parents, who gave him his first piano lessons. Coming under the influence of the Episcopal Church, he joined a boy choir at Trinity Church, Hartford, under Frederick W. Tilton and continued under Mr. Tilton's guidance after his voice changed as librarian and soon commenced the study of the organ with him. Training and experience as choir-master and organist was received during the following five years as assistant to Mr. Tilton and through the care of a girls' choir. While in high school he received a grounding in theory and harmony from Ralph L. Baldwin, later studying composition with him and counterpoint with Clifton Brainerd, F. A. G. O.

In May, 1922, Mr. Thompson received a call to Geneva to become organist and choirmaster of Trinity Church. His work has been with a mixed choir of boys, women and men, numbering thirty-five voices. Since arriving in Geneva he has been studying organ with Harold Gleason.

R. W. Dunham, F.A.G.O.



[Mr. Dunham's paper, read at the A. G. O. convention in Cleveland, appears on another page.]

**Cathedral Prelude  
of Bach as Played by  
Schweitzer, Sittard**

By GEORGE WILLIAM VOLKEL

An interesting comparison can be made between two conceptions of Bach's mighty "Cathedral" Prelude and Fugue in E minor by listening to the version as played by Albert Schweitzer (Victor record No. 9741) and Alfred Sittard's interpretation (Brunswick record No. 90108). Dr. Schweitzer makes use of the Queen's Hall organ in London and Mr. Sittard of the great Walcker organ in St. Michael's Church, Hamburg, where he presides regularly. Mr. Schweitzer's playing is characterized by a proper feeling of dignity but lacks the dramatic fire with which Sittard tries to imbue the work. Dr. Schweitzer's registration is colorless, maintaining a medium forte throughout, with the rhythm that swerves neither to the right hand nor to the left. His playing of the fugue is much more warm and sympathetic, ranging from a mezzo-forte at the beginning, a pianissimo in the middle section and a fortissimo at the end.

Sittard, on the other hand, injects a *rubato* mood in the prelude and starts much louder than his colleague. The tone of the Hamburg organ is somewhat snarly and gruff owing to the choice of reeds, but Sittard's interpretation evidently is sincere. He does not choose to play the fugue on the reverse side, electing rather the allegro from Vivaldi's D minor Concerto as transcribed for organ by Bach. This music Sittard plays magnificently, the record ending in a blaze of glory as the seemingly limitless resources of the 10,000-pipe organ are unchained!

An interesting specimen of the work done by the State and Cathedral Choir of Berlin under the direction of Dr. Hugo Rüdell is found on a Victor disc, No. 5-9250. A work by Caldara, "Regina Coeli," is sung on one side. Though practically unknown as a musician, Antonio Caldara (born in 1670) was a composer of great ability, turning out many works of high order. Grove states that he wrote some thirty-six oratorios, sixty-six operas and innumerable masses, motets and cantatas! The selection recorded is a good choice from this wealth of material, and is sung effectively by the choir. Perhaps one fault could be noted—that of over-predominance of the tenors and basses. The boys' voices are fresh and clear.

The reverse side of the disc gives us Palestrina's Sanctus from the "Missa Papae Marcelli," arranged by Thiel. It is recommended that for purposes of clarity and avoidance of distortion a fibre needle be used.

**As Dr. Dinty Moore  
Is Seeing It Through  
His Looking-Glass**

By ROLAND DIGGLE, Mus. D.

Organists do not read enough. They are apt to wrap themselves up in their little world and let it go at that. To them I wish to recommend for some enjoyable and profitable reading "Music in London, 1890-94," by Bernard Shaw. One is surprised by his comprehensive knowledge of the subject and I confess I was surprised at the musician-ship he displays. He seems to have known a great deal more about the technical side of singing than the average vocal teacher, and how he hated howling tenors! Writing of an Italian sensation he says: "My suspense was short. Signor Rawner, knowing nothing about the musical character of the serenade, but feeling quite sure about the B flat, staked his all on it, and a stupendous yell it was. It is said that he can sing D, and though he mercifully refrained from actually doing so, I have not myself the smallest doubt that he could sing high F in the same fashion if he only tried hard enough."

The woods are as full of this type of tenor as they were forty years ago; and how Mr. Shaw must like crooners! His love for Wagner is offset by his dislike of Brahms. Nothing that Brahms could do was worthy a good word. The symphonies are "a string of incomplete dance and ballad tunes, following one another with no more organic coherence than the succession of passing images reflected in a shop window in Piccadilly," and, writing of the "Requiem," he says it "is borne patiently only by a corpse."

The work covers only about three years of musical criticism, but it is full of good things that will be as interesting fifty years hence as they are today. Witty and containing an abundance of good common sense, I am sure you will enjoy these three volumes as much as I have.

Along the same line, how many organists outside of the Christian Scientist Church have made it their business to go through the new hymn-book this church has recently published? Aside from the fact that I am personally opposed to printing the words of all the verses between the staves, I find the new book a very decided improvement over the old one. The majority of the bad tunes—and there were many—have been omitted and a number of new tunes have been found to take their place. I am surprised that few, if any, of the new tunes are by American composers. One would have thought that men like Sowerby, James, Barnes, Noble, Matthews, etc., would have been asked to write tunes. However, the new tunes are all by English composers—H. Walford Davies, G. Thalben Ball, Percy Whitehead, with a lovely tune in free rhythm; G. O'Connor Morris, organist of the Seventh Church of Christ, Scientist, London, where he has a glorious Willis organ, and many others. The new tunes are all rather modern in style and not easy to sing. At the same time there is a churchliness about them that should fit into the Christian Scientist service with success.

**Estey Company Declared Bankrupt.**

The Estey Organ Company, which recently passed into the hands of receivers, was adjudged a bankrupt in the United States Court for the District of Vermont on May 26. Plans for a reorganization are said to be under consideration, but no definite announcement as to the future of the company has been made at Brattleboro, where the Estey Company has been established for so many years.

**GUILD DEGREES WON BY  
FORTY-NINE IN TESTS**

**LIST OF THOSE WHO PASSED**

**Fourteen New Fellows and Thirty-five Associates Added to the List as Result of the 1933 A. G. O. Examinations.**

Fourteen new fellows and thirty-five associates have been added to the list of academic members of the A. G. O. as a consequence of the 1933 examinations. This is shown in a report issued by Frank Wright, chairman of the examination committee of the Guild. Nineteen persons took the fellowship tests and seventy-four the associate tests. The highest mark among the fellows was achieved by Joseph S. Daltry, and was 89 per cent. Clifford E. Balshaw, Arthur G. Bryan and Florence White were next with 83 per cent. Mrs. Anne V. McKittrick, with 87 per cent, made the best mark among the associates. Joseph Ragan was second, Josef Schnelker third and Clifford Megerlin fourth.

The list of those who are now fellows is as follows:

- Clifford E. Balshaw, Flushing, L. I., N. Y.
- Irving D. Bartley, Baldwin, Kan.
- Laura Louise Bender, Cleveland.
- Arthur G. Bryan, Philadelphia.
- James E. Bryan, Philadelphia.
- Charles P. S. Carman, Brockville, Ont.
- Joseph S. Daltry, Middletown, Conn.
- Clara H. Fenton, Lowell, Mass.
- Lawrence S. Frank, Rochester, N. Y.
- Mrs. Berniece Riseborough, Huntington, Ind.
- Leslie P. Spelman, South Haven, Mich.
- Brayton Stark, Granville, Ohio.
- Florence White, Lakewood, Ohio.
- Mrs. Mildred C. Wilde, Briarcliff Manor, N. Y.

Following is the list of new associates:

- Donald W. Allton, Rochester, N. Y.
- Edwin D. Anderson, Oberlin, Ohio.
- Charlotte Bond, Oberlin, Ohio.
- Joseph A. Burns, New York.
- John B. Carroll, Hartford, Conn.
- Carmela Cavalier, Hartford, Conn.
- Joy G. Cole, New York.
- Grace A. Derby, New York.
- Edward Eigenschenk, Chicago.
- V. Gray Farrow, Pasadena, Cal.
- Mrs. Ingrid M. Fellgraff, Ridgefield Park, N. J.
- Wayne Fisher, Cincinnati, Ohio.
- Richard S. Gore, Searsdale, N. Y.
- Lilly E. Greenwood, Meriden, Conn.
- Albert L. Gundrum, Bethlehem, Pa.
- Kathleen Johnson, Memphis, Tenn.
- Alfred C. Kaeppl, New Orleans, La.
- Ray S. Macdonald, Coronado, Cal.
- Paul S. McConnell, Rome, Ga.
- Albin D. McDermott, Pittsburgh, Pa.
- Mrs. Anne Versteeg McKittrick, Brooklyn, N. Y.
- Clifford Megerlin, Forest Hills, N. Y.
- Mary Elizabeth Moore, Richmond Hill, N. Y.
- Mrs. Graham Moore, El Dorado, Ark.
- Carl F. Mueller, Glen Ridge, N. J.
- Harold B. Niver, Maplewood, N. J.
- Henry Overley, Kalamazoo, Mich.
- Joseph Ragan, Atlanta, Ga.
- Luis Harold Sanford, Flushing, L. I., N. Y.
- Josef Schnelker, Oberlin, Ohio.
- William H. Schutt, Cuyahoga Falls, Ohio.
- Donald E. Sellow, New York.
- Marion H. Semple, Atlantic City, N. J.
- Margaret Starr, Chicago.
- William O. Tufts, Jr., Oberlin, Ohio.

The examinations were held on June 1 and 2 at twenty-three centers.

Mr. Wright reports that the percentage of those that passed shows that much better preparation had been made. The organ solo playing was excellent, the sight reading good and the other tests showed greater study. The paper work also showed that the candidates had worked harder. The most conspicuous weakness was shown in the harmonization of melodies, whether done on paper or on the keyboard. More attention should be paid to this feature of the work, as the candidates seemed to be limited in their ability to use the resources of harmony.

William H. Jones, A. A. G. O., has been active in the promotion of the cause of choral music at Raleigh, N. C., during the past season. The seventh annual concert of the St. Cecilia Club was given under his direction at the auditorium of St. Mary's School May 16. On May 23 the eleventh annual spring concert of the Raleigh Male Chorus, directed by Mr. Jones, was given at the Edenton Street Methodist Church.

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Conducted June 9.**

Seven organs sounded forth simultaneously on the afternoon of June 9 to pay a unique tribute to the memory of Cyrus H. K. Curtis, the famous publisher, while his funeral services were being conducted at Philadelphia. All of these instruments were gifts of Mr. Curtis in his lifetime to churches and institutions and included those in Irvine Auditorium, University of Pennsylvania; Drexel Institute, Philadelphia; the Unitarian Church, Germantown, Pa.; the City Hall, Portland, Maine; Bowdoin College, Brunswick, Maine; the Episcopal Church, Camden, Maine, and the First Congregational Church, Camden. In addition to the seven organs being played the Austin factory stopped operations at the time of the services. All of these organs were built by the Austin Company.

This appropriate tribute to a man nationally prominent, who never forgot his love for the organ, inculcated in him in his early youth by the organist in his home city, for whom he was named, was first suggested by Herbert Brown of New York, representative of the Austin Organ Company in that city, and was carried out beautifully by the seven organists who presided over the instruments. New York and Philadelphia newspapers contained extended accounts of the tribute and it commanded attention throughout the country.

At the Unitarian Church of Germantown, Philadelphia, the program included the Largo from Dvorak's "New World" Symphony; an Adagietto, by Bizet; the Largo from "Xerxes," by Handel, and the Allegretto from Beethoven's Seventh Symphony. A group of hymns also was played, including "Lead, Kindly Light" and "Abide with

Me." James R. Duane was the organist.

Morrison C. Boyd was at the console of the Irvine Auditorium organ, while William Sylvano Thunder played the organ at Drexel. There also, the programs consisted of selections which Mr. Curtis particularly liked.

**HONORS FOR SUE GOFF BUSH**

**Kansas City Church Holds Special Service on Her Anniversary.**

Twenty-five years of service as organist and choir director of the Lincoln Presbyterian Church, Kansas City, Mo., by Mrs. Sue Goff Bush was recognized May 21 with a special service at the church.

"We sincerely and joyously pay tribute to Mrs. Bush, whose qualities of gentleness, graciousness, kindness and patience have left an impression upon this congregation," said Dr. Harry C. Rogers, pastor, who presided at the services. "Mrs. Bush has blessed the life of a generation. Her music has been an important part of the church activities, at christenings, weddings and funerals."

Mrs. Raymond Havens, a close friend of Mrs. Bush, sang "Callest Thou Me, O Master," as a special number, accompanied by Mrs. Bush. While the choirs of the church sang a tribute to the organist, Mrs. Fred Bishop took Mrs. Bush's place at the organ.

At the conclusion of the services gifts were presented by the junior, junior high, high school, young people's, pulpit and Westminster choirs and by the church.

**Farewell Recital at Wheaton.**

Robert L. Schofield's class of organ pupils at Wheaton College, Wheaton, Ill., gave a farewell vesper recital at the college auditorium on baccalaureate Sunday, June 11. Those taking part were Professor Schofield, who played Nevin's "Sketches of the City"; Margaret Schmitthenner, Claribel King, Emily Louise Rogers, Alf Leroy Urseth, Virginia Squires and Mabel Hoyer. Eugene Thayer's Concert Variations were played as a duo by Miss Squires and Mr. Urseth.

*Mrs. Sue Goff Bush*



**NOTES FROM PHILADELPHIA**

*By DR. JOHN M'E. WARD*

Philadelphia, Pa., June 21.—A recital of choral and organ music was given in St. Clement's Church, June 16, for the benefit of the choir fund. A large congregation heard Dr. Henry S. Fry play several organ numbers and the choir, under his direction, sing music of the sixteenth century type.

"The Woman of Sychar" by Stoughton was sung in the Arch Street Presbyterian Church June 11 with Frank Conly director and Vincent L. Persichetti, organist.

The choir of St. Paul's, Overbrook, gave its annual oratorio performance May 23, under the direction of Henry

G. Thunder. Gounod's "Redemption," which received great acclaim on its first performance at the Birmingham Festival fifty-one years ago, was the offering, which was heard by a capacity audience.

The choir of the Drexel Hill Baptist Church, fifty in number, gave its tenth spring choral presentation in the form of a patriotic service, May 29, under the guidance of Sarah D. Waltz, organist.

On May 31 Lester R. Patou, formerly associated with the late S. Wesley Sears at St. James' as assistant organist, and later organist and choirmaster at St. Mary's, Wayne, died of a complication of diseases.

On June 1 the choir of St. Philip's Church gave its annual concert in the parish-house. The song cycle "In Fairyland," by Orlando Morgan, was the star feature. Katherine L. Clothier is organist and director of this group.

**Edmundson Plays Own Works.**

Garth Edmundson, organist of the First Baptist Church of New Castle, Pa., and one of the most prominent of the rising generation of American composers for the organ, played a program of original compositions in a recital on June 11 at Calvary Church, Pittsburgh, where Harvey B. Gaul is organist and choirmaster. Mr. Edmundson presented these works: "In Mode Antique" Suite ("Litany," "Pax Vobiscum," "Cortege," Pastorale and "Benedictus"); Symphony 1 ("Tableau Moderne"); Three Modern Preludes on Ancient Themes ("In Silent Night," Gavotte and Toccata).

Announcement has been made by the Clayton F. Summy Company, publishers, that "The Walk to Jerusalem," an arrangement for organ of a movement from a Bach cantata, made by Frederic H. Griswold, will probably appear in a second edition in the fall. The arrangement appears frequently on recital programs and is often used by organists at services.

ORGAN specifications, even at their best, are limited to a description of the material parts of the organ. No one has discovered as yet a means of describing tone quality so that it may be clearly and exactly defined. It is, therefore, of the utmost importance that the prospective purchaser consider carefully which organ builder is most capable of interpreting his wishes as to the tonal attributes of the organ, and also which builder can be depended upon to carry out his promises.

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*Edward Eigenschenk, Mus.D.*



EDWARD EIGENSCHENK received the degree of master of music from the American Conservatory of Music at the forty-seventh commencement, June 20. The thesis Mr. Eigenschenk presented for this degree involved a comprehensive analysis of the complete organ works of Bach, covering his personal reaction to and conception of these works, as well as criticisms and estimates by Spitta, Schweitzer, Hull, Harvey Grace and other authorities. This thesis was 25,000 words in length, with musical illustrations from each work, and received high praise from the board of examiners, being considered the basis of a work worthy of publication. Mr. Eigenschenk has also passed the associate examination of the American Guild of Organists and has received the honorary degree of doctor of music from

Cedarville College, Cedarville, Ohio, in recognition of his rare attainment in the interpretation of organ music and his service in the concert field. Mr. Eigenschenk is one of the organists at the chapel of the University of Chicago, organist and director of music at the Second Presbyterian Church, Chicago, and a member of the faculty of the American Conservatory of Music.

**Sing Franck's Mass in A at York, Pa.**

The choir of Zion Lutheran Church at York, Pa., scored a musical success May 16 when it presented Cesar Franck's Solemn Mass in A. The choir, which is directed by Adam H. Hamme, had been practicing for several months in an effort to make the presentation a success and the fruits of their labor were rich. More than 500 persons filled the church and were attentive from the start to the finish of the majestic mass. Franck's great work was sung in Latin. Mr. Hamme received a great deal of commendation for the manner in which he instructed the members of the choir in carrying out their parts.

**Recital No. 1,300 by Kinder.**

When Ralph Kinder closed the organ console after the evening service at Holy Trinity Church in Philadelphia May 28 he had completed a record of 1,300 recitals in this church. This was the concluding Sunday evening organ program of the season and Mr. Kinder on this occasion played: Offertoire in A flat, Read; "Cantilene Nuptiale," Du Bois, and Caprice, Matthews. The Kinder Organ School closed its year on June 30, to reopen Sept. 11. Despite the times Mr. Kinder has had a good season and finds pupils still eager to study organ playing with enthusiasm.

A program of original compositions was played and sung by the composers at the Pittsburgh Musical Institute June 5, the composers all being members of the theory classes at the institute. Organ selections on the program included a chorale prelude by Irene Rotnour and another chorale prelude by Virginia Rossell.

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We repeat Dr. Harold W. Thompson's verdict, as printed in the January, 1933, issue of THE DIAPASON:

"Mr. Kreckel is the find of the year among the composers for organ."  
"... the publication for organ which at the end of the year seems the most worth buying for the average organist is Philip G. Kreckel's Musica Divina (Vol. One) . . . just the thing for use in church."

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CHOICE of the MASTERS

## Organs of Germany and Their Influence on the Present Day

By HOWARD D. MCKINNEY  
Fourth Article.

Rupp, in his complete and authoritative history of the art of organ building, heads the chapter which follows the developments of the Silbermann epoch with the rather startling title: "Die Zeiten des Verfalls" ("The Period of Decline"). This period corresponds historically to that great epoch in general musical history that saw the foundations of our modern orchestral style so soundly laid by Haydn and his predecessors of the Mannheim school, Richter, Stamitz and Cannabich; these innovators had succeeded in working out a type of instrumental writing well adapted to the new harmonic style that had gradually supplanted the architectonics of Bach and the contrapuntalists. The interest of the time was in instrumental music written in this harmonic style, full of rich, colorful effects, with plenty of opportunities for contrast in timbre and dynamics. The severe organ style of the earlier period, based as it was upon the liturgical demands of the church, was no longer popular; even Carl Philip Emanuel and Friedemann Bach considered the music of their distinguished father old-fashioned and out-moded, you remember. So it is little wonder that the composing that was done in the church music field was in the manner of the time: Haydn and Mozart, for instance, writing masses that were nothing but concert music tricked out in a rather thin disguise, and making rich use of the orchestra. In such music the dignified king of instruments had small place.

The astonishing career of Georg Josef Vogler may be said to mark almost exactly the period of this decline in interest in the organ and its music; he was born in Würzburg in 1749, a year before the death of Bach, and died in Darmstadt in 1814. His ideas are certainly most characteristic of the time. One of the great iconoclasts of music history, Vogler was a peculiar combination of honesty and charlatanism, of thinker and play-actor, of impulsive action and careful thought. His activities covered many fields. He was trained as a priest (hence the "Abbe"—the title "Abt." denoting abbot, is wrongly used) as well as a musician. He became almost equally famous as a theorist, composer, virtuoso-organist, improvisateur, teacher (he had as pupils in instrumentation both Weber and Meyerbeer), expert in organ construction. It was but natural that he aroused a great deal of enthusiasm for some of his revolutionary ideas, as well as much hostility and considerable ridicule. He traveled over a great deal of Europe, as well as parts of Africa and Asia (some have supposed that he even went to Greenland) with a portable organ of his own design. This he played in order to demonstrate the possibilities of his "simplification system" of organ construction and to help secure orders for reconstructing organs according to it.

He may truly be said to have been the promulgator of many ideas which seem strangely familiar to us today—ideas which we have considered as belonging peculiarly to our own epoch. He was the instigator of the modern orchestral ideal of organ tone. He looked upon the instrument as an "Orchester mit Klaviatur," an orchestra controlled by a keyboard—a far cry from the ideals of the Silbermanns! Mixtures were considered useless extravagances, and what we have come to consider as unification was the principle which underlay Vogler's system. He did away with a number of the larger pipes and formed combination tones for them from smaller ones; he dispensed with the pipes in the case-work and placed his whole instrument under expression in a general swell-box. Practically the only one of his ideas that did not become generally accepted in later practice was the use of free reeds, although the rise of the harmonium as a popular instrument can be directly traced to this vagary of Vogler's. Most of these "reforms" were the result of careful theoretical argument which shows Vogler to have been

an hypothesist of rare ability. In spite of the many misdirected efforts which were later made in an attempt to follow his general ideas, Vogler's influence upon modern organ construction has been enormous.

You probably remember Browning's dithyrambic effusion, "Abt Vogler, after he has been extemporizing upon the musical instrument of his invention"—which probably means the "orchestron" with which the active abbe astounded the audiences of the time. Just why the

Temulous heaven yearned down, made effort to reach the earth,  
As the earth had done her best, in my passion to reach the sky:  
Novel splendors burst forth, grew familiar and dwelt with mine,  
Not a point nor peak but found its wandering star;  
Meteor-moons, balls of blaze; and they did not pale nor pine,  
For earth had attained to heaven, there was no more near nor far

during Vogler's improvisation upon an instrument with the limitations of the orchestron it is rather difficult to realize in these cynical times. In the scheme of his traveling organ, which Vogler has left us, we find a four-manual instrument with five registers on the first manual, including a tromba marina (available on the pedal), a campanella, a rosignol and a three-rank trias harmonica; the second manual had four flute stops of various pitches, 16, 8, 4 and 2-ft., all of them also available on the pedal; the third manual had three reeds, two of them available at different manual pitches and all of them also playable on the pedals; the fourth manual had two string registers, each of them available at two manual pitches and one playable on the pedals. A queer sort of hybrid for the beginning of the nineteenth century!

In the later years of the century there fortunately arose men who were able to realize the worth of some of these ideas of Vogler as well as the weakness of others. They were able to rescue the organ from its rather ignominious position as a sort of mechanized orchestra and give it a place again as an instrument in its own right. Building their foundations soundly upon the great work of their German predecessors, they nevertheless took advantage of the newer ideas of the imaginative Vogler as well as of the advances that were constantly being made in mechanics in order to fashion the monumental creations they were called upon to make. Gottlob Töpfer, Eberhard Friedrich Walcker, Friedrich Ladegast and Wilhelm Sauer were the most important builders of the latter part of the century; and of these men Walcker was the most important and has been best known in this country through his building of the Boston Music Hall instrument in 1863. It was Walcker (1794-1872) who carried out the principles of the earlier builders according to the spirit of his period—the period of the overwhelming grandeur of the Wagner orchestra. But in developing his monumental organs, Walcker, like his French contemporary, Cavaillé-Coll, never forgot the fundamental principles which had been so carefully worked out by his great ancestors in the organ building art, and so the instruments of these two masters may be said to represent in many ways a high-water mark in the tonal development of the organ.

One of Walcker's first great instruments was that built for the cathedral at Ulm in 1856; for this great building, the largest church in Germany with the exception of the Cologne Cathedral, he planned an organ of a hundred registers and four manuals. There are a number of interesting features in this specification. The principal manual has a 32-ft. manual untersatz, and no less than five 16-ft. voices; there is only one 8-ft. diapason, but there are four sets of mixtures, one of 8-ft., one of 4-ft. and two of 2-ft. tone. The second manual, comprising twenty-three stops, corresponds to a well-equipped swell, again with only one 8-ft. principal. The third is a fully-developed manual of soft stops, containing a 4-ft. five-rank mixture and a free-reed physharmonica. The fourth manual has no pipes of its own, but nine solo registers from the other manuals can be played separately from the manual from which they are borrowed.

An interesting echo of this famous

organ has come to me from Miss Louise F. Thayer, who recently sent me an account of her father's visit to Ulm in 1866 and his playing the organ in a short recital. Returning to this country, Mr. Thayer wrote an account of his visit for the *Organists' Journal and Review*, perhaps the earliest predecessor of THE DIAPASON published in this country. In this account Eugene Thayer said:

The cathedral in which it is played will contain nearly 30,000 people. We have played this organ publicly, and noted the following peculiarities: The drawstops are arranged in a semi-circle, all equidistant from the performer. It has a double pedal keyboard—that is, the usual set of long keys placed level, and a second set of short keys placed at an angle above and forward of the others; also, that the fourth manual has really no registers of its own, but from it all the manual reed registers of the entire organ, either singly or collectively, can be made to speak—really making a sort of solo reed organ.

The performance of a great variety of music simply confirmed us further in our opinion of very large organs. In any slow or majestic music they are indeed sublime; but in anything of a quick or even moderately fast movement, they give forth a well-nigh meaningless confusion. This one is certainly to be reckoned among the best; yet, nevertheless, defective as they all must be while the laws of acoustics remain as at present; and inasmuch as any change of these is inconceivable, the question arises: Is it best to build any more very large organs? This is surely a masterwork, with most mighty and glorious tone. Indeed, we found the tone of the full organ of almost unbearable power (to the player) if continued any length of time; and in the alternation of some of the wonderful soft combinations felt a sense of relief and heavenly rest. As soon as space permits, we wish to state our objections to very large organs at greater length. For some music they are simply unapproachable; yet we think the disadvantages more than outweigh these few effects, grand and inspiring as all confess them.

Rather fortunately for us in this country, it is not necessary to go to Germany in order to hear one of these Walcker instruments in all its glory. The old Boston Music Hall organ, now re-erected in a hall of its own in Methuen, Mass., just outside of Boston, and the present property of one of our own organ builders, Ernest M. Skinner, can still give a most impressive account of itself. Its well-balanced stop scheme, the low wind pressures used (Walcker's customary practice was to employ about three inches on the manuals and a slightly higher pressure for the pedal stops), and the fine acoustics in its present hall, all these make the hearing of this seventy-year-old instrument an exciting experience.

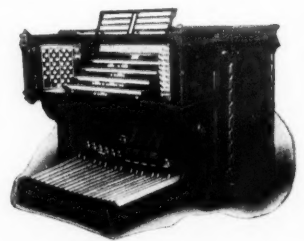
Ladegast (1818-1905) was a pupil of Cavaillé-Coll, and was active chiefly in middle Germany; one of his best-known organs was that in the cathedral at Merseburg, which he finished in 1855, and for the dedication of which Liszt wrote his great Fantasia and Fugue on B-A-C-H. William Sauer (1831-1916) is known largely for his work in and around Berlin. He was likewise a pupil of Cavaillé-Coll and brought the ideals of this master to a field in which they were conspicuously needed. He established his workshop in 1857 in the small town of Frankfurt-on-the-Oder, about fifty miles directly east of Berlin, in order that he might obtain labor at cheaper rates than were current in the capital. His organs are fairly well known to American visitors, for in addition to the splendid instruments which he built for the cathedral and the Kaiser Wilhelm Memorial Church in Berlin, he has built a number of organs for Leipzig, notably that in the St. Thomas Church. Keeping close to classic traditions, Sauer nevertheless did not hesitate to introduce new ideas and his organs have a brilliant, meaty quality that is most satisfying. It is an interesting coincidence that the Sauer firm is now in possession of Dr. Oscar Walcker, who likewise heads the family firm of E. F. Walcker & Co. in Ludwigsburg.

There are other important builders whose names might be introduced in a sketch such as this, but space will not allow more than a mention of the Steim Meyer family, which has been active in Bavaria for three generations. The founder of the firm, Georg Friedrich (1821-1900), was a pupil of the first Walcker, and the firm traditions of the founder of that great house have

always been kept by the Steinmeyers. The present head of the company has spent some time in the United States and is thoroughly acquainted with American practices in organ building. Notable among the Steim Meyer instruments are the organs in the cathedrals at Speyer and Passau (this latter the largest church organ in the world), in the Frauenkirche at Munich and in the Trondhjem Cathedral, Norway.

In more recent years there has been somewhat of a tendency among certain builders in Germany to adopt policies that have gained ground so largely in this country—the use of an overabundance of 8-ft. tone and the neglect of the proper use of aliquot and mixture stops, all sorts of mechanical gadgets for the console to the exclusion of attention to tonal matters, the necessity of adopting mass production methods to meet severe competition, resulting in the builders offering a manufactured article rather than an artistic product. There has been a swing back to the earlier ideals, however, some of the more historically minded organists insisting that a return be made to the organ of Bach's time as the ideal instrument. Most of the reasonably minded organ lovers, however, agree with Schweitzer that these earlier organs are but the forerunners of the more nearly perfect instruments of the Cavaillé-Coll-Walcker influence, and "when that which is perfect is come, that which is in part shall be done away with."

What German organ history should teach us is that the organ must be considered as an instrument *per se*, with an honorable and distinguished past; that the achievements of technical developments are useful only if they help realize the great ideals of this past; and that the really fine organ must combine the beautiful and well-balanced tonal apparatus developed by the older masters with the technical advantages developed by the new. And we consider it a most favorable omen for our future American organs that this is what many of our builders are at last beginning to realize.



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St. Hyacinthe, P.Q. Canada

## New Church Music for Summer Review; Dett's Latest Work

By HAROLD W. THOMPSON, Ph.D., Litt.D.

The month of June always finds me so rushed with college duties that I have little time for writing. I dare say that my July article could usually be omitted without the slightest loss to anyone, but occasionally there are important new works which deserve the attention which relaxing choir-masters can give to July reading. This year there is one very superior composition and several other good ones which you will enjoy.

### Dett Anthem

If I were asked to name the best composition in dance form written by an American, I should certainly think at once of R. Nathaniel Dett's "Juba Dance" (Summy) as among the five from which I should need to make a choice. If I were asked for the best American anthem, I should think of Dett's "Listen to the Lambs" (G. Schirmer) among the very first. If I were asked for the best solo presentation of a negro spiritual, I should think immediately of Burleigh's "Deep River" (Ricordi) and Dett's "Somebody's Knocking at Your Door" (Presser). If I were asked for the most delightful suite of pieces in the manner of MacDowell, I should name among the contenders for that honor Dett's "Magnolia Suite" and "In the Bottoms" (Summy), both delightfully arranged (in part) for organ by Gordon Nevin. Is there any doubt that Nathaniel Dett is one of the best composers in America today? Personally I should want to name a much smaller group than that in which to include his name.

If there were any doubt about Mr. Dett's genius, it would be dispelled by a glance at a plangent and noble anthem which he has just dedicated to the memory of his teacher, Dr. Andrews of Oberlin; a work entitled "Go Not Far from Me, O God" (J. Fischer), written for SSATBB with baritone solo as *obligato* and intended for unaccompanied singing. According to the composer, the anthem is based upon two traditional negro melodies in his own collection; certainly the first of these might pass very well as a rich example of Jewish folksong. Every bar is masterly, vivid and dramatic—music in the grand style. It deserves and requires a careful preparation by a good choir; the effect will be mighty if the performance is adequate. This belongs with Philip James' "By the Waters of Babylon" (Gray) at the head of American works for Lent, and, of course, with Noble's "Go to Dark Gethsemane" (Gray). Some choir-masters may consider the music a little too elaborate and dramatic for the Lenten season; for them this will rank near the top of American compositions for a choir concert.

### Other Anthems

Most of Dr. C. S. Lang's anthems have been written for antiphonal singing. The latest is simpler, for only four parts, and is called "This Joyous Day" (Novello). There are soprano and baritone solos *ad lib.*—all the anthems may be sung "full," as the quaint English phrase has it. The text has been set a number of times lately; it is part of the Easter sonnet in Edmund Spenser's sequence of sonnets to his wife, entitled "Amoretti." Dr. Lang has taken only part of the poem; so the anthem may be used not only at Easter, but upon any festival occasion, particularly for a church's anniversary or dedication. As there are only three pages, this might be used as an easy and very effective introit. I suggest that on page 3 you change the words "So let us love, dear Love" to "So let us love our God." I recommend this anthem especially to college choirs, where the famous words will be known and enjoyed.

Gordon Balch Nevin has published this year the best two choral works he has composed thus far. One is a luscious anthem for eight parts unaccompanied entitled "The Shepherd on the Hills" (J. Fischer), a setting of a poem based upon the story of the ninety and nine. This will make a very effective concert number or an admirable

piece for a musical service. The music is not difficult if your choir sings in eight parts. The tune has a slight suggestion of the "O Promise Me" type of song, and it will seem rather too sentimental to the austere. In other words, there is a strong temptation to a sentimental performance; you need not yield to the temptation.

The other Nevin anthem I like in this arrangement for TTBB rather than in the SATB version. It is entitled "Thou Art the Way" (J. Fischer). There is an admirable accompaniment and two little solos for the second tenor and the first bass (baritone).

An unusual piece for your choir concert is "A Vineyard My Dear Master Hath," by Portia Sarvis (Gray), with text by Robert Norwood. The showy music is secular in style, but imaginative, original and not difficult for a good choir. There are solos for baritone and soprano, and an organ part that brings out the resources of a modern instrument. The piece runs to fourteen pages.

### Settings of Canticles

There are a few good settings of parts of the Episcopal service. Geoffrey Shaw has an admirable number entitled "Simple Modal Music for the Holy Communion" (Novello), serene and devout. The whole issue runs to only eight pages and costs 6d. in England.

An essentially lyrical setting of the "Te Deum" is one by Ralph Harris in the key of B flat (Gray), with admirable little solos for soprano and (or) tenor. All is melodious and easy, grateful to the ear and gracious to a choir.

Franklin Glynn has a vigorous setting of the "Benedictus es, Domine" in C (Gray), and there is an excellent nine-fold "Kyrie" by Ivor R. Davies (Novello). Both are easy.

### New Editions

Among the recent editions of Russian anthems are two easy and effective numbers published by J. Fischer: McKinney's edition of Gretchaninoff's "Song of Joy" and Whitford's edition of Tchaikowsky's "Praise Ye the Lord." Both are for TTBB, and both are arranged by professors of music who know the limitations of male voices found in American colleges.

Let me remind you of the new series for women's voices being edited by Professors Geer and Egerton, published by Carl Fischer. Also of the "Yuletide Songs and Carols" (Carl Fischer), which Mr. Saar brought out last year too late to be used widely. These are for SATB. And, speaking of Christmas, the carol called "The Inn at Bethlehem" or "Who Knocks so Loud," arranged by the Dickinsons last year from a lovely Tyrolean tune (Gray), did not receive as much attention as it deserved. In one edition of it there are solos for STB, followed by a last stanza for SATB. In another edition the arrangement is for children's voices.

And while you are looking at things for Christmas, do not neglect W. S. Nagle's "Song of the Virgin Mother" (Ditson), which arrived too late for review last year. The music is to be sung unaccompanied by mixed chorus and soprano solo. The unusually imaginative text is a poem by Lope de Vega, translated by Ezra Pound, the brilliant American poet. This is a carol-anthem of the first rank. I think that I was the first critic to hail the genius of this young Philadelphia composer; the American choir-masters must see to it that he has the recognition which he richly deserves.

### An Important Book

For the choir-master the most important recent book is one entitled "The Medieval Modes," by Dr. A. Madeley Richardson (Gray). All our composers seem to be trying to give their works a modal turn, and all of us are learning to love the infinite riches that were almost lost by two centuries of neglect in western Europe. Here is a clear, concise book of eighty-seven pages, with excellent illustrations and scholarly authority. You will like it.

Among the contracts for new organs received by George Kilgen & Son, Inc., during the last thirty days was one from the Rev. F. A. Tirocchi, pastor of Sacred Heart Church, Natick, R. I. The organ will be partly unified, of two manuals.

### G. Donald Harrison



G. DONALD HARRISON, assistant technical director of the Aeolian-Skinner Organ Company, received the honorary degree of master of arts at Trinity College, Hartford, June 19. The degree was conferred with the following address by the senior proctor to the president of the college, Dr. Remsen B. Ogilby:

"This man, Mr. President, who showed himself first a skilled workman and then learned in law, loved the organ from his youth and on account of this love has devoted himself to the building of organs. Therefore, while what he has done for us here is a commendation of his art, I bring before you George Donald Harrison."

At this point the senior proctor directed the college organist to let the organ sound as a tribute to its builder. The president of the college then said: "By the authority of this college, committed to my hands, and as a reward of honor, I admit you to the degree of master of arts and confer upon you all the rights, privileges and distinctions which here or elsewhere in any way pertain to this degree. As a seal of this I hereby present you with this diploma."

Clarence Watters, the organist, presided at the organ.

### In Memory of Dr. H. J. Stewart

Commemorating the seventy-ninth birthday of the late Dr. Humphrey J. Stewart, San Diego's city organist for seventeen years, Royal A. Brown, his successor, played an all-Stewart program at the organ pavilion in Balboa Park May 28. A record crowd filled the pavilion to pay honor to Dr. Stewart. Except one selection, "In Memoriam," composed by Mr. Brown in honor of Dr. Stewart, the entire program was composed of compositions by Dr. Stewart.

### DEATH OF MRS. HOVDESVEN

#### Wife of Mercersburg Organist and Herself a Teacher Is Taken.

Mrs. Florence Leshner Hovdesven, wife of E. Arne Hovdesven, organist at the Mercersburg Academy, Mercersburg, Pa., died May 27 at her home. On May 4 Mrs. Hovdesven gave birth to a son, Bayard Young Hovdesven. On May 13 she was seized with an attack of grip which later developed into pneumonia. She had recovered and, complying with her wishes, she was removed to her home. The same evening she suffered a heart attack.

Mrs. Hovdesven was born at Dakota City, Neb., thirty-four years ago. She was a graduate of the high school at Burlington, Iowa, and received a bachelor's degree from Carthage College, Carthage, Ill., and a master's degree from the University of Illinois. She was a teacher of English at St. Olaf College, Northfield, Minn., for two years, and instructor in the English department of Hunter College, New York City, for four years. Mrs. Hovdesven was a member of the faculty of the Hunter College summer school until the time of her death.

Besides the infant son she is survived by her husband and another son, Arne Leshner Hovdesven, and by her parents, the Rev. and Mrs. S. M. Leshner, Burlington, Iowa; two brothers and one sister, the Rev. Leland Leshner, Muscatine, Iowa; the Rev. Maurice Leshner, Iowa Falls, Iowa, and Mrs. Harry Carlson, Rockford, Ill.

Funeral services were conducted by the Rev. Dr. Boyd Edwards, headmaster of the Mercersburg Academy, assisted by the Rev. H. B. Hoover, D.D., who was president of Carthage College at the time when Mrs. Hovdesven was enrolled there, and who is now on the Gettysburg Seminary faculty.

### James Henderson Rogers Dead.

James Henderson Rogers, at one time prominent in New York state as a composer, died May 30 at his home in St. Petersburg, Fla. Mr. Rogers' best known compositions were "America the Beautiful," "Peace and Our Flag" and "Fleeting Shadows." He received his musical training in New York and at 19 was organist and choir-master at the old St. Anne's Church in Brooklyn. Mr. Rogers was born in Newark, N. J., eighty-one years ago. His survivors include his widow, a son, John H. Rogers of Scarsdale, N. Y., and a daughter, Mrs. R. L. Mosher of St. Petersburg.

### Bruce Carey Succeeds Wolle.

Bruce Carey of Philadelphia was unanimously elected director of the Bethlehem Bach Choir for the year 1933-34 at a meeting of the executive committee of the Bach Choir Association in Bethlehem, Pa. Mr. Carey, who is head of the music department at Girard College and director of the large Mendelssohn Club of Philadelphia, was selected early in March to direct the choir in a memorial service at the Packer Memorial Church, Lehigh University, May 13, at which the Mass in B minor was sung in memory of Dr. J. Fred Wolle, founder of the choir and its director from 1898 to 1932.

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## NEW CONSOLE DESIGN ADOPTED AS REVISED

### GUILD FRAMES STANDARDS

Changes Incorporated in Recommendations of Committee—Council Unanimously Approves Work—Committee Permanent.

After incorporating in it a series of changes and amendments which were the fruit of discussion among organists and organ builders, the report of the console standardization committee of the American Guild of Organists was adopted unanimously by the council of the Guild at the annual meeting held May 27 in New York. The report as originally framed by the committee, of which William H. Barnes was chairman, was published in full in the March issue of THE DIAPASON with the request that the various chapters hold meetings to consider the report prior to its final adoption by the council. Such recommendations for changes as appeared valuable have been embodied in this final report.

The report is in two major parts. Part 1 deals with measurements and construction of the pedal and manual keyboards. The council in adopting the report went on record that part 1 should have its unqualified and unanimous endorsement.

Part 2 deals with the order and sequence of stops and couplers on both stopknob and stop tongue consoles, and various matters concerning combination pistons. In this part the recommendations made are in conformity with the opinions of the majority of leading recital organists. These opinions have been carefully ascertained by questionnaires, etc. It is admitted, however, that the matters dealt with in part 2 are still highly controversial, and that therefore there is not the unanimity of opinion with regard to this part as is the case with the first part of the report. The council, in approving the recommendations embodied in the second part, reports that it "fully realizes that there cannot, at this time, be the finality with regard to recommendations of this nature that there is with regard to measurements."

During the last thirty years the Guild has had two other standardization committees, whose reports were adopted by the council in 1913 and 1916. It has been found that during the intervening periods many changes have occurred and that changes are still likely to occur. The council therefore voted to make the present standardization committee a permanent body, consisting of William H. Barnes of Chicago, chairman; Hugh Porter of New York and Albert W. Snow of Boston. Its function will be to keep standardization matters up to date and to keep in touch with the builders, furnishing them with such information, drawings, etc., as the council has approved and adopted.

"The council of the Guild feels that the entire report is worthy of being followed by all of the builders, because of the sane and reasonable suggestions it contains," says a recommendation adopted. "It does not wish, however, to have the whole report disregarded by some builder because he does not happen to agree with some suggestion in part 2. If all builders will follow the recommendations of part 1 and as much of the second as seems advisable to them, a large step in the right direction will have been taken."

Following is the text of the report as adopted by the council:

### PART ONE: Measurements and Construction of the Pedal and Manual Keyboards.

1. **Pedalboards—Construction.**  
(a) Pedalboards shall be of thirty-two notes compass, CCC-G, radiating and concave, the radius of concavity and radius of radiation both being 8 feet 6 inches, as standard measurements. Some authorities have recommended a greater radius of radiation, as great as 13 feet 6 inches, and a smaller radius of concavity, as small as 7 feet, as being more comfortable and natural. Pedalboards have been built by various builders with such radii and numerous other radii than the standard given. There is no serious objection to a radius of radiation as great as 9 feet 6 inches, but it should in no case be less than 8 feet 6 inches, because this would cause the pedal keyboard to become unduly narrow at the heel end.

The radius of concavity may be six inches or a foot shorter, but in no case should it be greater than 8 feet 6 inches, as a greater radius would flatten the pedalboard to such an extent as to lose the advantage of a concave construction.

(b) It is recommended that the pedal keys be made 27 inches long between the heelboard and toeboard. The raised portion of the sharp keys to be 6½ inches long, with a slope toward the back end of the sharp keys. The length of the keys may vary slightly from the measurements given, without undue inconvenience, but if they are made much shorter there will be no feeling of depth to the touch when the keys are depressed from the heel end. If the keys are made longer than this, the pedalboard will project behind the organ bench, and unnecessary room will be required by the console. The measurements suggested will be found a good compromise.

(c) The radius of the curve of the front ends of the sharp keys should be 8 feet 6 inches. This is at present standard with nearly all builders.

(d) The distance between centers of any two adjacent natural keys measured at the front end of the sharp keys shall be precisely 2½ inches, or 17½ inches between centers of any two pedal keys which are an octave apart. This dimension is of the utmost importance and must be carefully followed, no matter whether there are minor variations elsewhere. If the distances between centers of the pedal keys are not uniform at least at this point with all builders, it will never be possible for a visiting organist to feel comfortable on the pedalboard of a builder not adhering absolutely to this dimension. Other measurements may be varied slightly from those recommended, if it suits the builder's convenience, and still have the pedalboard reasonably comfortable, and also one on which it is possible for a visiting recitalist to play accurately. But the spacing of the keys at the line of the front ends of the sharps must be as given above.

(e) The playing surface of the front ends of the sharp keys shall be approximately one inch above the top surfaces of the natural keys. Naturally this distance will become smaller as the sharp keys are worn down by use. The sharp keys shall slope up away from the player. The top surfaces of the natural keys shall be ¾-inch in width.

### 2. Pedalboards—Relative placing with regard to manuals.

(a) Pedalboards shall be placed in a central position with regard to the manuals. This will bring middle D of the pedals approximately under the middle C of the manuals.

(b) The vertical distance from the top surface of lowest manual to the top surface of the middle natural key on the pedals shall be 29½ inches.

(c) The front end of the top surface of the DD-sharp pedal key shall be 8½ inches minimum to 10 inches maximum distance, back from a plumb-line dropped from the front edge of the lowest manual white keys on two and three-manual organs. This distance should be increased to 11 inches on four-manual organs.

### 3. Expression Pedals—Location.

(a) All expression pedals and crescendo pedals shall be placed as near as possible above and forward of the pedal keys without interfering with them. Our drawing shows the heel end of the expression pedal ¾-inch back of the back end of the pedal sharp key. This is the maximum distance the expression pedal should be set back. Many organists of shorter stature will find it more comfortable to have the expression pedals brought forward as much as two inches, so that the heel end of the expression pedal will overhang the back end of the pedal sharp keys as much as an inch and a quarter. This is regularly done in the location of the expression pedals in Austin consoles and it does not interfere with the pedal keys in any way.

(b) The swell expression pedal shall be located opposite the gap between second E and F, the choir pedal to the left of the swell pedal, the solo pedal to the right of the swell pedal, and the crescendo pedal in all cases to the extreme right of all expression pedals and a little raised perpendicularly on the mid-position of its axis as compared to the expression pedals. On a three-manual organ, with the great separately enclosed, the great pedal shall be placed in the position recommended for the solo pedal. When there are more than three expression pedals in any console it is not only recommended, but urged, that a selective expression control be installed. This device has been made by several leading builders and can be made by all (as it is unpatented), and it has two principal functions. First, it solves once and for all the "eternal question" as to the proper sequence of a series of expression pedals, as any expression pedal may be instantly set to control the expression of any division of the organ and, second, it permits of coupling any two or more expression pedals to any pedal, regardless of their location, and independent of the function of the master expression pedal.

This latter should also be installed on all consoles where there are three or more expression pedals, preferably on a rocking tablet to the right or left of all coupler tablets, so that it may be set on the combinations, as well as controlled by hand. Indicators showing position of the various expression and crescendo pedals should also be provided.

(c) It is desirable that a cutoff switch be provided on the crescendo pedal that will automatically disconnect the percussions and tremolos when the pedal is a third to half way open, restoring these devices (if they are drawn) as the pedal is closed.

(d) It is also desirable that the knee panel above the pedalboard be curved with the same radius as the back edges of the pedal sharp keys, that is 9 feet.

(e) The normal height of the organ bench shall be 20½ inches vertical distance between top surface of middle E of pedalboard and top surface of bench. However, it is urged that builders provide some means of making this measurement adjustable, perhaps the simplest means being to provide blocks of wood of suitable size, which are notched to fit under the legs of the bench, and by varying the depth of the notches on all four sides of these blocks of wood an adjustment in the height of the bench is possible to the extent of ¾-inch in either direction from the standard height.

### 4. Manual Keys—Compass CC-G, 61 notes.

On all divisions having octave couplers the pipes of the 16-ft., 8-ft. and 4-ft. registers shall extend an octave higher to C 5. However, the pipes of the great organ of large instruments need only run to C 4 even when great 16-ft. and great 4-ft. couplers are provided.

(a) Manual keyboards should have not more than 2½ inches of vertical distance between top surfaces of adjacent keyboards, and 2½ inches is better if compatible with the builder's action requirements. Overhang, 4 inches.

(b) On two or three-manual consoles no recommendation is made as to whether the keyboard shall be perfectly level or whether the swell keyboard shall slope slightly downward toward the player and the choir keyboard slightly upward toward the player, with the great keyboard in all cases being perfectly level. However, in four-manual consoles it is recommended that the keyboards slope as suggested. The slope of the bottom keyboard and of the two top keyboards shall in any event be only very moderate and so adjusted that the vertical distances between the various keyboards, as measured from the front edge of one keyboard to the top surface of the next lower one shall be equally distant. This will require some study and adjustment of measurements by builders who are unfamiliar with the design of consoles with sloping keyboards. Full-sized drawings will be made available to those builders who request them by the committee.

(c) Dip of manual keys 5/16-inch to scant ¾-inch. Weight of touch, 4½ ounces. So-called "tracker" touch preferred—that is, where weight of touch is heaviest at the top of the key's downward motion and decreases as the key is depressed.

### PART TWO: Order and Arrangement of Stop and Coupler Controls on Stop Tongue and Stopknob Consoles.

#### 5. Stop Tongue Consoles—Order and arrangement of the stop and coupler controls.

(a) When the stop tongues are arranged in two horizontal rows above the top manual the order shall be as follows:  
Top row: Left to right—

1. Swell; 16-ft. flues, 8-ft. flues, 4-ft. flues, Mutations, 16-ft., 8-ft. and 4-ft. Reeds, Tremolo, Couplers to swell.
2. Choir; Same order.
3. Solo or echo; Same order.

Bottom row—  
4. Pedal stops and couplers.  
5. Great stops and couplers.

All in logical sequence with 16-ft. stops at left of each division and couplers at right of each division, arranged systematically, 16-ft., 8-ft., 4-ft. Each department is also laid out with the louder stops of each pitch group to the left, and softer to the right.

(b) When the stop tongues are arranged in jamps at an angle to the left and right side of the keyboards the pedal and swell groups shall be in the left jamb and the great, choir and solo groups in the right, together with their respective one-division couplers only. As it has already become standard in all stopknob consoles to place the inter-manual and pedal couplers above the top manual, it is recommended that the couplers in consoles with stop tongues arranged on either side be placed in the same manner and order suggested under 7b for knob consoles.

(c) The matter of getting the music-rack low enough in the case of four-manual consoles with a double row of stop tongues above the top keyboard is a problem. It is suggested that only one row of stop tongues be placed above four-

manual consoles, and the side jamps be used for the remainder of the stop tongues, so that the rack can be brought down to a more comfortable level for those players of shorter stature who find eye strain and discomfort in practicing while constantly looking up to a music-rack perched high in the air.

(d) Order of couplers on stop-tongue consoles where all the stop tongues are arranged in two rows above the top manual. Couplers to great organ as a typical example, from left to right: Great 16-ft., great 4-ft.; swell to great 16-ft., 8-ft., 4-ft.; choir to great 16-ft., 8-ft., 4-ft.; solo to great 16-ft., 8-ft., 4-ft. Couplers to choir organ: Choir 16-ft., choir unison off, choir 4-ft.; swell to choir 16-ft., 8-ft., 4-ft.; solo to choir 16-ft., 8-ft., 4-ft.

The manual "unison off" couplers are preferably placed in a group by themselves at the extreme left of the stop tongues, a method Austin consistently has used. They may still be affected by the pistons, when so placed. They may, of course, be buttons or rocking tablets in the key cheeks, but when so placed they cannot be operated by the pistons.

#### 6. (a) Stopknob Consoles—Order and arrangement of stopknobs.

Pedal and swell stops in all cases to be in the left jamb. Great, choir and solo-echo in right jamb, in order given, from left to right. The stops in each division are grouped with the 16-ft. flues at the bottom, then 8-ft. flues above, with loudest of each pitch group at the bottom, then 4-ft. flues, mutations and mixtures, with 16-ft., 8-ft. and 4-ft. reeds on top of the speaking stops, and tremolos above them.

(b) Order and arrangement of couplers: It is recommended that the one-division or intra-manual couplers be draw-stops at the top of the division they affect. This permits of their being operated by the manual pistons in a simple manner. The two-division couplers should be placed in a row over the top keyboards, and shall preferably be tilting tablets, although there is no serious objection to their being stop tongues. They should be grouped according to the division on which they play and in the following order from left to right:

Pedal group: By common consent it is thought desirable to make an exception to the rule here and arrange the manual-to-pedal unison couplers in one group and the manual-to-pedal octave couplers to the right of the unison couplers, however maintaining the same logical sequence of great 8-ft., swell 8-ft., choir 8-ft., solo 8-ft., echo 8-ft., then great 4-ft., swell 4-ft., choir 4-ft., solo 4-ft.

Next comes the great group: Swell to great 16-ft., 8-ft., 4-ft.; choir to great 16-ft., 8-ft., 4-ft.; solo to great 16-ft., 8-ft., 4-ft. Swell group: Having no great to swell, starts with choir to swell 8-ft. (or 16-8-4, if all exist), then solo to swell 16-8-4. Choir group: Swell to choir 16-8-4, solo to choir 16-8-4 (if these couplers are wanted). Solo group: Any great to solo couplers, swell to solo, choir to solo, in order.

This order is most logical, as the families are then in the same relative position, be the organ a one-manual or a four. Manual "unisons off" are placed with their respective one-division couplers so that they may be operated by the combination action.

There appears to be no objection to placing the manual "unison off" couplers in this manner when the couplers are drawknobs, whereas there is objection to placing the "unisons off" among the regular couplers on a stop tongue console.

Sections 7 and 8, referring respectively to combination pistons and toe studs, and what they should affect, and to reversible coupler pistons, etc., have not been changed from the original report and readers of THE DIAPASON will find these sections complete by referring to the March issue, which issue also contains drawings showing the design of the standard console as proposed by the committee.

### Griswold Moves to Minneapolis.

Frederic H. Griswold, long a resident of Chicago, has moved to Minneapolis, and will make his home with his daughter, Miss Ruth Mary Griswold, who has been appointed to a position of responsibility with the Pillsbury Flour Mills, Inc. Miss Griswold was graduated from Vassar College in 1930. She then did postgraduate work at the University of Chicago and won the degree of master of science in 1932. In both of these institutions Miss Griswold specialized in home economics and in research along the same lines. Miss Griswold has had musical training, having studied piano under Marx E. Oberdorfer in Chicago and Miss Kate Chittenden at Vassar, besides taking six years of theory under Arthur Olaf Andersen and others, but she preferred to devote herself to practical business activities.

# Who's Who Among the Organists of America

## John A. O'Shea.

Fifty years as an organist in Boston churches, a record that promises to be increased by many additional years of fruitful activity, constitutes only a part of the life service of John A. O'Shea, for as director of music in the Boston public schools he has infused so much enthusiasm into his work and has done so much for the cause of music by teaching the young that his work is nationally known and recognized.

John Augustine O'Shea was born at Milford, Mass., Oct. 15, 1864. He is a graduate of the New England Conservatory of Music and of the Boston University College of Music. While at the conservatory he studied harmony, counterpoint and composition, as well as organ, with George E. Whiting and theory with Louis C. Elson. Among his many voice teachers were Olivieri.

The O'Shea family were all musical. The father, who was a flutist, violinist and pianist, conducted a singing school and for many years directed a church choir in Milford. Of a family of ten children, eight sons and two daughters, all sang and each of the boys performed on a musical instrument, so that evenings in the home were devoted to music. At these evening concerts John was the pianist and often the conductor. By this practice in ensemble playing he acquired a practical as well as a theoretical knowledge of the instruments of the orchestra. Before he was tall enough to reach the pedals he played the organ in a church in Batavia, N. Y., and the bishop who happened to be there on a visit laughingly told him that when his legs were long enough he might play on the organ at the cathedral.

At the age of 18, in 1883, he became organist at St. Joseph's Church, Boston, where he remained for several years. When Vicar General Byrne left St. Joseph's parish to go to St. Cecilia's Church, Boston, Mr. O'Shea went with him as organist. He has been at St. Cecilia's ever since that time and has just celebrated his golden jubilee as organist in Boston churches.

Mr. O'Shea has given recitals throughout the United States and Canada. He played at the Buffalo exposition and at the St. Louis fair he played on what was then the largest organ in the world. He was recalled to the St. Louis fair to give two recitals, one on Thanksgiving eve and the other on Thanksgiving Day. He was recalled a second time to serve on the international jury of awards of musical instruments.

For a number of years he was pianist of the Apollo Club and the Lynn Oratorio Society; was conductor of the Harvard Improvement Choral Society of Dorchester and is now conductor of the Boston Choral Society. He also has worked with the Lillian Durrell Opera Company and the Leon Keach Opera Company.

Among his compositions are a concert overture for orchestra; a trio for violin, cello and piano; a string quartet which won the gold medal for original composition at Boston University; a light opera, "The Mirrors of Thule"; an operetta, two masses, one in F for quartet, chorus, organ and orchestra, and the other in E, in honor of St. Cecilia, which is a simple mass written to meet the recommendations of the "Motu Proprio," besides vocal duets, trios, quartets and numerous songs.

In 1888 Mr. O'Shea substituted in the Boston public schools and in 1901 was permanently appointed assistant director of music. Since Sept. 1, 1915, he has been director of music. When he became director one of the first things he did was to obtain permission from the school board to allow pupils in the high schools two diploma points a year for the outside study of applied music. Pupils taking this course were obliged to pass an annual examination conducted under the music department by teachers not in the school service.

About eighteen years ago there was only one school band taking part in the annual street parade of the Boston school cadets. Last year each regiment had its own music group—band, bugle and drum corps or pipe and drum corps. In 1925 Mr. O'Shea gained permission from the school board to have

John A. O'Shea



—Photograph by Bachrach

classes of instrumental instruction on the various symphony band and orchestral instruments. These classes are conducted by musicians of the better type and the children pay a small fee for each lesson, with the exception of high school students taking band instrument instruction in lieu of military drill. At the present time there are twenty-three teachers instructing on brass instruments, violin, clarinet, saxophone, drum, French horn, cello, oboe, flute and life. Nine members of the music department have been assigned to train these children in ensemble playing. The better players of the various school organizations are invited to play in the public school symphony orchestra, the junior symphony orchestra or the symphony band.

For several years Mr. O'Shea conducted courses at Teachers' College of the City of Boston under the auspices of the board of superintendents of the public schools. He was for several years a lecturer for the state department of education, division of university extension, and gave one course under these auspices on the radio.

A music festival is held annually in which over 2,500 Boston public school children take part. Mr. O'Shea conducts the chorus of about 2,000 children. This festival is usually held in Symphony Hall, and the entire floor is taken by the chorus. The orchestra and other instrumental groups occupy the stage. These festivals have been broadcast several times through some of the larger radio stations.

Classes in piano through the use of silent keyboards have been developed in the schools within the last few years. This work is now taken by an entire class of about forty pupils and is conducted by the grade teachers under the supervision of an assistant in music.

During the tercentenary of Massachusetts celebrations in 1930 Mr. O'Shea was chairman of the music committee of the tercentenary committee of the city of Boston and was a member of the tercentenary committee of the commonwealth of Massachusetts. At the present time Mr. O'Shea is president of the In-and-Around Boston Music Supervisors' Club. Mr. O'Shea is also a member of the committee on the Damrosch radio programs, of the music committee of the board of consultants of the American School of the Air and of the radio committee of the Boston public schools.

Mr. O'Shea is one of the oldest members of the American Guild of Organists and is a member of the National Association of Organists. He is also a member of the Longwood Cricket Club.

George Kilgen & Son, Inc., report an order from the Rev. W. E. Larkin, pastor of St. Patrick's Church, La Junta, Cal., to build a two-manual organ for the present church edifice. The contract calls for delivery in August.

## Arthur T. Newman.

For nearly twenty-one years Arthur Thomas Newman has been organist and director at the State Street Methodist Church of Bristol, R. I., conducting a choir of fine quality and making himself a valuable factor in the cultivation of music in the community. Unlike the men who have at their disposal the large modern organs famed throughout the land, he plays a two-manual sixteen-stop instrument built by Simmons & Fisher, a name almost forgotten. This organ was acquired by the church in 1856. It has beautiful tonal resources and Mr. Newman suspects the builders of having known some of the secrets of the now much revered Silbermann. Summer residents of Bristol frequently comment enthusiastically on the qualities of this ancient instrument.

Mr. Newman was born in Bristol Jan. 27, 1888, and is a graduate of the Bristol high school and of the Bryant-Stratton College at Providence. His first musical instruction was received from his mother, who came of a musical family and was soprano soloist in local churches. She died seven years ago. His maternal grandfather played the organ, violin, cello and cornet. Mr. Newman has heard his parents relate how the grandfather would play the cello and sing at the same time in church choirs. Among Mr. Newman's earliest musical recollections is the unfading picture of the organ loft in St. Michael's Church (Protestant Episcopal), Bristol, where his mother and father sang in the double quartet choir. In later years he himself sang in St. Michael's choir, after it had been "translated" from gallery to chancel.

Piano and voice lessons were with local teachers. His first organ lessons, harmony and composition were received from the late Rev. William R. Trotter, then rector of Trinity Church in Bristol, and widely known in musical circles. As a member of the Trinity boy choir he spent three years absorbing musical knowledge. Advanced organ work was taken with Myron C. Ballou, A. A. G. O., at the First Universalist Church in Providence. His essays in composition include organ music and various numbers for the Episcopal service.

With his organ pupils Mr. Newman gives special attention to service playing and choir accompaniment and to the fundamentals of voice training. He has been musical director for St. Alban's lodge, No. 6, F. and A. M., for ten years and lately for Hope chapter, R. A. M. He holds membership in St. John's Commandery, No. 1, of Providence and in the Rhode Island Consistory. His hobbies are travel and medieval history. He has had long experience as a singer and accompanist with male quartets; at present he plays for St. Alban's Male Quartet, which does fraternal and concert work.

Since Mr. Newman became its organist and director the State Street Church has had volunteer chorus choirs of from sixteen to twenty-four members, with paid soloists. The choir


Arthur T. Newman



library contains works by American, English, German, Italian and Russian composers. There is no bias against the so-called Victorian anthems.

In September, 1931, Mr. Newman obtained a leave of absence to visit Florida with two members of his choir who have a winter residence in Interlachen. Upon arriving in Florida he was permitted no further musical vacation, being invited to play in a Congregational church as guest organist for several Sundays. Then, hearing that St. Monica's Church in Palatka needed an organist, he played there and was asked to continue. A class of organ pupils materialized after a few weeks, so he had his leave of absence extended and settled down for the winter. The pastor of St. Monica's Church, Father William C. Becker, is an organist.

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CHICAGO, JULY 1, 1933.

Visitors to Chicago and to the Century of Progress Exposition this summer are cordially invited to visit the office of THE DIAPASON and to avail themselves of the facilities there provided. The headquarters are in room 1507 of the Kimball Building, at Wabash avenue and Jackson boulevard, one block from the point at which all automobile routes into Chicago converge. Information bureau at your service. Telephone Harrison 3149.

## GENEROUS BENEFACTOR GONE

There have been wealthy and influential Americans who have done much for the organ world, but none of them has been a warmer or more consistent friend of organ music than Cyrus H. K. Curtis, the publisher, who died June 7 in Philadelphia in his eighty-third year. On a foundation of 3 cents he built his fortune, made in various publishing enterprises, including the *Ladies' Home Journal*, the *Saturday Evening Post* and a group of powerful metropolitan newspapers. His love for the organ was instilled in him early in life in his old home, Portland, Maine, and he was named for the organist of his church, Hermann Kotschmar. It is in memory of this early performer and composer that he presented to Portland its great municipal organ, built by Austin. Another of the large organs for which the public is indebted to Mr. Curtis' bounty is the one at the University of Pennsylvania, originally built for the Sesqui-centennial Exposition in Philadelphia.

From 2:30 to 3 o'clock June 9, the hour for the funeral, a unique and impressive musical memorial service was rendered on seven great organs in various cities, the gifts of Mr. Curtis. They are in the Irvine Auditorium of the University of Pennsylvania, Drexel Institute and the Unitarian Church of Germantown, Philadelphia; the Episcopal and Congregational Churches of Camden, Maine, where the Curtis summer home is; the Municipal Auditorium of Portland and the auditorium of Bowdoin College.

## A NEW HYMNAL

The appearance of a new hymnal is something which should command the attention of every organist. In this case the organists of Presbyterian churches will be especially interested in the volume issued in June, by authority of the General Assembly of that church, and which is in large part the fruit of the labor of that distinguished organist, Dr. Clarence Dickinson, its editor.

What strikes one immediately on looking over the pages of this volume is the fact that it has been brought down in size from some of the voluminous hymnals of the past. The next

is the choice of so much that is good which has not previously been put to use in this manner. Dr. Dickinson has included a number of fine old German chorales, for instance, which have not appeared in other English hymn-books. Then there is a very valuable feature in the brief directions to singers and players. For instance, at the top of one hymn appears this: "With dignity; may be sung in unison." Another says: "Moderately fast"; a third: "In moderate time; brightly." Still another, the editor recommends, should be sung "with exultation" and another "majestically." "With dignity, but not too slowly" is one admonition and another is "with dignity and flowing rhythm." This should stir up to a study of the hymn-book and of effective style in hymn playing those who still feel that all hymns should be played and sung alike, and who have only one registration and one mood for everything in the book.

The value of a good hymnal is probably not appreciated by half the churchgoers or church musicians. All of them would benefit and would find much to interest them by a careful study of the new Presbyterian volume.

## THE CHOIR PUBLICATION

Walter H. Nash always has combined within himself the dual personality of organist and journalist—a rare blend. In his work as organist and choir-master of St. Alban's Church in Washington he conducts a spritely contemporary of ours under the clever title of *The InChoirer*—unique alike in name and contents. This little paper, mechanically a product of the mimeograph, has just finished its second year and the June issue is the last of the season. It contains various personal items, wise admonitions and even poetry—all calculated to heighten the *esprit de corps* and to help hold together the choir Mr. Nash directs.

There are several such papers and they all serve a useful purpose. Harold Tower has a very good one for his choir in St. Mark's Pro Cathedral at Grand Rapids. This is the day of the chorus choir, composed largely of volunteers, and everyone connected with such organizations realizes how large and essential a factor in their success is the social element. The members of these choirs, it might as well be admitted, come together not alone to sing, but to enjoy themselves. Mr. Nash uses his little paper to maintain interest, to publish announcements which otherwise would require time at rehearsals, etc., and does it all at a cost, including postage, of about \$2 an issue. His method well deserves the study of his fellow choir-masters.

## Services Feature American Writers.

A series of service lists on each of which an American composer of the present day was featured has been arranged at the First Methodist Church of Duluth, Minn., by Earl R. Larson, organist and director. At the Mother's Day service May 14 works of W. R. Voris were sung and played, the organ selections being a "Praeludium" and Scherzando, while the choir sang the anthem "God Is Love" and a responsive service for the day for minister and choir, the offertory being a solo still in manuscript, "Song of Mothers." The same evening T. Frederick H. Candlyn was the composer represented. The organ selections were: "Song without Words," "An Indian Legend," "Chanson" and Finale, while the quartet sang "Lighten Our Darkness." Philip James was the composer on the morning of May 21 and Van Denman Thompson on the evening of that day. Harvey B. Gaul was represented May 28 at the morning service and Hugh Mackinnon in the evening. On June 4 Clarence Dickinson's compositions were presented in the morning and works of R. Deane Shure in the evening. Mr. Larson's offerings elicited hearty appreciation from the congregation.

## Daughter in Leslie Grow Home.

A baby daughter, Jane Lorena, has come to the home of Mr. and Mrs. Leslie Grow at Nashville, Tenn. Mr. Grow, the proud father, is an organist who is rapidly achieving national reputation and is on the faculty of the Nashville Conservatory of Music.

## Schweitzer's Valuable New Book.

University of Illinois, May 20, 1933. —Editor of THE DIAPASON: For the organist who is making an effort during this depression to broaden the base of his culture and deepen the roots of his faith there is no better aid among contemporary writings than Albert Schweitzer's autobiographical volume "Out of My Life and Thought."

To a great many organists Schweitzer is probably the medical missionary who collaborated with Widor in editing a few volumes of Bach's organ works. This statement sums up the man as accurately as it would sum up the genius of Bach to assert that he was the great organist who had twenty children.

The demands of our professional life are so great that we cannot hope to find time in which to clarify our hazy conceptions of many of our great contemporaries. We must be content in most instances with what we can glean from the newspapers and magazines. We thus acquire a superficial, conversational knowledge of men and events and lose the deeper significance of the inner life. When, however, a life appears that crystallizes perfectly our own ideals and realizes our own frustrated ambitions, it is our duty to pause and study it closely. Such a life is that of Albert Schweitzer.

It is not the purpose here to review in detail the style, structure or content of this book. These are all relatively unimportant. They are the foundation upon which is reared, for the most part unconsciously on the part of the author, a superstructure of satisfying philosophy. To live thus for an hour or two with a man who has overcome the tyranny of "things," and who has evolved, through the principles of Christianity, an optimism which more than conquers the pessimism born of rationalization, is an experience of permanent value. Add to all of this the fact that a prominent "leit-motif" of the book is the organ and we have an appeal which to the members of the organ fraternity should be irresistible.

RUSSELL HANCOCK MILES.

## Points the Way in Palestine.

Editor of THE DIAPASON: Although previous mention has been made of three recitals given on Easter Sunday, on April 18 and 20 respectively, in Jerusalem by Mrs. Douglas H. Decherd, A. G. O., it certainly does not seem out of place to comment at this time on this recitalist's thoughtfulness in reserving space on her programs for the works of American composers, placing them side by side with compositions from other countries. What a good example for our own organists to follow! The doing of this would encourage not only our own creative talents, but also the several publishers who during the past many years have made heavy financial sacrifices in an endeavor to find a place on the map, or, more accurately speaking, in repertoire, for the many good things that are written and of which we feel certain but a small per cent ever are published, this latter due solely to the general disinterestedness displayed, as a rule.

Mrs. Decherd included on her Easter Sunday program, played on the organ installed in the Jerusalem Y. M. C. A. building, R. Deane Shure's (organist of Mount Vernon Place M. E. Church, South, Washington, D. C.) "Through Palestine" Suite, dedicated to Dr. William C. Carl. The following remarks are taken from a letter which Mrs. Decherd addressed to us:

"You may pass the word, if you like, that his Palestinian Suite called forth more comment than anything that I played. The time and the place and the setting were quite perfect for its performance on that Easter afternoon. I am convinced that there is much in the psychology of a name, for people sat apparently spellbound as I played—especially 'The Sea of Galilee.' We had just come up through Galilee and it was glorious with the surrounding hillsides covered with wild flowers. People were present at the Y. M. C. A. dedication from all over the world. Many came to me and said that they were going home and would ask their church organist to play this suite—and so, I trust, this may help out the 'depression!'"

The American composition represented on the April 20 program was

## That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF JULY 1, 1913—

The stop specifications of a four-manual organ the W. W. Kimball Company was building for the First Presbyterian Church of Oakland, Cal., was published.

The honorary degree of doctor of music was conferred by Villa Nova College on Herbert J. Tily, the prominent Philadelphia merchant, organist and music-lover.

George S. Hutchings, president of the Hutchings Organ Company of Boston and one of the ablest and most prominent of builders in the history of the American organ, died at his home in Cambridge, Mass., June 1, at the age of 77 years.

THE DIAPASON published the scheme of a four-manual organ for Trinity Episcopal Church, Pittsburgh, the contract for which was awarded to M. P. Möller.

The committee of the A. G. O. on uniformity of the console met at the Church of the Divine Paternity in New York and adopted standard measurements for the pedalboard, which were presented in THE DIAPASON.

The four-manual Skinner organ in St. Andrew's Episcopal Church, Pittsburgh, was opened May 26 with a program by Bertram S. Webber, Harvey B. Gaul, Walter E. Hall and W. K. Steiner.

According to statistics compiled by John C. Freund, between \$50,000,000 and \$55,000,000 a year was spent for church music in America, of which \$10,000,000 went for new organs.

TEN YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF JULY 1, 1923—

The Organ Builders' Association of America held its annual meeting in Chicago June 5 and 6. One of the most important items of business was consideration of the report of the joint committee of the association and of the N. A. O. on standardization of the console. Adolph Wangerin was elected president, succeeding M. P. Möller.

The Carnegie Corporation made an appropriation of \$35,000 for a new organ for North Side Carnegie Hall, Pittsburgh, and Dr. Caspar P. Koch was anticipating the privilege of presiding over a new and adequate instrument for his recitals.

California had its first organists' convention when the two A. G. O. chapters of the state managed a splendid meeting in Los Angeles June 25 to 28.

The contract for a large four-manual for the new Methodist Temple in Chicago, whose home is a loop skyscraper, was awarded to the Skinner Organ Company.

Summer Salter retired from his position on the faculty of Williams College after having served eighteen years.

Dr. Alexander Russell's well-known "Bells of St. Anne de Beaupre." On the occasion of the dedication of the building of the Jerusalem Y. M. C. A. Mrs. Decherd played four compositions—Andante Molto, "Con Grazia," Aria in D and March in C minor—from the pen of her teacher, the late Dr. George W. Andrews, for many years attached to Oberlin Conservatory, Ohio.

In these days when it seems so highly important, if not also necessary, to lend a helping hand to one's neighbors (and aren't we all that?) would it not seem but fair to look around and acquaint one's self with the many good things our own composers offer rather than add to recital programs just big-sounding foreign names attached to not always interesting compositions.

No doubt many new programs for service as well as recital are being prepared during the summer months and it, therefore, our American organists can be induced to acquaint themselves with what our own composers have written they will be contributing more than their little mite toward the welfare of the sadly neglected *homo Americanus*.

Do it now!

G. B.



### The Free Lance

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

It has been very interesting to note, since the fourth of March, the reactions of our non-musical fellow citizens to their discovery that Secretary of the Treasury Woodin could play several musical instruments and had written music. There was always an undercurrent of amazement that the care of the nation's sacred dollar had been entrusted to one of "those musical fellows," it being a social axiom that a man with music in his soul has little sense in his brain. A friend of mine has a fine tenor *robusto* voice of beautiful quality; he is the sort of singer who can sing with an orchestra, count his measure's rest, and come in squarely on the beat. Several years ago, when he was general sales manager of a corporation doing business all over the globe, he sang the tenor solos in "The Messiah," getting a great press. A day later the president of the corporation called him into his office and said: "If I were you, Smith, I would cut out this public singing; it isn't the sort of thing a business man can afford to do."

Have you noticed the appearance of children's pictures in the advertisements of pianos? And have you also remarked that a majority of the children are boys? With all deference to the federations of women's clubs specializing in music, what we need very much more is interest on the part of men. Now that we have got over somewhat our idolatry of the business man as the sum of all social good, let us see if we cannot interest the average man in music.

In looking over rather critically an issue of *The Music Teacher* (London) I noted that in the department of general piano questions, as indeed in all departments of the monthly, music by English composers was generally recommended. The classics were not passed over, but emphasis was placed on the English composers of the day who have written helpfully along art-educational lines. It looks to me as if the English believed in giving their own people a chance. Is that chauvinism? No, sir-ee!

And that leads naturally to the matter of our own American composers: Do we have confidence in them? Do we use their music in the routine of ordinary professional life? Do you, dear madam, and you, dear sir, give the American composer, other things being equal, a preference based on his nationality?

Please read a letter in the *New York Times* (Sunday, June 4) from twenty-nine members of the Composers' Protective Society; it is well worth your careful and sympathetic attention. These men are serious musicians—many of them nationally known. Their letter is a full column long—too long to be printed here—nor would it be right to summarize it. I hope the Composers' Protective Society will print the letter by the thousands and circulate it widely.

May I venture to point out that so far as the extremists who sign the letter of the C. P. S. go, they have only themselves to blame for the really lamentable present situation? They have never taken the trouble to make their artistic aims intelligible to thousands of older musicians like myself; they have given publicity to purely experimental compositions; they have failed lamentably in offering too long, too difficult and too extreme works to the rank and file of the music teachers and music-lovers. The tactful modernist will write short, easy, but characteristic pieces for the piano; these pieces will not be too difficult for the rather ordinary home pianist to make a reasonably good "fist" at. If the modernist—who will usually refer to himself as a "contemporary composer"—has any stuff in him, he will no doubt be able to get it across to the rather ordinary home pianist, with the result that the composer will have secured a friend. You must first win the general public, the great body of music-lovers, before your symphonies and tone poems in the new idioms—"contemporary music"—will have weight with the musical tycoons, and the

American composer receive the respect and sympathy to which he is entitled.

#### Testifies to Good Work of Staps.

St. Matthew's Cathedral, Laramie, Wyo., June 8, 1933.—Editor of THE DIAPASON: I would like to offer a word in defense of my friend Mr. Karl Staps of the Denver cathedral. I do not wish to enter into the discussion of Victorianism, but feel like setting right any uninformed reader who may have obtained an adverse impression of the Denver organist from the last paragraph of Mr. Harold Frederic's letter in the June DIAPASON.

First, the May letter, as far as I can discover, did not assert that Tours is the Alpha and Omega of cathedral music. Second, to say that any organist, even an hypothetical one, is "incapable of further spiritual or intellectual development" or that he "brings disgrace to the noblest profession in the world," is a rather strong statement. Third, and incidentally, the music of the Denver cathedral is of the finest type, and its organist has at all times set a high standard for himself and his co-workers. (Tours is included in the repertoire, but since I myself use Berthold I do not deprecate the fact.)

Believing that what a man does, if of good repute, should not have to suffer from erroneous, if unintended, misrepresentation of its author, I make this apology, all in good faith.

HUGH A. MACKINNON.

St. Louis, Mo., June 19.—Editor of THE DIAPASON: I have read the article of Karl O. Staps entitled "In Defense of the Victorian"; also Harold Frederic's answer. Of course we can interpret the term "Victorian" in two ways—namely, one a certain "type" and the other the "period of time or the era" in which such music had its birth. Those of us who know Mr. Staps as the musician and the man are perfectly aware of his capabilities and honor to the profession. I, for one, have attended many of the services at St. John's Cathedral in Denver and am more and more impressed with the outstanding choir work and uplift that permeates his work there. I regret to appear taking any personal attitude in my writing, but in view of the personal attacks made upon him in the article of Mr. Frederic, feel only justified in voicing my disapproval, and earnestly hope that your periodical, which is always so open-hearted and generous in printing current articles of interest, will give this space.

Very sincerely yours,

DAVID R. PHILIPPI.

#### Van Dusen Pupil Wins Organ Contest.

Burton Lawrence, M. M., pupil of Frank Van Dusen, was given first place in the organ contest of the American Conservatory of Music held in the Kimball organ salon Saturday, May 27. As winner of this contest Mr. Lawrence was given an appearance as soloist with the orchestra at the forty-seventh annual commencement concert of the conservatory in Orchestra Hall, Chicago, June 20. Mr. Lawrence played with the orchestra the Concerto in D minor by Guilman. Seven contestants entered this contest and the judges were Dr. Walter Keller, Barrett Spach and Mason Slade. Organ students of the conservatory listed for degrees for 1933 are Edward Eigenschenk, master of music, and Harold Cobb and James Cunliff, bachelor of music. These three organists are pupils of Mr. Van Dusen.

#### Novel Plan at Philadelphia Temple.

A new and interesting plan in religious music is being adopted at Rodeph Shalom Synagogue, Philadelphia, under the direction of N. Lindsay Norden, organist and choirmaster. The new plan will offer to sixteen students an opportunity for class and private lessons in musical theory, sight singing, ear training, composition, analysis, keyboard harmony, vocal coaching and organ in return for participation in the choir of the synagogue. This choir will sing on Saturday mornings and at the holiday services, and will give a recital of Jewish music in the spring. A number of musical talks will be given on Saturday afternoons by the director and others. The instruction will cover three years. Mrs. Isadore Kohn is chairman of the music committee.

Clarence E. Wright



#### MARK FORTY YEARS' CAREER

##### Providence Church and Choir Honor Clarence E. Wright.

Clarence E. Wright, for forty years a choirmaster, was tendered a banquet at the Haven Methodist Church, East Providence, R. I., May 19 by the church. Sixty members of the choral society were guests. The pastor, the Rev. James V. Claypool, presided. The festivities opened with a supper served by a committee of which Mrs. Floyd Rice was chairman. More than 100 persons attended. Among them were former members of the choir under Mr. Wright, who are now church soloists elsewhere. J. R. D. Oldham, chairman of the music committee and a member of the choir, read a dozen letters from former pastors and former members of the choirs, expressing pleasure that Mr. Wright's long and efficient service was being recognized. A testimonial adopted by the official board of the church was read. It congratulated Mr. Wright on his long career as choirmaster and his interpretation of the best in church music to the thousands of people assembled in congregations at Haven Church during his many years of service. Mr. Wright received an engrossed copy of the testimonial. Mary E. Stewart gave him a French clock on behalf of the choral society.

Short talks were made by Mrs. Oldham, who sang in the choir of 1893; the Rev. Wesley A. Page, who was a member in 1900; Miss Kate Doolittle and Asa A. Pond, members in 1910; Clarence Brown, for the choral society; Dr. James S. Moore, for the choirmasters in the other churches in town; Mrs. George F. Allison and Mrs. C. C. Cushman, members of the music committee; Mrs. Ada Cheney Gunter of Waltham, Mass.; Silas T. Nye of Cranston, Mrs. Clifford Leonard of East Providence, and Mrs. Leon M. Robinson of Providence, former organists at the church, and John McInnes, the present organist.

Six hundred people attended a musical service in the beautiful new church edifice Sunday, May 21, also in honor of Mr. Wright. Sixty voices, including a chorus choir, assisting soloists and several instrumentalists, all of whom have been associated with Mr. Wright in various churches and musical societies, paid their tribute to him musically by the presentation of an elaborate program.

Mr. Wright was in charge of the quartet at Calvary Episcopal Church, now St. Martin's Church, for five and a half years. In 1904 he went to the Haven Church, where he has had charge of the music since that time. He has a regular mixed choir of thirty-five voices under his direction.

#### Recitals by Fairclough Pupils.

Two senior organ students of George H. Fairclough at the University of Minnesota gave recitals recently. Ruth Baldwin of MacGregor, Minn., played May 29. Dorothy Root of Rochester, Minn., gave a program June 3. Miss Baldwin also played the Guilman Concerto in D minor with the university symphony orchestra at the annual commencement recital June 15.

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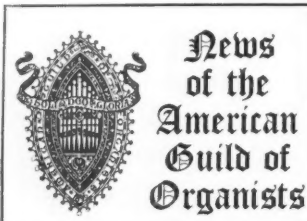
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## News of the American Guild of Organists

General Office, 217 Broadway, New York City

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

### Annual Meeting in New York.

The annual meeting and election of officers was held at the Beethoven Association rooms, New York City, Monday evening, May 29. Reports were read by the various officers, and special reports from the relief committee (Charles Henry Doersam, chairman) and the committee on standardization of consoles (William H. Barnes, chairman) were heard with interest and gratification. The entire membership will be glad to learn that Charles Henry Doersam, F. A. G. O., was re-elected warden. Other officers re-elected are: Frank E. Ward, A. A. G. O., sub-warden; Ralph A. Harris, F. A. G. O., general secretary; Charles Bigelow Ford, A. G. O., general treasurer; S. Lewis Elmer, A. A. G. O., registrar; James W. Bleecker, A. A. G. O., librarian; Oscar Franklin Comstock, F. A. G. O., and Hugh McAmis, F. A. G. O., auditors, and Harry Emerson Fosdick, D. D., chaplain. The five new council members elected are: Seth Bingham, F. A. G. O., Alfred R. Boyce, F. A. G. O., Lilian Carpenter, F. A. G. O., Norman Coke-Jephcott, F. A. G. O., and Grace Leeds Darnell, F. A. G. O. After the meeting there was a pleasant social hour with refreshments.

### Warden's Report at Annual Meeting.

Despite the serious economic situation of the year, the Guild has "held its own," both numerically and financially. As a matter of record, the general treasurer submitted the largest balance ever reported at an annual meeting. The plugging of financial leaks has become one of the most popular and profitable pastimes. By discontinuing the *New Music Review* to members who are in arrears in their dues for a period of more than two years, the Guild is saving approximately \$300 yearly. Other minor curtailments of expenditures have also been made.

The constitution and by-laws, so ably revised during Mr. Sealy's regime, was printed during the past season and mailed to all chapter and branch chapter officers.

The relief committee, organized to help the unemployed, regrets that it cannot make a complete and final statement at this time, since there are many chapters yet to report. The total sum raised of which we have a present record is \$1,387.32, most of which was contributed by headquarters. The committee is grateful to all who have cooperated in this worthwhile project.

In an attempt to counteract the harmful influence of the type of organ recital heard on the radio, the Guild is endeavoring to secure a nationwide hook-up of a series of organ recitals to be broadcast from the four largest universities of the East. We already have had a favorable response from these universities, and we are encouraged to believe that one of the large radio corporations will accept our proposal during the coming autumn. If our initial project proves successful, we shall continue to sponsor recitals from all the colleges and universities of the country.

Definite plans are under way to expand the Guild, not only by a membership campaign conducted within the existing chapters and branch chapters, but also a plan is being formulated to add to the number of chapters. A membership of barely 5,000 Guild members out of a total of some 50,000 organists in the country proves conclusively that we have only scratched the surface. There is much work to be done in the way of expansion.

The small percentage of our mem-

bership coming up for the Guild tests every year is a striking evidence that the Guild at large is not conscious of the deep significance and value of these examinations. Much thought must be given, many experiments made and definite steps taken to stimulate interest in this most important adjunct of our organization.

No warden's report would be complete without reference to the sacrifice and faithfulness of the deans, regents and officers of the various chapters. I want to pay my personal tribute to them and to the council. To this council, and particularly to Messrs. Harris and Ford, and also the chairmen of the standing committees, Messrs. Wright, Elmer, Bleecker, Ward, Comstock and others, I am grateful for your encouragement and warm support. For any success we may have had during the past year credit is largely due to you.

May I urge as a slogan for the Guild the comprehensive word "solidarity"? I believe our future policy should center around that word and all it implies. Our charter geographically restricts headquarters to metropolitan New York City, but there should be no geographical limitations to constructive criticism and helpful suggestions from any Guild member, wherever he happens to live. It is the policy of the present regime to invite that very thing, conscious that we are all bound together, a fellowship in a common cause. One of the great needs of the Guild is the "composite mind," the best minds working together in sympathetic cooperation to further our ideals, and as a natural sequence to have a part in combating those destructive forces recruited not only from the unholy alliance of politician with racketeer, but also from those special privileged leading citizens, whose conduct is shaking the very foundation of justice. The sincere and serious musician should have much satisfaction in the realization that through his profession he automatically aligns himself with those constructive forces that build up the nobler instincts of the community. No music organization in this country has a more worthy purpose than the Guild. Let us pledge ourselves to a more faithful realization of our opportunity, and a larger measure of sacrifice to achieve our high purposes and aims.

CHARLES H. DOERSAM, Warden.

### Report of Public Meetings Committee.

The public meetings committee provided an event for every month during the past season, to be known as "Guild night." In addition, a dinner was given in the rooms of the Beethoven Association Jan. 11 in honor of Günther Ramin, organist of St. Thomas' Church, Leipzig. All of these meetings have been well attended and interest has been shown by the Guild membership at headquarters.

We are greatly indebted to Dr. Noble, Dr. Williams, Dr. Sargent, Mr. Milligan, Dr. Fosdick, Dr. Erskine, Dr. Helen A. Dickinson and Frederick C. Mayer for their splendid recitals, services and addresses, and for the fine spirit shown.

The chairman is grateful to the warden, Mr. Doersam, the general treasurer, Mr. Ford, and the members of the committee for their cooperation; to Mr. Comstock for arranging the dinner in October, and to Miss Coale and Miss Darnell, co-chairmen of the women's sub-committee, for sponsoring the December, April and June events.

Respectfully submitted,

S. LEWIS ELMER,  
Chairman, Public Meetings Committee.

### Four-Choir Festival in New York.

There has been a most satisfactory response to the appeal sent out by the relief committee of the American Guild of Organists, asking its members to give recitals, concerts or services for the benefit of the unemployed. One of the most notable of these was the festival service at the Madison Avenue Presbyterian Church, New York City, Wednesday evening, May 24. Four choirs combined in presenting the following program: Chorale in B minor, Franck (played by Charles Henry Doersam); "Where'er Have Trod Thy Sacred Feet," Bach (Rutgers Church choir, Mr. Doersam, conductor); "Cantate Domino," D. McK. Williams (combined choirs, conducted by Morris Watkins); "A Song in Praise of the Lord," Nagler (choir of the Church of St. Matthew and St. Timothy, Bas-

sett Hough, conductor); "Lo! at Midnight Cometh the Bridegroom," Rimsky-Korsakoff (choir of the Church of the Saviour, Morris Watkins, conductor); "Weep No More," Bingham, and "Ice Has Gone," Kopyloff (Madison Avenue adult choir, Seth Bingham, conductor); "Magnificat," Bassett Hough (combined choirs, conducted by Mr. Hough); Toccata from Fifth Symphony, Widor (played by Morris Watkins).

Mr. Doersam, well-known as an interpreter of Cesar Franck, played the chorale with a fine sense of musicianship, tonal balance and color. The effective and well-contrasted choral numbers were beautifully sung, and all of the conductors showed a control of their resources. Considerable enthusiasm was aroused by the singing of the combined chorus, and their splendid ensemble work was a tribute to the good training received under their various leaders. The accompaniments were played by Mr. Bingham and Mr. Watkins brought the service to a brilliant close with the Widor Toccata.

### May Guild Night at St. Bartholomew's.

The annual Guild service at St. Bartholomew's Church, New York, on Ascension Day, is becoming an institution and is anticipated each year almost as eagerly as the St. Matthew Passion at the same church or the B minor Mass by the Oratorio Society. Four visiting choirs, from All Angels' Church (Kyle Dunkel), Calvary Church (Vernon de Tar), St. John's Church, Jersey City (Harold Friedell) and St. Luke's Church, Montclair (Frank H. Scherer), joined that of St. Bartholomew's in giving the service on Thursday evening, May 25, under the direction of David McK. Williams. An impressive part of it was the processional hymn sung by these five choirs, with interludes between the verses beautifully improvised by Dr. Williams. One thinks of superlatives when describing the work of this combined choir, Dr. Williams' smooth accompanying of the entire service and the reverent singing of the service by St. Bartholomew's choir. The Palestrina motet was steady and dignified, and stirring climaxes were reached, particularly in the "Cantate Domino" by Mrs. Beach and the final chorus from Parker's "Hora Novissima." Lilli Boulanger's interesting setting of the Twenty-fourth Psalm was used. The full glory of the magnificent organ was shown by Dr. Williams in his postlude, the "Piece Heroique" of Cesar Franck.

### Outing to West Point.

On Saturday, June 3, a number of headquarters Guild members boarded the Hudson River Day Line boat and were carried up the river to West Point. The beauties of such a trip need no comment and the interesting features of West Point are known to many. A number of the party witnessed the "mounting of the guards." Dinner was served at the Thayer Hotel, after which everyone went to the chapel for the informal recital by Frederick C. Mayer, organist of the West Point Chapel. Mr. Mayer showed admirable control over the large organ in the following numbers: Prelude and Fugue in B minor, Bach; Good Friday Music, from "Parsifal," Wagner; Passion Symphony, Dupre; West Point "Alma Mater" and "Carillon," Dupre.

### Minnesota Chapter.

For its last meeting of the season, the Minnesota chapter met at Christ Episcopal Church in St. Paul Tuesday evening, June 6. Myrtle Weed, sub-dean, presided. Dinner was served in the parish-house by the men's club of Christ Church. Following the dinner, Miss Weed called upon Frances Boardman, music critic for the *St. Paul Pioneer Press*, who told of some interesting and amusing experiences in interviewing musical celebrities.

In the first part of the program given in the church sanctuary, Frank K. Owen, organist of Christ Church, presented his choir. For his organ selection Mr. Owen played Vretblad's Fugue and Chorale. The choir processional was the Hebrew melody "The God of Abraham Praise." We then heard a very effective choral setting by Mr. Owen for the service of communion. The recessional, "Ye Holy Angels Bright," Darwell, closed the choral section of the program. The sec-

ond part of the program was given with the assistance of the College of St. Thomas Chamber Orchestra. This section opened with a trio for violin, cello, and organ—Prelude Op. 15, No. 1, Whelpley—followed by Handel's Concerto No. 4 in F major, for organ and orchestra, directed by Chester Campbell, conductor of the St. Thomas Orchestra.

The chapter elected the following officers for 1933-34: Laurinda Rast, dean; Carey M. Jensen, A. A. G. O., sub-dean; Henry Engen, secretary; Leah May Reeves, treasurer.

HENRY ENGEN, Secretary.

### Virginia Chapter.

The annual meeting and dinner of the Virginia chapter was held on Monday night, May 15, in Richmond. A number of the members from Petersburg were present. Following dinner, served at the Gypsy Tavern, the dean, F. Flaxington Harker, took charge of the meeting. Reports of the secretary and treasurer and from the Petersburg branch were given. Dr. J. Blanton Belk, pastor of Grace Covenant Presbyterian Church, was the guest of honor and made a short but exceedingly interesting talk. The following officers were elected for the ensuing year:

Dean—F. Flaxington Harker.  
Sub-dean—Louis E. Weitzel.  
Secretary—Robert C. Hyde.  
Assistant Secretary—Miss Beatrice Beveridge.  
Treasurer—Mrs. B. P. Vaden.  
Registrars—V. E. Marean and Miss Virginia Jones.  
Auditors—Miss Mabel Davis and Mrs. Joseph Maust.  
Publicity Chairman—Mrs. T. C. Hahn.  
Attendance Committee—Mrs. B. P. Vaden and Mrs. Joseph Maust.  
Program Committee—Frederick Chapman, Mrs. Sydney Swann, Mrs. Joseph Maust and A. J. Pennartz.  
ROBERT C. HYDE, Secretary.

### North Carolina Chapter.

The eleventh annual meeting of the North Carolina chapter was held at the University of North Carolina, Chapel Hill, May 8. At the business meeting Frederick S. Smith of Pinehurst was elected dean, succeeding Nelson O. Kennedy of the department of music of the university, who resigned this year. George M. Thompson of Greensboro was elected sub-dean and Miss Elisabeth J. Brewer of Rockingham and Miss Mary Frances Cash of Winston-Salem were re-elected secretary and treasurer respectively.

The contest for student organists was won by Thomas Teer, Durham, a student in the university music department. After the contest those attending the convention visited the Morehead-Patterson memorial bell tower and heard a recital by Walter Patterson, university student in music.

Featuring the program was an organ recital at the Hill Music Hall in the evening by Lawrence Apgar, organist and carillonist at Duke University.

At the business meeting the chapter laid plans for at least three meetings during the coming school year.

ELISABETH J. BREWER, Secretary.

### Miss Little Texas Dean.

Miss Martha Rhea Little, organist of the Central Congregational Church, Dallas, was elected president of the Texas chapter at a meeting May 17 at Vickery Park. She succeeds Mrs. J. M. Sewell. Others to be members of the official family are: Mrs. Forrest Reed, sub-dean; Mrs. Bryce Twitty, treasurer; Miss Myrtle Evelyn Holloway, registrar; Mrs. W. H. Satterfield, treasurer; Mrs. Harry V. Culp and Mrs. H. L. Gharis, auditors; Carl Wiesemann, parliamentarian, and the Rev. Manford Gutzke, chaplain.

### Northeastern Pennsylvania.

The Northeastern Pennsylvania chapter presented Howard E. Anthony, A. A. G. O., organist-director of the First Evangelical Church of Scranton, in a recital at the Scranton Chamber of Commerce Sunday afternoon, April 23. Mr. Anthony is one of our younger organists who is rapidly making a name for himself and his playing was characterized by fine musicianship. Mr. Anthony was assisted by the Ukrainian Community Chorus of Scranton, directed by Vladimir Levitsky. The chorus was dressed in native costume,

and the singing of their national folk-songs was thoroughly enjoyed. Mr. Anthony's program follows: Prelude and Fugue, Seth Bingham; Andantino, Franck; Canon in B minor, Schumann; Andante, Harwood; Toccata, Reger.

The annual meeting and dinner was held Thursday evening, May 18, at Overbrook-on-the-Trail. A business meeting was held, presided over by Gerald M. Stokes, A. A. G. O., dean. Reports were given by the registrar, secretary, treasurer and dean, showing that the chapter was in a flourishing condition. Among activities of the season have been a number of recitals by local organists, also an artist recital by Günther Ramin, which was one of the musical events of the season. Miss Marion Wallace, regent of the Wilkes-Barre branch chapter, gave a report on activities in the lower valley city, which showed a commendable interest among the members.

Officers elected for the year were:  
 Dean—Ernest Dawson Leach.  
 Sub-dean—Leon Verrees.  
 Secretary—Alwyn T. Davies, A. A. G. O.  
 Treasurer—Howard Anthony, A. A. G. O.  
 Registrar—Mrs. Helen Bright Bryant.  
 Auditors—Frieda Nordt and Llewellyn Jones, A. A. G. O.  
 Executive Committee—Gerald M. Stokes, A. A. G. O.; Frederick Walbank, F. R. C. O.; Frank J. Daniel, F. A. G. O.; Ruth White, A. A. G. O.; Ellen M. Fulton, F. A. G. O., and Frieda Nordt.

ALWYN T. DAVIES, A. A. G. O.,  
 Secretary.

**Northern Ohio Annual Meeting.**

The annual dinner and meeting of the Northern Ohio chapter was held Tuesday evening, May 23, at the New Amsterdam Hotel in Cleveland. The following officers were re-elected to serve for the coming year: Dean, Paul Allen Beymer; sub-dean, Arthur Quimby; secretary, Laura Louise Bender, A. A. G. O.; treasurer, George G. Emerson; registrar and librarian, Alice E. Willson, A. A. G. O. Walter Holtkamp and Albert Riemenschneider were elected to fill vacancies on the executive committee.

Definite plans for the convention were presented and all members were urged to avail themselves of so great an opportunity. Following the business meeting the group adjourned to the Cleveland Institute of Music, where the program for the evening occurred. Arthur Loesser, one of Cleveland's finest pianists, gave a talk on "Modern Music" and played his illustrations. Briefly, some of his statements were as follows:

"Though tones are abstract, the music of a given age is in line with the ideological and theological concepts of that time. Fashions in thought change and the music changes with them. Music still has relationship to the rest of life. Modern music must in some ways reflect the ideas that dominate modern time.

"Science is a peculiar method of arriving at knowledge, the basis of which is skepticism. Science has crept on us slowly in the last 400 years. This skepticism and experimentalism has been a most destructive force.

"Modernists disregard former rules and experiment as they feel, thereby evolving new forms. Their motto seems to be 'Let's change everything! Try anything different! Why accept everything just as our predecessors have handed it down to us?'"

Mr. Loesser's illustrations were taken from the works of Debussy, Schoenberg, Casselo and Bartok. Emanuel Rosenberg, a graduate of the institute and soloist at the Temple in Cleveland, sang several modern vocal selections by Stravinsky and Ornstein.

MARGARET RHODEHAMEL.

**Illinois Chapter Concert.**

A beautifully varied program was played in a concert under the auspices of the Illinois Guild chapter at Bethany Reformed Church, in Roseland, on the evening of June 16. This church has a three-manual Hinners organ over which presides Mrs. Renzina Teninga Wood. The united choirs sang under the leadership of J. C. Bovenkirk and three visiting organists assisted Mrs. Wood in an organ program which made a most favorable impression on

a large congregation. The offerings of the evening included: Sonata in C minor, Guilmant (Samuel Ray Burkholder, St. Margaret's Episcopal Church); anthem, "Praise Ye the Father," Gounod; Toccata and Fugue in D minor, Bach (Renzina Teninga Wood); anthem, "Seek Ye the Lord," Roberts; "Evening Song," Bossi, and Concert Variations, Bonnet (Alice R. Deal, Austin Presbyterian Church); anthems, "Inflammatus," Rossini, and "Blessed Redeemer," Denza-Fearis; "Kammenoi Ostrow," Rubinstein; Andante (First Sonata), Borowski, and Toccata in F major, Bach (Gordon C. Wedertz).

**Serious and Otherwise in Missouri.**

On Monday evening, May 29, the Missouri chapter had its monthly meeting at the Central Presbyterian Church, St. Louis. Mrs. Doane Neal was hostess. The annual frolic was the feature of this meeting. Dinner was served at 6:30 and then came the program. First was the serious part. Dorothy Dring Smutz played the Cesar Franck Prelude, Chorale and Fugue beautifully. Then Mr. Paney, recently from Cincinnati and director of KSD in St. Louis, gave a group of tenor solos which were enjoyed very much. And the rest—oh! the rest was ridiculous; sketches, songs, a riotous performance done by ourselves! Everybody had one glorious time.

WILHELMINA NORDMAN.

**Louisiana Chapter.**

As its contribution to national music week the Louisiana chapter gave two special services at New Orleans. Sunday evening, May 7, at the St. Charles Avenue Presbyterian, the vested choir under the direction of Ferdinand L. Dunkley, F. A. G. O., F. R. C. O., gave a musical service consisting of works by American composers, as follows: Prelude from "Modern Suite," Ferrata; "Potomac Park Boat Song," R. Deane Shure; "Canyon Walls," Joseph W. Clokey. The choir sang: "Thou Art My King," Van Denman Thompson; "Seek Him That Maketh the Seven Stars," James H. Rogers; "Thy Glory Dawn," Charlotte Lockwood; "Very Bread, Good Shepherd," Warner Hawkins, and "Praise the Lord," Ferdinand L. Dunkley.

Tuesday evening, May 9, the "Elijah" was sung at Christ Church Cathedral by a large chorus consisting of the cathedral choir augmented by members of several local choirs. William C. Webb, F. R. C. O., organist of the cathedral, conducted. Henry S. Jacobs was at the organ.

In response to the request from headquarters that the chapter join in the nationwide movement to help unemployed musicians, the following program was given at Christ Church Cathedral by Alfred E. Kaepfel and assisting artists: Sonata No. 2, in D minor, Rogers; Aria, "With Verdure Clad," Haydn (Catherine Rule); Prelude and Fugue in D major, Bach; Aria, "It Is Enough," Mendelssohn (Aubrey Oswald); Chorale Prelude, "Nun komm' der Heiden Heiland," Bach; Toccata, "Ave Maris Stella," Dupre.

The chapter brought its season to a close with the usual banquet, Dean Earl S. Rice presiding. Twenty-four members and guests were present and good fellowship prevailed. The work of the year was reviewed and plans for the future were discussed.

EDITH B. TALLMADGE, A. A. G. O.

**To Rebuild Ann Arbor Church Organ.**

M. P. Möller, Inc., have received a contract to electrify and rebuild, with several additions, the Möller organ in Bethlehem Evangelical Church at Ann Arbor, Mich. The scheme calls for a new three-manual console, the design of which is to be in conformity with the recommendations recently framed by the committee of the American Guild of Organists on standardization.

Daniel R. Philippi of Christ Church Cathedral, St. Louis, was a Chicago visitor for a few days in June and gave the exposition a "once-over." He and his mother then left for their old home in Pittsburgh and thence will go to Washington, New York and the Adirondacks. Then they will turn westward and spend the remainder of the summer in California.

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## GRADUATION IS HELD AT GUILMANT SCHOOL

### ENDS THIRTY-FOURTH YEAR

Impressive Exercises Marked by Playing of Class Which Receives Diplomas from Dr. Carl—Gold Medal to Hans A. Lange.

With fitting ceremonies the close of the thirty-fourth year of the Guilmant Organ School, of which Dr. William C. Carl is director, was celebrated in the First Presbyterian Church of New York City on Tuesday evening, June 6. A large and representative audience gathered to listen intently to the program presented by the thirty-second commencement class and voiced appreciation of what they heard.

As usual the graduation class was escorted to the console by a long processional made up of members of the alumni association and the faculty. For the processional march Lillian Mecherle of the class of '32 played the first movement of the D flat Sonata by Rheinberger. Following the invocation by the Rev. J. V. Moldenhawer, pastor of the church, Emma Gyorgyovits, '33, played the first number of the program, which was the "Marche Religieuse" by Guilmant. Miss Gyorgyovits' splendid playing of this composition upon the Handel theme "Lift Up Your Heads" revealed not only that she had been thoroughly schooled in the fundamental as well as the advanced technique of organ playing but that she had been taught to work out an interpretation in keeping with the mood of the work. As the second number of the program Dan Gridley, the concert tenor, sang an aria from "Acis and Galatea," by Handel.

Bach is always represented on these Guilmant School programs and this year Ray B. Rayburn was heard in the D major Fugue. Apparently Mr. Rayburn had well absorbed his lessons in repose, for he did not yield to the temptation to take a tempo of excessive speed, but instead chose one which had dignity and which he could hold steady from beginning to end. Here was a trying test for the young organist and it was one which he met with a commendable degree of distinction.

Many would hesitate in selecting the Franck Chorale in A minor as being within the attainments of a person who had studied the organ for only two years, but Hans A. Lange succeeded so thoroughly in his reading of this number that he won instant admiration. There was ample technique, colorful registration and tenderness or fire in the interpretation as the mood of the composition demanded. It was a performance worthy of a much older and more experienced musician.

As a second number Mr. Gridley sang an aria from the "Queen of Sheba" by Gounod and the next item on the program was the presentation of the William C. Carl gold medal. That was won this year by Hans A. Lange. Dr. Carl then gave a resume of the work of the year and outlined that for the coming one. He spoke especially of the choir training work to be carried on by Hugh Ross. There will be two courses, the first one to deal with the technique of the baton and tonal building for choirs, while the second will consist of a study of the Bach cantatas and oratorios and traditional interpretations. Dr. Carl also announced that Mr. and Mrs. Philip Berolzheimer would again give four free scholarships for next season. Another item of interest was the announcement that the music library of the late G. Waring Stebbins had been presented to the school by Mrs. Stebbins.

Before presenting the diplomas to the graduates the Rev. J. V. Moldenhawer spoke briefly but very feelingly to them. He told of the influence they might wield in their conduct of the musical part of the church service and of the great opportunities they would have of presenting the finer things in music as they went about the pursuit of their chosen work. He also admonished them to remain faithful to the ideals of their teacher.

Following the benediction Miss Roberta Bitgood, post-graduate '31, played "Thou Art the Rock," by Mulet,

## Guilmant School Faculty and Graduating Class



—Photograph by Underwood & Underwood.

and as a recessional the "Grand Choer Dialogue" of Gigout.

A reception was held in the parish-house and many distinguished musicians were among those who came to offer congratulations.

The summer course of the school will open July 5 and will be under the direction of Willard Irving Nevins. The fall term will begin Oct. 3.

### FOR NEW ST. LOUIS CHURCH

M. P. Möller to Build Three-Manual for St. Stephen's Evangelical.

St. Stephen's Evangelical Church, St. Louis, Mo., has ordered a three-manual organ to be built by M. P. Möller, Inc., and to be installed in the new church to be built in the spring of 1934. The console will be of the English draw-knob type and will have the new standard A. G. O. measurements throughout. The specification was drawn by Christian Stocke, prominent St. Louis organist, and W. F. Barrett, St. Louis representative for M. P. Möller.

Following is the stop specification:

#### GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.  
Melodia, 8 ft., 85 pipes.  
Dulciana, 8 ft., 73 pipes.  
Violoncello, 8 ft., 73 pipes.  
Octave, 4 ft., 73 notes.  
Flute, 4 ft., 73 notes.  
Super Octave, 2 ft., 61 pipes.  
Mixture, 3 rks., 122 pipes.  
Trumpet, 8 ft., 61 pipes.  
Chimes, 21 bells.

#### SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 notes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 61 notes.  
Orchestral Flute, 4 ft., 73 notes.  
Flute Twelfth, 2 1/2 ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.

#### CHOIR ORGAN.

Open Diapason, 8 ft., 85 pipes.  
Dulciana, 8 ft., 73 notes.  
Concert Flute, 8 ft., 85 pipes.  
Violoncello, 8 ft., 73 notes.  
Flute, 4 ft., 73 notes.  
Piccolo Harmonic, 2 ft., 61 pipes.  
Clarinete, 8 ft., 61 pipes.

#### PEDAL ORGAN.

Double Open Diapason (20 from No. 1), 16 ft., 12 pipes.  
Bourdon, 16 ft., 44 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Flute Major, 8 ft., 32 notes.  
Dolce Flute, 8 ft., 32 notes.

There will be twenty-five couplers and thirty combination pistons, with full organ toe studs, of which there will be five.

### New Hymnal of Presbyterian Church.

Five thousand hymns widely used in English-speaking communions were studied and reviewed in compiling the new Hymnal of the Presbyterian Church, issued in June, which contains 516 hymns and ninety-six introits, responses, litanies and chants. Dr. Clarence Dickinson was musical editor of the volume. Hymns found to be seldom used have been omitted, but old hymns

which through years of association have become fixed in the affections of the people have been retained. The inclusion of 200 new hymns representative of various phases of devotional life, and reaching a high standard of religious and musical expression, is notable. The book opens with a rich section of hymns on adoration. It is one of the first church hymnals to respond to the movement in England, Germany and America which emphasizes the "daily renewing power of Christ," and meets this need in a distinctive section. Stately heritage hymns from Scandinavian, Bohemian, French and German sources find their way into the sections dealing with the life and ministry of Jesus. The interests of world friendship, international peace, missions and social service also receive adequate support. The hymnal is so organized that it will be an effective aid for private devotions and family worship. There are many beautiful hymns for children, and the tunes with which they are associated represent a lofty type of music. Mechanically the new hymnal is convenient. All indexes are in the front; the words of the hymns are printed between the bars of music; the hymns, when possible, have been shortened.

### Good Work of Swarthout's Choir.

The University of Kansas Westminster A Cappella Choir, under the direction of Dean D. M. Swarthout, has just completed its most successful season. Besides providing the music for the morning service of the First Presbyterian Church, the choir has sung five concerts of a *cappella* sacred music this spring before audiences that were unusually large. Concerts were given at Topeka, Kansas City, Ottawa, Kan., Haskell Institute, Lawrence, Kan., and in Lawrence as a feature of the music week festival. The concert of the choir at the Linwood Presbyterian Church of Kansas City drew an audience that filled the large auditorium and gallery, with many standing. The music critic of the *Kansas City Star* lauded the choir as one of the best-trained organizations ever to appear in the city. The choir consists of fifty-three voices, mostly students of the University of Kansas, and places emphasis on unaccompanied singing.

## BUILDS SECOND ORGAN FOR MANCHESTER, N. H.

### AUSTIN OBTAINS NEW ORDER

Commissioned to Install Three-Manual in Franklin Street Congregational Edifice in New Hampshire Town.

To take precedence of a smaller three-manual Austin organ, the Franklin Street Congregational Church of Manchester, N. H., has awarded to the Austin Organ Company the contract for a new instrument. The older organ was installed in the memorial chapel three years ago. Following are the tonal resources of the organ now under construction:

#### GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.  
First Diapason, 8 ft., 73 pipes.  
\*Second Diapason, 8 ft., 73 pipes.  
\*Gross Flöte, 8 ft., 73 pipes.  
\*Gamba, 8 ft., 73 pipes.  
\*Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 61 pipes.  
\*Wald Flöte, 4 ft., 73 pipes.  
Fifteenth, 2 ft., 61 pipes.  
\*Tuba, 8 ft., 73 pipes.  
\*Chimes, F.  
Chimes, P, 25 bells.

\*To be enclosed in Choir box.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 61 pipes.  
Viola, 4 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Mixture, 3 rks., 183 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

#### CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Fugara, 4 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinete, 8 ft., 73 pipes.  
Tremolo.

#### PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Viola, 16 ft., 32 pipes.  
Lieblich Bourdon, 16 ft., 32 notes.  
Gedeckt, 8 ft., 12 pipes, 20 notes.  
Violoncello, 8 ft., 12 pipes, 20 notes.  
Flute, 8 ft., 12 pipes, 20 notes.

### Ramin Plans American Class.

Günther Ramin, organist of St. Thomas' Church, Leipzig, announces a special class in organ playing at the German Institute for Foreign Students in Berlin, to be held at Potsdam, July 17 to Aug. 12. Each student will receive six lessons. Instruction will be given in the presence of the whole class. Besides the performance by the student of works selected from the entire field of German organ literature, Herr Ramin will play for the class and analyze the works under discussion. Herr Ramin formed a large American acquaintance on his recital tour in the United States last winter.

Samuel Burkholder directed a concert of outstanding excellence when he presented his glee club at the Nicholas Senn High School May 24 in a "youth week" concert. D. Sterling Wheelwright was the organist of the evening. Mr. Burkholder's work with the high school pupils has won high commendation.

# Westminster Choir School

TRAINING CHORAL CONDUCTORS FOR  
THE CHURCH, CIVIC CHORUS SCHOOL AND COLLEGE

JOHN FINLEY WILLIAMSON PRINCETON  
PRES. N. J.

## Some Qualifications Which Organist of Today Must Possess

[Paper presented at convention of American Guild of Organists, held at Cleveland, Ohio.]

By ROWLAND W. DUNHAM, F. A. G. O.

In discussing a subject with so broad a scope it may be well to make a definite forecast of the matter to be considered. While it is obviously impossible to give very much time to each section of the paper, it seems to me profitable at least to call attention to several phases of our profession, so that, if nothing else, we shall have a basis for some self-appraisal. Organists may well indulge in an occasional inventory whereby they may attempt to discover their sins as well as their virtues. What I have to say is, therefore, applicable equally to the veteran and to the student who has yet to meet his first music committee. Three main issues are as follows:

The technique of playing.  
Musicianship on the organ bench.  
The personal element.

### The Technique of Playing

There is no musical instrument which is generally so badly played by professionals as the organ. This statement is made deliberately. Notwithstanding the remarkable development in organ playing during the last twenty years and the promise of a better future, we are still far removed from standards of performance which we should maintain if we ever expect to be considered in the same artistic category as the concert pianist and violinist. There are, to be sure, other considerations which militate against the organ as a concert instrument, such as the free recital and the atrocious abomination known as "broadcasting of organ music." Fundamentally, however, our first step must be a more finished and satisfying performance by even the average church organist.

Technique seems to be a matter which our profession consistently belittles and deprecates. While volumes have been written, from time to time, on the various details of and advancement in piano technique, nothing of any practical value has been done for the organ. I would call every organist's attention to Matthay's "The Act of Touch" and to the more recent books by Felden and Ortmann, wherein certain fallacies and weaknesses in Matthay's theories are thoroughly criticized and constructive substitutes are offered. In the organ world, however, there has been no scientific research whatever in the field of pure technique.

Whether organists have no concern about technique or lack consciousness of their deficiencies is immaterial. Possibly the knowledge of modern piano theories has sufficed. This century has witnessed a complete revolution in the mechanics of organ construction as it concerns the player. Not only have we eliminated the amount of key resistance for manuals and pedals alike, but we have to a large degree standardized it. Yet our technique has received scant consideration, especially in regard to the pedals. There is no doubt that much of the marked improvement in organ playing among the younger organists is due to the fact that their pianistic training has been better than that of the older generation. As Myra Hess insists, the pianist's primary consideration is that of key resistance, with the adjustment of exactly the right amount of weight to meet the requirement. Uniform key resistance through electric action has permitted a similar technical consideration for us, a condition unknown to our forefathers.

The pedals present a problem which is usually solved by the student rather by accident than design. He is vaguely instructed to play with use of the ankle joint. The attack of the key with the toe of the shoe is most indefinite, except in the case of those making use of the French theory advanced by Widor and others, where the swing of the lower leg from the knee assures some exactness as well as greater freedom and facility. The amount of weight and the question of relaxation is not considered. Here is the crux of the problem. Unless, through the Widor

system, lightness of weight is unconsciously utilized we are likely to produce pedal movements which are heavy-footed in the extreme. An organist whose pedaling is free, accurate and light is almost a miracle even today when the resistance of the pedal keys is so easy as to adapt itself to just these possibilities.

At conventions like these I have frequently heard both manual and pedal performances which have been clumsy, inaccurate and reminiscent of the days of tracker action. On the other hand, there has been playing which was clean and nearly perfect. For some strange reason good playing is usually looked upon with amazement by many of the members of our profession. There is no logical reason why organ playing should not be technically first-rate. Indeed, poor performance should be discontinued. I see no more cause to marvel at good organ technique than to express surprise at the piano technique of Rachmaninoff. It is the fundamental equipment of any real organist. Our great difficulty in the acquirement and maintenance of a good technique is the necessity for intelligent and constant practice. The sneers one hears directed at good playing always give me a rather definite suspicion that the principal objection lies in the amount of hard work involved, a labor not pleasant to a lazy disposition.

Nor should technique be regarded as anything but a means to an artistic end. No sensible person values it in any other light. The playing of Lynnwood Farnam was an example of adequate technique properly applied. He was a firm believer in a thorough piano training, light foot action and unflinching accuracy. While many criticized him for what they imagined to be a purely technical style of playing, those of us who knew him and his work intimately were always conscious of an approach which was entirely artistic and sincere. Fortunately there is a growing list of young players who exemplify technical proficiency in a high degree. I am sure that organ playing is approaching a new era where we need not apologize for poor playing or find surprise in good. Technique has been neglected by teachers of the past either because tracker action made advance impossible or because of a failure to realize its value. I am sure the immediate future will see a gradual elimination of awkward, inaccurate manual playing and of elephantine, uncoordinated pedaling.

### Musicianship on the Bench

In the classical period of Mozart, Haydn and Beethoven the musician was a rather all-around musician. He played several instruments; he could accompany from a figured bass; he was a conductor; he composed; he improvised. While his expertness in all these lines may be questioned, there is little doubt that he could do these things as well as the average fellow in our Guild. With the emphasis on specializing, on great skill at a particular instrument, there is perhaps some reason for a lack of general musicianship today. And yet it seems to me to be even more a part of the organist's necessary equipment than it was in the year 1733.

The Guild has always insisted upon a high standard of ability along these so-called theoretical lines, and rightly so. The only trouble has been that many of our young organists have felt no need of our degrees or of the knowledge and ability for which these degrees have stood. Many times in discussing this situation with young and brilliant players they have pointed to the playing of some man with an "F. A. G. O." which was so bad as almost to close the argument. The other side of the picture was, of course, this person's ability to hold a good position on the strength of his musicianship alone.

It would seem unnecessary to defend the various items in our examination. While there continues to be criticism of counterpoint requirements, I am glad to see them retained. It is difficult to understand the reasons for objecting except that the subject requires considerable study, a good memory and musical logic, which somehow seems to be underestimated. I cannot see how any musician can understand, perform or conduct contrapuntal music of a choral genus without a rather exhaustive study of strict counterpoint. Indeed, I have heard several choral per-

formances recently over the radio which were obviously conducted by men unable to differentiate between the homophonic and the polyphonic style.

Applied harmony as demonstrated at the keyboard is a test of harmonic knowledge and mental alertness which all musicians recognize. The reason the Guild has so many items to prove the candidate's knowledge of this subject from both written and keyboard approach should be obvious to us all. Modern music is largely harmonic in style. Musicians who do not compose, and some who claim to do so, pass through a course of study which is intended to familiarize them with common progressions used in the realm of musical composition. The result of most of this study is so negligible that but few know more than the fact that parallel octaves and fifths are anathema and that a tonic triad should be preceded by a dominant seventh! What this study should reveal is the actual effect upon the ear of all possible chords and progressions. Even more essential is some conception of their aesthetic values, a matter seldom even mentioned by teachers or textbooks. If we could deal with musical effects, rather than rules, in so thorough a manner that the student's knowledge would be really comprehensive, musicians would be equipped harmonically for all conditions in their careers.

In fact, any theoretical study entails an investigation of the inner meanings of artistic procedure rather than conventions. The continued publication of weak and vapid anthems and organ music is attributable to the poor judgment of organists. If we feel no response to harmonic progressions which have variety and significance we are naturally easy victims to primary school harmony and sentimental melodies. There is no doubt that we need more and better teaching along these lines if we expect our future organists to be more than out-of-date mediocrities.

A church organist may rightly be expected to transpose music of a comparatively simple nature at sight. To admit inability to do this is to confess fundamental incompetence. Examiners are aware of the lamentable and disgraceful lack of tonal perception revealed by our ear tests. This is a matter which we cannot afford to neglect.

In recent years there has been tremendous emphasis upon the subject of improvisation. This movement began in America with the addition of this item to the programs of Alexander Guilman. This century has witnessed the importation of a group of foreign organists, each bringing his own brand of *ex tempore* performance. Our public has been led to believe an improvisation to be some mysterious inspiration reserved for only the chosen few. As a matter of fact, most of it has been a stereotyped piece of showmanship having little to recommend it to the discriminating. Even our own profession has swallowed the bait with little hesitation. An improvised sonata movement or fugue has no more virtue than such a movement written in a period of time sufficient barely to write down the notes.

Improvisation is *instantaneous composition*. No musician can take a subject prescribed by another and make a composition of any real value without careful consideration of all the details involved. To place such a stunt on a recital program beside a Franck chorale or a Bach fugue is a musical monstrosity which is nothing less than an insult to our musical intelligence. It is significant that this sin has been entirely confined to the organ profession.

On the other hand, legitimate improvisation has its place in the training of the organist. The simple elaboration of a theme has its use in a church service. Such a procedure should be in one of the song forms with a harmonic enrichment that is varied and interesting. Some counterpoint may be introduced if it can be made to sound natural and musical.

In Paris churches one hears such improvisations frequently played extremely well. The church is the true place for this detail of our examination requirement. All organists may well learn to become proficient in such a useful venture. To commercialize this fine practice in serious recital programs should appear to us as out of place as a Krazy-Kat cartoon in the Louvre.

Our young players do need training in improvisation. This must be based upon a complete theoretical knowledge. To master so intricate a subject by means of short-cut methods which exploit the long-abandoned ideas of parallel sixths and thirds and infantile tonic-dominant harmonies would seem too superficial to appeal to any but the most gullible. Beethoven once said that a composer required from seven to eleven years to acquire his technique. Certainly the organist who would improvise artistically must expect to have some such background. Our greatest vice is haste. The result is bound to be disastrous to any musician.

### Training for Choir Work

Choir training is a matter which is being recommended as a new requirement for our examinations. Here we encounter a great diversity of opinion and method. Perhaps we could base our examination upon some standard book such as Coward. Take the boy voice, for example. Many of the English choirmasters believe in development downward from the head voice. On the other hand, as able a musician as Baird insists that the middle register be strengthened through correct placement first to eradicate the weakness of lower tones prevalent in boys trained by the opposite method. In America we have several new schools of church music where choir training is taught. This is an invaluable aid to the young organist provided the teacher is truly capable. There are, however, evidences revealed by certain choral performances that musicianship may sometimes be lacking. My opinion is that every choral director and organist should study voice rather extensively with some expert voice teacher, thereby obtaining the knowledge firsthand which is so necessary to the best results. A New York organist told me that he felt that every young organist should serve a two-year apprenticeship on an organ bench observing the playing and directing of a first-class professional.

When organists are able to combine finished playing with thorough musicianship there will be a real renaissance for us all. We may then achieve a dignity several stations above that of the church janitor. It will pay us to discontinue to place false values upon our ability and honestly attempt to conform to the standards prescribed by the American Guild of Organists.

### The Personal Element

A long discussion of this topic at this time would not only be wearisome but quite futile. There has been so much written concerning personality that my best recommendation would be that the organist read several of the better books on the subject. My personal observation has revealed the fact that many of us do far too little reading aside from our own art. Here is an opportunity to indulge in some self-analysis as suggested by some of the authorities on this important subject.

Personality is undoubtedly the greatest element in the pursuit of a successful career in business or a profession. A recent survey has indicated that not less than 85 per cent of a large group of men owed their achievements to their individual characteristics and charm. This leaves a scant 15 per cent for technical knowledge and skill. Perhaps these figures are incorrect. They do give us some indication of the acknowledged value of the personal element. For many years we have cherished the idea that our predominant traits were so inherent and ineradicable as to be quite immutable. Modern investigators assure us that this is not the case. Such unbearable faults as egotism, loquaciousness, dishonesty, slovenliness, laziness can be conquered or at least concealed by thoughtful and incessant effort.

As Rachmaninoff once remarked, the cardinal virtue of the musician is *sincerity*. This should be our one thought as organists. Let us refuse to commercialize our musical art. By this I do not mean that a fair remuneration is not our just due. We are organists not because we have a financial approach to life, but in order to project into this prosaic world of ours a beauty which transcends every other consideration. If we do this our profession will become a perpetual series of joyous, happy episodes for which we can find no possible substitute.



## Programs of Organ Recitals of the Month

**Carl Weinrich, New York City**—The following are the programs for the four Bach recitals to be played at 4 o'clock on Sunday afternoons in July at Gould Memorial Hall, New York University, by Mr. Weinrich:

July 9—Four Advent Chorale Preludes, "Come, Redeemer of Our Race," "Once He Came in Blessing," "O Thou, of God the Father" and "To God We Render Thanks and Praise"; Toccata, Adagio and Fugue in C major; Ten Christmas Chorale Preludes; "Out of the Deep I Cry to Thee"; Fugue in E flat major.

July 16—Three New Year Chorale Preludes, "O Join with Me in Praising," "The Old Year Now Hath Passed Away" and "In Thee Is Gladness"; Prelude and Fugue in A minor; Two Chorale Preludes for the Feast of the Purification, "In Peace and Joy I Now Depart" and "Lord God, Now Open Wide Thy Heaven"; Trio-Sonata No. 5 in C major (Allegro-Largo-Allegro); Three Passiontide Chorale Preludes, "O Lamb of God All Holy," "Lamb of God, Our Saviour" and "See the Lord of Life and Light"; Prelude and Fugue in G major.

July 23—Prelude and Fugue in B minor; Four Passiontide Chorale Preludes, "When on the Cross the Saviour Hung," "O Man, Thy Grievous Sin Bemoan," "We Bless Thee, Jesus Christ" and "Help, God, the Former of All Things"; Concerto in A minor (Allegro-Adagio-Allegro); Six Easter Chorale Preludes; Toccata in F major.

July 30—Prelude and Fugue in G major; Chorale Preludes, "Come, O Creator Spirit Blest," "Lord Christ, Reveal Thy Holy Face," "Blessed Jesu, at Thy Word," "That Men a Godly Life Might Live," "The Lord's Prayer" and "When Adam Fell, the Frame Entire"; Trio-Sonata No. 6 in G major (Vivace-Lento-Allegro); Chorale Preludes, "A Saving Health to Us Is Brought," "Lord, Hear the Voice of My Complaint," "In Thee, Lord, Have I Put My Trust," "When in the Hour of Utmost Need," "If Thou but Suffer God to Guide Thee," "Hark, a Voice Saith, All Are Mortal" and "O How Cheating, O How Fleeting"; Passacaglia and Fugue in C minor.

**Homer P. Whitford, Hanover, N. H.**—In his commencement recital at Rollins Chapel, Dartmouth College, June 18 Professor Whitford played: "Piece Heroique," Franck; "Liebestod," from "Tristan," Wagner; "Valse Triste," Sibelius; Passacaglia in C minor, Bach; Londonderry Air, arranged by Lemare; "The Squirrel," Weaver; Toccata from Symphony 5, Widor.

**William E. Bretz, Bryn Mawr, Pa.**—In a recital as a part of the commencement exercises of West Nottingham Academy, Colera, Md., Mr. Bretz played the following program: "The Ride of the Valkyries," Wagner-Lemare; "A Rose Bursts into Bloom," Brahms; "Grand Choeur Dialogue," Gigout; "The Magic Harp," Meak; "Liebestraum," Liszt; Nevin; Spring Song, Hollins; "Ave Maria," Schubert-Lemare; "Hymn of Glory," Yon; Andante, Franck; Toccata, Fifth Symphony, Widor.

**Rachel Dean, Greencastle, Ind.**—In a recital Sunday afternoon, May 28, at the Methodist Church under the auspices of DePauw University, Miss Dean played the following program: Variations on "Weinen, Klagen, Sorgen, Zagen," Bach-Liszt; "Hours in Burgundy" ("Sunrise," "Awakening," and "Grape Gathering"), Jacob; Pastel in E, Karg-Elert; "La Fileuse," Dupre; "To an American Soldier," Thompson; "In Missouri," Lemare.

**Frederick C. Feringer, Seattle, Wash.**—Mr. Feringer played the following programs in his June recitals in the spring series on Sunday afternoons at the First Presbyterian Church:

June 4—Prelude and Fugue in A major, Bach; Nocturne, Op. 38, Edwin Grasse; "Roulade," Seth Bingham; "Legende," Frank E. Ward; "A Madrigal," Jawelak; Toccata, Dubois; "Sakuntala" Overture, Goldmark-Lemare.

June 11—Passacaglia and Thema Fugatum, Bach; "Lied des Chrysanthem," Bonnet; Meditation, Claude Delvincourt; "A Song of Happiness," Fairclough; "A. D. 1620," MacDowell; "Bells of Evening," Chauvet; "Narcissus," Nevin; "Ride of the Valkyries," Wagner-Lemare.

June 18—Introduction and Bridal Chorus from "Lohengrin," Wagner; Chorale from Suite, Op. 14, de Maleingreau; "Beside Still Waters," Coerne; "Sea Croon" and "Sea Fret," Julian Nesbitt; "Grand Choeur Dialogue," Gigout; Prelude and Fugue in A minor (little), Bach.

**Ray Berry, Sioux Falls, S. D.**—Mr. Berry played the following Debussy program in his "cathedral echoes" series from station KSOO May 28: Prelude to "The Afternoon of a Faun"; "En Bateau"; "Andante du Quatuor"; "Le Petit Berger"; "La Cathedrale Engloutie." He also played two programs at the convocation

of the University of Minnesota in Minneapolis at the invitation of his teacher, George H. Fairclough, and made use of these compositions: Chorale in B minor, Franck; "Mennett," C. P. E. Bach; "Kyrie Eleison" ("Cathedral Windows"), Karg-Elert; Three Mountain Sketches, Clokey; Prelude and Fugue in D major, Bach; "On Wings of Song," Mendelssohn-Fairclough; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Prelude a l'Apres Midi d'Un Faune," Debussy; Passacaglia in C minor, Bach; "The Legend of the Mountain," Karg-Elert; "Carillon de Westminster," Vierne.

**Miss Evelyn Worst, Allentown, Pa.**—W. W. Landis presented Miss Worst in a recital at Zion's Reformed Church May 18. She played these numbers: Sonata in the Style of Handel (Allegro), Wolstenholme; "Will-o'-the-Wisp," G. B. Nevin; "Dawn," Jenkins; Scherzo from Sonata in C minor, Rogers; Evenson, Martin; "Pilgrims' Chorus" ("Tannhauser"), Wagner-Liszt; "Jubilate Amen," Kinder; Toccata in G, Dubois.

**Alexander Schreiner, Los Angeles, Cal.**—In his Sunday recital at the University of California, Los Angeles, May 24, Mr. Schreiner played this program: Symphonic Poem, "Finlandia," Sibelius; Sonata in F minor, Mendelssohn; Communion in F, Grison; "Le Carillon de Cythere," Couperin; Improvisation on "Lead, Kindly Light"; "The Nightingale," Nevin-Schreiner; Toccata in D, Kinder.

**Edward J. Walder, Notre Dame, Ind.**—Mr. Walder, a pupil of Willard L. Groom, played this program in a recital at Notre Dame University May 23: Sonata in B minor, Merkel; "Hymn to the Sun," Rimsky-Korsakoff; Concert Overture in C major, Hollins; Sonata No. 6, Mendelssohn; "Swing Low, Sweet Chariot," Diton; "Will-o'-the-Wisp," Nevin; Introduction and Scherzo from Suite in C major, Bartlett.

**Elliot Baldwin Hunt, Tarrytown, N. Y.**—Mr. Hunt completed his second season of recitals at Asbury Methodist Church Sunday evening, June 11, when he made use of these compositions: Prelude in C sharp minor, Bachmannoff; "A Sea Song," MacDowell; "Air a la Bourree," Handel; "Ave Maria," Bach-Gounod; "Pomp and Circumstance," Elgar.

During the last two years Mr. Hunt has given fifteen recitals and a total of seventy-five numbers have been played. Much interest has been shown in the recitals. On Memorial Day Mr. Hunt was organist at the memorial service of the American Legion of Westchester at the County Center in White Plains. He was also organist for this service last year.

**Walter M. Reneker, New Castle, Pa.**—Mr. Reneker gave a recital at the First United Presbyterian Church June 13 and had the pleasure of having in his audience one of the composers represented on his list of offerings—Garth C. Edmundson—and Julian R. Williams, to whom the first number was dedicated. Mr. Reneker played: Concert Variations, Edmundson; "The Bells of St. Mary's," A. Emmett Adams; "Marche Funebre et Chant

Seraphique," Guilmant; Toccata, Rogers; "Fax Vobiscum," Edmundson; "At the Foot of Fujiyama," Gaul; "Ich ruf' zu dir, Herr Jesu Christ," Bach; Humoreske, Dvorak; "In Paradisum," Dubois; Toccata and Fugue in D minor, Bach.

**E. Rupert Sircorn, Minneapolis, Minn.**—Mr. Sircorn played a recital at the Lutheran Church of the Redeemer June 5. His program included: Toccata and Fugue in D minor, Bach; Prelude on the Passion Chorale, Bach; "Jesu, Joy of Man's Desiring," Bach; Meditation in Ancient Tonality on "Ave Maris Stella," Grace; Chorale Prelude on "Vom Himmel Hoch," Pachelbel; Londonderry Air, Traditional Irish; Scherzetto in F sharp minor, Vierne; "Evening Bells and Cradle Song," Macfarlane; "Piece Heroique," Franck; "Ave Maria," Schubert; "Noel," Mulet; Toccata, "Thou Art the Rock," Mulet.

**Carl McKinley, Mus. D., Boston, Mass.**—In a recital under the auspices of the New England chapter, A. G. O., at Gordon Chapel of the Old South Church June 7 Dr. McKinley played a program which was as follows: Pastoral and Fugue from the Sonata in G major, Rheinberger; Fantasia in C minor, Bach; Fugue in G minor (Peters, Book 3), Bach; Improvisation in E major (Ostinato and Fughetta), Karg-Elert; Two Chorale Preludes, "My Inmost Heart Doth Yearn," "O World, I e'en Must Leave Thee," Brahms; Prelude to "The Blessed Damozel," Debussy; First Symphony (Allegro Vivace and Finale), Vierne.

**Dr. J. Lawrence Erb, F. A. G. O., New London, Conn.**—In a recital at the First Church of Christ, Scientist, May 16 Dr. Erb played this program: Sonata No. 4 in A minor, Rheinberger; Toccata and Fugue in D minor, Bach; Chorale Prelude, Op. 122, No. 8, Brahms; Grand Chorus in March Form, Guilmant; Melody in D flat, Faulkes; Suite No. 1, G minor (Prologue and Intermezzo), Rogers; Fantasia, Sjögren; "Starlight," MacDowell; Triumphal March, Erb.

**Fred Faassen, Zion, Ill.**—Among Mr. Faassen's offerings at Shiloh Tabernacle have been the following:

June 11—"Song of the Basket Weaver," Russell; Pastoral, Foote; "Romance sans Paroles," Bonnet; Overture to "Lohengrin," Wagner; Toccata in D minor, Nevin.

June 18—Andante Cantabile from Fifth Symphony, Tschalkowsky; "Cathedral Shadows," Mason; "Echoes of Spring," Friml; Cantilene from Sonata in D minor, Rheinberger; "Chorus of Angels," Clark; "In Summer," Stebbins.

**Gavin Lloyd Doughty, Lawrence, Kan.**—Mr. Doughty, a pupil of Professor Laurel Everette Anderson and a candidate for

the degree of master of music at the University of Kansas, presented the following program in a recital May 18: Symphony 8, for Organ, Widor; Three Chorale Preludes, Bach; Prelude and Fugue in D major, Bach.

**William Howie, Lawrence, Kan.**—In a recital given as part of the work toward the degree of master of music, Mr. Howie, who has studied under Laurel Everette Anderson at the University of Kansas, played this program at the university auditorium May 25: Passacaglia, Frescobaldi; "Benedictus," Couperin; "Muzete," Dandrieu; Toccata in F, Bach; Symphony 2, for Organ, Vierne.

**Miss Romayne Tumser, Miami, Fla.**—Miss Tumser, a pupil of Mrs. Florence Ames Austin, played her graduation recital May 19 after completing the course at Miss Harris' School. Her program was made up as follows: Sonata in C minor (Preludio and Adagio), Guilmant; "Tambourin," Rameau; Meditation, Lucas; "The French Clock," Hornsheim; Sonata No. 1, Mendelssohn; "Hymn of Glory," Yon.

**William G. Schenck, Mus. D., Detroit, Mich.**—Dr. Schenck, professor of organ, piano and theory at the Detroit Conservatory of Music, will give a recital at the University of Chicago Chapel Sunday evening, July 2, at 7 o'clock and will play these compositions: Passacaglia and Fugue in C minor, Bach; Andante from Fourth Sonata, Bach; Canon in B minor, Schumann; "Ave Maria," Reger; Introduction and Finale from Sonata No. 1, Guilmant, with cadenza by Middleschulte.

**Fred J. Stulce, Jr., Dallas, Tex.**—Mr. Stulce, who is only 18 years old, was presented in a recital June 7 at Christ Episcopal Church by Miss Alice Knox Ferguson and played this decidedly man-sized list of selections: Chorale (from Sonata in D minor), Rogers; Prelude, Clerambault; "Echo," Yon; Solemn Prelude, Noble; Prelude and Fugue in C major, Bach; "Marche Religieuse," Guilmant; Echo Caprice, Muzler; "Carillon," Mulet.

**Lilian Evans Adams, Indianapolis, Ind.**—Charles F. Hansen presented Miss Adams, his pupil, in a graduation recital at the Tabernacle Presbyterian Church June 20. Miss Adams played the following program: "Praeludium" (written and dedicated to Charles F. Hansen), W. R. Voris; Finale, Sonata 6, Mendelssohn; Fifth Sonata (Scherzo, Recitativo, Chorale and Fugue), Guilmant; Serenade, "Arcadian Idyll," Lemare; "Harmonies du Soir," Karg-Elert; Passacaglia in C minor, Bach; Largo, "New World" Symphony, Dvorak; "Cantilene Nuptiale," Dubois; "Piece Heroique," Franck.

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**Lynch Heard at M. E. Conference.**

W. Arnold Lynch helped make the annual session of the Philadelphia conference of the Methodist Episcopal Church of special interest when it was held last month in Olivet Church at Coatesville. His choir sang at two of the week-night services by special invitation. The choirs of the First M. E. Church, Lancaster (Donald F. Nixdorf, organist and choirmaster) and of the Cooper Memorial Church, West Philadelphia (A. Stanley Hyde, director) visited the conference to sing at other services. Mr. Lynch was also invited to play a special organ program for the conference June 4. The numbers used were: Concert Overture in E flat, Faulkes; "Ave Maria," Schubert; Concert Fugue in D, Bach; "Souvenir," Kinder; "Scherzo Symphonique," Miller; "The Primitive Organ," Yon; "Angelus" ("Scenes Pittoresques"), Massenet.

S. H. Ebert, who recently retired as general manager of the Kinetic Engineering Company, Lansdowne, Pa., is available to Kinetic customers in the New York territory for advice and service and the execution of orders. Mr. Ebert, with his knowledge of organs and blowers, holds an enviable position in the organ blower field and he will sell Kinetics in addition to his duties with the Interstate Color Company, Inc.

Donald C. Gilley



**DONALD C. GILLEY, M. MUS.,** A. A. G. O., who has been college organist and director of music for the last five years at Earlham College, Richmond, Ind., has resigned to go to the Arthur Jordan Conservatory of Music and Butler University, Indianapolis.

While Mr. Gilley was at Earlham the number of students was materially increased and the faculty enlarged. The college granted a major in music, which it had never before had, and music was put on the same basis as any other college subject. Mr. Gilley gave more than thirty-five recitals while at Earlham, playing at the college and in Cincinnati, Dayton, Indianapolis, Greencastle, etc. For the last three years Mr. Gilley has served as sub-dean of the Indiana chapter of the A. G. O. This June he was awarded a master of music degree by the Cincinnati Conservatory of Music, with organ as a major, having done his organ work with Parvin Titus.

Mr. Gilley will divide his time between the conservatory and the college. At the conservatory he will teach organ and advanced theory courses and at the college he will have courses in music history and church music and will conduct choral classes.

**Woodin Work Inscribed to Organist.**

Secretary of the Treasury Woodin has completed a symphony which he has dedicated to Emil Velazco, organist at the Hotel Taft in New York. At Secretary Woodin's request, Mr. Velazco will conduct the composition with the Manhattan Symphony Orchestra at the "twilight concerts" to be given this summer at the Long Shore Beach and Country Club in Westport. The date for the premiere will be set so that Secretary Woodin may attend. The symphony is entitled "The Gallant Tin Soldier" and is based on the fairy tale of Hans Christian Andersen. It is an orchestral suite in five movements. Mr. Velazco plays nightly at the Hotel Taft.

**MANY RECITALS IN SEATTLE.**

BY JOHN McDONALD LYON

Seattle, Wash., June 16.—This month marks the completion of the active season, as far as organ recitals are concerned, in Seattle, and a number of very interesting programs have been played or are booked for presentation in the next few days. Frederick C. Feringer played the following recital at the First Presbyterian Church June 11: "Passacaglia et Thema Fugatum," Bach; "Lied des Chrysanthemens," Bonnet; Meditation, Delvincourt; "Song of Happiness," Fairclough; "A. D. 1620," MacDowell; "Bells at Evening," Chauvet; "Narcissus," Nevin; "Ride of the Valkyries," Wagner-Lemare. Mr. Feringer completed his series of Sunday afternoon concerts with the following program June 18: Introduction and Bridal Chorus ("Lohengrin"), Wagner; Chorale from Suite, Op. 14, de Maleingreau; "Beside Still Waters," Coerne; "Sea Croon," Nesbit; "Sea Fret," Nesbit; "Grand Choeur Dialogue," Gigout; Prelude and Fugue in A minor, Bach; "Midsummer Night's Dream" Overture, Mendelssohn-Lemare.

John McDonald Lyon played two recitals at St. James' Cathedral during the past month. On May 28 the following program was played: Toccata, Muffat; Variations on "The Woods So Wild," Byrd-Farnam; Prelude and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Fifth Symphony (complete), Widor. The program of June 11 was as follows: Toccata, Adagio and Fugue in C major, Bach; "L'Orgue Mystique" ("Festum Omnium Sanctorum," Prelude a l'Introit, Offertoire, Elevation), Tournemire; Chorale in A minor, Franck; Andante (Second Sonata), Tombelle; "Cortege et Litanie," Dupre. The recital of June 11 was broadcast over station KOL. It was the first time in this part of the Pacific coast that a formal organ concert, consisting entirely of original organ music, has been sent on the air. After both recitals, benediction of the Blessed Sacrament followed, at which the cathedral choir of men and boys sang, under the direction of Dr. F. S. Palmer, organist and choirmaster of the cathedral.

The Western Washington chapter of the A. G. O., at its regular meeting, elected the following officers to serve during the season of 1933-34: Dean, Harold Heeremans, organist and choirmaster, University Temple; sub-dean, Mrs. Helen L. McNicoll, First Christian Church; secretary, Mrs. Atlanta Norman; treasurer, Lindsey Curtis, Pilgrim Congregational Church.

Harold Heeremans, associate in music at the University of Washington, has announced the following recital which he will play for the summer school of the university June 29, on the four-manual Kimball of the University Temple: "Nef," Mulet; Fugue in C, Buxtehude; Chorale Prelude, "Wir glauben alle an einen Gott," Bach; Largo in E (Concerto Grosso No. 12), Handel; Introduction and Fugue, Wilan; "Benedictus," Reger; "Sunrise," Jacob; Sketch in D flat, Schumann; Scherzetto, Vierne; "Chant de May," Jongen; "Mountain Myth," Rarig; "The Swan," Stebbins; Prelude ("Dream of Gerontius"), Elgar.

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**Schuneman Is Dean of Pittsburgh Guild; Gaul Made a Mus. D.**

Pittsburgh, Pa., June 19.—The Western Pennsylvania chapter of the Guild enjoyed the hospitality of the St. Andrew's Episcopal Church choir and Joseph E. O'Brien, organist and choir-master, June 6. Albin D. McDermott, organist and choirmaster of St. Agnes' Catholic Church, gave a lecture on Catholic liturgical music, in much detail, illustrated by selections sung by the St. Agnes choir of men and boys. The annual meeting of the chapter followed the lecture. The secretary, Mrs. Blanche Jamieson Kensey, and the dean, Julian R. Williams, read reports. The chapter has made noteworthy progress under Dean Williams' guidance. The election of officers resulted as follows: Dean, Harold E. Schuneman; sub-dean, Herbert C. Peabody; secretary, Mrs. Blanche Jamieson Kensey; treasurer, Joseph E. O'Brien; executive committee members, Dr. Caspar P. Koch, Walter Fawcett and Julian R. Williams.

Marshall Bidwell, organist and director of music at Carnegie Institute, has finished his first year in this arduous position and has come through with high honors. His recitals have attracted the most favorable comment and in all respects he has proved a worthy successor to Dr. Charles Heinrich, who held the position for a quarter century.

Mr. Bidwell has been appointed organist and choir director at the Third Presbyterian Church, a post which also was held formerly by Dr. Heinrich, and will take up this work in September. Since Dr. Heinrich went to New York over a year ago Edward Johe, assistant organist at the Third Church, has very acceptably served this church and will remain as assistant to Mr. Bidwell.

Harvey B. Gaul, organist, musician, composer, music-art-drama critic, conductor, lecturer, traveler, etc., has just received the well-deserved honorary degree of doctor of music, conferred by the University of Pittsburgh at its spring commencement.

The organ at Carnegie Institute is undergoing some major improvements this summer. Full details will be published in THE DIAPASON when final plans are completed.

Harvey B. Gaul has arranged an interesting series of recitals at Calvary Church on Sunday evenings following the vesper service. On June 11 Garth Edmundson of the First Baptist Church, New Castle, played a program of his own compositions. Robert Izod of McKeesport played the program on June 18. John Julius Baird, organist and choirmaster of St. Luke's Lutheran Church, West View, will give a program June 25, playing "Thoughts in a Cathedral," by Alan Floyd; "Praeludium" and Fugue, Anton Bruckner; Chorale in A minor, Cesar Franck; Concert Variations, Joseph Bonnet, and two compositions by Deane Shure.

Robert Reuter, organist and director at the First Trinity Lutheran Church, gave a recital at the Pittsburgh Musical Institute May 18, playing the following numbers: Toccata and Fugue in D minor, Bach; Canon in B minor, Schumann; Allegro and Adagio from Sixth Symphony, Widor; Prelude on "Iam Sol recedit Igneus," Simonds; Concert Variations, Bonnet; "Carillon," Vienne.

The Pittsburgh Bach Chorus, which

Mr. Reuter directs, gave a program during the Easter season at Immanuel Lutheran Church, including Bach's Easter cantata, "Christ Lay in Death's Dark Prison," as well as several groups of Bach chorales. Earl Mitchell played the organ accompaniments.

The Waynesburg Choral Club, ninety voices, gave Harvey Gaul's cantata "The Singers" June 8 and at least fifteen Pittsburgh musicians made the trip to Waynesburg. They also sang Alan Floyd's new anthem, "Hymn to the Light of God," and Madeleine Cuneo, Pittsburgh contralto, sang Floyd's three Nocturnes. The Floyd anthem, by the way, was broadcast over an N. B. C. hookup at the Methodist Episcopal Church world-wide broadcast Saturday night, June 3.

Emil Bund married Dorothy Calhoun of York, Pa., Saturday, June 17, and they will be at home in Pittsburgh in the fall. Mr. Bund operates the Wagner-Bund Music Company.

**SELF GOES TO NEW CHURCH**

**Appointed Organist and Choirmaster of All Saints', Worcester.**

William Self has been appointed organist and choirmaster of All Saints' Episcopal Church at Worcester, Mass., and will take up his new duties in September. He has just completed four years at the Arlington Street Church. Prior to that he was for three years organist and choirmaster of the Wellesley Congregational Church.

Born in North Carolina, Mr. Self received his early musical training at the Peabody Conservatory of Music in Baltimore and later studied at the New England Conservatory of Music. While there he held three scholarships and appeared as soloist with the conservatory orchestra. After leaving the New England Conservatory Mr. Self studied privately for a time with Joseph Bonnet in Paris.

While at the Arlington Street Church Mr. Self also headed the music department of the Rivers School for Boys in Brookline and prior to that was at the Country Day School in Newton.

**Death of W. S. Hollenbach.**

William S. Hollenbach, a veteran organist of Reading, Pa., died May 19 at the home of his daughter, Mrs. Rene Moore, Lansdowne, Pa., at the age of 66 years. Death followed an illness of six months. He is survived by his widow, Ida Elliott Hollenbach; a daughter, Mrs. Rene Moore, Lansdowne, and a son, Elliott Hollenbach, Johnstown, Pa. Mr. Hollenbach was a native of Shamokin, Pa. He studied at the New England Conservatory of Music in Boston and located in Reading in 1889. He was organist of St. Barnabas' Episcopal Church several years and then was at St. John's Reformed Church. In 1897 he was appointed organist of the Second Reformed Church. He moved to Wyomissing, Pa., and for some time was organist and choirmaster of the Bausman Memorial Reformed Church there. He was also a highly efficient piano tuner.

**Engaged to E. Power Biggs.**

The engagement of Miss Colette Lionne of Boston to E. Power Biggs of Cambridge, Mass., is announced. Miss Lionne is the daughter of Ernest Lionne of Nahant and Mrs. Lionne of Paris, France. She is a graduate of the New England Conservatory of Music. Mr. Biggs, who is the son of Mrs. Alice Maud Biggs of Boston, is organist of Christ Church, Cambridge, and one of the best-known recitalists in America. He is an associate of the Royal Academy of Music in London and an associate of the Royal College of Organists.

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I. H. BARTHOLOMEW, MUS. B., organist and choir director of Holy Trinity Lutheran Church, Bethlehem, Pa., has achieved the record of thirty years in this position. The large congregation and the pastor and all the allied organizations of the church took advantage of this occasion by holding an anniversary service on Sunday evening, May 21. The speaker of the evening was the Rev. George Seltzer, Hartford, Conn., secretary of music of the United Lutheran Church. Dr. Harold Mark, professor of music of Muhlenberg College, was the guest organist. Miss Louise Levering, head of the voice department of the Moravian College for Women, and Miss Carrie Bond, organist of the same institution, were guest soloists. The pastor, the Rev. Benjamin G. Lotz, told of the fidelity and loyalty of the organist and then called on Dr. Myron J. Luch of Lehigh University, who in a felicitous speech told of the esteem and admiration of the congregation for their organist and presented Mr. Bartholomew with a handsomely engraved gold watch. The Sunday-school at the morning session also made much of this anniversary, presenting a resolution of esteem and a handsome bouquet of flowers. The choir had a surprise party at which all former members were present. Dr. Bartholomew is also director of music of Broughal High School.

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**Presents "The Creation" at Harrisburg.**

Under the direction of Donald D. Ketting, minister of music of the Market Square Presbyterian Church, Harrisburg, Pa., the choir and soloists of the church gave Haydn's "The Creation" at the evening service May 21. The choir, numbering thirty-five voices, sang with accurate intonation and a well-balanced ensemble effect, and with rich quality of tone. The accompaniments were played in musicianly style by Mr. Ketting.

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## YEAR'S RECORD IN REVIEW

Meritorious Programs and Good Fellowship Mark Club's Activities  
—Ora J. Bogen Is President for Next Year.

The Chicago Club of Women Organists, which has achieved an important place in the sun despite its comparative youth among the organizations in Chicago, has closed its season with a spirit of optimism despite the times. Officers of the club for next year are: President, Ora J. Bogen; vice-president, Sallie R. Hadfield; secretary, Ora Phillips; treasurer, Sophie M. P. Richter; executive committee, Judith Storlie, Ethel Clutterham, Vivian Martin, Florence Boydston, Marie Briel and Mabel Laird.

In its annual report the club reviews its varied activities as follows:

"As the club season of 1932-1933 comes to its conclusion we feel a justifiable satisfaction and pride in a year of meritorious programs, good fellowship, and reception of new members who are outstanding in the profession. Our standards have been fully maintained despite economic obstacles entirely unprecedented. The credit for this is due largely to the vision, enthusiasm and optimism of our president, Ora J. Bogen. She has given incalculable time and energy to the interests of the organization. It is such inspired leadership during crucial periods that preserves what has been developed by others.

"The opening program of the season in October presented Judith Storlie and Edith Heller Karnes, organists, and Bertha Hafford, soprano. The November meeting commemorated the bicentennial of Haydn's birth. The program was given in the Euclid Avenue M. E. Church of Oak Park, where Mrs. Karnes presides at the organ. Guest soloists were Margaret Lester, soprano, and Walter Boydston, tenor. The organists were Marie Cowan and Alice R. Deal.

"In December Margaret Zoutendam arranged a program of Christmas music. Guest artists were Ruth Braun, soprano, and Alice Guernsey, violinist. Our organists were Lily Moline Hallam and Ora Phillips. In January we presented E. Frances Biery, 18-year-old organist from the Indiana State School for the Blind. Miss Biery played both piano and organ numbers. She is a talented and charming young woman. On Feb. 6 Mrs. Karnes opened her Oak Park home for a bridge party. Receipts from the sale of tickets assisted in balancing our budget.

"The March program, arranged by Ethel Clutterham, included the following artists: Violet Tait Smith, soprano; R. Paul Smith, tenor; Tina Mae Haines, lecturer; Linda Sool Steindel, violinist; Gertrude Baily, pianist, and Marie Cowan and Irene Belden Zaring, organists. In April the club sponsored a service of Easter music at St. James' M. E. Church in recognition of Tina Mae Haines' twenty-fifth anniversary as organist of the church.

"The May program, arranged by Alice R. Deal, presented Lyda E. Cable, reader, and Mame A. Marino, Florence Boydston and Vivian Martin, organists. And now it is fitting that we conclude our year with a luncheon at the Midland Club, where we have been privileged to hold our executive committee meetings in the beautiful and comfortable women's lounge.

"It is to be hoped that through our musical offerings we have assisted in nurturing the aspirations of the spirit which can so easily be crowded out by the more material considerations which demand so much of our attention."

## Edwin H. Lemare Recovers Fully.

Edwin H. Lemare, who for a generation has been ranked as one of the world's most famous organists, has recovered from a severe illness with which he has been afflicted for some time and his many friends in the organ world will rejoice over his complete restoration to health. Mr. Lemare writes to THE DIAPASON that he feels younger every day. He is still making his home in Hollywood and spends much of his time at the Bohemian Club in California.

Ernest White



ERNEST WHITE of Philadelphia, transplanted from Canada to the United States, where he enhances the fame of both his native land and his adopted country as a concert organist, gave a recital at the Dundas Center United Church of London, Ont., June 15, and the people of London, his old home, welcomed him heartily. Mr. White's visits are pronounced "highlights in any musical season" by the critic of the *London Free Press*. He is the son of J. Franklin White, M.P., of London.

Mr. White's program consisted of these compositions: Introduction and Allegro, Maurice Greene; Flute Solo from a Sonata, Thomas Arne; "Allegro Pomposo," Roseingrave; "A Gigg" and Pavanne, "The Earl of Salisbury," Byrd; Allegro moderato (Concerto 4), Handel; Chorale in A minor, Franck; "Verset et Magnificat," Dupre; Scherzetto, Vierne; Passacaglia in C sharp minor (M.S.), T. Frederick H. Candlyn; "Cathedral Windows," Karg-Elert.

This was the first performance of Mr. Candlyn's work and it made a very favorable impression. This composition will be published soon by Carl Fischer, Inc.

## HYMN PLAYING GOOD OR BAD

By EVERETT V. SPAWN

Have you ever attended a church service and come away disappointed, feeling that there was something lacking? Possibly you wondered why the hour had seemed so "tedious and tasteless." The prayer had been fervent—had given your soul the refreshment it needed. The sermon had been carefully thought out and eloquently presented. Yet the service had left you cold. The disappointment must have come from the music.

O yes, the organist played a fine prelude of a religious nature (perhaps), and played it well. Then a hymn, "The Son of God Goes Forth to War," was announced. The organist dragged out the introduction, using some sentimental combination of stops. What an inspiration to the congregation! And how they did sing! The organ accompaniment was so weak it was hardly heard. How the organist did enjoy following the congregation! Inspiring, wasn't it? Small wonder that the young people were conspicuous by their absence!

Then again, the other Sunday I attended a church where the organist kept time with the pedals. I began to feel as though I were in the wilds of Africa, and could almost see the natives beating their tom-toms.

On the other hand, I recently heard an elderly man, not a musician in any way, compliment an organist, saying, "That young man makes me sing, even though I can't and don't want to." Why did he say that? Because the organist employed a good combination of foundation stops, loud enough to be heard; he established a good tempo, and maintained it; and he played rhythmically. He did not die between verses, nor did he hang a crepe on the Amen.

The young people of today don't care to attend a church where there is no spirit to the service. Yet they must be held, for they are to be the church of tomorrow. I feel just as responsible for keeping the young people interested



By WILLIAM LESTER.

"Will-o'-the-Wisp," Concert Scherzo for Organ, by Roland Diggle; "In the Cathedral," by Walter P. Zimmerman; "Nachstück," by Robert Schumann, arranged for organ by John E. West; "Fughetta Scherzando," by John H. Yates; published in the *St. Cecilia Series* by the H. W. Gray Company.

Four excellent new issues for organ solo, all valuable for concert or service use. The Diggle opus is a pulsating scherzo, brilliant, not overly difficult, and genuine organ music. The tarantella-like main subject has a Mendelssohnian contour of lilt and mood quite akin to the principal theme of the overture to "Midsummer Night's Dream." The registration calls for clearly articulated flutes in all registers. The total effect should be utterly charming under the fingers of a flexible, neat player and a prompt-speaking instrument. Such light, ingratiating, well-written music is none too plentiful, and the more welcome when it appears.

The Zimmerman piece is a melodic, suave impression somewhat more dissonant in its idiom, and less distinctive in its idea. Beginning softly, it gradually attains a sonorous and well-worked-out climax, thereafter receding to a shortened restatement of the initial soft theme. It is ideal service music, of beauty and charm.

Mr. West's resetting of the Schumann work (not the more familiar one in F, best known to churchgoers in its metamorphosis into "Canonbury") is a delightful one. The contrapuntal niceties of the lovely music are brought out clearly. It is a real gem.

The Fughetta is more commonplace—well done as a study in imitative part writing, not too long, and with an effective chordal climax. It will make a first-class closing voluntary or a relief number on a big recital program.

in my church as the minister. But I cannot keep them by "murdering" the hymns I play. I must play loudly enough to lead them. I must play in a spirited but dignified manner.

We organists who strive so desperately to interpret Bach should certainly give the same amount of thought to the playing of the hymns.

## Columbus Concert Closes Season.

With D. Talmadge Crawshaw conducting and William E. Didelius at the organ, the choir of St. Luke Lutheran Church at Columbus, Ohio, gave a sacred concert, the last program of the season, at the church on the evening of May 28. Mr. Didelius' organ selections were Johnston's "Evensong," the Chorale and "Priore" from Boellmann's "Suite Gothique"; the Bach chorale prelude on "Alle Menschen müssen sterben"; Sturges' Meditation; Guilmant's Third Sonata, in C minor; Fletcher's "Fountain Reverie" and the "Grand Choer" in A, by Kinder. The choir of twenty-five voices sang such gems as "Bless the Lord," Ippolitoff-Ivanoff; "Lo, How a Rose," Praetorius; Stainer's "God So Loved the World" and Franck's "Psalm 150." Mr. Crawshaw is a senior in the conservatory of music of Capital University and Mr. Didelius was graduated in June from the college of law of Ohio State University, expecting to enter upon the practice of law at Sandusky, Ohio. He has been organist of St. Luke Church for the last four years and previously was at Zion Lutheran in Sandusky. Mr. Didelius studied organ with Ellis C. Varley of St. Paul's Episcopal Church, Akron.

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## Works of Sowerby: "Medieval Poem" Was Inspired by a Hymn

By ALBERT RIEMENSCHNEIDER  
Final Article.

One of the most important of the works of Leo Sowerby is his "Medieval Poem," for organ and orchestra. A proper analysis of this would take much more space than is available here, but to complete a discussion of the organ works let us at least consider some of the high spots.

The poem upon which the composition is based is printed preceding the music and the reader is referred to this as the best means of finding the clue to the complex work. The composer introduces the poem with the following preface: "The inspiration of this work is the following hymn from the 'Liturgy of St. James,' translated by Gerard Moultrie, 1864." After the hymn appears the following note: "The composer has endeavored to interpret the atmosphere of mysticism which pervades the poem by translating into tone something of the vision of the heavenly pageant which St. James or any devout soul might have imagined. As to the actual musical structure, the work is a rhapsody based upon the chorale which appears in its unadorned form in the organ along toward the close of the piece. No Gregorian or other borrowed themes are, however consciously, employed."

With the words of the poem and these explanations by the composer himself before us, we have the objective presented to us in very clear form. It remains for us only to find some of the means by which the composer has expressed in this rhapsody or symphonic poem the mysticism and depth of the thought contained in the liturgical poem.

It can be seen from the opening chords that the composer has entered one of his favorite elements—that of mysticism. One is reminded of Cesar Franck's cryptic words concerning his Chorale in E major and recorded by Vincent d'Indy: "You will see the real chorale; it is not the chorale; it is something that grows out of the work."

[Page numbers which follow refer to the H. W. Gray Company edition of this work for organ and piano. The orchestral score is published by the Eastman School of Music, Rochester, N. Y.]

Like the Franck work, the composition seems to grow out of itself. Sections and parts of the theme are used here and there, gradually leading to a focus with the presentation of the complete theme on page 29 (moderately). For the purpose of analysis this theme may be subdivided into the following parts: (1) The first eight notes; (2) the group of notes beginning with the fifth and ending with the ninth note of the theme; (3) notes 8, 9 and 10 of the theme; (4) the last four notes of the theme. The metamorphoses and development through which these elements pass in working into the light of the vision as portrayed in the music constitute one of the most interesting things which Mr. Sowerby has done. The use of the orchestra with the organ has allowed him full play in this, and a detailed account of the numerous ingenious changes would fill many pages. Let us indicate as nearly as possible the main divisions of this very volatile form.

The introduction continues to letter "D" on page 5 and the last few measures act as an episode leading into section 1, which begins at letter "D" and is concerned largely with a free inversion of the theme. This section continues to letter "G," on page 9, at which point begins an introductory part based upon the last three notes of the theme, which leads into the second section at letter "H" on page 10. This reaches a climax at the second measure of page 15 (letter "K"), when the music begins a resounding description of the words of the poem where it says "rank on rank the host of heaven spreads its vanguard on the way!" On page 19 in the orchestral part the flute suggests the real theme as if the "light" were appearing, but the darkness has not yet cleared away. On page 20 the material of the introduction appears again as if to make a new start under

better auspices. This leads into section 3, where the trumpet announces the approximate theme in stentorian tones, as though the "Light of Light" had appeared. This triumphant tone continues until the bottom of page 25, where a pedal cadenza leads into an inversion of the first part of the main theme, accompanied by quiet arpeggios. Here that part of the theme designated as "2" above appears on the chimes and introduces the first appearance of the complete theme, which thus seems to grow out of the work itself. On page 30 a voice is introduced to present the main theme and at "W" on page 31 the coda starts with a description of the cherubim crying "alleluia," but softly, and gradually fading away.

In a letter to the writer the composer has presented the following very enlightening statement: "Throughout the piece we feel or see the heavenly pageant. We perhaps see the Light of Light and the cherubim, but we do not see 'Christ our God,' though perhaps we have a message from Him when the voice enters. We, following the cherubim, veil our faces while we hear them chant 'alleluia' as the heavenly pageant passes and fades into the distance."

Surely this is a noble subject for a composer to attempt to put into tone and the success which has crowned Mr. Sowerby's masterly treatment of the subject is another tribute to the universality of music as a medium of expression. The world of music owes Mr. Sowerby a great debt for the high ideals which he has always upheld and which he has brought to fruition by his untiring efforts and genius.

### "Requiescat in Pace"

In this comparatively short number we have one of the most important of the Sowerby organ compositions, and if organists would begin to delve into its rich depths of feeling I am certain that it would appear more frequently upon recital programs and at memorial services. It was written by the composer for Armistice Day and was a memorial to those of his comrades and friends who were lost in the great war. In the circumstances one is not surprised to find that the composition is permeated with a deep feeling which comes as near to qualifying to the term "Weltschmerz" as anything the composer has written.

It is a type of symphonic poem in which three main divisions may be discerned. The two main themes of the work are presented in order at the beginning. The first theme appears in the pedals in the opening three measures and the second theme on the manuals in measures 4, 5 and 6. After a restatement of the two themes in the same order as before, thereby establishing the mood, which is one of reflection and sadness over the transitoriness of existence, the rest of the introduction concerns itself chiefly with the material of the second theme.

The second division is introduced by two appearances on the chimes of the first three notes of theme 1. This same theme is then expanded into a broad melody for the left hand and pedals accompanied by a figuration in sixteenth notes in the right hand which carries a countermelody permeated with grief. This section gradually develops a triumphant climax and leads into the third section, where the triumph of the spiritual over the material becomes a tremendous exultation expressed in terms of the second subject. This second subject alternates with an effective use of the first subject in the pedals. As the spirit of exultation recedes, the chimes motive on the first theme introduces an *ostinato* figure in the pedals over which is built a section portraying the calm and serene approach of the soul to its final reward. The last ethereal chords reach transcendent beauty in illustrating this phase of the symphonic poem.

This work is so deeply felt and so serious in all its phases that it must eventually take a very high place in organ literature.

Miss Isa McIlwraith, organist of Plymouth Church, Brooklyn, conducted the second concert of the Philomelic Society of Ridgewood, N. J., at the auditorium of the Woman's Club May 22.

### Walter Sassmannshausen



A HUGE CELEBRATION is being planned by a committee of the Evangelical Lutheran Synod of Missouri, Ohio and other states, to be held in connection with the opening service of the International Walther League convention at Soldier Field Sunday, July 16, at 3:30 p. m. An attendance of 75,000 is anticipated.

One of the musical features of this celebration will be a chorus of 5,000 voices to be directed by Walter Sassmannshausen, one of Chicago's foremost Lutheran organists and composers, who is organist and choirmaster of Pilgrim Evangelical Lutheran Church. The chorus will sing one of Mr. Sassmannshausen's own compositions, "Psalm 98," written for this occasion. There will also be a children's chorus of 3,000 voices and a children's drill.

On Monday, July 17, at 8 p. m., Mr. Sassmannshausen has arranged for a music festival in the open court of the Hall of Science at the Century of Progress. The Lutheran Symphony Orchestra, consisting of seventy-five members, a chorus of 5,000 voices and prominent soloists will be featured.

The inspirational service of the Walther League convention will be held in the gymnasium of Concordia College, River Forest, Wednesday evening, July 19. A half-hour organ recital by Mr. Sassmannshausen will precede the service. A special chorus of approximately 800 voices will sing Macfarlane's "Open Our Eyes" and "Psalm 98," by Sassmannshausen.

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**California Works**  
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By ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., June 10.—One of the last of the present series of organ recitals at the University of California at Los Angeles was devoted to California composers. Alexander Schreiner is a good friend to American composers at all times and especially to those here in the West. The program opened with Richard Keys Biggs' charming "Sunset Meditation." This was followed by a brilliant "Postludium" from the pen of Frank H. Colby. This number, which is still in manuscript, is one of the best instrumental pieces that Mr. Colby has given us and it is to be hoped that it will soon find a publisher, for it will prove a useful number to organists everywhere. Homer Grunn's "Song of the Mesa" is an effective piece of writing, as is Miss Fanny Dillon's "Indian Flute Call." More impressive was Frederic Groton's "Afterglow," a lovely prelude number in seven-four time. Joseph W. Clokey's "Cathedral Prelude" and Ernest Douglas' "Tuolumne Suite" were typical of the respective composers—well written, rather austere music that needs more than one hearing. The recitalist included a delightful "Scherzetto" of his own and also the first performance in the West of my recently published "Fantasy Overture."

From beginning to end the program was a great treat and I for one hope that Mr. Schreiner will make this program of California composers an annual event.

The members of the Guild spent an interesting and enjoyable day as guests of Joseph W. Clokey at Claremont June 5. Some fifty members were present and Mr. Clokey had arranged a varied program, which included an opportunity to try the fine Estey organ in the new auditorium, the rebuilt instrument in old Bridges Hall and the Hope-Jones in the Congregational Church, which was installed twenty-five years ago. In the afternoon Mr. Clokey gave a recital on the Estey organ, playing among other things the Toccata in F of Bach and two of his new organ preludes, "Lyric Prelude" and "Concert Prelude." Later in the day a refreshing concert was given by some of the music students—string trio, string quartet, etc. I particularly enjoyed a Beethoven quartet. What delightful music there is here!

After an excellent dinner at the Claremont Inn another program was given by Mr. Clokey and the glee clubs of the college, which from all accounts was a fitting climax to the day.

Arthur W. Poister, the distinguished organist of Redlands University, has been granted a year's leave of absence and will spend it in Europe. He will study with Straube in Germany and later go on to Paris for further study with Dupre. Knowing Mr. Poister as I do and having an unbounded admiration for his profound musicianship, I doubt very much if Germany and France can teach him a great deal. However, I hope he has a jolly time while he is away. Porter Heaps of Chicago is to take his place in Redlands during his absence.

Otto T. Hirschler will again take Mr. Schreiner's place at the organ in the First Methodist Church during the summer. Mr. Hirschler will also give a recital during the summer school at U. C. L. A., as will Clarence Mader of Immanuel Presbyterian.

J. H. Nuttall, who is known to nearly every organist in California, is perfecting a most amazing invention whereby he transforms light into tone. If you can imagine the light of the moon shining on a piece of paper and coming out like an organ tone, or the light of an electric bulb on a piece of film sounding like a violin, you can understand the far-reaching influence of such an invention. I have seen it, and it is so uncanny that it takes your breath away. Without doubt we shall hear a great deal about it during the next year or so.

The Rev. LeRoy E. Wright



THE REV. LEROY E. WRIGHT, associate pastor and minister of music of the large Court Street Methodist Church of Rockford, Ill., has closed his third season of effective musical service in this field. The two adult choral organizations, the Court Street Chorus and the Young People's Choral Society, each with a membership of over fifty, have endeavored to make a comprehensive study of "The Messiah." They presented the first part on the evening of Jan. 8 and the second and third parts on the evening of May 14. Both of these programs were directed by Mr. Wright at the organ. During the Lenten season the third series of noon-day services was held every Wednesday, consisting of an organ recital and a brief address by the pastor.

On Sunday evening, April 2, the two adult choirs gave their third annual rendition of "The Crucifixion," by Stainer.

During the past year there have been organized two new choirs—the boy choir and the junior high girls' choir. Mr. Wright uses the four vested choirs regularly on Sunday morning. He plans to organize a *cappella* choir and another girls' choir next year to complete the choral organization.

Mr. Wright is convinced that it is possible to lead the public to enjoy the works of Bach, but he deems it to be his duty to help the public in understanding those works. Therefore he prints the words of the chorale upon which the chorale prelude is based and also plays the simple chorale itself.

As minister of music he has had an unusual opportunity in speaking each month for the ministers of the Rockford district of the Rock River Conference of the Methodist Church. It has been his privilege to speak on the place of music in the service, the history of church music, with emphasis upon its relation to the use of music in the church today, the selection of hymns, the manner of judging hymn-tunes, etc.

**Choirs Join for Chicago Anniversary.**

On the occasion of the eightieth anniversary of the New England Congregational Church, Chicago, of which Porter Heaps is organist and director, the choirs of St. James' Episcopal Church and of the Fourth Presbyterian Church joined with that of the New England Church for a service on the evening of June 15. The musical numbers included: Organ, "Rejoice, Ye Pure in Heart," Sowerby; introit, "We Praise Thee," Shvedoff; a n t h e m, "Psalm 150," Franck; anthem, "Souls of the Righteous," Noble; response, "God Be in My Head," Davies; chorale, "Now Let Every Tongue," Bach; anthem, Cherubim Song, Bortniansky; organ, March from "Suite in Miniature," DeLamarter.

Marion Janet Clayton, organist and director at the Lafayette Avenue Presbyterian Church, Brooklyn, N. Y., will spend the summer in England. In her absence Morris Watkins, organist and choirmaster of the Church of the Saviour in Brooklyn, will take her place.

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**Notes from Capital;  
Hamline Choir Heard  
in Annual Concert**

By MABEL R. FROST

Washington, D. C., June 19.—The hearty recognition of sincere art accorded the Hamline Choir in previous seasons was repeated at the choir's annual spring concert at Hamline M. E. Church May 24, as attested by the enthusiastic response of persons of distinction and culture both as sponsors and in the audience. John H. Marville assumed with ease the triple role of choir director, orchestra conductor and soloist. The entire program was accompanied by an orchestra composed of leading members from the National Symphony Orchestra and Edith B. Athey, the church organist. In a colorful program, attractively arranged, the choir sang with spontaneity, clean tone and careful enunciation, making the most of the dramatic interpretative possibilities of the two large choral works offered, "The Deluge," by Saint-Saens (repeated by popular demand), and "Hiawatha's Wedding Feast," by Coleridge-Taylor.

Charlotte Klein, F. A. G. O., and St. Margaret's choir gave, it is thought for the first time in Washington, A. Goring Thomas' cantata "The Swan and The Skylark," May 23. The work, written for the Birmingham Festival in 1894, is marked by charming melody and full choral harmony, carrying through to a spirited finale. The performance was marked throughout by the exceptionally fine playing of Miss Klein in the elaborate and interesting accompaniment. Miss Klein also directed. The cantata clearly was not easy either to sing or to interpret, but it was given a most intelligent rendition by the choir.

Perhaps the high point in choral concerts was reached, in some respects, at least, when the seven-choir benefit concert was presented at the Willard May 31. The Columbia Bible Training School was the beneficiary and the choirs participating appeared on the program in the order of their numerical strength, as follows: Foundry Methodist Episcopal, Justin Lawrie, director and soloist, Mabel Linton Williams at the piano; National City Christian Church, William E. Braithwaite, director and soloist, Robert Ruckman at the piano; National Baptist Memorial Church, George F. Ross, director, Marguerite Allen Ross at the piano; Church of the Epiphany, Adolf Torovsky, director and pianist; Hamline Methodist Episcopal Church, John H. Marville, director and soloist, Edith B. Athey at the piano; First Congregational Church A Cappella Choir, Ruby Smith Stahl, director and soloist, Paul DeLong Gable at the piano, and Mount Vernon Place M. E. Church choir, R. Deane Shure, director, Edith Gottwals at the piano. The work of all the choirs was notably fine in a diversity of features, not excepting the newest and smallest of them all—the Foundry Methodist choir, whose appearance was eagerly anticipated and whose musical feats created a stir of approbation among seasoned musicians. The rafters of the old ballroom rang, however, when the grand finale was reached, the combined choirs, comprising nearly 300 voices, singing "The Heavens Are Telling," with William Braithwaite conducting and Ruby Smith Stahl, Justin Lawrie and John Marville in the trio, and Edith Athey and Robert Ruckman at the two pianos.

It would appear that Charles Edward Gauss has hitched his wagon to a star. Graduating from the arts course at Georgetown University last June, and in the same month from the Washington College of Music in organ, with a brilliant recital at All Souls' Unitarian Church, Mr. Gauss has gone on to conquer new worlds, and this month has won the master of arts degree in philosophy at Georgetown, with a 124-page thesis on the comprehensive subject "The Approach to Reality through Music," which he describes as a "humanistic, realistic philosophy of aesthetics."

Friends of Mrs. Florence M. Welty were shocked to learn of the sudden

death recently of her husband, Leonard M. Welty. Mrs. Welty was an organ pupil of Harry L. Vibbard at Syracuse University and holds a teacher's certificate in piano from the same institution. The death of Mr. Welty leaves their five little children fatherless.

The new Mormon church with its three-manual Austin organ is nearing completion, and, although yet unfinished, has already been vandalized, the church and organ being damaged to the extent of \$50. Edward P. Kimball of Salt Lake City has been announced as the organist.

Arrangements were made by William E. Braithwaite, minister of music of the National City Christian Church, for a two-day conference by Professor H. Augustine Smith, director of the department of fine arts in religion of Boston University, on the subject of "The Fine Arts in Religion," June 17 and 18.

John Russell Mason, organist of the Central Presbyterian Church, returned from sabbatical leave in New York recently to play the organ at the one hundred and twelfth commencement of George Washington University June 7 at Constitution Hall. On June 13 he sailed on a cruise to the West Indies and the northern coast of South America, and will return in time for the opening of the summer session at Columbia University.

At 7 o'clock in the morning, following the dedication service at the National Memorial Baptist Church, Marguerite Allen Ross, organist of the church, and Jane Utgard, a pupil, gave an organ recital for the visitors attending the convention.

The quartet of the Washington Hebrew Congregation presented the sixth of the programs sponsored by the Griffith-Consumers Company May 29 over station WRC. The program consisted entirely of sacred music and included anthems, musical portions of the Jewish service sung in Hebrew, and a violin solo by Sol Minster. Lewis Corning Atwater is organist and director of the quartet.

On June 18, Warren F. Johnson played the recently written Second Sonata by Sir Edward Elgar at the evening service in the Church of the Pilgrims.

Mr. and Mrs. Louis Potter presented a large class of organ, piano and voice pupils in recital June 19.

Miss Alma Abbott of Springfield, Ill., has been appointed to a position as instructor in organ at the Illinois Wesleyan University School of Music, Bloomington, for the school year 1933-34. She will be assistant to Professor Frank B. Jordan.

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NEWS FROM SAN FRANCISCO

BY WILLIAM W. CARRUTH

San Francisco, Cal., June 17.—At the annual dinner and meeting of the Northern California chapter of the Guild, held at the Hotel Coit in Oakland, Mrs. Estelle Drummond Swift was elected dean for the coming year, succeeding Walter B. Kennedy, who has served with dignity and efficiency for the past two years. The election result was as follows: Harold Mueller, sub-dean; Richard Purvis, secretary; Edgar Thorpe, treasurer; Doris Howard, registrar.

There were twenty present who enjoyed a delicious dinner and a fine program. Cantor Reuben R. Rinder of the Temple Emanu-El gave an interesting address on the origin and characteristics of Jewish music. Wallace Sabin assisted at the piano. Mrs. Eugene Roland acted as secretary pro tem. because of the illness of Mrs. Swift.

On June 4 Connell K. Carruth, F. A. G. O., played the following numbers at her annual examination week recital at Mills College: Sixth Sonata, Mendelssohn; Two Chorale Preludes, Bach; "Springtime," Lemare; Oriental Sketch, No. 1, Bird; Adagio from Symphony I, and Pastorale and Berceuse, Vierne.

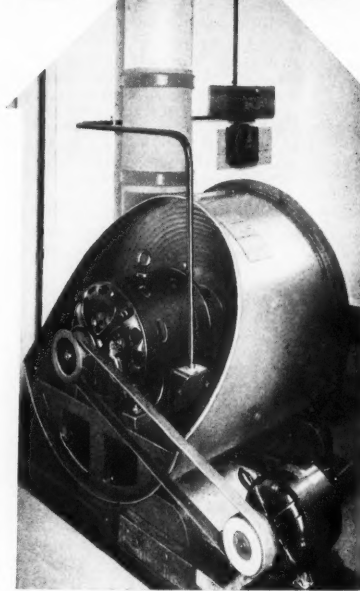
"Clair de Lune," Karg-Elert, and Rhapsodie 3, Saint-Saens.

On June 4 Richard Purvis, organist of the First Baptist Church, Oakland, gave the following program at a half-hour pre-service recital: "An Ancient Phoenician Procession," Stoughton; Evensong, Birstow; Spring Song, Macfarlane; Intermezzo, Dethier; "Sortie," Vierne.

Dilsner's Choir Closes Season.

The following program was sung by the choir of the First Presbyterian Church, Cranford, N. J., under the direction of Laurence V. Dilsner, organist and choirmaster, at its final program for the season May 14: "I Am Alpha and Omega," Stainer; "The Twilight Shadows Fall," Wood; "O for the Wings of a Dove," Mendelssohn; "God Is Our Refuge and Strength," Bartlett; "O Gladsome Light," Sullivan; "In Joseph's Lovely Garden," Dickinson; "Break Forth, O Beauteous Heavenly Light," Bach; "Come, Let Us Worship," Palestrina; "O Holy Jesu," Loeff; "Praise the Name of the Lord," Ivanoff; "Bless Thou the Lord," Ivanoff; "Go Not Far from Me," Zingarelli. The auditorium was filled. The organ prelude to the festival of song was the first movement of Rheinberger's Sonata in A minor.

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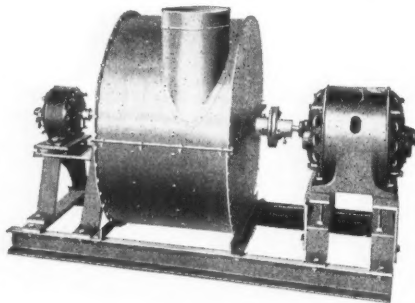
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## Devoted Musicians in Catholic Church as "Forgotten" Men

By WILLIAM ARTHUR REILLY

[Chairman of the Boston School Committee; business manager of *The Cæcilia*, magazine of Catholic Church music; manager of McLaughlin & Reilly Company, publishers of Catholic Church music.]

By its very nature, church choir work is essentially local, and for that reason there are many musicians of various denominations in our churches today who are not generally considered when we take account of the musical resources of our country.

In all days and ages great musicians of the secular field have lent their talents to their churches as part of their worship and part of their tribute to the One Who gave them their talents. But usually this activity was only spasmodic and irregular, based on convenience rather than sacrifice—the true test of service.

The great choirmasters of other days are known to us only by their compositions, or occasionally by a line of pupils whose memories are either vague or colored by devotion to their teachers. The great German church musicians Witt, Haller, Stehle, Piel, Mitterer, Gruber, etc., are known today to most Catholic choirmasters by their compositions. Others know Baimi, some Ravanello, and still others Mozart, Haydn, Byrd, Arkadelt, Gounod, Lambillotte, Vittoria, Palestrina and the rest.

### American Choirmaster-Composers

Today our leading composers of Catholic Church music are Perosi, Bonvin, Refice, Renzi, Nibelle, Noyon, Goller, and recently Griesbacher and Singenberger, who are represented by compositions on church programs throughout the world. There are many American composers, who have been well educated in this country and abroad and who are known in their immediate vicinity, but whose talents are not recognized sufficiently when record is made of our American contributions to music composition. There are not as many as there used to be, but the type of composition being done is much more appropriate for the service than was that of the popular composers of the last generation.

In Boston there is only one Catholic musician doing any composition, T. Francis Burke, where Falkenstein, Whiting, Carpenter and Whelan were writing within the last fifty years. In New York we find Pietro Yon and Melchiorre Mauro-Cottone securing the most publications, replacing Marzo, Berge, Gaston Dethier, etc. In Philadelphia there is Nicola A. Montani, one of our most profound scholars in Gregorian, polyphonic and liturgical music. In Pittsburgh there is the Rev. Carlo Rossini, whose writings have won favor in certain circles.

In Cincinnati the works of Martin G. Dumler and J. Alfred Schehl have won recognition by Catholic choirs. In Baltimore there are Msgr. Leo P. Manzetti and Roman Steiner. In Syracuse is Joseph J. McGrath, whose new "Missa Pontificalis" has been hailed as the finest piece of Catholic church writing of this century. In Buffalo the venerable Ludwig Bonvin, S. J., still composes. In Chicago J. Lewis Browne resides, his time now being taken up with school work more than church compositions. In Milwaukee Otto A. Singenberger continues to carry on the traditions established by his illustrious father, who was the first really great Catholic composer of our country. In Detroit Rene L. Becker predominates.

In Seattle, Wash., Dr. F. S. Palmer has done some writing and in Portland, Ore., Frederick W. Goodrich stands out. In Hollywood, Cal., Richard Keys Biggs is capable of doing some fine things if his first presentations are any examples of his real skill. In Texas William J. Marsh stands out as one who has more grasp of what the average parish choir likes than any other writer now composing for the Catholic Church. Then there is the scholarly Dom Gregory Hügle, O. S. B., whose literary contributions grace nearly every Catholic liturgical paper of note. Hügle, Bonvin and Montani represent

our best prose writers on the subject of Gregorian chant.

### Choirmasters—Not Composers

Father William J. Finn, C. S. P., has brought Catholic boy choirs to the front by his radio presentations, and his old chorus in Chicago is being ably maintained by Father O'Malley, C. S. P., of that city. The Rev. Stephen Thuis has done some fine choir work, as has Father Walter of St. Francis, Wis. There are others, no doubt, such as James Ecker, Herbert Sheehan and Leonard Whalen in Boston, Roland Boisvert in Cleveland, the Rev. Henry A. Boltz, Portland, Me.; Cecil Birder, Minneapolis; Grace Compagno, San Francisco; Carlo Peroni, Cleveland; W. J. Meyer, Milwaukee; Father Justin, C. P., Scranton; Elmer Andrew Steffen, Indianapolis; Edgar Bowman, Pittsburgh.

We have omitted the convent choirs, the improvement in which has been marked during the last few years because of the more exhaustive training in music received by the venerable sisters, particularly those in the Middle West.

A work of monumental character has been in preparation for many years by the Rev. Francis X. Callaway in Boston, although not published yet. It is a series of visual pictures by the masters interpreting various parts of the liturgy, exemplified by master recordings in music, with textual translations and explanations by the author. When issued it will probably be unrivaled in any language for educational and recreational purposes in spreading the significance and meaning of the various church compositions.

The work of these scholars and that of the hundreds of others who might be mentioned, did space permit, would be a source of great pride to our historians, were they able to gain closer contact with the principals.

This might be brought about by a union of all choirmasters, through local guilds, making possible public expressions of the talents of various church choirs. Catholic, Protestant and Jewish assemblies might be held, with exchange directors from other cities, to illustrate and teach their views at sectional conferences, much in the same manner as the music supervisors' conferences.

### The Present Situation

There are other Catholic choirmasters whose names are known because they occupy posts in important churches. There are hundreds of men and women in the smaller towns whose organizations, although not large, are doing much to form the musical tradition of our era.

In the old days, as we know, singers got their start in church choirs, and from there went into concert and opera work. Now the outlet is restricted. The concert stage has dwindled in population until there is room only for the radio stars. The opera companies have become financially embarrassed and the theater is divorced from musical presentations outside of New York City. Our public schools are training pupils in "listening" and "music appreciation," but outside of recordings their opportunities for listening or appreciating are very few. The occa-

William Arthur Reilly



sional radio broadcast of merit does not begin to serve in the filling of the breach.

Some tribute should be devised for the choirmasters who train church choirs today, apart from school activities and private lessons. They are educating a large portion of our population. They are rendering a social service. Above all, they are rightly directing voices and talents to the praise of the Creator of voices and talents. Annual prizes should be established for compositions. Colorful organists have their recognition in the recitals they are invited to give.

Would that our musical historians might set down the story of the task that is being performed in choir work! Would that the American Choral and Festival Alliance had been started a generation ago, that we might have record of the deeds of other days by choirs and their directors! Those of us who have been in England and Germany know the choral traditions we are told about by the guides as we visit the various shrines. The congregational singing in Germany, the choir festivals of England, the organs of France and their great organists all have been recognized during the last century. Let us in America give name and fame to the unrecognized "forgotten" man, the choirmaster, especially in the Catholic churches, where he has been most overlooked. Because of the emphasis placed on music in Protestant churches their musicians have been more fortunate. Because of the scholars who have taken over this field in recent years the type of music has become an ornament to the service. A union with the Catholic musicians and the Jewish brethren would make our fraternity complete and our cause one.

Federalize the church musicians, encourage their composition by giving programs of church music by American composers. Give proportionate recognition to Gregorian and polyphonic music and our progress will be measurable.

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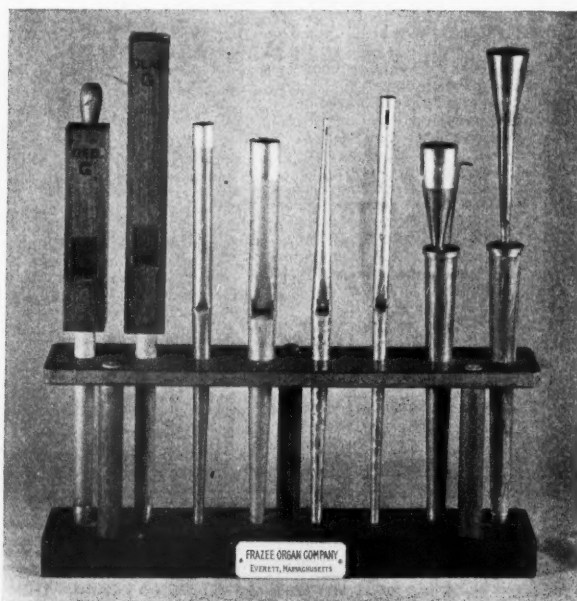
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