

# THE DIAPASON

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

Twenty-ninth Year—Number Ten

CHICAGO, U. S. A., SEPTEMBER 1, 1938

Subscription \$1.50 a Year—15 Cents a Copy

## ARTHUR B. JENNINGS GOES TO MINNESOTA

### TO HOLD UNIVERSITY POST

**Pittsburgh Man with National Reputation as a Recitalist Will Move to Minneapolis as the Successor to Arthur W. Poister.**

Arthur B. Jennings has accepted appointment to the post on the faculty of the University of Minnesota vacated by Arthur W. Poister, who goes to Oberlin College. Mr. Jennings will leave Pittsburgh, where he has been for nearly two decades, late in September, to make his home in Minneapolis. He will preside over the Aeolian-Skinner four-manual of 110 sets of pipes in addition to his teaching. The University of Minnesota has twenty-nine teachers in the music department.

Arthur Jennings' work as a church organist has ranked him as one of the ablest of organists in America and his recital work long ago gave him national fame. He was born in New York City and his father was a prominent architect. He himself received training in architecture at the University of Pennsylvania, but decided to make the organ his lifework. He also attended Wesleyan University.

Among Mr. Jennings' teachers have been Joseph C. Beebe, the late Frederick Maxson, Gaston M. Dethier and T. Carl Whitmer.

For two years he was on the faculty of Dickinson College at Carlisle, Pa. Then followed a career in church work at the First Presbyterian of York, Pa., the Independent Presbyterian Church of Savannah, Ga., and St. Stephen's Episcopal, Sewickley, Pa. From Sewickley he went to the Sixth United Presbyterian Church of Pittsburgh and has been there since 1926. All of these are large and prominent churches.

Several of Mr. Jennings' compositions have received recognition. His anthems include "Springs in the Desert," "The Good Shepherd" and a setting of the "Beatitudes." He is also the composer of a Prelude, Sarabande and Fugue for organ.

As a recitalist Mr. Jennings has been in demand for a number of years at national conventions and before local chapters of the Guild. He played at A. G. O., N. A. O. and C. C. O. conventions as follows: Philadelphia, 1921; Chicago, 1925; London, Ont., 1926; Philadelphia, 1930; Cleveland, 1933. He gave a recital at the Oberlin regional convention in 1938.

Mrs. Jennings was Miss Amy Jerome Wagner of Carlisle, Pa. She is a graduate of Wilson College and also studied piano and voice at the New England Conservatory of Music.

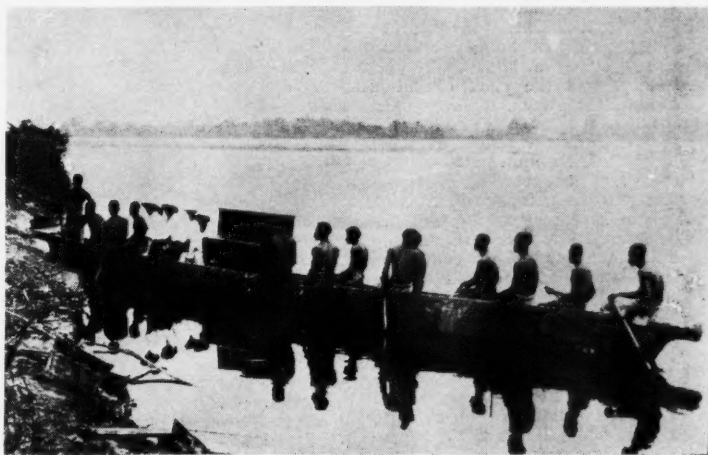
## CHESTER E. MORSCH GOES TO CHURCH IN ALBUQUERQUE

Chester E. Morsch took up his new duties as minister of music at the First Presbyterian Church of Albuquerque, N. Mex., July 15. Here he has a large organ and a congregation of 1,200 and a Sunday-school of 800 from which to draw for his choirs.

Mr. Morsch received the degree of master of sacred music in 1932 from the School of Sacred Music, Union Seminary, New York City, under Dr. Clarence Dickinson. Mrs. Morsch received her degree of M.S.M. from the same school in 1938, and will direct the Christian education work in the church.

Previous to going East both Mr. and Mrs. Morsch were on the faculty of Central College, Fayette, Mo., where Mr. Morsch was head of the organ department and Mrs. Morsch headed the public school music.

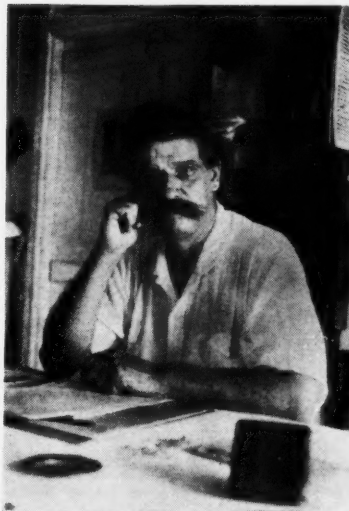
## DR. SCHWEITZER'S PEDAL PIANO ON ITS WAY IN AFRICA



THE STORY OF DR. ALBERT SCHWEITZER'S ADVENTURE in medical missionary service at Lambarene, in Equatorial French Africa, has been told all over the world, and his fame as a theologian, physician and organist is known to the children in our Sunday-schools. Like Grenfell, Kagawa and Sam Higginbottom, his dramatic achievements have captured our imagination. The characteristic picture herewith reproduced was taken in the hospital he founded at Lambarene, on the bank of the river Ogawa, where he began his ministry of healing under most primitive conditions in March, 1913. Later on, musical friends in Paris had a pedal piano made specially for his use in the trying climate of the Equator. On it he has pursued the study of Bach's music for the organ. When the location of the hospital was found to be unsuitable the piano was moved to a new location on the bank of the same river about two miles away. The problem of its transportation was solved very simply. The moving van was one of the huge native dug-out canoes, hollowed out from one enormous tree trunk. The picture above shows the piano amidships, with Dr. Schweitzer sitting just forward of it, accompanied by some of his staff.

Those who attended the film "Sanders of the River" not only heard Paul Robeson's splendid voice, but saw several of these dug-out canoes filled with warlike natives, sitting two abreast as they paddled and sang. The ease with which the piano is being carried in this canoe gives eloquent proof of the size

## DR. ALBERT SCHWEITZER



of these hand-hewn hollowed canoes, which are often sixty or seventy feet long. The size of the river Ogawa may be judged by the fact that the land on the horizon is not the other side of the river, but islands in the middle of it. We have been told that the piano arrived safely, and is serving its useful purpose in the new hospital.

REGINALD L. McALL.

## SON OF HORACE WHITEHOUSE KILLED IN CRASH OF PLANES

Robert R. Whitehouse, a son of Dr. and Mrs. Horace Whitehouse of Evanston, Ill., met death in a collision of airplanes on Kelly flying field at San Antonio, Tex., Aug. 15. The young man, who was an air cadet, was making a training flight when his plane crashed with that of Edward D. Willard, another cadet. Young Whitehouse jumped from his plane, but his parachute failed to open. Both men lost their lives.

Details received from San Antonio indicate that Whitehouse's plane was struck and its tail was cut off by the other plane and he fell a distance of 3,000 feet.

Dr. Whitehouse is professor of organ at the Northwestern University School of Music and organist and choirmaster of Christ Church, Winnetka. The young man who lost his life was a student at Northwestern for two years before his appointment last fall to the army training school in Texas.

Young Whitehouse had made a fine record and in a short time was to receive his commission as a lieutenant in the flying forces of the United States.

## WILLIAM FORREST PAUL, PHILADELPHIA VETERAN, DIES

William Forrest Paul, A.A.G.O., a veteran Philadelphia organist, died in that city July 18 at the age of 75 years. Funeral services were held July 21 at his home at 726 North Fortieth street and among the pallbearers were the following fellow organists: Arthur G. Bryan, F.A.G.O., Nathaniel Watson, Dr. Henry S. Fry, James C. Warhurst and Herbert M. Butcher, A.A.G.O.

Mr. Paul was born on Christmas Day, 1862. In his career he held the positions at St. Andrew's Church, West Philadelphia; St. Asaph's, Bala, Pa.; St. Paul's Church, Doylestown; the Palatinate Reformed Church, Philadelphia, and St. Luke's Reformed Episcopal, Frankford. He served the last-named church until his retirement three years ago.

Mr. Paul was for many years an officer of the Pennsylvania Chapter, A.G.O., serving as secretary, then treasurer and later as a member of the executive committee. Besides serving churches mentioned as organist he taught piano and organ for a number of years.

## PARK COLLEGE ORGAN REPLACES ONE BURNED

### INSTALLING A NEW KIMBALL

**Larger Three-Manual Instrument Built as Successor to the One Destroyed by Fire in the Missouri School Last Christmas Night.**

The second large three-manual Kimball organ is being installed at Park College, Parkville, Mo., this month, replacing the one destroyed by a fire which razed the college chapel on Christmas night. The new instrument, which is to be finished by the middle of the month, is a larger organ than the one that was burned and gives the growing Missouri college more in the way of musical resources. The W. W. Kimball Company has provided case-work and show pipes that are exact duplicates of those in the burned organ.

Dr. William H. Barnes, who collaborated in the designing of the old instrument, also acted as a consultant in the design of the new one. Charles Leonard Griffith is the organist and head of the music department at Park College and will preside over the new instrument.

The stop specifications are as follows:

- GREAT.**  
Contra Gemshorn (ext. of Gemshorn, 8 ft.). 16 ft., 12 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Gemshorn (ext. of Gemshorn, 8 ft.). 4 ft., 12 pipes.  
Flute Harmonique, 4 ft., 61 pipes.  
Furniture, 4 ranks, 244 pipes.  
Trumpet, 8 ft., 61 pipes.  
Chimes (Deagan "D," Kimball special, piano hammer action), 25 tubular bells.  
Tremolo.
- SWELL.**  
Lieblich Gedeckt (ext. of Rohrflöte, 8 ft.). 16 ft., 12 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, T. C., 8 ft., 61 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Flute d'Amour (ext. of Rohrflöte, 8 ft.). 4 ft., 12 pipes.  
Nazard (ext. of Rohrflöte, 8 ft.). 2 1/2 ft.  
Flautina (ext. of Rohrflöte), 2 ft.  
Plein Jeu, 4 ranks, 244 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Corno d'Amore, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Clarion, 4 ft., 73 pipes.  
Harp (prepared for), 8 ft.  
Celesta (prepared for), 4 ft.  
Tremolo.
- CHOIR.**  
Contra Viola (ext. of Viola, 8 ft.). 16 ft., 12 pipes.  
Viola, 8 ft., 73 pipes.  
Viola Celeste, T. C., 8 ft., 61 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, T. C., 8 ft., 61 pipes.  
Lieblich Flöte, 4 ft., 73 pipes.  
Viola (ext. of Viola, 8 ft.), 4 ft., 12 pipes.  
Dulcet (ext. of Dulciana, 8 ft.), 4 ft., 12 pipes.  
Dolce Twelfth (ext. of Dulciana, 8 ft.), 2 1/2 ft.  
Dolce Fifteenth (ext. of Dulciana, 8 ft.), 2 ft.  
Clarinet, 8 ft., 73 pipes.  
Chimes (from Great), 8 ft.  
Harp (prepared for), 8 ft.  
Celesta (prepared for), 4 ft.  
Tremolo.
- PEDAL.**  
Sub Bourdon (ext. of Bourdon, 16 ft.). 32 ft., 5 pipes.  
Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 56 pipes.  
Contra Viola (from Choir), 16 ft.  
Contra Gemshorn (from Great), 16 ft.  
Lieblich Gedeckt (from Swell), 16 ft.  
Octave (ext. of Open Diapason, 16 ft.), 8 ft.  
Flute (ext. of Bourdon, 16 ft.), 8 ft.  
Gemshorn (from Great), 8 ft.

Stillgedeckt (from Swell), 8 ft.  
Flute (ext. of Bourdon, 16 ft.), 4 ft.  
Contra Fagotto (from Swell), 16 ft.  
Chimes (from Great), 8 ft.

Preparation has been made in the console for an antiphonal organ which is to be installed later and the resources of which will be as follows:

**MANUAL.**

Diapason, 8 ft., 61 pipes.  
Melodia, 8 ft., 61 pipes.  
Viole d'Amour, 8 ft., 61 pipes.  
Vox Angelica, T. C., 8 ft., 49 pipes.  
Octave, 4 ft., 61 pipes.  
Tremolo.

**PEDAL.**

Lieblich Bourdon (ext., of Melodia, 8 ft.), 16 ft., 12 pipes.

Adjustable combinations, by remote control, include: Six adjustable pistons affecting great, antiphonal and pedal stops; great intra-manual and antiphonal couplers; six combination pistons affecting swell and pedal stops and intra-manual couplers; six pistons affecting choir and pedal stops and intra-manual couplers; six toe pistons affecting pedal stops; six general pistons affecting stops and couplers of the entire organ, and pedal to manual "on" and "off" controls for each manual.

**W. IFOR JONES TO CONDUCT BETHLEHEM BACH CHOIR**

William Ifor Jones, conductor of the Handel Choir of Westfield, N. J., since its formation in 1930, has been elected conductor of the famous Bach Choir of Bethlehem, Pa. He succeeds Dr. Bruce Carey of Girard College, Philadelphia.

Mr. Jones is a native of Wales and showed a talent for music at an early age. After his early training in Wales he continued his studies in England and is a graduate, licentiate and associate of the Royal Academy of Music in London. Although he has specialized on the organ, he has had marked success as a choral conductor. Before coming to this country he conducted at a number of British festivals and was for a while with the British National Opera Company. While with this organization he was associated with John Barbirolli, present conductor of the New York Philharmonic-Symphony Orchestra. Mr. Jones has also been assistant conductor to Sir Henry Wood. In this country, he has been on the faculty of music at the New Jersey State College for Women in New Brunswick, organist and choirmaster at the Broadway Tabernacle in New York, and conductor of the Bach Cantata Club in New Brunswick. For several years he has been conductor of the Handel Choir of Westfield and of the Mendelssohn Glee Club in Plainfield, and has been organist and choirmaster at the Presbyterian Church in Bound Brook.

The Bach Choir of Bethlehem, founded in 1898 by the late Dr. J. Fred Wolle, has long been one of the outstanding choral societies of the country and its festivals, held in May, have attracted many Bach enthusiasts. The choir has 267 members, including singers from such faraway places as Washington, D. C., and Buffalo, N. Y.

**COKE-JEPHCOTT, WHITMER, ROSS ON GUILMANT FACULTY**

The summer session of the Guilmant Organ School, under the direction of Willard Irving Nevins, which came to a successful close Aug. 6, had the largest registration of any in the history of the school. Plans are being made for the opening of the fall season Oct. 4. Norman Coke-Jephcott, organist and choirmaster of the Cathedral of St. John the Divine; T. Carl Whitmer, author of "The Art of Improvisation," and Hugh Ross, director of the Schola Cantorum of New York, will give special courses during the 1938-9 season. The competition for free scholarships will be held Friday, Sept. 30.

**"PETIT ENSEMBLE" USED AT LUTHERAN CONVENTION**

A Kilgen "Petit Ensemble" was installed for the international convention of the Missouri Synod of the Lutheran Church in the convention hall and auditorium of St. Louis June 18 to 25. More than 3,000 people from all parts of the world were present and choirs from different churches as well as a massed choir accompanied the music for the services. The "Petit Ensemble" was used for solo work as well as for the accompaniment of the choirs.

**HENRY W. WORLEY DIES IN MIDST OF CAMPAIGN**

**RACE FOR CONGRESS ENDED**

**Organ Builder Who Was Mayor of Columbus, Ohio, Collapses After Radio Speech, Bringing His Unique Career to Close.**

Henry W. Worley, for two-score years an organ builder and for twenty years a political leader in his home city of Columbus, Ohio, died suddenly in that city Aug. 5. Mr. Worley, probably the only organ builder ever to become mayor of a large American municipality, was the chief executive of Columbus for a term of four years, from 1932 to 1936.

Mr. Worley was a victim of heart disease only a few minutes after he had completed a radio speech in his campaign for the Democratic nomination for Congress. After making the address he drove away with a friend who was office manager of his campaign. In front of the home of the friend he collapsed, and died before arrival at a hospital. He had been warned of his condition and took part energetically in the campaign against the orders of his physician.

Henry William Worley was born April 9, 1877, in Battersea, so close to the heart of old London that his youthful ears could distinctly hear "Big Ben" from Westminster Tower in the House of Parliament boom the passage of the hours. In the spring of 1882 he and his father and mother, his brother, Alfred C. Worley, now owner and publisher of *The Times* of New Milford, Conn., and his sister were transplanted to a humble home near Spring and Elizabeth streets in lower New York City. Henry entered the public schools and paid his way by selling newspapers on lower Broadway and the Bowery. To increase his earning power, at 13 years of age, he entered the employment of J. H. & C. S. Odell, the organ builders, on West Forty-second street, as an apprentice.

A musical career appealed strongly to him and he was appointed soprano soloist at the Chapel of the Transfiguration, on Sixty-ninth street, near Broadway, and became a member of this Episcopal Church. He played the violin well and became a recognized orchestra leader. He was completing his education at Cooper Institute when war broke out between Spain and America. When the call to arms sounded Mr. Worley enlisted as a volunteer in the Twenty-second New York Volunteer Infantry, serving until honorably discharged. One of the officers of his company was Edward Jardine of Jardine & Co., organ builders, with a factory then on East Thirty-ninth street, New York City. The Spanish-American War over, Captain Jardine offered Private Worley a job in the Jardine factory.

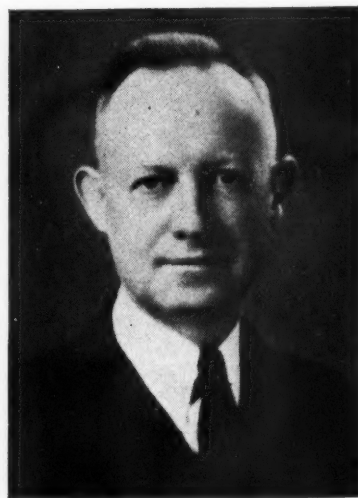
April 9, 1899, Mr. Worley married Sadie E. Glynn. After two years with Jardine he moved to Boston to enter the service of the Hutchings-Votey Organ Company, where he met and made a friend of Superintendent Ernest M. Skinner. When Mr. Skinner opened his own factory in South Boston Mr. Worley was placed in charge of plant production.

Soon the "call of the West" came and Mr. Worley set out on a pilgrimage. With his family he left Boston and stopped at Erie, Pa., to work a short time for the A. B. Felgemaker Company. He arrived in Columbus in the early spring of 1908 and purchased a home. He also bought property on First avenue, where he operated an organ factory for nearly a quarter of a century.

After leaving the office of mayor Mr. Worley and his service director, William J. Lucks, went into the small home construction business, fabricating houses in the old organ factory.

Mr. Worley is survived by his widow; a son, Henry, Jr., secretary of the Springfield, Ohio, Chamber of Commerce; two daughters, Mrs. Alice Eckhart and Miss Mildred Worley; three brothers and three sisters. He was past grand regent of the Royal Arcanum and a member of St. Stephen's Episcopal Church.

**ARTHUR B. JENNINGS**



**MAX G. MIRANDA FINISHES TWENTY YEARS AT BELOIT**

Max G. Miranda, just completing his twentieth year as professor of music and organist at Beloit College, Beloit, Wis., has been granted a sabbatical leave and will pass the year in graduate work at the University of Wisconsin, retaining his residence and position at the First Presbyterian Church in Beloit. Sumner A. Jackson, organist of Plymouth Church of the Pilgrims in Brooklyn, has been appointed associate professor and acting head of the department at Beloit, it is announced by President Irving Maurer.

**KATHRYN BLISS ROGERS DIES; MILTON COLLEGE ORGANIST**

Mrs. Kathryn Bliss Rogers, for many years a prominent organist and organ teacher of Wisconsin, died at her home in Milton Aug. 3 at the age of 54 years.

Kathryn Bliss was born in Milton Junction, Wis., Aug. 13, 1884. She was graduated from the school of music of Milton College in piano and later studied organ with President W. C. Daland and with teachers in Milwaukee and Chicago. She was a member of the American Guild of Organists.

**IN THIS MONTH'S ISSUE**

Memoirs of Louis Vierne, written by him shortly before his death, are translated for THE DIAPASON by Esther E. Jones and the first installment of these interesting recollections is published.

Large organ being installed by the W. W. Kimball Company at Park College to take the place of a Kimball destroyed by fire.

Frank Wright, New York organist, teacher and authority on musical theory, writes on the benefits of study of strict counterpoint.

Dr. Macdougall, writing his "Free Lance" column from Europe, tells how Alfred Hollins plays a service.

Arthur B. Jennings of Pittsburgh, famous American organist, accepts appointment to University of Minnesota.

Henry W. Worley, veteran organ builder and former mayor of Columbus, Ohio, dies in midst of campaign for Congress.

**THE DIAPASON.**

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

Mrs. Rogers had been the organ teacher in Milton College since the death of President Daland in 1921; was organist of the Milton Seventh-Day Baptist Church for forty years and of the First Baptist Church, Janesville, for the last three years. Since the autumn of 1930 she had been the director of the Treble Clef of Milton College and was accompanist for the Choral Union for nearly thirty-five years.

Miss Bliss was married in 1905 to Walter E. Rogers. Survivors are her husband, who is village clerk and county supervisor, and a son, Robert Bliss Rogers.

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**CHURCH MUSIC WEEK  
MAGNET AT EVANSTON**

**ANNUAL INSTITUTE IS HELD**

**New National Association of Choir Directors Holds First Annual Convention in Connection with Course at Northwestern.**

Evanston was a center of attraction for church musicians from Aug. 2 to 9 when the sixth annual church and choral music institute of Northwestern University was held. In connection with the institute the new National Association of Choir Directors held its first annual convention Aug. 8 and 9. The institute drew approximately 125 organists and directors from various states who took advantage of the opportunity for a week of study under the members of the staff, headed by Dr. Clarence Dickinson of Union Theological Seminary, New York, with others on the faculty including Mrs. Helen A. Dickinson, Robert G. McCutchan, dean emeritus of the school of music of De Pauw University; Horace Whitehouse, A.A.G.O., Mus. D., professor of organ at Northwestern; LeRoy E. Wetzel, Walter E. Buszin and others.

The National Association of Choir Directors was launched at Evanston a year ago with twenty-five charter members and at its meeting this year it was able to report a roster of 100 members, representing twenty-eight states. Dean McCutchan is president general, LeRoy E. Wetzel is vice-president and Oliver S. Beltz, head of the department of church music at Northwestern, is secretary. At a dinner in the First Methodist Church of Evanston Aug. 8, at which Dean McCutchan presided, reports of officers were made and the aims of the organization were outlined. It was pointed out that the association is to serve its membership "by binding together church musicians all over the country and making available to members a journal for which plans have been made; by offering to members an impetus for local chapter organizations, which will in turn be part of a national organization (the local and regional chapters will be able to carry out educational activities which will benefit not only church music as a whole but also the individual member); by creating through an annual convention the opportunity to study practical problems in church music under authorities in the field."

Several features marked the joint sessions of the institute and the choir directors' organization. On Sunday evening, Aug. 7, at the First M. E. Church of Evanston, Dr. Horace Whitehouse gave an organ program and the new Aeolian A Cappella Choir of Chicago, led by Oliver S. Beltz, sang. Despite the heat of the evening a large audience sat throughout a program of high merit without diminution of interest. Dr. Whitehouse gave a capable interpretation to this exacting list of offerings: Concerto in A major (Con maesta; Allegro-Adagio-Allegro), Handel; Chorale Preludes, "My Innermost Heart Doth Yearn" and "We All Believe in One God, Creator," Bach; Symphony 6 (Introduction and Allegro,

Aria and Scherzo), Vierne; Sketch in F minor, Schumann; Andante from Symphony, Op. 18, Edward S. Barnes; Prelude and Fugue in E major, Saint-Saens; "Twilight at Fiesole" (from Suite "Harmonies of Florence"), Bingham; Fugue a la Gigue, Bach.

Mr. Beltz's forces gave evidence of the painstaking training received from their conductor and showed finesse, though the organization is in its infancy, in the singing of the following: "Alla Trinita Beata," Traditional; "Gloria Patri," Palestrina; "Adoramus Te," Palestrina; "Like as the Hart," Palestrina; "O Lord Most Holy," Bruckner; "Behold, the Tabernacle of God," Healey Willan; "Benedictus qui venit," Liszt; "Jesu, Priceless Treasure," Bach.

The final event of the week was a beautiful program of church music by the choristers of the institute at St. Luke's Pro Cathedral Aug. 9. LeRoy E. Wetzel conducted the chorus in the singing of a list of anthems studied in the course of the week and Herbert E. Hyde, Mus. D., organist and choirmaster of St. Luke's, was at the organ. The list of anthems included the following: "Let All the World in Every Corner Sing," E. T. Chapman; "Expectans Expectavi," Charles Wood; "Ring Out, Wild Bells," LeRoy Wetzel; "Thee We Adore," T. Frederick H. Candlyn; "The Promise That Was Made," Edward C. Bairstow; "Evening," George Dyson; Choral Blessing, Peter Christian Lutkin. An address on "Music and Worship" was delivered by Dr. E. Enyeart Harper, president of Simpson College.

An interesting feature of the week was a tour of the organs of Evanston under the leadership of Dr. William H. Barnes, which culminated at the home of Dr. and Mrs. Barnes, where refreshments and organ numbers brought the evening to a close.

JOSEPH W.  
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GEOFFREY SHAW: <i>The Lord My Pasture Shall Prepare.</i> Unison....	.15
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HOMER E. WILLIAMS

Under the title of "Melodies of the Masters of Music," Homer Emerson Williams, A.A.G.O., has presented to his congregation in the fashionable suburban town of Rye, N. Y., a series of transcriptions for the organ which have proved an attractive feature of the services at the Presbyterian Church. While the purists who object to the performance of any transcriptions will be duly shocked, others who love music for its own sake, and approve its use on any instrument, without regard to original purpose, will be very much interested in what Mr. Williams has done and the success of the undertaking.

The series during the year consisted of the playing of seventy-five compositions, thirty-six of which were arrangements made by Mr. Williams himself. In a foreword to his list he explains his aim in the following words:

"The playing of this series of pieces is the fulfillment of a desire to bring to the congregation some of the finest melodies of the masters, which by reason of their high inspiration would be worthy of a place in our service of worship. Music typical of the genius of the composer has been selected, and in many cases arranged for the organ for this series."

The following is a complete list of the pieces played, with the names of the arrangers in parentheses:

WAGNER—Prelude to "Lohengrin" (B. Sulze); Prize Song from "Die Meistersinger" (Karg-Elert); "Prayer" from "Lohengrin" (Sulze); "Elizabeth's Prayer" from "Tannhäuser" (Karg-Elert); "Song to the Evening Star" from "Tannhäuser" (Lemare); "Album Leaf" for Pianoforte (La Villa).

SCHUMANN — "Nachtstück," Op. 23 (Ashmall); "Solitary Flowers" from "Forest Scenes" (H. E. W.); Sketch in C major for the Pedal Piano (H. E. W.).

SCHUBERT—"Prayer" from Octette (Albert E. Wier); "By the Sea," transcribed by Liszt (H. E. W.); Impromptu in A flat, Op. 142, No. 2 (H. E. W.).

BEETHOVEN—Adagio from "Sonata Pathétique," Op. 13 (John Hiles); Largo from Sonata, Op. 7 (James T. Pye); Andante from Sonata, Op. 26 (H. E. W.); Adagio, Op. 27, No. 2, from "Moonlight" Sonata (La Villa); Adagio Cantabile from Sonata for Piano and Violin (Horatio Parker); Allegro assai from Ninth Symphony (last movement) (H. E. W.).

MOZART—Andante Cantabile from Sonata for Pianoforte in C major (H. E. W.); Kyrie from Twelfth Mass (Sir John Goss); Solemn March from "The Magic Flute" (Goss).

BRAHMS—Theme for Horns from First Symphony (last movement) (H. E. W.); Lullaby (H. E. W.); Andante from Sonata for Pianoforte in C major (H. E. W.).

GLUCK—Air for Flute from "Orfeo ed Euridice" (H. E. W.); Sarabande from "Orfeo ed Euridice" (H. E. W.); Caprice from "Alceste" (H. E. W.).

MENDELSSOHN—Andante from Concerto for Piano in G minor (H. E. W.); Nocturne from "Midsummer Night's Dream" (Albert G. Emerick); "Song without Words" in C major (No. 48) (H. E. W.).

WEBER — "Prayer" from "Der Freischütz" (Arthur Henry Brown); Melody for Horns from Overture to "Der Freischütz" (H. E. W.); Andante con moto from "Oberon" (H. E. W.).

HANDEL—Largo from "Xerxes" (Shelley); Sarabande from Concerto for Oboe (H. E. W.); First Movement from Concerto for Strings and Wind Instruments (Best).

CHOPIN—Nocturne in G minor, Op. 15, No. 3 (A. W. Gottschalg); Prelude in D flat, Op. 28, No. 15 (Best); Prelude in E major, Op. 82, No. 9 (Liszt); Nocturne in G minor, Op. 37, No. 1 (Edwin M. Lott); Melody, Op. 26, No. 1 (H. E. W.); Theme from Fantasia in F minor (H. E. W.).

BACH—Arioso from Concerto for Violoncello (H. E. W.); Sarabande from Sonata for Violoncello in D (H. E. W.); Preludio in B flat minor from "The Well-tempered Clavichord," Book I (A. W. Gottschalg).

BIZET—Adagietto from "Suite L'Arlesienne" (Horatio Parker); Intermezzo from "Suite L'Arlesienne" (Shelley); "The March of the Three Kings" from "Suite L'Arlesienne" (H. E. W.).

HENRY PURCELL—"Lament" from "Dido and Aeneas" (H. E. W.); Adagio from "The Golden Sonata" (H. E. W.); Moderato in C minor from the anthem "O Give Thanks" (H. E. W.).

MASSNET—"Prayer" (Shelley); Meditation from "Thais" (Alfred J. Silver);



"Angelus" from "Scenes Pittoresques" (Albert E. Wier).

TSCHAIKOWSKY — "June," Barcarolle from "The Months" (H. E. W.); Andante Cantabile from Fifth Symphony (H. E. W.); Andante (Lyric Theme) from "Symphony Pathétique" (Lemare).

MACDOWELL—"Romance" from Etudes, Op. 39 (C. Charlton Palmer); "To a Wild Rose," from "Woodland Sketches" (Palmer); "To a Water Lily" from "Woodland Sketches" (Palmer); "To the Sea" from "Sea Pieces" (H. E. W.).

SAINT-SAENS—"The Swan" from "Le Carnaval des Animaux" (Parker); "The Nightingale and the Rose" from "Parysatis" (Courtade); "Alleluia" from Christmas Oratorio (H. E. W.).

DVORAK — Largo from "New World" Symphony (Lemare); "Songs My Mother Taught Me" from "Gypsy Songs" (Lemare); "On the Holy Mount" (H. E. W.).

GRIEG—"Solvejg's Song" from Incidental Music to "Peer Gynt" (Kraft); Melody from "Sigurd Jorsalfar" (H. E. W.); March from "Sigurd Jorsalfar" (H. E. W.).

FRANCK—Allegretto from Sonata for Piano and Violin (H. E. W.); Themes from Symphony (H. E. W.); Fifth Beatitude, "Blessed Are the Merciful" (H. E. W.); Chorale from Prelude, Chorale and Fugue (H. E. W.).

HAYDN — Largo from Symphony in G (Goss); Andante Grazioso from String Quartet (Albert G. Emerick); Kyrie from First Mass (Goss).

Homer Emerson Williams, A.A.G.O., was born in Worcester, Mass., and began the study of the organ at an early age under Alfred H. Booth, organist of St. Matthew's Church. He started on his career as an organist in Boston when he was appointed organist and choirmaster of the Highland Church, Roxbury, to succeed the late Frederick Field Bullard. This position he held for several years. Then he moved to New York, where he became concert director for Chickering & Sons and organist for Dr. Stephen S. Wise at the Free Synagogue in Carnegie Hall. During this time he continued his study of organ and composition with Clifford Demarest.

For ten years Mr. Williams was associate organist at Temple Emanu-El, New York, under the late Kurt Schindler, and for the last ten years he has held the position of organist at the Presbyterian Church in the town of Rye, N. Y., where he makes his home. In addition to his church work Mr. Williams has been for many years organist and teacher of music at the DeWitt Clinton High School, New York City, and he will assume like duties at the High School of Science, which will open in the fall.

Mr. Williams is the composer of "The Christian Year," a series of anthems and carols for use in the festivals of the church; a Lenten cantata, "The Story of the Cross," and secular songs and piano solos. He has also made arrangements for organ from the orchestral and piano repertoire, particularly for use in the church service.

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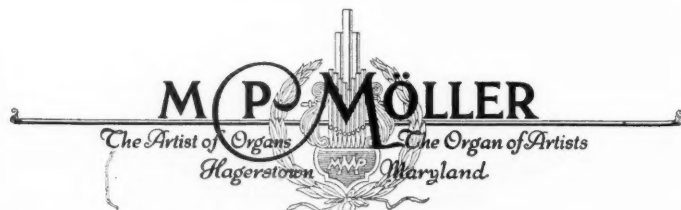
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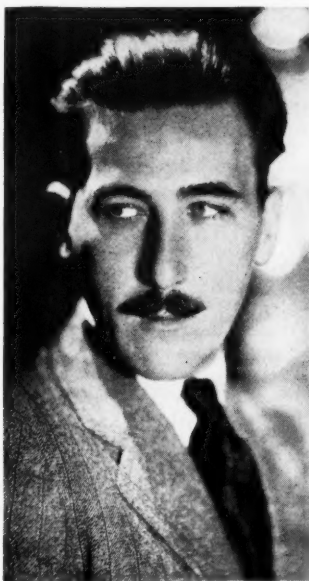


**WORK AT TEXAS UNIVERSITY  
HEADED BY E. WILLIAM DOTY**

Opening of the newly-established College of Fine Arts at the University of Texas this fall will make available training in music, art and the drama. It has been the university's aim to create a fine arts division that will peculiarly fit the heritage, environment and culture of Texas, bringing the three arts into a comprehensive whole. A legislative appropriation of \$32,400 for each year of the 1937-38 biennium is available for initial support of the new college. The past year has been spent in assembling a staff, headed by E. William Doty of the University of Michigan, who began his work April 3, as previously announced in THE DIAPASON. The department will include work leading to a music degree, with majors in voice, piano, organ and violin. The music staff will include Chase Baromeo, Metropolitan Opera Company baritone, who will head the voice department; Dean Doty, who will be in charge of organ and music literature; Thomas Gorton, instructor in piano and theory, and Albert T. Luper, violin and theory.

From 1923 to 1926 Dr. Doty attended Western State Teachers' College, Kalamazoo, Mich. He received the degree of bachelor of arts in education from the University of Michigan in 1927 and the degree of bachelor of music and master of arts in philosophy in 1929. During the season 1932-33 he studied at the University of Leipzig and the Leipzig Konservatorium and during the 1933 summer session at the Salzburg Mozarteum. He took his doctor of philosophy degree at the University of Michigan in 1936. Dr. Doty's teaching experience includes instructorships in organ at the University of Illinois and the University of Michigan, as well as the assistant professorship which he left. He was musical director of the university centennial opera and assisted in drawing up the graduate administrative organization under which the school of music at the University of Michigan is now operating.

**ROBERT L. SANDERS**



**ROBERT L. SANDERS GOING  
TO UNIVERSITY OF INDIANA**

Robert L. Sanders, organist and director at the First Unitarian Church, Chicago, who has achieved a reputation as a composer and teacher, has been appointed dean of the school of music at the University of Indiana. He will take up his new duties at Bloomington late this month. The Indiana school has an enrollment of approximately 1,000 students and a commodious new building as headquarters is to be completed in about a year.

Mr. Sanders has been a member of the faculty of the University of Chicago since 1934 and an instructor at the Meadville Theological School, now located in this city, in addition to his work at the First Unitarian Church.

Mr. Sanders is a graduate of the Chicago Conservatory of Music and among his teachers have been Irene Belden Zaring, Edgar Nelson and Edgar Brazelton. In 1925 he won the Prix de Rome. Abroad his teachers included Respighi, Bustini, Bobici, Lioncourt and Braud. His compositions have been performed by the Chicago Symphony Orchestra and he has served as guest conductor of that organization on several occasions.

**NEW MUSICAL INSTRUMENTS  
ON EXHIBITION IN CHICAGO**

A glimpse of the fruits of experiments in new forms of tone production and in novel instruments was offered at the national musical instrument show conducted at the Stevens Hotel in Chicago the first week of August. Piano and band instrument manufacturers and the retail dealers through their national associations participated in the convention. Among the many exhibits those which would interest organists included that of the Estey Organ Corporation, which showed its remarkable new two-manual reed organ, with standard organ console; the Hammond Instrument Company; the Aeolian-Skinner Company, which showed its Aeolian-Hammond player organ; J. C. Deagan, Inc., who had an exhibit of their chimes and other percussion instruments; the Maas Organ Company, which exhibited its chimes; the Everett Piano Company, which had its Organon in the latest model on display, and the Wurlitzer Company, which showed an entirely new electronic instrument.

**Death of Laurens Hammond's Mother.**

Mrs. Idea L. Hammond, mother of Laurens Hammond, inventor of the Hammond electronic organ, died at her home in Evanston July 29. Funeral services were held at St. Luke's Cathedral Aug. 1. In addition to her son Mrs. Hammond is survived by two daughters—Mrs. Eunice Tietjens, the poet, and Miss Louise Hammond, an Episcopal missionary in China, now at home on furlough. Her husband, William A. Hammond, died in 1897.

**INTERESTING ORGAN IS  
OVERHAULED BY FENTON**

The work of overhauling the organ in the Church of the Most Holy Redeemer, East Third street, New York City, has been completed by the Fenton Organ Company of Nyack, N. Y. The rector of the church is the Rev. John G. Behr, C. S. S. R., and the organist is Augustin Meighan. The organ is a three-manual of thirty-nine straight stops and one "borrow" and was built in 1911 by Arthur L. Fenton. The overhauling included cleaning, replacement of action parts worn out by twenty-seven years of use, averaging five hours daily, and the installation of a new combination action and direct electric stopkeys in place of the original drawknobs.

Until 1911 a two-manual organ stood in a second gallery of this church and was blown by box bellows operated by a heavy man or two stepping from one box, or wooden plunger, to another, thus forcing the air from these feeders alternately into the reservoir where the pressure was maintained at two and one-fourth inches. When the three-manual electric organ was built in 1911 most of the twenty stops of the old organ were voiced on three and one-half inches and incorporated in the organ. Among the original stops retained were three mixtures, the composition of which might interest some readers:

Swell three and four-rank—	
CC to BB.....	17 19 22
C to B.....	15 17 22
c' to b'.....	12 15 17
e2 to b2.....	8 12 15 17
e3 to c4.....	8 10 12 15
Great four-rank—	
CC to BB.....	5
C to c4.....	5 8 10 15
Great five-rank—	
CC to BB.....	12 15 17 22
C to b'.....	8 12 15 17 22
e2 to b2.....	1 8 12 15 17
e3 to c4.....	1 8 12 12 15

Various classes of pipes are included in these mixtures—stopped wood, metal chimney, metal taper and metal straight of the diapason family.

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## Memoirs of Louis Vierne; His Life and Contacts with Famous Men

### Introduction.

In 1934 *Les Amis de L'Orgue*, an association in France which somewhat resembles our American Guild of Organists, began to publish in its *Bulletin*, which appears four times a year, the "Souvenirs of Louis Vierne." The *maître* gave me these articles as they appeared. As time went on and they became increasingly interesting I wished that all of his American friends and admirers might enjoy and benefit by the wealth of information and anecdote contained in their somewhat rambling and reminiscent pages. I asked the *maître* if I might translate them. He was delighted in that gentle, naive way of his, and gave me the numbers regularly thereafter, continuing, when I returned to this country, to send them to me here until the time of his death in June, 1937. The "Souvenirs" were not complete at that time.

I do not feel presumptuous in attempting thus to pass on to others what will already be familiar to those who were his pupils. He talked to me in long hours of cherished conversation, and I think that I have not misinterpreted him. He was a generous, devoted friend and eager to share with others his great love of music and his wealth of musical knowledge, as well as his richly human philosophy of art and living, which he expressed in his own colorful and pungent way, and which, incidentally, I have tried where possible to keep, although many expressive bits lose all their wit and meaning in translation.

It seemed natural and right that these articles should appear first in this country in THE DIAPASON, and I submit them as an offering in memory of a great musician and a great man.

I wish to express my indebtedness to M. and Mme. André Morize for their sympathetic and invaluable assistance.

ESTHER E. JONES.

By LOUIS VIERNE

[Translated by Esther E. Jones]

I.

It was my uncle Charles Colin, Prieur de Rome, organist at Saint-Denis-du-Sacrament, professor of oboe at the Conservatoire, who, in my earliest childhood, discovered my musical gifts and advised my father to set me on the path to an artistic career. I was then 5 years old. I was born blind. We were living in Lille, whither the hazards of a journalist's profession had called my father to the post of editor-in-chief of the *Mémorial de Lille*, a position which he occupied until the breaking up of the Bonapartist party at the death of the Prince Impérial. During this time Dr. de Wecker of Paris had restored to me sight enough for getting about, recognizing people, seeing objects at a short distance, and reading large type at very close range.

My father, a man of letters, while subscribing unreservedly to my uncle's opinion, felt that the regular intellectual studies were indispensable for developing a broad general culture. He claimed, and rightly, that through these studies an artist greatly enriches his particular talent, forming a mind capable of discerning much more deeply the relations which exist between the various manifestations of intelligence. The future was to prove more than adequately the wisdom of this point of view.

It was quickly seen that I could not be taught by normal methods, and it was decided that I should be given the instruction of the blind, based on the Braille system. So I was initiated into the reading and writing of the punched characters by a former student of the Institution Nationale de Paris, Richard Horman, who continued also to teach me solfège and piano, the rudiments of which I had studied with my Aunt Colin and with that good soul, Mlle. Gosset of Lille.

### Love for Organ at First Sight

I heard a church organ for the first time at St. Maurice in Lille. I thought it must be sorcery; the variety of timbres, the continuity of sound, the magical effects of softness, of crescendo and of power filled me with a mysterious terror, and also with the desire to play this miraculous instrument myself.

My uncle, informed of this fact by my father, drew up a very definite program of study—preparation at the Institution Nationale de Paris, where I should receive complete instruction; then, entrance as a student into the organ class at the Conservatoire, con-

ducted at that time by César Franck, with whom my uncle was very well acquainted.

In 1880 I went to Paris with my family. I was then in my tenth year. I was entrusted to a teacher of the name of Henri Specht, who, although blind, had obtained an *accessit* (certificate of merit) in oboe (an unheard-of thing in those days) in my uncle's class, and who was teaching piano as well as his own instrument in my future school. Under his guidance I made rapid progress; he prepared me for skipping the elementary class and for passing at once into the second year, an important gain of time.

In April, 1881, my uncle introduced me to his organ in St. Denis-du-Sacrament, explaining to me how it was handled. At the same time he revealed to me the art of improvisation. What a revelation! I saw what sort of a monster this was which had been haunting my childish dreams, and at the same time that it was possible to create music without conscious effort. I was thrilled, and the phrase "when I am an organist" appeared like a *leit-motif* in every conversation in which I took part.

In July of that year, which exerted a decisive influence upon my life, my uncle, upon coming out from a competition at the Conservatoire, where he was a member of the board of examiners, caught cold. He had been decorated (Chevalier of the Legion of Honor) three weeks earlier, and a small celebration of the family and intimate friends was to take place before the summer holidays. It was changed into mourning when the poor man succumbed to pneumonia. In him I lost not only a dearly-beloved relative, who had shown me the tenderest affection, but also my chief supporter, the one who had decided my future and whose encouragement and aid would have been indispensable to me later on. This was my second sorrow, the first having been the death of my young sister, carried away in three days by the same illness. I have kept devotedly the memory of my uncle, who was an unassuming man with a heart of gold, at once artistic and competent, and passionately attached to his work.

### Starts on Long Road to Fame

In October I became a resident student at the Institution Nationale. Then began the long road which separated me from the supreme goal of my childhood ambitions, matured beyond their years by adversity. I shall not go into an account of the flood of impressions which overwhelmed me when I was thus torn from family life and shut up among strangers. That is of a purely sentimental nature and without much interest to the readers of a specialized periodical. I shall limit myself to speaking of what had direct bearing upon my development as a musician in general and as an organist in particular.

First, the plan of study. The required minimum was three years of solfège, three of harmony and two of composition. Besides piano, which was obligatory for everyone, each student was required to play an orchestral instrument suited to his physical aptitudes. To me was assigned the violin. For piano and the other instruments the pupils were classed in divisions. The trial class came first, then the seven years of elementary study, divided into seven sections, but inversely according to number, the sixth division following the trial class, and so on. If one had not repeated a division one would pass into the finishing class in the eighth year, then in the first year of graduate study into the "honor division." From then on one was out of the divisions, and therefore out of competition. The term examinations occurred in January, before Easter and in July. The last was in the form of a competition for prizes and counted for half of the required points. Beginning with the third division, the competitions took place in the concert hall, and Franck presided over them, assisted by other judges from outside the school. In my time these were Dallier, then the young organist of St. Eustache, and Devroye, the well-known flutist.

Beginning with the fourth division, all the students were obliged to play in the orchestra, which gave four concerts a year, not counting the one on the day of the distribution of prizes, or those given from time to time on special occasions. We rehearsed every day from 4 to 5 o'clock. During the first half-hour we memorized our parts under the direction of the leader of the section; then we put them all together under the conductor of the orchestra. Singing in the chorus was obligatory, but the study of solo singing was optional and reserved for those who had good voices. The school was divided into two sections, one for the boys and one for the girls. The latter took part in the mixed chorus both at religious services and in concert.

For our artistic development we had the Sunday concerts (Colonne, Lamoureux, the Société des Concerts du Conservatoire), to which we were admitted free through the generosity of these associations. Every Wednesday we attended the performances at the Opera, loge 11 of the fifth balcony being reserved for us on that day. Recitals or chamber concerts at Erard or Pleyel, the six concerts of Guilman at the Trocadéro, the mass on St. Cecilia's day at St. Eustache, repeated at Notre Dame the day of the Annunciation, such were our contacts with the artistic life outside—rather limited after all.

The instruction in subjects of general culture, so-called, spread over a period of six years, and included grammar, history, geography, mathematics, rhetoric, philosophy, physics, chemistry, religious instruction from the short catechism to the "perseverance" and to theological readings, and elocution. No Latin, no Greek, no modern languages, no history of music. In short, the primary subjects and a sketchy secondary training, nothing more. On leaving school it cost me a terrific effort to escape from this intellectual prison and to struggle up against the current; I found strength for it, partly in the memory of my father, partly in the curiosity stimulated by this early contact, which nothing will ever completely satisfy.

### Daily Program of Hard Work

The daily program? Two hours of piano practice, two of the other instrument, four hours of general culture classes, one hour of solfège, or later of harmony; three hours of study to prepare exercises and learn lessons; a quarter of an hour for the piano lesson; a quarter of an hour for the instrumental lesson (except, and this was my case, for those who studied their instrument with professors from outside who were not blind, and who were entitled to two half-hour lessons a week); one hour of reading aloud by a teacher or by the *censeur*; catechism and elocution on Thursday. On that day there were no general classes, but an extra hour of piano and one of instrument. Each day there were an hour and three-quarters for recreation. We rose at 6:30 and went to bed at 9. Common prayers morning and evening, prayers again before and after each class; *Angelus* and *Grâces* before and after each meal. Mass on Thursday at 9 and on Sunday at 8:30; vespers on Sunday at 2. For fetes occurring on weekdays, services as on Sunday. One Sunday of leave a month, two for those on the honor roll. One day off at New Year's, two days at Easter, one at Whitsuntide and on July 14, and two months of vacation. All of which is a far cry from present-day practice. Was it better? Was it not as good? Who can say?

As my Professor Specht had foreseen, I entered the second year of studies at once, in the sixth division for piano and violin, the first elements of which I had learned since coming to Paris. I stayed in the class taught by gentle, vague and lovable Specht; for violin I had Pierre Adam, viola soloist at the Opera and viola of the Lamoureux Quartet. He had known my uncle and developed an affection for me. As professor of solfège, and later of harmony, I had Julien Héry, a rough-appearing Breton, organist at St. Louis-

des-Invalides, whom we had nicknamed "Croiton" from the epithet he lavished upon us at every mistake. At heart he was an excellent man, conscientious and honest, very much attached to his position, thoroughly versed in his profession, a man whose worth was equaled only by his modesty. Our singing teacher was named Aubéry, a good technician and a good musician, who had been forced to leave the Opera because of terrific stage-fright, which had caused him heart trouble. Our director was M. Pyras, former prefect under the Empire, in whose eyes I was an interesting little fellow, being the son of a Bonapartist.

Our *censeur* was Joseph Livitte, a very cultured and sensitive man, thoroughly acquainted with the special question of education and instruction for the blind. He was particularly fitted for his position, which he filled with wisdom, honesty, intelligence and insight. He was an intimate friend of good Père Adam, my violin teacher, whom he addressed with the familiar "Tu." His death in 1884 was a cruel grief for the whole school, who adored him. M. Pyras retired in 1884 and was replaced by Emile Martin, ex-prefect of Montauban, who began by disliking me as the son of a reactionary, but little by little softened in view of the protection accorded me by Franck, and ended by becoming my friend—an enthusiastic friend, encouraging and devoted, and one who later on used to cite me as an example to the young people of the generations succeeding mine.

It was also in 1884 that the present concert hall of the school was constructed with its three-manual Cavaillé-Coll organ of thirty-six stops. An inaugural fete was prepared for February; it was for this ceremony that Franck composed his "Psalm 150," and for our orchestra, chorus and organ. The conductor of the orchestra was then Louis Lebel, organist at St. Etienne-du-Mont, professor of organ and composition in the school. To words written by our *censeur* he composed a cantata for the occasion in which there were angels (chorus and three boys' voices) and a description of the creation, with storm and a tom-tom obbligato. My high soprano got me in among the "angels," and I was chosen to give the nine tom-tom beats representing the separation of the earth and the waters. Such was my first contact with the public. Have I preserved since then a taste for the tom-tom?

In October of that year, to my intense joy, I entered the orchestra as second violin. There I learned many things; none of the treatises that I have plowed through since that time has profited me as much as that living experience. It was also my first year of harmony, a decisive year in my musical training. As regards the scientific side of this subject, our teacher was an able man; although he used only the ancient treatise of Augustin Savard, he helped us with a host of practical suggestions, the fruit of his wide experience as composer and organist. But on the artistic side he was rather limited, for he never ventured beyond the strict rule. After three years of this instruction we wrote correctly, to be sure, but without the flexibility and freedom which make of harmony an art. Later I had to work extremely hard to acquire a "pen" in the modern sense of the word, and especially to inspire my teaching with true musician-ship.

It was another teacher at the school, Victor Paul, organist of the Lazarists in the Rue de Sèvres and choirmaster of our institution, who initiated me into this conception of harmony, and had me work out exercises much freer than those given by Héry. Since then I have gone deeply into that special question of "writing" music, and I have read practically all the pedagogical treatises on the subject.

### First Trip to Foreign Country

The year 1885 saw my first trip into a foreign country. A congress for the amelioration of the condition of the blind being called at Amsterdam, the orchestra of our school was requested



to go and give three concerts there. I could hardly suspect then that this was the prelude to the terrible existence of "wandering Jew" which was to be my lot, or that from my twenty-second year to the present day I should be endlessly knocking about in every country in which the organ is played.

The Palace of Industry at Amsterdam possessed in those days a magnificent Cavallé-Coll, upon which Adolphe Marty, then a student at the institution, where he was finishing his term, carved himself out an enormous success in the course of the three performances for which we were engaged. Ten years later, in my turn, I was to give two famous recitals there.

In 1886 I competed for the first time before the outside jury, presided over by Franck. Like all my comrades, I had attended these sessions as a listener since my first year of harmony. The low-pitched, slow and gentle voice of Cesar Franck gave me a sensation of physical pleasure from which was not excluded a certain mysterious awe. I could not help but realize in advance the terrific nervousness I should feel at my first appearance. However, I desired that moment feverishly. I was afraid that some accident might thrust itself in the way, and actually that was almost the case, but alas! in a form more cruel than any I could have foreseen.

The preceding year the health of my poor father had declined seriously; after a brief improvement he succumbed June 6, 1886, to cancer of the stomach. I was in my sixteenth year. As a result of my terrible grief I suffered a nervous shock which prostrated me for several days just a month before the competition. The devotion of the nurse, a nun, pulled me out of it and helped me to make the necessary effort. I came off with two first prizes, one in violin, the other in piano. All the credit goes to that woman whose ardent religious faith was a real inspiration to me. She helped me to understand that this atrocious ordeal had been sent to try my strength of will, and that I must measure up to what was expected of me. After the competition Franck sent for me, talked to me of my uncle, of whom he had been very fond, of my aunt, who was then directing the *École Monceau*, where he himself taught music, and pointed out the example of Marty, who had just won the first prize in organ in his class at the Conservatoire, promising to take me as his pupil as soon as I should be ready. From that moment my fate was irrevocably fixed.

II.

Louis Lebel, our organ professor, was musical by instinct and admirably gifted to the point of genius, but he knew nothing of classical tradition. He had received the training of our school, and his nature had done the rest. He never suspected that the organ was the most mathematical of instruments, and as far as technique was concerned he was guided by his ears alone, which, like those of his contemporaries, were not especially fastidious in questions of execution. He had great facility in improvisation, a taste not always quite pure, and a great love for his profession.

Curiously enough, of the Lemmens method he had us study only the "pedal school"; it was taken for granted that the students knew the part concerning the manuals. The error arose from the fact that, from the first year of harmony, we realized our basses and *canti firmi* on small harmoniums, which, combined with our piano study, was supposed to start us off. This was an unfortunate habit in all respects, not only for the future of our instruction as instrumentalists, but also for the practice in writing, which, from this very fact, was dependent chiefly upon what our fingers could do. It was Franck who later made me develop the habit of writing without the aid of the keyboard; it cost me a great effort! I recognized in a short time the superiority of this procedure, which leaves the thought absolutely free and makes it possible to work where and when you please. In the meantime I was compelled to follow the general routine of the school and "get along" as best I might. I had a certain "facility" and was able fairly soon to make a bluff of being a "virtuoso." At the end of my first year of study I won a first

ESTHER E. JONES, A.A.G.O.



ESTHER E. JONES (Mrs. ROBERT GEORGE BARROW) is a Washington organist whose attainments as a teacher and as a recitalist have won for her an enviable place among the woman organists of America. She is a graduate of Smith College, *magna cum laude*, and her excellent scholastic record led to her election to the honorary scholarship fraternity Phi Beta Kappa. She also received her master of arts degree at Smith. Miss Jones then studied in Paris with Louis Vierne and at the School of English Church Music near London. Returning to the United States, she was appointed to a place on the faculty of the music department at her *alma mater*. At present she is head of the music department at Mount Vernon Seminary and Junior College, Washington, where she also directs the choir and plays weekly organ recitals. She holds the associate certificate of the American Guild of Organists.

Miss Jones was married on Aug. 11 to Robert George Barrow, distinguished organist and choirmaster of the National Cathedral in Washington.

prize in organ for a vague improvisation *a deux reprises*, as they called it at the school, and Bach's G major Fugue played very fast, without wrong notes, but with the legato and the fanciful articulation practiced in that hallowed time when ignorance preserved us from any knowledge of danger.

The following year, like my comrades, I took my turn at playing in chapel. I looked forward to that with youthful impatience, eager to manipulate the beautiful three-manual Cavallé-Coll, object of our just admiration. For registration we had to use the trial and error system; we would use that of our forerunners, experimenting a bit at times, which overjoyed the listeners and was a theme for criticism during the entire week. There I had my first contact with the profession of church organist, with which, however, I was already acquainted from listening to my fellow students in previous years. At the competition, which took place this time before the outside jury, I was awarded a first prize in organ and a first in composition, with a Scherzo and Trio which I kept for a long time as an example of naive and enthusiastic awkwardness. Franck was extremely indulgent, gave me some judicious criticism, calculated to make me think, and authorized me to enter his organ class at the beginning of the next school year as an auditor.

From this time on my training took two lines: I continued to work at the Institution Nationale as a first-year graduate, and I followed Franck's course three times a week with the permission of Director Martin, who had changed his attitude toward me completely.

At the beginning of October, 1889, our dear old Lebel died and Victor Paul carried on in the interim, until Adolphe Marty took charge—my fellow student who in 1886 had obtained a brilliant first prize in Franck's class, and had followed with great profit Ernest Guiraud's class in composition. Albert Mahaut, another comrade, a remarkable person, with a keen, cultivated intelligence, exceptional gifts as a virtuoso and great facility in impro-

visation, went into Franck's class as a pupil. He was to win the prize, as did Marty, at his first competition, and shortly afterward was to become organist at the big organ of St. Vincent-de-Paul, resigning almost at once to devote himself exclusively to the artistic and philanthropic mission which he had been carrying on for forty-five years in behalf of his sightless fellows.

Study Under Adolphe Marty

I shall return later to my memories of the Conservatoire during the time preceding my admission as an actual student, wishing to finish first with my residence at the School for the Young Blind.

Adolphe Marty, who had been out of the institution for four years, took over the organ and composition classes in March, 1890. He brought with him the reanimating breath of the outer world, opening to us undreamed-of horizons, especially in composition and improvisation, and passing on to us with all the enthusiasm of a young proselyte the ideas absorbed from his masters at the Conservatoire. We were with him heart and soul, and, considering the general spirit of the school, we seemed like radicals—I might almost say revolutionaries. Only one of the professors took us seriously—Victor Paul, that generous soul who had received from heaven the precious gift of "understanding" and of being able to change his mind, to adapt himself, when his instinct told him that such a course was reasonable. I pass in silence over the hostile or scornful reserve of the others; it is so human.

Our new master introduced instruction in counterpoint and fugue, beginning with the first division in organ, and caused it to be made obligatory. He broadened the course in improvisation and composition, so that we profited greatly by his experience at the Conservatoire, which, although still recent, was none the less remarkable for the most penetrating observation and the keenest critical sense. He also brought us some music recently composed, and we found it very modern. We worked on it like mad—so much, in fact, that he said to me one day: "You are very kind; I am very touched; but you must learn something else; I don't want you to play that at the competition. Play some Bach; he belongs to all time, and it is from him that you will learn your profession best." I competed that year with the Fugue in D major and improvised a piece with two themes. Again I won first prize, with the compliments of the jury, and first in composition with an Allegro for piano quartet. After the ordeal Franck said to me: "It's still very youthful, it's Schumannesque, but cheer up! You have it in you!"

Franck on Strict Counterpoint

From October, 1889, to January, 1890, I continued my dual school life. Paul had given the finishing touches to my education in harmony in private lessons begun in 1888. He had gone into that branch of knowledge deeply, and in his curiosity had freed himself from the strict formulas of the classic writing which alone was permitted in the school. I myself took with great difficulty to strict counterpoint; its discipline withered all my enthusiasm; I had not the natural gift which had fallen to the lot of certain of my comrades. Marty contented himself with saying to me: "Grind away anyhow; never mind why for the present." Franck threw light on the situation with all the wisdom which characterized his incomparable teaching of composition:

"Strict counterpoint is the syntax of a dead language. Our modern sensibility can appreciate that language only by appealing to historical considerations outside of our present harmonic habits. Just as a writer worthy of the name cannot dispense with Greek and Latin culture, so a true composer must know everything about his art. The polyphony of the fifteenth and sixteenth centuries must be as familiar to him as the accompanied monody which followed, as the symphony of Haydn, Mozart and Beethoven, as the lyric art from Lulli to Wagner, in fact, as all the contributions which have enriched the art of sound since its birth. Writing Latin verse would be an exercise of scholastic virtuosity, but to write

French verse one must be able to perform that exercise faultlessly.

"Counterpoint is the arterial system of music; in order to be able to do free counterpoint well one must begin by undergoing the limitations of the *strict*, which oblige one to make the best use of a limited number of possibilities. He who can do the greatest things can do the least, and, once freed from rigid restrictions, one can choose one's patterns in complete independence. Just see what Bach has done. The licenses in his writing as far as the rules are concerned are countless, yet there is not one which is not logically justified by its perfection of line, by its vigor of style, by its inventiveness of expression. In order to arrive at this mastery Bach began by subjecting himself to the severest rules; after having practiced them victoriously, he strode deliberately over them whenever they stood in his way. But he acted *consciously* and not because he could not do otherwise. *Not to be able to do otherwise is the forfeit paid by the ignorant*; those who know how, can and must choose. Instinct furnishes the materials; that's all right! Then the brain arranges them, coordinates them, imposes upon them the form which makes a work of art intelligible. A meaningless but beautiful-sounding series of words and images cannot be called a work of art. Read Bach; Marty has given you very good advice; but for the time being do counterpoint incessantly, the way one practices his fourth finger at the piano to overcome its natural weakness."

His Tribute to Cesar Franck

Of Franck I had made almost a religion, combining passionate admiration, filial affection and profound respect. I experienced with intense joy, with which, however, there was also mingled a certain mysterious awe, the almost magnetic fascination which emanated from that man at the same time so simple, so natural, so truly good. It never even entered my head to argue with him to excuse my instinctive repugnance to mathematics. I simply blamed myself for intellectual laziness and, vigorously lashing my pride, I decided without further thought to grind away at counterpoint and then at fugue. The future was to reveal to me quickly the justice of the *maitre's* opinion; how many impossible dilemmas have I not successfully conquered by the application of his precepts! By experience and reflection I have learned that if the artist makes a legitimate effort to free himself from preconceived rules, often fallen into disuse, almost always lacking value in the sincere expression of his ideas, it results in his creating for himself a personal rule infinitely more severe than any of those contained in the treatises. But, like Franck, I continue to believe that anarchy and independence are at opposite poles: anarchy rapidly becomes a system which holds one prisoner; independence will tolerate no single system; indeed, the independent artist requires a different one for each idea he wants to express.

"They are both good for expressing certain ideas rightly. Displayed for themselves, with no other aim than to astonish or amuse or perplex, they are both bad," asserted the composer of the "Beatitudes." Did he foresee the industrialism of today? I should not dare to say so; he was so pure and naive.

In July of 1890 my ninth year at the institution (tenth of studies) came to an end with a competition which brought me first prize in organ and also one in composition. For the latter I presented a classical fugue, still young in its realization, but which was favored with an *accessit*. I had begun to study fugue in January, just one year after my first lesson in counterpoint. Franck, as president of the jury, gave me the critique of that fugue before my comrades and concluded: "For six months of practice it is very satisfactory. Work hard during the holidays and I will look at your work in October. I want to find your writing less crowded, more flexible, with more air. I can count on that, can I not?" I replied the "yes, dear *Maitre!*" that one may imagine—a "yes" both troubled and affirmative, which hid my disappointment at this half-success and bespoke my resolve to make good.

[To be continued.]

## Strict Counterpoint and Why It Should Be Subject of Study

By FRANK WRIGHT

When one studies a subject, one naturally wishes to know why. The question as to the value of the study and practice of strict counterpoint has been so much a subject of controversy that a clear statement seems to be necessary. If a common-sense view is adopted, it will be seen that it is nothing more or less than the art of diatonic part-writing. It is most useful when applied to *canti fermi* in major or minor modes.

While the subject seems to be extremely simple (really elementary) the writing of musical strict counterpoint is by no means an easy task. It requires a clear understanding of the reason for the rules, and a great deal of practice in observing them, before it is possible to make each and every part flow melodically. The harmonic basis is simple. It should be considered as a framework upon which melodies are woven and combined.

The rules, based on vocal limitations, are few in number and easily memorized. They should be regarded as facts and not as arbitrary restrictions. If a digest is made of all the textbooks, it will be found that they all contain the same simple rules. Beyond these the whole study is befogged by personal opinions, or by attempts to modernize the subject so as to emancipate it from some of its rigid features, or by basing rules on the practice of a particular period or composer. To avoid this confusion and differences of opinion, it is advisable to observe the simple rules.

It is obvious that the benefit derived from the study and practice of strict counterpoint lies in increasing facility in making the parts move smoothly. If such were not the result it would scarcely be worth while to expend the time and effort on what would seem to have no connection with music of the present day. The contention that there is no connection between strict counterpoint and music is founded on the belief that one is studying a dead language. This is not true when the *canti fermi* used are in major or minor keys. It may be true of modal counterpoint.

The history of counterpoint shows the evolution of scales from the old modes to our present system. The principal factors of the changes that took place were the desire for more definite tonality, the feeling of necessity for a leading note, and the consequent importance of the harmonic basis. The resort to accidentals to rid music of the tritone transformed many of the modes into major or minor scales. The constant use of B flat in the Dorian mode virtually changed it into D minor. This was confirmed by the use of C sharp in the penultimate chord of the cadence. According to the old purely modal system there was no leading note, or *Tierce de Picardie*, at the cadence. It was the demand for a leading note and the increasing feeling for harmony that caused the decay of the old tonality and the modal system.

To quote from Grove's Dictionary: "A good deal of richness in melodic beauty was sacrificed \* \* \* No one will doubt that the gains in harmony more than compensated for the losses in melody. The modal system as handled and transformed by the pioneers of modern harmony is a matter of less interest, and though at certain points a halt seems to be called and a permanent interest stirred by the genius of Dunstable, or the great Flemings, or Palestrina and his contemporaries, yet from the point of view of harmony the modal system cannot be regarded as anything else but a slavery from which it was desirable that the polyphonic

school should work its escape as soon as possible."

This might be construed into a condemnation of the whole study of strict counterpoint, but if the study of modern academic counterpoint is regarded as an elementary study of vocal part-writing, applied to modern scales, it will be seen that it is absolutely essential. It is fundamental. This is the answer to the question as to the value of strict counterpoint.

The study of medieval counterpoint is principally of historic interest. It seems to have little connection with the counterpoint of succeeding periods. Music has always shown a process of development, caused by the evolution of the scales, by the expansion of the harmonic basis and by the use of dissonances. It has always been in a state of flux, and always will be. It would be most interesting to know what will develop in the future. At present there seems to be a revolt against what has been called "the tyranny of the leading note." To what it will lead is a matter of speculation. No matter what happens, the study of strict counterpoint will remain as elementary practice in vocal part-writing.

### New Courses at American Conservatory.

The School of Church and Choir Music of the American Conservatory, Chicago, is offering for the season 1938-1939 courses of study to meet the needs of organists and directors. The organ faculty includes Frank Van Dusen, Herbert E. Hyde, Edward Eigenschenk, Emily Roberts and Kenneth Cutler. Mr. Van Dusen, director of the department, has arranged for four distinctive courses—one, in general organ keyboard work, including ear training, score reading, transposition, modulation and the principles of improvisation, and three courses in church music: choir training and conducting, a practical course designed to meet all the needs of the choir director; liturgical music and hymnology; history of church music. These three courses are given by George L. Tenney and Emily Roberts. In addition to these courses Mr. Van Dusen and Mr. Eigenschenk will conduct a master class for the interpretation of standard organ literature. The School of Church and Choir Music is working in conjunction with the Presbyterian College of Christian Education, Chicago, which affords pupils the opportunity of combining the study of church music with courses in religious education and church social work.

### English Radio Idol to Retire.

According to a special dispatch from London to the *Christian Science Monitor*, Reginald Foort, theater organist and said to be the most popular English radio performer, is to retire Nov. 1. He took first place in a recent B.B.C. popularity questionnaire, when 55 per cent of the listeners who replied voted for "more Reginald Foort."

### RECITALS



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### IMPETUS TO JUNIOR CHOIRS IN MAINE GIVEN BY MISS SACKETT

A normal school for junior choir directors was held in Portland at the parish-house of St. Luke's Cathedral the week of July 18 under the direction of Miss Edith Elgar Sackett of New York. The school was sponsored by the Maine Chapter of the American Guild of Organists, the department of church music of the Maine Federation of Music Clubs, of which Mrs. Foster L. Haviland is chairman, and the Maine Council of Religious Education. It was due to the efforts of Mrs. Haviland that the school was organized, the first of its kind ever to be held in Maine.

Twenty-one enrolled for the courses which were given every morning and afternoon. A special course for those unable to attend the regular sessions owing to other duties was held in the evening, making six and one-half hours of instruction.

In this short time Miss Sackett outlined the procedure of organization and a system of awards for junior choirs and emphasized the necessity of having the music considered an integral part of each service. Besides giving members of the school a valuable list of suitable music appropriate for the work, Miss Sackett lectured on child psychology and voice training. The afternoon session was devoted to a demonstration of choir methods with a group from the junior department of the Chestnut Street Methodist Church and a discussion period in which members taking the course asked questions.

A group of junior choir directors met for an intensive course with Miss Sackett at the Fort George Presbyterian Church in New York City from July 5 to 16. Miss Sackett conducted classes in child psychology, child voice, methods and the organization of a junior choir and gave freely from her rich experience. Perhaps among the most helpful parts of the course were the demonstration rehearsals, in which Miss Sackett took a group of children, some with and some without previous training, and worked up a final program with simplicity and worshipful beauty.

Bibliographies, lists of music and much material were made available for all taking the course.

### Lyon Plays at Carmel Festival.

John McDonald Lyon was organist for the fourth annual Carmel Bach festival, held July 18 to 24 at Carmel, Cal. Mr. Lyon, who is organist and choir-master of St. James' Catholic Cathedral, Seattle, gave a Bach organ program July 20 at All Saints' Church in connection with a lecture by Alfred Frankenstein and played these works: Toccata, Adagio and Fugue in C major; Andante from Fourth Trio-Sonata; Partita, "O Gott, Du frommer Gott"; Prelude and Fugue in G minor; Three Chorale Preludes from the "Orgelbüchlein"; Fantasia and Fugue in C minor. July 22 he played another recital, including the following compositions: Prelude and Fugue in C major; Three Chorale Preludes; Prelude and Fugue in E minor; Fantasia in C minor; Fugue in B minor on a Theme of Corelli; Fantasia and Fugue in G minor. The Carmel festival has attracted much attention and the performers and speakers come from all parts of the West. Carmel is an artists' colony of 3,500 population.

### Picnic of Harrison M. Wild Club.

The Harrison M. Wild Club held a picnic at the home of Florence N. Smart in Norwood Park, Chicago, July 11. Eighteen organists and friends sat down to a generous supper spread on a table under overhanging fruit trees. Mrs. Smart's mother, Mrs. Norton, and Mr. and Mrs. Smart and their daughter, were the hosts. Interest was divided between the large garden and Ginger, the friendly terrier. The only unpopular guests were a few mosquitoes.

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## Organists' Choices Offer Suggestions for the New Season

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

In looking over my correspondence for the last year I find enough suggestions from friends of THE DIAPASON to fill an entire issue. I am giving you a few of those which interested me, with emphasis upon works by Americans and Canadians.

Among the organists and choir-masters who make annual inventories and plans, none is ever more lucid in his reports than R. Buchanan Morton of the House of Hope Presbyterian Church in St. Paul, Minn. He has no less than seven choirs in the one church, though only his motet choir and his chancel choir sing every Sunday. His report for 1937-8 shows that he has not neglected the classics; there are, for example, ten oratorios and motets by Bach, including the "Christmas Oratorio" and the "St. Matthew Passion," but you will be more interested in the list of works by Americans and Canadians:

- Burleigh—"Behold That Star." Carol.
- Clokey—"The Lord Is My Shepherd." Twice.
- Coke-Jephcott—"The Day of Resurrection" and "When Wilt Thou Save the People?"
- Dickinson—"List to the Lark."
- Gaul—"Three Men Trudging."
- Hadley—"Blessed Are the Undeified."
- James—"O Blest Is He."
- Macfarlane—"Ho, Everyone."
- Mackinnon—"Lord Christ Came Walking."
- Macmillan—"Gentle Mary Laid Her Child." Fourteenth century melody.
- Matthews, H. A.—"Father, Once More."
- Noble—"Go to Dark Gethsemane" and "O Wisdom."
- Parker—"In Heavenly Love Abiding."
- Rhodes—"Love unto Thine Own."

It will be interesting to see which modern English composers are represented:

- Baird—"I Sat Down" and "The Promise That Was Made."
- Davies—"Five Sayings of Jesus" and "God Be in My Head."
- Dering—"Say, O Shepherds."
- Harris, W. H.—"Eternal Ruler" and "O What Their Joy."
- Holst—"Christmas Day," "Gird on Thy Sword" and "Psalm 86."
- Ireland—"Greater Love."
- Lang—"Remember Thou, O Man."
- Rowley—"Praise to the Master."
- Shaw, G.—"Worship."
- Shaw, M.—"Everything Changes" and "With a Voice of Singing."
- Thiman—"Let All the World."

Here are the numbers by Americans and Canadians used by Seth Bingham at the Madison Avenue Presbyterian Church in New York, those used for the first time being marked with an asterisk:

- Parker—"The Lord Is My Light."\*
- Coke-Jephcott—"O Lord That Casts Our Fear."\*
- Williams—"Darest Thou Now."
- Parker—"Hora Novissima."
- Hough—"Magnificat."
- Abbott—"Jesus, Rest Your Head."\*
- Clokey—"Out of the East."\*
- Daniels—"Christmas in the Wood."\*
- Friedell—"Lute Book Lullaby."\*
- Candlyn—"Masters in This Hall."
- Dickinson—"O Have Ye Heard."
- Margetson—"Darkening Night."\*
- Coke-Jephcott—"Come, Holy Spirit."\*
- Whiting—"Give Ear, O Shepherd."\*
- Dett—"Listen to the Lambs."
- Margetson—"He Stooped to Bless."
- Willan—"Magnificat."
- Candlyn—"Ride On in Majesty."
- Bingham—"Forever with the Lord."
- Clokey—"Christ Conquereth" and "Adoramus Te" (cantata).
- Floyd—"At Thy Table, Lord."
- Gaul—"Christ of the Fields."\*

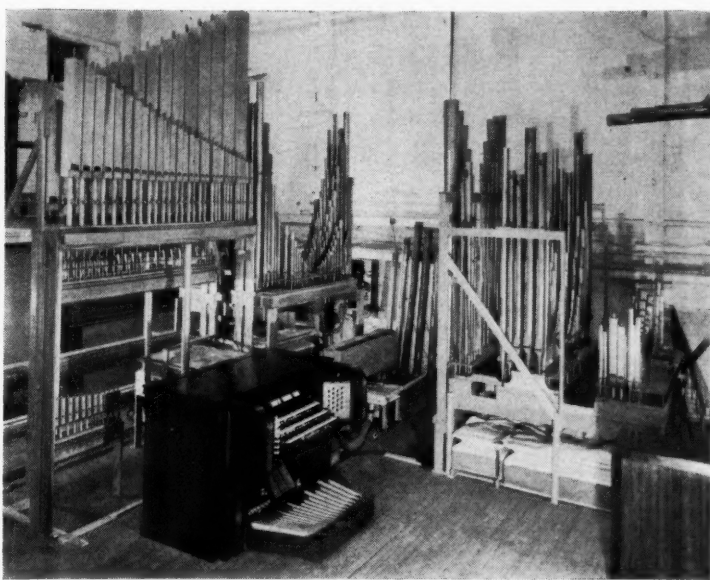
With his mixed chorus of sixty voices Mr. Bingham used twenty-three numbers; he selected the following from modern English composers:

- Baird—"The King of Love."
- Thiman—"Of the Father's Love."\*
- Holst—"Turn Back, O Man."

In Worcester, Mass., Wesley Methodist Church, made famous musically by Arthur Leslie Jacobs, is now served by Donald C. Gilley, who has six choirs or combinations of choirs. With his adult choir he used the following American numbers:

- "Noble—"Go to Dark Gethsemane."
- Thompson—"Show Me Thy Way."

### ORGAN FOR VIRGINIA CHURCH IN PILCHER ERECTING-ROOM



A THREE-MANUAL organ for the First Presbyterian Church of Staunton, Va., is shown in this picture as it stood in the erecting-room of the factory of Henry Pilcher's Sons at Louisville in August. The instrument is now being installed in the historic church, in whose edifice the late President Woodrow Wilson worshipped at one time. The organ will be opened Sept. 18, according to present plans, and William E. Pilcher, Jr., the Louisville organist, has been invited to play the opening recital. The picture shows only the great, a part of the choir and the pedal division; the swell pipes were behind the photographer.

Other new orders which are keeping the Pilcher forces occupied are for organs for the following churches:

With the chapel choir of high school age:

- Christiansen—"Built on a Rock."
- Lutkin—"Into the Woods."
- Luvass—"Prepare the Way."
- Christiansen—"Beautiful Saviour" (with adult choir).

\* With a choir of junior high school girls:

- Thompson—"Spring Bursts Today."
- Holler—"Jesus Meek and Gentle."

With children's choir (boys and girls):

- Holler—"There's a Friend."
- Holler—"Lead Us, Heavenly Father."

With all choirs together he used Dr. Whitehead's anthem on a Handelian theme, "Holy Art Thou."

I have given the foregoing lists partly because they are different from the average run.

Sometimes organists send me in advance lists of anthems that they propose to do. For example, last autumn O. Ray Greene of St. George's Church in Newburgh, N. Y., sent me a plan which included the following:

- Protheroe—"Laudamus."
- Noble—"O Wisdom." "Souls of the Righteous" and "Pierce Was the Wild Billow."
- Curry—"Arise in Us."
- Mueller—"When Wilt Thou Save" and "Lift High the Triumph."

I suppose that you may like to know about the organ numbers. Mr. Gilley used the following by modern composers of the United States, Canada and Britain:

- PRELUDES:
- Andrews—"Con Grazia."
  - Baird—"Evening Song."
  - Borowski—"First Sonata (Allegro)."
  - McAmis—"Dreams."
  - Thompson—"Elegy to an American Soldier."
  - Noble—"Prelude Solonelle."
  - Hollins—"Prelude in E and "Spring Song."
- OFFERTORIES:
- Andrews—"Sunshine and Shadow."
  - Smith—"Introspection."

POSTLUDE:

- Borowski—"Finale, First Sonata."

AT RECITALS:

- Cole—"A Song of Gratitude."
- McKinley—"Cantilena."

Mr. Morton used the following—in addition to the very handsome representation of organ classics, of course:

- Barnes—"Offertoire."

First Methodist, Bloomington, Ind., three-manual.

Methodist Church, Brentwood, Tenn. (suburb of Nashville), a memorial organ.

First Baptist, Litchfield, Ky., memorial organ.

St. Paul's Episcopal, Franklin, Tenn. (suburb of Nashville).

Forest Park Cemetery Chapel, Houston, Tex.

Shandon Baptist Church, Columbia, S. C.

The last-named will be installed in the late fall, when the new church is completed.

Another contract just received is for the modernization and enlargement of the present Pilcher organ in the Presbyterian Church at Pulaski, Tenn.

- Bingham—"Intercession."
- DeLamar—"Carillon."
- Grace—"Revery on Tune "University" and "In-Voluntary."
- Howells—"Rhapsodie, Op. 17, No. 2."
- Ireland—"Alta Marcia" and "Sursum Corda" and "Holy Boy."
- James—"Meditation à Ste. Clotilde."
- Pary—"Two Chorale Preludes."
- Sowerby—"Requiescat in Pace."
- Wood, C.—"Chorale Prelude on "York Town."

Wood, D. D.—"Chorale Prelude on "Jehovah, Great God" and also Fantasia, played by the assistant organist, Marion R. Mottershead.

At the First Baptist Church of Los Angeles the very resourceful Alexander Stewart has been making attempts to increase the enjoyment of hymns. A special leaflet for the congregation was entitled "Hymns for the Year 1938."

There were admirable suggestions for the study of hymns, and then one hymn was assigned to each month, with information regarding its author and composer. Here is the list:

- January—Theme: "The Forward March of the Church." Hymn: "Lead On, O King Eternal" (Smart).
- February—Theme: "The Spirit of Worship." Hymn: "The Dawn of God's Dear

- Sabbath" (S. S. Wesley).
- March—Theme: "The Cross." Hymn: "Crown Him" (Elvey).
- April—Theme: "The Resurrection." Hymn: "For All the Saints" (Barnby).
- May—Theme: "The Worship of God in Nature." Hymn: "Joyful, Joyful We Adore Thee" (Beethoven).
- June—Theme: "Children." Hymn: "With Happy Voices" (Tours).
- July—Theme: "Love of Country." Hymn: "God of Our Fathers" (Warren).
- August—Theme: "Invitation and Consecration." Hymn: "O Jesus, Thou Art Standing" (Knecht and Husband).
- September—Theme: "Christian Service." Hymn: "Where Cross the Crowded Ways of Life" (Beethoven).
- October—Theme: "The Sabbath." Hymn: "When Morning Gilds the Skies" (Barnby).
- November—Theme: "Thanksgiving." Hymn: "For the Beauty of the Earth" (Kocher).
- December—Theme: "The Coming of the King." Hymn: "Hail to the Lord's Anointed" (Webb).

It seems to me that this same admirable scheme of studying one hymn a month could be used to introduce one fine new hymn a month instead of dwelling upon those already rather familiar. Some of these hymns were used in a hymn festival at Mr. Stewart's church in March, with fourteen choirs and an attendance of 2,100—all you could crowd into the church; which shows that the old hymns do attract.

Anyone who thinks he has done a lot of music during the last season will do well to look over the programs of Dr. Clarence Dickinson of New York. For example, though the Brick Church was in a turmoil of moving, he performed in Lent not fewer than five oratorios: Verdi's "Requiem," Mendelssohn's "St. Paul," Parker's "Hora Novissima," Coleridge-Taylor's "The Atonement" and Bach's "St. Matthew Passion." As my expressive daughter would say, "Woo-wooh."

### HENRY STERLING, CINCINNATI VETERAN, DIES AT AGE OF 89

Henry L. Sterling, 89 years old, one of the oldest Cincinnati organists, died Aug. 5 at his home in the suburb of Clifton, where he and his wife had lived for more than four decades. He had been ill for several weeks.

Mr. Sterling retired more than twenty-five years ago after having served the Standard Oil Company as purchasing agent for thirty years. In early life he taught at Clifton public school, where his father, Samuel Gano Sterling, also was an instructor. The sixtieth wedding anniversary of Mr. and Mrs. Sterling was celebrated in June, 1937. The couple had been married in the old Third Presbyterian Church, where they met when he was organist and she was soprano soloist. In later life he was organist of Calvary Episcopal Church, Clifton avenue.

Despite his advanced age Mr. Sterling was active as secretary of the Clifton Savings and Building Company, an office which he had held for twenty-two years.

Besides his widow, Mr. Sterling leaves five daughters, Mrs. Edward L. Winslow, Jr., Harrisburg, Pa.; Mrs. Edwin F. Pierle, Mrs. John Findlay, Miss Winifred Sterling and Mrs. Harold L. Maish, who is organist at the Clifton Presbyterian Church.

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### THREE-MANUAL FOR RESIDENCE IN IOWA

#### KILGEN TO INSTALL ORGAN

Instrument on Floor Above Music-Room, Speaking through Ceiling, for Home of Mr. and Mrs. Frank Niemeyer at Ottumwa.

Mr. and Mrs. Frank Niemeyer of Ottumwa, Iowa, have placed an order with George Kilgen & Son of St. Louis for a three-manual organ for their residence. The organ will be placed in specially prepared chambers on the floor above the music-room, speaking down through ceiling tone openings into the living-room. The console will be of the stopkey type and will be placed on the first floor. Installation is planned for early fall. This is to be the second three-manual residence organ installed by Kilgen & Son in Ottumwa, as not long ago they delivered an organ to the residence of Mr. and Mrs. Harold Simmons.

The specifications of the organ follow:

#### GREAT ORGAN.

(Enclosed in Chamber.)

Open Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Octave (ext. of Choir Violin Diapason), 4 ft., 12 pipes.  
Flute (Melodia ext.), 4 ft., 12 pipes.  
Chimes (Deagan Class A), 20 tubes.  
Harp, 49 notes.

#### SWELL ORGAN.

Bourdon, Tenor C (from Gedeckt), 16 ft., 61 notes.  
Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Flute d'Amour (Gedeckt ext.), 4 ft., 12 pipes.  
Flautino (from Flute d'Amour), 2 ft., 61 notes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

#### CHOIR ORGAN.

(Enclosed with Great.)

Violin Diapason, 8 ft., 73 pipes.  
Melodia (from Great), 8 ft., 73 notes.  
Dolce (from Great), 8 ft., 73 notes.

Unda Maris, 8 ft., 61 pipes.  
Flute (from Great), 4 ft., 73 notes.  
Clarinet, 8 ft., 73 pipes.

#### PEDAL ORGAN.

Bourdon, 16 ft., 22 pipes.  
Lieblich Gedeckt, (Swell Gedeckt ext.), 16 ft., 12 pipes.  
Bass Flute (Bourdon ext.), 8 ft., 12 pipes.  
Cello (from Swell Salicional), 8 ft., 32 notes.  
Gedeckt (from Swell), 8 ft., 32 notes.  
Chimes (from Great), 20 notes.

A two horsepower Orgoblo will provide the wind.

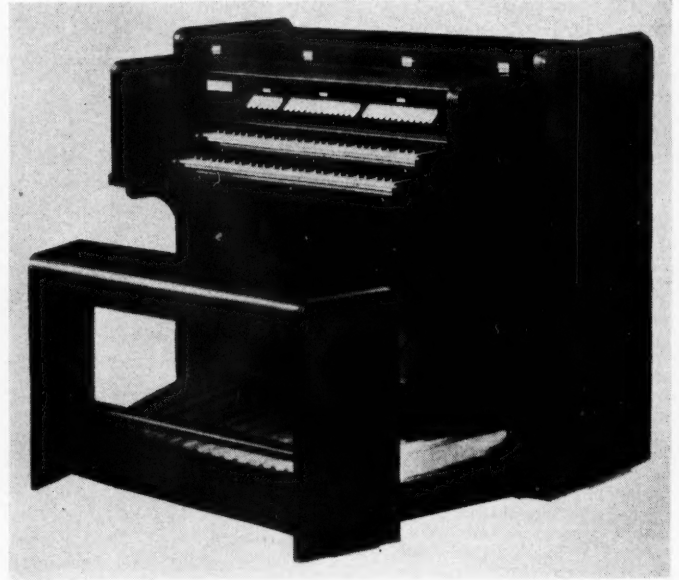
#### MARCHAL AND HEITMAN TO BE AT UNIVERSITY OF CHICAGO

Andre Marchal, the French organist who is coming to America for a fall recital tour, is to play at the University of Chicago Rockefeller Chapel in the Tuesday evening recital series on Oct. 25. Announcement of this special treat for Chicago people who take advantage of opportunities to hear famous organists is made by Mack Evans, in charge of music at the chapel.

It is announced also that Fritz Heitman, organist of the Berlin Dom, is to play at Rockefeller Chapel April 11, 1939. This will be the first American appearance of the German organist. M. Marchal was on a visit to the United States a few years ago and made an extensive tour.

#### Scholarship Under Power Biggs.

The Longy School of Music, Cambridge, Mass., announces a scholarship in organ under E. Power Biggs for the season of 1938-39. This scholarship will be awarded to the winner of a competition which will be held Sept. 26. Hour and place are to be announced. Students and organists who have not yet attained their twenty-sixth birthday are eligible to compete, except those who have studied with Mr. Biggs during the last two years. The competition will consist of the playing of works by Bach, the playing of a contrasted work to be chosen by the candidate, sight reading and simple improvisation. George Faulkner is dean of the Longy School, 1 Follen street, Cambridge.



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Literature furnished upon request.

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**BENJAMIN LAUGHTON**



native village. He received his first piano lessons at 12, from Miss A. S. Matthews, and organ lessons from the same teacher at 15. He was organist of the parish church at 16 and remained there for two years. During that time he thought he would like to be a motor mechanic; so he worked in a garage for two years, but left in 1923 to come to America with his parents.

On arriving here Mr. Laughton gave up the thought of motor engineering and began to work with his father, who is a mason contractor. Music study was resumed under Dr. Alle D. Zuidema, organist of the Jefferson Avenue Presbyterian Church, Detroit, taking organ, piano and theory. In 1923 he directed a junior choir at St. Philip and Stephens Episcopal Church and had the use of the organ as remuneration. His first position as organist and director in America came to him in 1926 at Emmanuel Methodist Church, where he served two years, going to his present position at Epiphany in 1928. By this time music had taken up the most of his time and mason work was abandoned. He was graduated from the Detroit Institute of Musical Art in 1929, majoring in organ, and studied piano the same year with the late Mrs. Georgia Baskerville.

Mr. Laughton directs two choirs, a junior and a mixed choir, each of about thirty voices. He has served at Epiphany under three rectors. For the last two years he has been president of the Episcopal adult choir festival of Greater Detroit. He became a member of the A. G. O. in 1934 and has missed only two meetings of his chapter. He was the official delegate of the Michigan Chapter to the regional convention at Oberlin, Ohio, June 21 and 22.

Mr. Laughton married Miss Elinor M. Moergeli Oct. 9, 1928.

TEN YEARS OF SERVICE as organist and choirmaster were rounded out by Benjamin Laughton Aug. 7 at the Episcopal Church of the Epiphany, Detroit, Mich. A conception of the regard in which Mr. Laughton has been held is afforded by the following quoted from a tribute paid to him in the church paper in announcing the anniversary: "During these years he has given faithful and efficient service. Our choir compares favorably with that of any ordinary parish church and, thanks to its leadership in the worship of the church under Mr. Laughton's able direction, our services are of an inspiring and congregational character. Mr. Laughton's excellent work on the organ has been frequently commented on by visitors to the church. We extend to him our congratulations and best wishes for the future."

Benjamin Laughton was born in Messingham, Lincolnshire, England, Jan. 1, 1905. At 8 years of age he sang in the choir of the parish church of his

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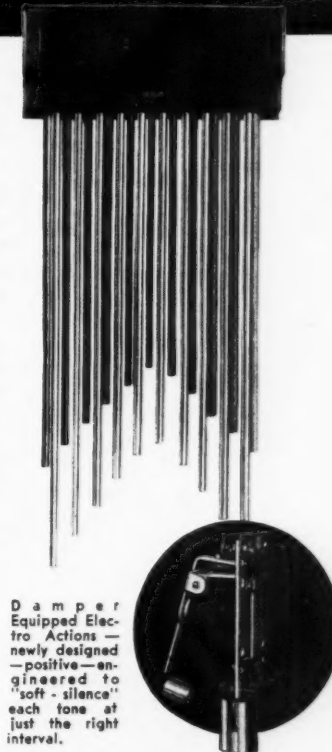
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## THE DIAPASON

ESTABLISHED IN 1909.  
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A Monthly News-Magazine Devoted to the Organ and to Organists.

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

S. E. GRUENSTEIN, Publisher.

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

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

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

CHICAGO, SEPTEMBER 1, 1938

### MEMOIRS OF LOUIS VIERNE

Beginning with this issue THE DIAPASON is privileged to present to its readers a series of articles of much more than ordinary interest to every organist. The "Memoirs" of the late Louis Vierne have been translated for us from the French by Miss Esther E. Jones, a scholarly and capable American organist who was a pupil of Vierne and whose purpose in undertaking the task was partly that of paying a tribute to her teacher and making organists on this side of the ocean better acquainted with the life of the great French organist. THE DIAPASON acknowledges its indebtedness not only to Miss Jones but to Count de Miramon FitzJames and Les Amis de l'Orgue, the French organization of which he is the head, for permission to publish the "Memoirs" in the United States. They have appeared in the original French in the *Bulletin des Amis de l'Orgue* and are to be reprinted in book form late this fall.

The first installment tells of the early life and trials of Vierne and presents a picture of the manner in which the young virtuoso overcame obstacles and adversity. The story of his youth reads very much like that of so many great musicians on whom were bestowed rich talents, and at the same time economic and physical misfortunes that made their paths hard. The story continues with most interesting recollections of Cesar Franck and his principles of teaching, and the blow suffered by the young student when the master died, followed by a fascinating study of Widor from the day he assumed Franck's class at the Conservatoire. Franck's views on strict counterpoint are most illuminating and Vierne himself speaks from a rich experience on freedom in composition. There are sidelights on the "politics" of the early days and many famous names are mentioned in the various reminiscences.

Vierne was a link between Franck and the French masters of today. The "Memoirs" were written not long before his death June 2, 1937, when he fell from the organ bench at Notre Dame in Paris as he was playing a program of his own compositions. This was less than three months after the death of Widor.

No organist will wish to miss the interesting and valuable comments of one of the great stars in the French organ firmament, whose influence has been felt throughout America.

### HERODOTUS A LA 1938

An Englishman who confesses eight recital tours in America has returned home for the summer to spend what America has contributed to encourage his art. After the manner of many others, he does not shun publicity, and the reporters on the other side, like those in the United States, go out to

interview him, well knowing what interests their readers. It might be said at this point that the Englishman's recitals were imported wholesale, for it is set down by the newspaper man that "this jovial, round-faced Londoner has just completed 2,800 recitals," "and recently he played in a different town every night for six weeks in Texas." Which is not so bad, whether you compute the profit at \$200 per recital or at \$2.50. Nor is his story broadcast in a giggardly way, for the London penny paper which prints it modestly states in its banner that it has "the largest evening net sale in the world."

Well, what sort of attractive picture does our ubiquitous recitalist give the folks back home of the strange country in which he finds the returns satisfactory enough to induce his frequent return? First we are told about a city in Pennsylvania in which the organ on which the recital was scheduled had too many notes that did not sound, whereupon the audience followed the performer to another church. "To his horror" he discovered that the organ in the second church "was choked." So the 600 faithful ones hiked to a third church, following their leader, the while clutching in their hands the coins they intended to deposit in the collection plates as tokens of their appreciation of the music. The visitor managed to give his recital at this third church, showing that such stories have a way of ending happily. May we interrupt to say that in some countries it might not have been so easy to find one organ in three that measured up to the artist's demands.

In an Illinois town "he arrived ten minutes before he was due to start to find the place packed and the tremulant, the mechanical device for putting a wave into the tone, had gone wrong. Nothing loath, Mr. ———— told the resident organist to play the opening hymn while he tried to adjust it. This involved a precipitous climb on a table, chair, and then the back of a chair in full view of the congregation. Temerity preceded a fall. He over-balanced suddenly and fell, tearing his trousers as he went."

An incident worth perhaps as much in audience appeal as the set program. There is, of course, a moral in this for all of us. A recitalist should allow himself more than ten minutes' practice on a strange organ before giving a performance, for you never can tell when the indispensable tremolo may display mulish characteristics.

No permanent harm evidently was done, however, and our English friend must have had his trousers mended or, mayhap, purchased a new pair out of his earnings, for his interviewer assures us that "he returns to New York in September for yet another tour." Let's get busy and have all our organs put in good condition—especially the tremolos—so that America need not blush for shame over what may be printed about us in the London papers.

### PIPES AS HOMES FOR SNAKES

When our organists begin to see snakes—right in church, during the progress of the service—and when these reptiles issue from organ pipes, it is time to take notice. Such things are indeed strange, unless perchance the organist has fortified himself against the rigors of Sunday by injudicious conduct in the late hours of Saturday. An Associated Press report published throughout the United States tells of an incident at Middletown Springs, near Rutland, Vt., where a service in the Community Church was broken up by the appearance of the snake. Says the Associated Press correspondent: "A three-foot spotted adder that crawled out of an organ pipe and slid across the woman organist's feet led the Rev. Allen G. Skiff to pronounce the benediction quickly and go to her aid."

Several of our vigilant readers have

sent us clippings of the Vermont story and one of them adds the comment that "if snakes crawling out of organ pipes would make some organists promise never again to do some things I'd gladly head a committee for the placing of bigger and better snakes in the organ pipes of certain churches."

But perhaps the whole thing is a novel publicity stunt by the makers of electronics in an endeavor to prove that their instruments, lacking pipes, have a distinct advantage in that they guarantee congregations against invasions by spotted adders.

### THE FREE LANCE ABROAD

Dr. Hamilton C. Macdougall, whose *Free Lance* column has been for many years a refreshing monthly feature of THE DIAPASON, is writing his contributions from the other side of the sea. He and Mrs. Macdougall landed in England July 15 and at last accounts had been enjoying their stay in Glasgow, Edinburgh and other Scottish cities. His September *Free Lance* is sent from Keswick, England, and Dr. Macdougall planned to leave that beautiful place Aug. 3 and skip across country to York, Oxford, the Three Choirs Festival and London. Wherever he goes he meets leaders in the British organ world and obtains interesting sidelights for the benefit of our readers. Note, for example, the paragraph this month on the service playing of Alfred Hollins.

### Letters from Our Readers

#### Approves Makeup and Material.

Cleveland, Ohio, July 7, 1938.—My dear Mr. Gruenstein: \* \* \* Other publications come to me as a matter of course, but I anticipate THE DIAPASON, and it never misses. Your magazine deserves close reading from first to last. Hearty congratulations on the constant high standard in makeup and material.

Sincerely yours,  
HENRY F. ANDERSON.

#### Enjoys Dr. Macdougall's Humor.

Wollaston, Mass., July 17, 1938.—Editor of THE DIAPASON: In these days \* \* \* a little humor helps to lighten the way considerably. Perhaps that's one reason why I like Dr. Macdougall's column so well (the *Free Lance*), for he frequently tinges it with clever dry wit. Incidentally the visit of THE DIAPASON is one of the bright spots of the month for me. \* \* \*

Yours truly,  
EDWARD B. WHITTREGE.

#### "Excellent Purveyor of News."

Milwaukee, Wis., June 13, 1938.—My heartiest good wishes to THE DIAPASON as a most excellent purveyor of the news of the organ world.

Very truly yours,  
FRANK J. SCHULTZ,  
Organist, Concordia Seminary, Springfield, Ill.

#### Keeps Him in Close Touch.

Longwood Towers, Brookline, Mass., March 11, 1938.—Dear Mr. Gruenstein: \* \* \* Even though I am not active as an organist I feel that THE DIAPASON keeps me in close touch with the organ world and I look forward eagerly to its arrival each month.

Very sincerely yours,  
WALTER E. YOUNG.

#### Rector and Organist at Keyboards.

*Musical Opinion* reports that city workers have given enthusiastic support to a series of recitals at St. Clement's, Eastcheap, London, at which the rector, the Rev. W. E. Lees, has played the solo part in a number of piano concertos with his organist, Leonard Foster, giving a transcription of the orchestral parts on the organ. On the two occasions on which a visit was paid to the church the available seating accommodation was almost wholly occupied. On the first occasion the concerto was Tchaikovsky's in B flat minor, and on the second, Rachmaninoff's No. 2 in C minor, both of which afforded scope for the technique of the soloist and for colorful registration on the part of the organist.

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

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Sept. 1, 1913—

The specification of the large Austin outdoor organ for Balboa Park at San Diego, Cal., was published. This instrument was presided over until his death by Dr. Humphrey J. Stewart and was the gift to San Diego of John D. Spreckels. It has attracted worldwide attention.

The National Association of Organists held a successful convention at Ocean Grove, N. J., the first week of August under the presidency of Dr. J. Christopher Marks.

G. Darlington Richards, for several years associate organist of St. Thomas Church, New York, was appointed organist and choirmaster of St. James Church, effective Sept. 1, succeeding Dr. Walter Henry Hall, who resigned to take a place on the faculty of Columbia University.

The question of "dead" combinations, stirred up by the console standardization committee of the A. G. O. and by criticisms of the committee's recommendation of combination pistons which do not move the stops, provoked a debate which filled a page of the issue of THE DIAPASON, those taking part being J. Warren Andrews, chairman of the Guild committee; Albert F. McCarrell, organist and director at the Second Presbyterian Church, Chicago, and Philipp Wirsching, the organ builder. All of these men have passed away since that time.

Andrew D. White, president emeritus of Cornell University, placed the contract for a large organ for Bailey Hall at the university in Ithaca, N. Y., with the J. W. Steere & Son Company of Springfield, Mass.

TEN YEARS AGO, ACCORDING TO THE issue of Sept. 1, 1928—

News stories of large new organs of the month included the following items: The famous Moody Church in Chicago awarded to the Reuter Organ Company the contract for a four-manual with echo, the specification of which was presented. The Bartola Musical Instrument Company was commissioned to build a six-manual unit organ for the huge Chicago Stadium. Henry Pilcher's Sons were awarded the contract for a four-manual of eighty sets of pipes for the Louisville War Memorial Auditorium. The Skinner Organ Company was building a new nave organ to supplement the four-manual Skinner in the chancel of Grace Church, New York City, and was to install a new console. The Austin Organ Company won the contract for a four-manual for the new edifice of the Second Presbyterian Church in New York, of which T. Scott Buhrman was the organist. George Kilgen & Son were building a four-manual which was to be the largest organ in Mississippi for Holy Trinity Episcopal Church at Vicksburg. The First Presbyterian Church of Freeport, Ill., ordered a four-manual Austin. An Austin four-manual was ordered by the First Baptist Church of Shaker Heights, Cleveland, Ohio. Central College, Fayette, Mo., placed the contract for a four-manual of 3,240 pipes with the Wicks Organ Company.

Garnaville, Iowa, a town of 340 population, which never had a railroad, won distinction by purchasing a three-manual organ which was installed by the Wicks Company in St. Paul's Lutheran Church.

Harrison M. Wild, noted Chicago organist and teacher, retired from his post as conductor of the Apollo Musical Club after directing that organization for thirty years.

#### Mother of Grace Halverson Dies.

Miss Grace Halverson, A.A.G.O., the Detroit organist and dean of the Michigan Chapter of the Guild, has suffered bereavement in the death of her mother, Mrs. Agnes Halverson, who passed away at the home of her daughters July 28. Burial was in Chicago. Mrs. Halverson was the widow of Hilmar Halverson, who died several years ago, and who was in the drug business in Chicago, which city was the family home. Mrs. Halverson is survived by two daughters.



## The Free Lance

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

St. George's, West End, Edinburgh, is the scene of Dr. Alfred Hollins' Sunday playing. At the Princes' Street railway station a briskly polite "cop" directed us to the church, and we found the service already begun. A friendly gentleman directed us to the entrance marked "Visitors." Hollins, a small, quiet little man with a doctor's gown, was on the organ bench, drawing his prelude to a soft, sensitively-felt piano close; as we sat down quietly we felt we were "at church."

St. George's must seat a thousand or eleven hundred people; it is not cruciform, but is a dignified auditorium of the nonconformist pattern, with a high pulpit, organ pipes quietly displayed at each side. The choir, about twenty in number, sits in two rows of pews in front of the pulpit and the organ console is behind the choir. The minister announces the anthem, the choir rises, turns around and faces the congregation.

Hollins conducted with his left arm, gesturing sparingly, and only at changes of tempo. He sits quietly while he plays. In the psalms and hymns he follows the words, fitting to them a registration and power that make their meaning and coloring expressive. In the hymns he begins the playing-over with a pedal note, not using the anticipatory pedal notes again. Between stanzas there is a distinct pause, just long enough to prepare for the next stanza and take a breath. I would not give the impression that Hollins exaggerates the expression, but I do wish to emphasize the care taken to note what the meaning of the words is, and what can be done to deepen their message. After the benediction Hollins used the final hymn-tune for a time, treating it as a sort of prelude to one of the well-known Bach fugues. At the offertory he played his own arrangement of the Melody in B major (Paderewski); it makes a good organ piece.

There is no doubt in my mind ("no possible probable shadow of doubt, no possible doubt whatever") about there being a lot of Tories sitting on organ benches Sunday in the "land of the free and the home of the brave." They think more of the academic value of their preludes and postludes, of their anthems, than of the value of the music as devotion-stirring; they are musical Tories. "It is very evident their intentions are well meant," but I say "drat 'em"! Aye, I do.

It is not easy to write of Nicolas Slonimsky's "Music Since 1900" (W. W. Norton & Co., Inc., New York) without overstressing its brilliancy, its importance for our time, and its real value. However, book-reviewing is not my business. Although I am by no means an admirer of Darius Milhaud's music, I believe that he shows sound sense in his preface to the printed score of "Apropos de Bottes," a musical story for children; this preface is quoted by Slonimsky on page 351. "The taste for music must be encouraged so that this sublime art may resume its place in the home. \* \* \* Mechanical music that has penetrated everywhere does not give a pleasure similar to that felt by amateurs who like to play all by themselves. It is necessary that these amateurs, without relinquishing the masterpieces of the past, enter into contact with contemporary music. It is incumbent on composers to write all kinds of music for amateurs as well as for children and schools. The music must be easy to perform, while preserving the character of our epoch and the personality of the composer."

The Royal College of Organists is known to most of us who read THE DIAPASON as the oldest of the British professional musical societies. Another well-organized society taking care of all musicians, no matter what their speciality may be, is the Incorporated Society of Musicians. Within a few months I have become aware of another large society of organists, The Incorporated Society of Organists; there are fifty local affiliated associa-

tions and more than 4,000 members. The balance sheet shows investments at market value of \$13,635. The I.S.O. had its annual meeting last month in Liverpool.

The Vassar College chapel programs for 1937-38 form a book of over 150 pages. The programs are rich in annotations, most of them written by Professor E. Harold Geer, organist and choirmaster, to whom application for their use should be made. Directors of church music who are aware of the modernistic movements in music or who are somewhat at a loss to choose music outside of the good old Victorian composers, Barnby, Stainer, Garrett, Sullivan, et al., will find in this volume of Professor Geer's a wide selection of modern French, German and English organ music, and choir numbers from old French and German sources. I am very glad to see that Foote, Chadwick and Horatio Parker are remembered.

Musical Times (July) has a provocative note about the word "Contemporary," with a capital C (cleverly and artfully used by our "modern" friends to describe both the good new music and the experimental stuff of the moment). "This music," M. T. says, "is in quantity hardly more than microscopic in comparison with the mass of work that is also contemporary, but with a small 'c.'"

Last month I was happy in visiting Purcell J. Mansfield, only son of my old friend, Dr. Orlando Mansfield, now dead. Purcell is a fine musician and recitalist. I had the satisfaction of hearing him play a Church of Scotland service in the Pollockshield's Church, where he has a fine Harrison organ. I have sometimes as a Free Lancer borrowed trouble by wondering whether these bonny young recitalists can carry on a service so as to make the music sound like worship. Purcell can do that thing. Yes, he can. I have never heard the hymns accompanied so beautifully except by Alfred Hollins.

Just now let me repeat the story told by that clever musician H. D. Sleeper. He was teaching a pupil to play hymn-tunes and the pupil had finished the tune. "Yes, very good. Now, play the second verse." Pupil registers astonishment, but finally gets the idea.

In a recent Saturday issue of the Glasgow Herald there were nearly one hundred advertisements of church services for the next day. These were from four to eight lines in space and gave the name of the preacher and the hours of the services. In one instance only was there any reference to the music, organist or choirmaster. In Boston we are a little kinder—not much, however—to our church musicians.

And that reminds me that in the Edinburgh Princes' Street Gardens there is a war memorial attracting a great deal of respectful attention: A statue, heroic size, of a kilted soldier is backed by a long bas-relief of a procession of Scottish soldiers. At their head march the pipers! Does that suggest anything to you?

"Peterborough," the British columnist, makes a statement, startling, if true, that the charming tenor solo by Sullivan, "Take a Pair of Sparkling Eyes" ("Gondoliers"), if played very slowly is the first phrase in the Prelude to "Parsifal." Ho hum! That is to say, Har!

**Rebuilds Organ at Flushing, Mich.**  
F. L. Donelson, organ builder, of Flint, Mich., has just completed rebuilding and enlarging the two-manual electro-pneumatic organ in the First Methodist Church of Flushing, Mich. The organ formerly stood in a corner of the auditorium, with console attached. The church has been remodeled and new organ chambers have been constructed, one on each side of the chancel. The organ is now installed in these chambers, the great on one side and the swell on the other, and is played from a new all-electric detached console of the stopkey type. The musical possibilities of the organ have been greatly enhanced by the change, as have also the beauty and symmetry of the auditorium. The dedicatory recital, Sept. 16, was played by Rudolph Puhlman of Saginaw, Mich., assisted by Mrs. F. L. Donelson, soprano, of Flint.

### FREDERICK E. BIELER



FREDERICK E. BIELER, minister of music of the First Presbyterian Church of Fort Wayne, Ind., received the degree of master of music from the Northwestern University School of Music in June. Mr. Bieler was graduated from this school in 1937, when he won his bachelor of music degree. During the four years at Evanston he was director of music at Bethany Evangelical Church, Highland Park, Ill., for his first two years and organist and director at St. Paul's English Lutheran Church, Evanston. He held the latter position until Feb. 1, 1938, at which time he resigned to go to the church in Fort Wayne.

In the short time which Mr. Bieler has spent at Fort Wayne he has organized a junior choir of thirty voices and a senior choir of twenty-five voices. Also under his direction is a professional quartet which sings every Sunday with the newly-organized senior choir. He is a member of Phi Mu Alpha, Iota Chapter, Northwestern University, being one of its past presidents. He has been elected to membership in the honorary music fraternity, Pi Kappa Lambda. His organ studies have been with Professor Horace Whitehouse.

#### Students of Finney in Recital.

Advanced students of Charles H. Finney of the Church of the Covenant at Erie, Pa., gave a recital at the church June 7 in which four of them played the following program of high merit: "Es ist das Heil," "Alle Menschen müssen sterben" and Prelude and Fugue in C major, Bach (Dorothy Dunn); Toccata, Gothic Suite, Boellmann (Harold Peterson); Grand Responsive Chorus, Gigout (Marguerite House); Allegro Vivace, Symphony 1, Vierne, and Prelude and Fugue in D major, Bach (Doris Faulhaber).

George E. Ceiga, Chicago organist and composer, has been spending his vacation in Colorado, attending Canon Douglas' summer conference at Evergreen Lake to study plainsong and hymnology. Mrs. Ceiga and their son enjoyed the mountain air with Mr. Ceiga for three weeks.

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#### Miami Chapter.

Miami organists attended a dinner at the Robert Clay Hotel Aug. 1, after which E. R. Treverton, toastmaster, opened an interesting session with a witty speech. Mrs. Gertrude Talbot Baker gave a helpful address on hymnology. This was followed by a roundtable discussion in which many inspirational ideas were brought out. The Guild extended a welcome to four new members—Mr. and Mrs. Wil-

liam Lee, Mrs. Sherrick and Miss Hamilton. The Rev. Eldred C. Simkins of New Smyrna, Fla., who was at Holy Cross Episcopal Church for a few weeks, addressed the organists on various matters of musical interest in the church.

The chapter has completed arrangements to have André Marchal in November and is planning a recital by Virgil Fox the first of next year. A series of recitals by local organists will

round out the season's activities.  
RUBY F. RATHMAN,  
Corresponding Secretary.

#### Western Washington Chapter.

The year's activities of the Western Washington Chapter closed with a beach picnic Saturday afternoon, June 11. About twenty members and their families attended the picnic supper at Three Tree Point, on Puget Sound. The next regular meeting of the chap-

ter will be held in the fall, with a noon luncheon. WALLACE SEELY, Dean.

#### GUILD CONVENTION OF 1939

AT SAN FRANCISCO JUNE 20-23

The next general convention of the American Guild of Organists is to be held from June 20 to 23, 1939, in San Francisco, Cal. Plan now to attend this event, for which the organists of California are making preparations.

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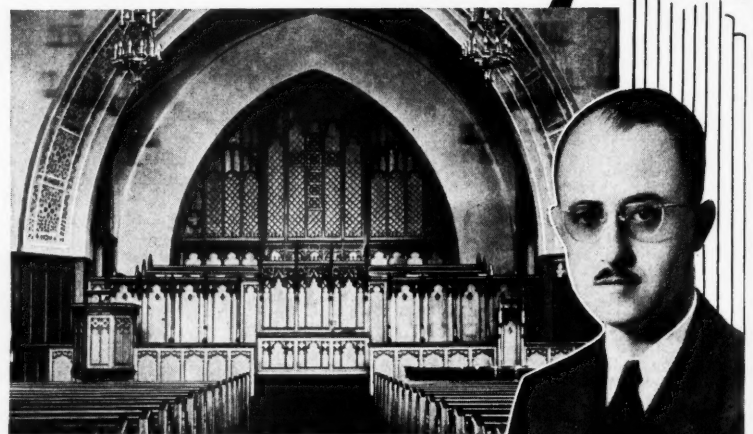
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## Haarlem Organ, Most Famous of Its Period, Has 200th Birthday

By F. LEWIS ELDRIDGE

Just two centuries ago—on Sept. 14, 1738—an organ was completed and opened in Europe that was to go into the annals of the organ as in its day the most magnificent organ in the world. In the beautiful Dutch city of Haarlem stands the lofty cruciform Protestant Church of St. Bavo and it is in this building that the famous organ is found.

An excellent description of the instrument was given by W. L. Sumner in the July, 1935, issue of *The Organ*, published quarterly in England. The following are a few interesting quotations from the article:

"The organ occupies the entire west end of the central aisle of the church, and reaches nearly to the roof. The case is about ninety feet high and fifty feet broad, and one must add to this the considerable height of the lovely marble tribune on which the instrument stands. So great are the proportions of the case that the largest pipes in the side towers, which are thirty-nine feet long, seem quite dwarfed. (All of the large pipes in the case are made of pure tin.) The organ case looks as if it had been made yesterday. The wood of the main towers is painted red-brown, and the connecting woodwork buff, and the extremes, including the angels and lions, shield and other figures at the top are white. In order to match the superb freshness of the case, the larger pipes, which were losing their brightness with age, have been given a coat of silver paint. Although the case is extremely large and contains such huge pipes, everything is so well proportioned that the eye never gets weary of looking at it.

"The console is located on the floor of the tribune between the main case and the choir case, which is at the organist's back. The three manuals are beautifully framed in ivory and mother of pearl; the keys are plated with thick ivory and the sharp keys are inlaid with tortoise-shell. The pedalboard is flat and the keys are short and broad. The stops are arranged in about equal numbers on each side of the manuals in four horizontal rows. The knobs are round, nearly black, and draw outwards on large, square shanks, the extreme right and left stops being quite out of reach, and all of them needing considerable effort for their manipulation. The names of the stops are painted on the jambs. There is neither swell pedal nor registration 'helps' (apart from the ventils stops). Despite these inconveniences the appearance of the console and case is new and handsome."

Following is the specification:  
GROOT MANUAL (GREAT).

Middle Clavier; Sixteen Stops, 1,189 Pipes.  
Prestant, 16 ft., 78 pipes.  
Bourdon, 16 ft., 51 pipes.  
Octaav, 8 ft., 78 pipes.  
Roerfluit, 8 ft., 51 pipes.  
Viol di Gamba, 8 ft., 51 pipes.  
Roerquint, 5½ ft., 51 pipes.  
Octaav, 4 ft., 51 pipes.  
Gemshorn, 4 ft., 51 pipes.  
Quint Prestant, 2½ ft., 51 pipes.  
Woodfluit, 2 ft., 51 pipes.  
Tertian, 1 ft., 2 ranks, 102 pipes.  
Mixture, 6, 8 and 10 ranks, 339 pipes.  
Trompet, 16 ft., 51 pipes.  
Trompet, 8 ft., 51 pipes.  
Hautbois, 8 ft., 31 pipes (incomplete compass).

Trompet, 4 ft., 51 pipes.  
RUGPOSITIF (CHOIR).  
Bottom Clavier; Fourteen Stops, 1,268 Pipes.  
Bourdon, 16 ft., 51 pipes.  
Prestant, 8 ft., 51 pipes.  
Hohlpip, 8 ft., 51 pipes.  
Octaav, 4 ft., 51 pipes.  
Fluit Douce, 4 ft., 51 pipes.  
Speelfluit, 2½ ft., 51 pipes.  
Super-Octaav, 2 ft., 51 pipes.  
Sesquialtera, 2, 3 and 4 ranks, 144 pipes.  
Mixture, 6, 7 and 8 ranks, 360 pipes.  
Cimbel, 2 ranks, 102 pipes.  
Cornet, 5 ranks, 108 pipes.  
Fagot, 16 ft., 51 pipes.  
Trompet, 8 ft., 51 pipes.  
Clarinete, 8 ft., 51 pipes.  
Tremulant.

BOVEN MANUAL (ECHO).

Top Clavier; Fifteen Stops, 1,098 Pipes.  
Quintadena, 16 ft., 51 pipes.  
Prestant, 8 ft., 51 pipes.  
Baarpip, 8 ft., 51 pipes.  
Viola di Gamba, 8 ft., 51 pipes.  
Quintadena, 8 ft., 51 pipes.  
Octaav, 4 ft., 51 pipes.  
Flagfluit, 4 ft., 51 pipes.  
Nazard, 2½ ft., 51 pipes.  
Nachthorn, 2 ft., 51 pipes.  
Flageolet, 1½ ft., 51 pipes.  
Sesquialtera, 2 ranks, 102 pipes.  
Cornet, 4, 5 and 6 ranks, 246 pipes.  
Schalmey, 8 ft., 51 pipes.  
Dulcian, 8 ft., 51 pipes.  
Vox Humana, 8 ft., 51 pipes.  
Tremulant.

"The general effect of the tone of the full organ," the writer goes on to say, "can be described as being round and cohesive in the extreme. In the ensemble the roughness of the reeds is not apparent, and the mixture-work is not obtrusive. The mixture stops when tried alone are sweet, and not shrill. Although none of the departments are under expression from the swell, the build-up through mutations and reeds, together with the superlative acoustics, give a crescendo which seems to live and breathe. The huge superficial area of the case, and its west end position, also contribute to its effectiveness. Large radiating areas, backed by a flat wall, a suitable high position and a large number of low-pressure stops will tend to overcome all sorts of defects in regulation.

"Apart from the acoustics of the building, the main secret of success is the sure touch in the tonal design of the instrument considered as a whole. The flutes of the organ have a broad tone without being dull. The prestant stops take the place of our diapasons and incline toward flutiness, but their tone is gentle and tends to blend well. The scales and metal are good; the 'cut-up' is fairly high and the winding and soundboard room is generous.

"The problem of keeping up the trebles—so effectively overcome by Father Willis—was tackled by Christian Müller, the builder, as well as by other old builders, by having two pipes to

each note in the treble, often as far down as two octaves. Some attention must have been given to the problem of 'sympathy,' for this device really does augment the trebles, though our modern scalings obtain better results by easier means. The prestant stops sing beautifully, and fill the church; and the flutes, prestants and gambas blend together to give an intriguing composite diapason tone, on which both reeds and mixtures sit comfortably. The reeds come on to the fluework without being obtrusive; power is added, but color more so."

### Death of Gordon D. Banker.

Gordon D. Banker, organist of St. James' Episcopal Church, Elmhurst, L. I., N. Y., died of a cerebral hemorrhage Aug. 2 in St. John's Hospital, Long Island City. He was 48 years old. Mr. Banker studied the organ with R. Huntington Woodman and piano with Francis Cooke. Before going to St. James' Church he was organist at St. Stephen's Church, Brooklyn. Surviving are his widow, Ethel; three children, Irma, Ruth and Ward; his parents, Mr. and Mrs. William Banker, Bergenfield, N. J., and a brother and a sister.

### New Carl Fischer Store Opens Sept. 7.

The new Carl Fischer music store at 119 West Fifty-seventh street, New York, will be opened Wednesday, Sept. 7. The commodious display rooms of the Janssen Piano Company are to house the new retail sheet music outlet. The new store will be more convenient to an important part of the New York musical public and visitors to the city than the headquarters store in Cooper Square. The new store will be under the personal direction of Joseph Martin Prialux, dean of American music men.

### Mother of Nesta Williams Dies.

Mrs. J. Morgan Williams died at her home in Havana, Ill., Aug. 1 after a long illness. She was the mother of Miss Nesta Williams, instructor in music at Stephens College, Columbia, Mo., and dean of the Central Missouri Chapter of the A. G. O.

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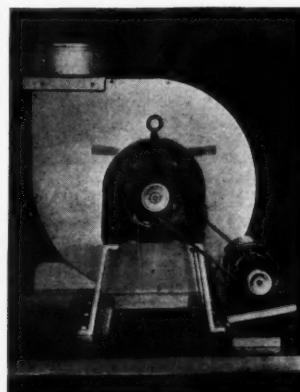
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SAMUEL R. BURKHOLDER, Ph.D.



SAMUEL R. BURKHOLDER, Ph.D., minister of music of the Edgewater Presbyterian Church and director of music at the Nicholas Senn High School, Chicago, has just completed an extended treatise on the evolution of the oratorio and other modern choral forms. This thesis is the first in the field of musicology to be accepted for a Ph.D. by Northwestern University and by its analysis of some forty modern oratorios is a distinct contribution to the study of choral music.

After six years as organist and choir-master at St. Margaret's Episcopal Church Dr. Burkholder was called to organize a choir in his present position. In four years the Edgewater choir has grown to fifty voices and has appeared in broadcasts, sacred concerts and cantatas. His work for ten years at Senn High School has included the direction of a chorus of 300 voices and an *a cappella* choir of eighty singers which has been heard in many concerts and radio programs, including

five times over NBC, eight times over WGN and also over WBBM and WCFL.

In organ Dr. Burkholder studied with Horace Whitehouse and J. Lewis Browne; in piano with Arthur Friedheim and Josef Lhevinne; in composition with Goetschius and Weidig, and in musicology with Felix Borowski and Oliver S. Beltz. He is a member of the executive committee of the Illinois Chapter, A.G.O. In the war Dr. Burkholder served as a deck officer in the navy. He was graduated from Olivet College. Later he received his musical bachelor's degree from the American Conservatory, Chicago, and he studied also for two years at the Institute of Musical Art in New York. In 1936 Northwestern University conferred on him the degree of master of music.

**Death of Albert L. White.**

Albert L. White, a veteran manufacturer of reed organs and head of the Chicago company bearing his name, died at his home, 6044 Dorchester avenue, July 29. He was 72 years old. Mr. White learned the organ trade in Detroit. Since 1903 he had been president and treasurer of the A. L. White Manufacturing Company. He was the second president of the Rotary Club of Chicago, in 1906-'07. Mr. White was a thirty-second degree Mason. Surviving are his widow and three daughters, all in Detroit.

A distinctly useful collection of Christmas hymns and carols is published by Treasure Chest, Inc., which has issued about twenty-five popular volumes of hymns. The "Treasure Chest of Christmas Songs and Carols" is especially calculated to serve the purposes of churches which must economize and choirs whose expenditure for new music is very little. The volume sells for only 10 cents retail. There is a selection of twenty-six songs, including some of the best-loved of old English carols and familiar Christmas hymns, and the paper-covered volume is an example of much more beautiful and careful printing than one would expect at the price.

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Besides the foregoing we have the interesting comments of Dr. Hamilton C. Macdougall and of Dr. Roland Diggle, the fine music reviews of William Lester, the comprehensive news pages, etc., etc.

*Send us the name of any organist in your acquaintance who may not be a reader of The Diapason, so we may mail him a sample copy.*

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Chorale Prelude. "A Lovely Rose," Brahms-Holler; published by the H. W. Gray Company.

The well-known Brahms treatment of the lovely carol by Praetorius is presented arranged for modern organ by John Holler. The arranger's contribution has consisted of registration suggestions and the addition of a definite part for pedals. No unnecessary changes or additions have been made.

Postlude (Theme from First Symphony), Brahms-Orem; Andantino from Piano Concerto, Tchaikovsky-Orem; "Poem," Fibich-Orem; published by Clayton F. Summy Company.

These transcriptions are separate issues of unusually successful numbers included in the organ album compiled by Dr. Orem a few years ago and published by the Summy firm. They are welcome in their new garb, and will, no doubt, find added favor in the future.

Publishes Music to "The Lost Colony," "The Lost Colony Songbook," containing twenty-eight songs, hymns, dances and other music from Paul Green's historical drama "The Lost Colony," now in its second summer season at the Roanoke Island Water-side Theater, Manteo, N. C., has just been released by Carl Fischer, Inc. The complete songbook, compiled and collected, with additional lyrics by Paul Green, is based on church and secular music of sixteenth century England. Lamar Stringfield, the North Carolina Pulitzer composer, arranged the songbook and wrote five original numbers for the score. Elizabeth Lay Green wrote the lyrics for "The Baptism of Virginia Dare," which Mr. Stringfield composed, and for "Elinor Dare's Lullaby." Additional arrangements were made by Adeline McCall. Because music of the Elizabethan period was intimately connected with the church, a large part of "The Lost Colony" score was taken from the early Anglican liturgy. Produced by the Roanoke Island Historical Association, in cooperation with the Federal Theater Project and other agencies of the Works Progress Administration, "The Lost Colony" is described as America's Oberammergau, as a quarter-million persons from various parts of the country are expected to make a pilgrimage to the island before the season closes.

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### Two New Hymnals Are Valuable Additions to Hymn Literature

Careful editing and attention to every musical detail are noticeable throughout the new "hymnal for use in the churches of the free spirit," entitled "Hymns of the Spirit." A commission of the Unitarian and Universalist Churches prepared the volume and the musical part was entrusted to the capable hands of Robert L. Sanders and Edward P. Daniels. It is published by the Beacon Press, Boston.

The book contains 525 hymns and 374 tunes. All the older and well-known tunes of good quality have been retained from the "Hymn and Tune Book," as well as those endeared by sentimental association. The latter have been placed in a supplement which includes familiar tunes not regarded by the best church musicians as of high merit, but held in such affection by congregations that their banishment would be resented. They are tactfully classified as "additional hymns and tunes which do not enter into the general scheme of the book."

From the vast quantity of material consulted, ninety tunes originated in Germany, 138 in England, twenty-one in France and fifty in America. There are 185 tunes which are more than 100 years old and sixty-five which are at least 300 years old.

The editors have performed their task with what appears to be real inspiration behind their conscientious effort, and the result speaks for itself. Among the various new hymnals published in the last few years "Hymns of the Spirit" will be justly ranked as one of the best.

A compact new hymnal issued by the Oxford University Press under the title of "Songs of Praise for America" may be characterized as unique without risk of abusing that much-misused word. The volume of only 137 hymns is intended primarily as a supplement to the books regularly in use in churches. The idea was conceived and carried out by Dr. Louis E. Daniels, canon of Trinity Cathedral, Cleveland, and rector of the Episcopal Church at Oberlin, Ohio. One feature is the presentation of new and more singable tunes for some old favorite hymns. Examples of this are the setting of "Alberta," by William H. Harris for "Lead, Kindly Light" and "Vision," by Walford Davies, for the "Battle Hymn of the Republic." There are descants for a number of the hymns.

If the book is used as a supplement, a number of beautiful new poems and tunes will be added to a congregation's repertory, but the material is so chosen and arranged that the book can be used alone if anyone desires. Many of the hymns, especially those with fauxbourdons or alternative versions, can well be used by the choir alone in place of anthems.

"Songs of Praise for America" includes a short psalter which brings within reach of American choirmasters a pointing of the canticles and psalms in the form of "speech-rhythm chanting."

### The Question of Salaries.

Miami, Fla., July 5, 1938.—Editor of THE DIAPASON: It was a real pleasure to read your editorial in the July issue on "Our Code of Ethics." This is one subject that deserves more attention than is usually accorded it. I believe that the great majority of members of the American Guild of Organists will agree with you as to the value of the "moral force" behind their membership in the matter of relationship between themselves and with their employers, the churches. However, there is one point that the Guild apparently has not deliberated upon, except, perhaps, to disclaim any intention to interfere. That is the question of remuneration and the attitude of ministers and committees toward the organist in this regard. There is no small amount of unfairness existing which makes one feel the need for more cohesion among organists to prevent abuses of inadequate pay for their services. I am writing from a much publicized city where ministers are well paid, but where organists are almost expected to donate their services.

While I am not fully informed as to the relative salaries paid in all local churches, I can cite several—for example, Church A pays its minister \$5,000 per annum and its organist \$600; Church B pays the minister \$5,500 with free house and furnishings and the organist \$600; Church C gives the minister \$3,600 and the organist \$300, the former with a free residence, the latter with the obligation to provide and pay a substitute when on vacation; still another minister receives \$2,400 plus residence, while his organist is allowed \$3 per week. Other organists' salaries range from \$25 to \$30 per month; and, of course, there are not lacking some voluntary organists.

It is quite true that the organists have other sources of income—they must have, of necessity—but in most cases their total earnings fall far short of those of their pastors. Almost all ministers receive full pay for their vacations and I have known of some receiving additional vacation money, subscribed by enthusiastic church members.

These conditions make one wonder if church organists should not be "unionized" or in some way bring pressure to bear to institute a standard of pay in direct relation to that of the minister. For comparison, I quote from the published scale of the local branch of the American Federation of Musicians:

- Organists, per week of five days, one hour daily, \$65.
- Organists, per week of five days, two hours daily, \$75.
- Organists, per week of six days, one hour daily, \$75.
- Organists, per week of six days, two hours daily, \$85.

These theater organists, often not as good musicians as many of their ecclesiastical confreres, obviously have plenty of time for other activities besides their own practice, and are paid for rehearsal time when practicing with an orchestra, while the church organist, often choir director as well, must put in hours of work at rehearsals and with soloists, besides keeping up his or her own technique.

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**Who's Who Among the Organists of America**

**W. LAWRENCE COOK**



**W. LAWRENCE COOK.**

There are few American organists whose time, according to the records, is occupied more thoroughly and more profitably than that of W. Lawrence Cook, A.A.G.O., of Louisville. Mr. Cook has wielded an influence for the last score of years that is reflected in the able pupils who occupy Louisville organ benches, in the recitals which he gives and in varied activities that help to make Louisville a musical city. He is the organist and choirmaster of the First Lutheran Church, where his chorus of thirty voices has achieved fame and where he has the hearty co-operation of a sympathetic and musical pastor, the Rev. H. C. Lindsay. He is also organist of Temple B'Rith Sholom. But these posts constitute only a part of his spheres of influence. He is heard in recitals that win the acclaim of the critics in the famous Speed music-room at the University of Louisville. The cut on this page shows him seated at the organ in this room.

Mr. Cook was born in Dover, N. H. At an early age he was taken by his parents to Worcester, Mass., and later the family lived in Boston. His first studies in piano were with Ethel C. Woodward, a well-known teacher of Worcester. Later he studied organ and piano with Everett J. Harrington of Boston. He began his career as a church organist at the age of 14 years.

Mr. Cook entered the New England Conservatory of Music in Boston in 1913, and was graduated with honors in 1916. He majored in organ with Wallace Goodrich, now director of the school, and studied theory with Louis C. Elson, Stuart Mason and Clement Lenom. After graduation he taught for one year at the Marienfeld School in North Carolina. The following year he taught at the Lawrenceville School in New Jersey, where he was school organist and director of the orchestra.

During the war Mr. Cook was appointed to the field artillery central officers' training school at Camp Zachary Taylor, and earned a commission in the reservé.

In 1919 he was appointed organist and choirmaster of Calvary Episcopal Church, Louisville, and teacher of organ and piano at the Louisville Conservatory of Music. In 1920 he was appointed organist and director of Temple

B'Rith Sholom. In 1925 he studied at Fontainebleau, working in organ with Widor and Libert, and in counterpoint, fugue and composition with André Bloch. He was awarded honors in organ and was especially cited in counterpoint and fugue.

For several years Mr. Cook has been director of the commencement chorus at the Louisville Collegiate School. He was organist of the Louisville Chorus while its concerts were being given at the Louisville Memorial Auditorium. For several years he has been organist of the Handel Oratorio Society of Louisville.

Since 1932 Mr. Cook has been a member of the faculty of the University of Louisville School of Music, teaching organ, piano, harmony and solfeggio. With all this he finds time to give recitals out of town, having made numerous appearances in Kentucky, Indiana, Ohio and the East.

For three years Mr. Cook was president of the Kentucky Council of the National Association of Organists and he was dean of the Louisville Chapter of the American Guild of Organists during the years 1935-37. He was president of the Wednesday Morning Musical Club of Louisville for two years. He is now president of Lambda Chapter of the honorary society of Pi Kappa Lambda and formerly was a member of the board of regents. He is also a member of Phi Mu Alpha Sinfonia Fraternity of America and a past president of Alpha Chapter, and a member of the board of trustees of Neighborhood House, Louisville.

Since March 1, 1936, Mr. Cook has held the position of organist and choirmaster of the First Lutheran Church of Louisville.

Mr. Cook married Miss Katharine Allen of Louisville in 1930.

**HENRY V. STEARNS.**

As a musical educator Dr. Henry V. Stearns, F.A.G.O., has wielded an influence that has been felt in many parts of the country. As an organist he has been active for upward of thirty years. In both his teaching and playing he has carried on the tradition of his early preceptors, prominent among whom was the late Harrison M. Wild. Since 1927 Mr. Stearns has been minister of music at the large First Presbyterian Church of Youngstown, Ohio. For the last ten years he has been head of the music department at Youngstown College. He has been active as a Guild leader in Ohio and one of the features of the recent Oberlin regional convention was his paper on the A.G.O. examinations, published in THE DIAPASON in August.

Mr. Stearns is a native of Chicago and received most of his musical education in that city. He received a diploma from the American Conservatory of Music and thereafter did postgraduate work at this school. His organ studies were pursued under Mr. Wild, supplemented by work with Dr. J. Lewis Browne. In piano he was a pupil of Frank LaForge, Howard Wells and Allen Spencer. The late Adolf Weidig was his teacher in harmony, counter-

**HENRY V. STEARNS, F.A.G.O.**



point, composition and orchestration. His studies in Chicago were supplemented by three years in Europe, studying piano under Professor Martin Krause. He also took composition with Dr. Edgar Stillman Kelley and conducting with Alexander von Fielitz.

Mr. Stearns was on the faculty of the American Conservatory of Music in Chicago and teacher of piano at Kemper Hall, Kenosha, Wis., before he went to Columbia, Mo., to be head of the department of music at Christian College. From there he went to the Illinois Woman's College, now McMurray College, at Jacksonville, after which he was for several years dean of the school of music of Washburn College, Topeka, Kan. From Kansas he was called to Youngstown.

Various honors have been won by Mr. Stearns. The degree of doctor of pedagogy was conferred on him by the Cincinnati Conservatory of Music in 1925. He was a prize winner in the National Federation of Music Clubs contest for American composers in 1911 with a Trio in D minor; won the *Chicago Daily News* contest for American composers in 1926, and took the prize of the Kansas State Federation of Music Clubs in 1925 with a Terzetto in G major. Among his unpublished compositions are songs, anthems, cantatas, a string quartet, an overture and shorter pieces for orchestra.

In 1909 Mr. Stearns married Miss Carrie F. Smith of Seattle, Wash. Mr. and Mrs. Stearns have a daughter, Elizabeth.

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**Southwestern Club**  
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The Southwestern Organ Club, a live organization of twenty organists under the leadership of Cora Conn Redic, with headquarters at Winfield, Kan., the seat of Southwestern College, has planned its season of 1938-9 and has issued a program for the year beginning with October. Several features of more than ordinary interest await the membership and their musical friends as the club's contribution to the advancement of the organ.

The initial meeting will be held at the college Oct. 9, with the new Kimball organ as a special attraction and seven of the members will play selections. On Nov. 14 new music published in the last year is to be presented and the program will contain the following interesting numbers: Chorale Prelude on "Crusaders' Hymn," Schmutz (Martha McDermott); "Melodie Negroid" and "Thakay Yama," Miller (Elizabeth Everly); Elevation, Bedell (Ethelyn Falwell); "Ariel," Thompson (Ernestine Parker); Fantasy for Organ, George Mead (Bill Wilkins); Revery, George Cranden (Grace Sellers); "La Media Worke," Stoessel-James (Hillard Applegate).

A program Nov. 20 devoted to American hymns will enlist the choirs of five churches and Dec. 12 there is to be a Christmas organ program. A hymn study program is on the schedule for Jan. 9.

The meeting Feb. 13 will be dedicated to Dr. T. F. H. Candlyn and will consist of compositions by the Albany man, six members being on the program.

March 13 will see the presentation of a program of works of American composers, with the following interesting list of offerings: "A Prayer of St. Chrysostom," Weaver (Mrs. William Stallcop); "Fountain in Moonlight," Frazee (Catherine Shrauner); "Scottie's Pranks and Moods," Miller (Elizabeth Everly); "Carillon," DeLamar (Gordon Young); "Evening Idyl," Bidwell (Fern Kindt); Concert Scherzo ("Will-o'-the-Wisp"), Diggle (Ernestine Parker); "Fanfare d'Orgue," Shelley (Martha McDermott).

As the final event of the season, April 10, 1939, there will be a program dedicated to Dr. Robert L. Bedell and it will be made up of seven of his compositions.

**Harry Rowe Shelley Honored.**

Dr. Harry Rowe Shelley of New York presided at a vesper musicale July 31 at Whitefield, N. H., arranged by local choirs in his honor and presented before a congregation that filled the Methodist Church and overflowed into the shade of pine trees in the churchyard. Dr. Shelley, whose career as composer and organist spans the years from youthful service under Henry Ward Beecher in Brooklyn and later with Dr. William B. Faunce at the Fifth Avenue Baptist Church in New York and other metropolitan churches down to the present time, was at the organ. Twenty vested choristers sang his anthem "Hark! Hark My Soul!" known to choirs throughout the English-speaking world. Dr. Shelley played a postlude of his own composition.

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**Los Angeles News;  
W. Brownell Martin  
Going to the Coast**

BY ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., Aug. 6—W. Brownell Martin becomes the regular organist of the First Congregational Church of Los Angeles effective Sept. 1. Mr. Martin was born in rural Pennsylvania near Galeton some twenty-odd years ago and already holds the degrees of bachelor and master of music. His Concerto for organ and piano was performed in the Federal Theater in New York and it is expected that other works from his pen will be heard during the coming season.

It was a great pleasure to have Warren D. Allen of Stanford University as the recitalist at the University of California summer session July 27. Mr. Allen is one of the outstanding organists in the West. The program contained items of interest, all of which received excellent treatment by the recitalist. My personal choice was the fine Fantasia by Mozart and the "Pioneer America" suite of Seth Bingham.

The last recitalist of the summer series was our own Dudley Warner Fitch, organist and choirmaster of St. Paul's cathedral. Mr. Fitch can always be counted on for an enjoyable program and despite the very hot weather he more than did himself proud.

Mr. and Mrs. Arthur Leslie Jacobs left the first of the month for Connecticut to conduct their annual summer school of church music. They will return to Los Angeles early in September for the busy season they have planned. Mr. Jacobs tells me that the fifth Bach festival will be held Nov. 18 and 19 with the B minor Mass the culminating event.

I received a great shock a Sunday or so ago when I visited one of the largest Baptist churches in a nearby city. The church has become well known for having good music and I know the choir director has worked

hard to raise the standard. I regret to say that on this occasion the visiting preacher, a gentleman from Boston, got up and sang "A Gold Mine In the Sky." Are these things done in Boston?

From a recent church bulletin I call the following: "The choir librarian checked the music library last week and found a shortage of 430 copies of anthems. This is quite startling, and he requests that every former choir member, as well as present active members, look through his music at home and return these copies to the files."

I experienced a real Ripley "believe it or not" a few days ago. Some twenty years ago there was stolen from me at the church a new overcoat, hat and music case. In the case among other things was an organ number that was out of print. I tried both here and abroad to locate a copy, but without success. A few days ago, while looking over some music in a second-hand music store, I came across my lost piece with my own markings on it. Believe it or not!

Wilbur Chenoweth of Lincoln, Neb., has been granted a year's leave of absence and will spend it in Los Angeles, arriving early in August.

Daniel Hirschler and his wife are here from Emporia, Kan., visiting his brother Otto T. Hirschler. Harold Gleason of Rochester is the house guest of Ernest Douglas.

Sydney Lewis of San Francisco spent the early part of the month in Los Angeles. This is Mr. Lewis' first trip to Los Angeles in a long time and his many friends here gave him a royal welcome.

Charles Morehead of Canada was here for a few days, but I could not get him away from Hollywood Boulevard.

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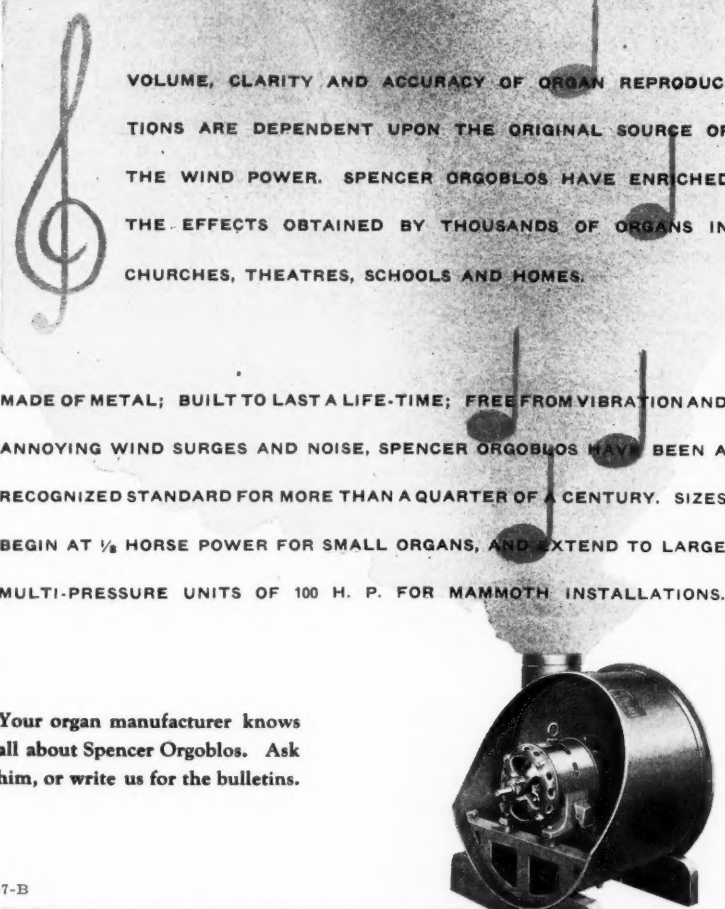
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Mrs. Constance Virtue, an organist formerly living in San Diego, Cal., and for the last two years at Parris Island, S. C., where her husband, Dr. C. W. Virtue, is attached to the naval hospital, has won the \$100 research fellowship awarded by the alumnae association of Mu Phi Epsilon, the national honor music society, of which she is a member. The work for which she gained the award was her invention of a new system of musical notation which eliminates accidentals and in other ways simplifies the reading of music.

The judges, who were unanimous in their decision, were: Dean W. R. Colton of the University of South Dakota; Rabbi James R. Heller, musicologist, composer and lecturer at the Cincinnati Conservatory, and Dr. Paul G. Stolz, head of the music department at Bucknell University, Lewisburg, Pa.

Mrs. Virtue, a native of Cincinnati, began writing music at the age of 10. At 14 she won a scholarship at the College of Music of Cincinnati, where she later received a bachelor of music degree. She continued the study of piano and composition at the American Conservatory in Chicago under Kurt Wanneck and Leo Sowerby.

Mrs. Virtue has appeared in recitals and has served as a church organist, choir director and teacher. Her compositions, which include choral and orchestral works as well as songs and

instrumental solos, have won a number of prizes. Recently her new setting of Katherine Lee Bates' well-known poem, "America the Beautiful," was published.

SUMMER VISITORS REGISTER AT OFFICE OF THE DIAPASON

Summer visitors at the office of THE DIAPASON from points outside Chicago have included the following:

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