

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 Eleven

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

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AMERICA WILL HEAR NOTED ORGAN ARTISTS

LA BERGE ANNOUNCES PLANS

Marchal Coming from France and
Fritz Heitmann from Germany
—Long List of American
Organists Featured.

Bernard R. LaBerge, who has established himself as the outstanding organ recital impresario of America, returned to New York in September after a trip to Europe and announced plans so far as they have been developed for tours by the artists under his management during the approaching season. His efforts promise a series of performances by prominent organists, both American and European, in nearly all the large cities of the country.

The season will open with the tour of Andre Marchal, the famous French virtuoso, who is organist of St. Germain des Pres, Paris. On the occasion of his stay in Paris Mr. LaBerge heard Marchal again and was once more impressed by the mastery of his playing and the magnitude of his improvisations. "The many cities that have booked Marchal have a great artistic treat in store," writes Mr. LaBerge.

A virtuoso who will visit America for the first time in the spring is Professor Fritz Heitmann of the Berlin Dom, one of the greatest German organ masters of the day.

As an American novelty Mr. LaBerge is presenting Claire Coci, formerly of New Orleans, where she was organist of the leading Jesuit Church since the age of 16. Miss Coci's rise to stardom has attracted widespread attention.

Nita Akin will be in Europe in October and part of November, after which she will play in America in the East, South and Middle West.

E. Power Biggs is returning from England this month and has a big season ahead, including appearances with the Chicago Symphony Orchestra, playing the Sowerby Concerto, dedicated to him.

Paul Callaway will tour the Middle West and South in November, following his return from Europe, where he spent the summer.

Winslow Cheney will tour the East and Canada. His classes in memorization at the Juilliard School were an outstanding success.

Palmer Christian will tour the East in November and will go South and to the coast at the end of January.

Claire Coci is booked to appear in Canada, in the Middle West and in the South.

Charles M. Courboin has resumed his international radio broadcasts, which have attracted world-wide attention. Between his weekly broadcasts over the Mutual network he will fill a number of engagements in the East and in Canada.

Virgil Fox, who has been on a tour of England, France and Germany, will visit the Middle West and Northwest in January and will go to Florida to fill a number of dates late in February.

Charlotte Lockwood will play a limited number of engagements in the spring.

Alexander McCurdy, despite his numerous activities in Philadelphia, will fill a number of engagements in the course of the season.

Arthur Poister, who is now on the organ department faculty of Oberlin Conservatory, has a tour of the Middle West, South and Pacific coast scheduled for February.

Carl Weinrich is to make another transcontinental tour this winter.

"My fight on behalf of the organ and organ recitals is bringing more and more results," says Mr. LaBerge. "A number of cities which have presented the LaBerge series are finding that the

GROUP OF CANADIAN ORGANISTS AT C.C.O. CONVENTION



interest in the organ recital is increasing from year to year. Many cities in which an organ program was unpopular a few years ago can now depend on a good audience for good organ playing. I sincerely believe that my efforts are helping not only my own virtuosity, but many others who are seeking recognition and are deserving of it."

GUILD CONVENTION OF 1939 TO BE HELD IN PHILADELPHIA

The seventeenth general convention of the American Guild of Organists and the first biennial convention will be held in Philadelphia June 20 to 23, 1939, according to an announcement telegraphed by Warden Charles H. Doersam as this issue of THE DIAPASON goes to press. The City of Brotherly Love will be the host instead of the Pacific coast because of unforeseen circumstances that have arisen which make it necessary to postpone the visit to San Francisco until at least two years hence.

Philadelphia organists stepped in with characteristic enthusiasm and when the situation was explained to them renewed the invitation previously extended. The decision to change the convention city was reached at a meeting of the executive committee of the Pennsylvania Chapter with Warden Doersam on Sept. 24. Philadelphia immediately began to make preparations for the event. All who have attended previous conventions in that city—that of the old N.A.O. in 1926, and that of the Guild in 1930—will recall the great success of these meetings. It was conceded that probably no other city in the country had at its command the facilities for entertaining a gathering of organists that exist in Philadelphia and vicinity.

San Francisco, which was to entertain the convention, was making plans to show its hospitality when it was discovered within the last few weeks that because of the exposition hotel accommodations had been reserved by many large organizations throughout the country, making it impossible to guarantee that the visiting organists would have the comforts their hosts would wish to provide. The original plan was to make use of the dormitories at Leland Stanford University, but this had to be abandoned when the university authorities found it necessary to renovate the buildings during the summer.

TITUS DEDICATES ORGAN BY HOLTKAMP IN NEW JERSEY

Parvin Titus of Cincinnati gave a recital at Pemberton, N. J., Sept. 22 to dedicate the organ built by the Votteler-Holtkamp-Sparling Company for Grace Church. Mr. Titus acted as consultant for the church in designing the instrument. The organ is a two-manual. At the request of the church authorities Mr. Titus made use of several hymns in the program. His offerings consisted of the following: Chorale Preludes, "Allein Gott in der Höh' sei Ehr," Pachelbel; "Vater unser im Himmelreich," Pachelbel; "Meine Seele erhebt den Herrn," Delphin Strungk; Fantasia and Fugue in G minor, Bach; Lento, Trio-Sonata 6, Bach; Scherzo and Cantabile from Symphony 8, Widor; Chorale Preludes, "The Cross, Our True and Only Hope" and "O God in Heaven, Look Down on Me," R. Cochrane Penick; A Hymn Picture of the Earthly Life of Our Lord: "Silent Night, Holy Night," "Forty Days and Forty Nights," "All Glory, Laud and Honor," "Go to Dark Gethsemane," "Jesus Christ Is Risen Today" and "Crown Him with Many Crowns"; Berceuse and "Carillon," Vierne; Postlude on "Old One Hundredth," Harvey Grace.

FREDERICK STANLEY SMITH HAS POSTS AT RALEIGH, N. C.

Frederick Stanley Smith, the Southern organist and composer, is now located at Raleigh, N. C., and is organist and choirmaster of the First Baptist Church. The organ is a three-manual Austin and Mr. Smith has an adult choir and one of young people. He has also been appointed music supervisor of the Raleigh public schools, in which post he will have four assistants. Before going to Raleigh Mr. Smith was for six years at Southern Pines, N. C., where he taught and had charge of the music in the schools.

VIRGIL FOX RETURNING AFTER TEN RECITALS IN EUROPE

Virgil Fox will sail for home on the Europa, arriving in New York Oct. 3, ready to resume his work at Baltimore and his American recitals after a successful tour abroad. Mr. Fox gave ten recitals in England, Scotland, France and Germany in the month of September and writes that it was the tour of a lifetime for him.

CANADIAN ORGANISTS HOLD ANNUAL MEETING

FINE PROGRAM IS ENJOYED

MacMillan, Egerton, L. Eugene Hill
and the Crawford Among Per-
formers—George D. Atkinson
Is President of C. C. O.

By H. G. LANGLOIS

Kitchener Center of the Canadian College of Organists acted as hosts for the 1938 annual convention of the College, held there Aug. 30 to Sept. 1, and an excellent program of recitals, lectures and social events was carried out successfully in Kitchener and in the neighboring city of Guelph.

Registration began Tuesday, Aug. 30, at the convention headquarters in the parish hall of the Church of St. John the Evangelist. The chairman of Kitchener Center, W. R. Mason, and members of the local committee were hosts to the council members at a luncheon in the crystal ballroom of the Walper Hotel, after which the convention got under way with a very interesting talk by Harry Hill, B.M.E., of Kitchener on "Music Education in the Schools." Mr. Hill's lecture covered the teaching of music, with special reference to singing, from the earliest grade to advanced high school work, and he brought forward many interesting ideas, especially in regard to the elementary teaching of rhythm and the evolution from tonic *sol fa* to staff system of notation. A lively discussion followed Mr. Hill's talk, after which afternoon tea was served in the parish hall by the lady members of the Kitchener Center.

At 8:30 p. m. in Zion Evangelical Church a recital of unusual interest was given by Gertrude Ramsden Crawford, violinist, and T. J. Crawford, Mus.B., F.R.C.O., organist. The following program was played by these artists: Sonata in D minor (Adagio, Allegro vivace, Largo, Gigue, Seventeenth Century), Henry Eccles; "Fervor" (Symphonic Sketch), Enrico Bossi; Sonata No. 4 in D (Adagio, Allegro, Larghetto, Allegro), Handel; Carol, Percy Whitlock; "Angelus du Soir," Bonnet; "Ariel," Bonnet; Lyric Sonata in F (Allegro tranquillo, Andante non troppo, Allegro Vivace), Alec Rowley; Prelude and Fugue on B-A-C-H, Liszt. Mrs. Crawford's clear, ringing tone and the artistic accompaniment of Mr. Crawford in the violin numbers, as well as his masterly playing of the organ solos, made this recital one of unusual distinction.

Wednesday morning was devoted to council and general meetings, and early in the afternoon the members met at headquarters for a pleasant drive to Guelph, some thirteen miles distant, where a recital was given at the Church of Our Lady. Set high on a hill, a fine example of Gothic architecture, this church formed an ideal setting for an organ recital. The two recitalists, L. Eugene Hill, Mus.B., A.R.C.O., and Dr. Arthur Egerton, F.R.C.O., gave a very fine program, which ranged from the early composers to those of the modern school. The distinction of Dr. Egerton's playing needs no comment, and Mr. Hill, a young member playing at a convention recital for the first time, was a worthy colleague to Dr. Egerton at the console. The following was the program of Mr. Hill: "Lobe den Herren, meine Seele," "Jesu, hilf siegen" and "Herr Jesu Christ, Dich zu uns wend," Karg-Elert; Scherzo and "Pageant," L. E. Hill; Allegro Vivace, Allegro Cantabile and Toccata from Fifth Symphony (by request), Widor. Dr. Egerton played: "Veni Creator, Spiritus," Bach; Fugue on the Kyrie, Couperin; Prelude, Fugue and Chaconne, Buxtehude; Four

Versets on "Ave Maris Stella," Dupré; Communion, Tournemire; Prelude and Fugue on "Iste Confessor," Egerton; "Ye Boundless Realms of Joy" (Croft's 136th), Parry.

After the recital, under the guidance of the local members, the convention found its way to the Cutten Fields Golf Club for afternoon tea. Despite lowering clouds a most delightful hour was spent here. The sloping greens of the golf course led down to a river, and on the hills on the other side the city, with the Church of Our Lady towering above the other buildings, was a beautiful sight.

On the return to Guelph the heavens opened and the rain descended in a deluge of almost tropical force, to the accompaniment of lightning and sixty-four-foot thunder. But all was cheerful at the Norfolk United Church parlors, where dinner was prepared by the ladies of the church. About sixty members were present to enjoy it, after which, greatly refreshed, all adjourned to St. George's Church for the final recital of the convention, given on the four-manual organ by Sir Ernest MacMillan, Mus.D. (Oxon), F.R.C.O. The following program was played by Sir Ernest: Sonata No. 1, in F minor, Mendelssohn; Short Suite (Air, Minuet, Trumpet Tune and Second Air), Purcell; Chorale No. 1, in E, Franck; "May Song," Jongen; Chorale Prelude on a Second Mode Melody (first performance of a new work by a Canadian composer), Florence Clark; Scherzo from Sonata 5, Guilman; Three Preludes on the Chorale "Come, Saviour of the Gentiles," Bach; Prelude and Fugue in D major, Bach.

Needless to say, Sir Ernest's recital attracted a large audience and his masterly playing, as usual, even exceeded their expectations. To the writer the most enjoyable numbers (if one may make any distinction) were the Cesar Franck Chorale and the Chorale Prelude on a plainsong melody by Florence Clark, a member of the Canadian College of Organists.

Thursday morning was again devoted to business and as a result of the ballot the following officers and council members were declared elected for 1938-1939:

President—George D. Atkinson, Toronto.

Vice-presidents—Dr. Alfred Whitehead, Montreal; Dr. Charles Peaker, Toronto; F. E. Hubble, Winnipeg; G. Scott-Hunter, Halifax.

Registrar—Charles E. Wheeler, London, Ont.

Secretary-Treasurer—H. G. Langlois, Toronto.

Council members—A. G. Merriman, Brantford; G. T. Veary, Brantford; Paul Ambrose, Hamilton; Dr. W. H. Hewlett, Hamilton; Glenn C. Kruspe, Kitchener; W. R. Mason, Kitchener; Dr. F. L. Harrison, Kingston; T. C. Chattoe, London; J. Parnell Morris, London; George M. Brewer, Montreal; Dr. Arthur Egerton, Montreal; D. M. Herbert, Montreal; Dr. J. W. Bearder, Ottawa; Kenneth Meek, Ottawa; T. J. Crawford, Toronto; Maitland Farmer, Toronto; Dr. H. A. Fricker, Toronto; Miss M. Gidley, Toronto; W. W. Hewitt, Toronto; Sir Ernest MacMillan, Toronto.

The afternoon session was taken up with two scholarly addresses, which were interesting despite the fact that neither dealt with organ playing or choir training. Dr. Peaker in his talk on "Shakespeare and Music" quoted many passages which showed that the author's mind was most sensitive in its appreciation of the effects of music on humans and was also thoroughly familiar with its technique. An atmosphere of folk-lore and medieval mystery and idealism pervaded the fascinating talk by Mr. Brewer on the subject of the "Source Literature of the Holy Grail." After hearing this one had a much clearer appreciation of the legend which is the basis of Wagner's great drama of "Parsifal."

Serious matters being settled, the convention closed with the annual dinner, at which wit—scholarly and otherwise—was the main characteristic of such speech-making as was indulged in. Diplomas of associateship were formally presented to Lewis Jones and T. C. Chattoe, and in absentia to Miss V. Balestreri. Several visiting organists from the United States were present at the convention, among whom were two former Canadians—Ernest

LUIS HAROLD SANFORD



LUIS HAROLD SANFORD, M.S.M., A.A. G.O., has been appointed minister of music at the Summit Presbyterian Church, Germantown, Philadelphia. He will have a senior choir of thirty voices and expects to reorganize the junior and intermediate choirs. The first service at which he was in charge, Sept. 11, was in the nature of a re-dedication of the church sanctuary, as it has been remodeled during the summer.

Under Mr. Sanford's direction much work has been done on the Midmer organ. Dr. Earl L. Douglass is the minister of Summit Church and he and Mr. Sanford expect to present a series of musical services from time to time.

Mr. Sanford has for several years been a member of the faculty of the School of Sacred Music of Union Theological Seminary, New York. He will continue this relationship, being in Philadelphia from Friday to Sunday. During the absence of Dr. Clarence Dickinson this summer Mr. Sanford played for the Sunday services at the Brick Presbyterian Church, New York. He also had a very interesting class of organ students during the summer school session.

White and H. W. Hawke, who have won distinction across the line and now hold major posts in New York and Philadelphia.

The convention was thoroughly enjoyed by all present from start to finish, and marks a step in the C.C.O. progress in that it was held in a center not previously visited. Kitchener Center officers and members are to be heartily congratulated on this convention, the success of which was assured by the excellent work they performed in organization and preparation.

MYRON P. BOEHM TO OAK PARK AS SUCCESSOR TO G. H. CLARK

Myron P. Boehm, organist and choirmaster at Emmanuel Episcopal Church, LaGrange, Ill., for the last eleven years, has been appointed to the position at Grace Episcopal Church, Oak Park. He will succeed George H. Clark, who has been in Oak Park for eighteen years and who has resigned because of continued ill health. Mr. Boehm will assume his new post Oct. 16. Before going to LaGrange as successor to William Ripley Dorr, Mr. Boehm was at St. Bartholomew's Church, Chicago.

CHOIRMASTERS!

Do you use "Jesu, Joy of Man's Desiring"? If so, you will like Bach's "Come, Come, My Voice," arranged by Alfred Whitehead.

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ORGAN FOR ATLANTA IS BUILT BY KIMBALL

COMPLETED LATE THIS FALL

Three-Manual Designed for the Church of Christ the King, Catholic, an Important Addition to Instruments in the South.

A large new organ for the South which is to be completed late in the fall is that which the W. W. Kimball Company has built at its Chicago factory for the Church of Christ the King, Atlanta, Ga. This is a large Catholic church. The organist who will preside over the new three-manual instrument is Carl S. Milard. Father Moynihan is the priest in charge of the parish.

The following stoplist shows the resources of the new organ:

GREAT.

First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Dulciana (from Choir), 8 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Flute (from Choir), 4 ft., 73 notes.
Grave Mixture (12-15), 2 ranks, 122 pipes.
Chimes (prepared for).
Tremolo.

SWELL.

Echo Lieblich (ext. of Rohrflöte, 8 ft.), 16 ft., 12 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Celeste, 2 ranks, 8 ft., 134 pipes.
Principal, 4 ft., 73 pipes.
Flute d'Amour (ext. of Rohrflöte), 4 ft., 12 pipes.
Nazard (ext. of Rohrflöte), 2½ ft.
Flageolet (ext. of Rohrflöte), 2 ft.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute (ext. of Concert Flute), 4 ft., 12 pipes.
Piccolo (ext. of Concert Flute), 2 ft.
Clarinet, 8 ft., 73 pipes.
Chimes (prepared for).
Tremolo.

PEDAL.

Open Diapason, 16 ft., 32 pipes.
Violone (ext. of Viola, 8 ft.), 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (from Swell), 16 ft., 32 notes.
Octave (ext. of Open Diapason, 16 ft.), 8 ft., 12 pipes.
Cello (from Choir), 8 ft., 73 notes.
Flute (ext. of Bourdon), 8 ft., 12 pipes.
Dulciana (from Choir), 8 ft., 32 notes.
Stillgedeckt (from Swell), 8 ft., 32 notes.

DR. CALVIN W. LAUFER DEAD; NOTED AS HYMNOLOGIST

The Rev. Calvin W. Laufer, editor of many Presbyterian hymnals and author of 125 hymns, most of which are in wide use in the churches of America, died Sept. 20 in the Germantown Hospital, Philadelphia, less than a half-hour after he had been admitted. He had suffered a stroke at his home. Dr. Laufer was 64 years old.

Known unofficially as the "minister

IN THIS MONTH'S ISSUE

Second installment of memoirs of Louis Vierne translated from the French for THE DIAPASON by Esther E. Jones, contains interesting picture of Vierne's association with Cesar Franck.

Bernard R. LaBerge announces elaborate plans for organ recitals throughout country by American and foreign artists under his management.

Dr. Herbert J. Tily, merchant and organist, presents Möller organ to his church at Bala-Cynwyd, Pa., in memory of Mrs. Tily.

Canadian College of Organists holds convention at Kitchener and Guelph, Ont., and program of high merit is enjoyed.

Organ not silenced in China by noise of explosion of Japanese bombs.

Dr. Hamilton C. Macdougall writes of his travels in England and Scotland and his meetings with organists of Great Britain.

New music for choirs, including first of the 1938 publications for Christmas, is reviewed by Dr. Harold W. Thompson.

THE DIAPASON.

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of music of the Presbyterian Church," Dr. Laufer since 1926 had been assistant editor of musical publications of the Board of Christian Education of the church. He had been with the board for twenty-five years.

Calvin W. Laufer was born at Brodheadsville, Pa. He received his seminary training at Union Theological Seminary after his graduation from Franklin and Marshall College. He became pastor of the Steinway Reformed Church in Long Island City, and later served the First Presbyterian Church at Union City, N. J. He began writing hymns in 1909, when he was pastor of the First Presbyterian Church in West Hoboken, N. J.

Under Dr. Laufer's direction were prepared "The Church School Hymnal for Youth," "Junior Church School Hymnal," "Primary Music and Worship," "Songs for Men" and "When the Little Child Wants to Sing." He was associate editor of "The Presbyterian Hymnal," 1933. For a long time he was associated with the late Dr. Louis F. Benson in the preparation of his hymnals. Dr. Laufer also was the author of several books.

He is survived by a son, Edward Laufer of East Orange, N. J.; a brother and a sister.

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Mr. White is available for recitals and instruction.

**TILY GI HEAR, AN TO
BALA SOUND D CHURCH
IS BEING SERIES BY MÖLLER**

**Prominent Philadel... Merchant and
Musician Presents Instrument to
St. John's Episcopal as a
Memorial to His Wife.**

A three-manual organ is being built at the factory of M. P. Möller, Inc., in Hagerstown, Md., for St. John's Episcopal Church at Bala-Cynwyd, Pa. Dr. Herbert J. Tily, the noted Philadelphia merchant, choral conductor and organist, president of the Strawbridge & Clothier Company, will preside over the new organ. Dr. Tily is presenting the instrument to the large suburban church in memory of Mrs. Tily, who died last year.

The great is to be unenclosed and an antiphonal section will be placed in the tower, playable from either great or choir.

Following is the stop specification:

GREAT ORGAN.

- Contra Viola, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Hohfloete, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Harp (from Choir), 61 notes.
- Celesta (from Choir), 61 notes.
- Chimes, 20 bells.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Flautina, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

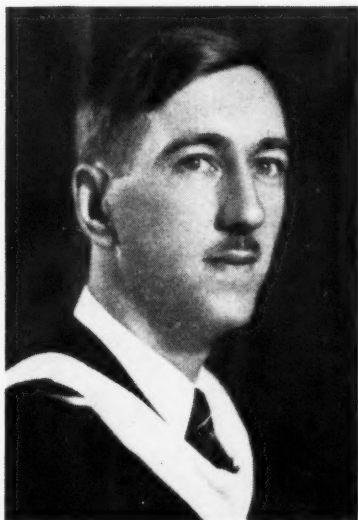
- Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Nasat Flute, 2 1/2 ft., 61 pipes.
- Doublette, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.
- Harp, 8 ft., 61 notes.
- Celesta, 4 ft., 61 bars.
- Chimes (from Great), 20 notes.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Contra Viola (from Great), 16 ft.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Bourdon (from Swell), 16 ft.
- Octave, 8 ft., 12 pipes.
- Viola (from Swell), 8 ft.
- Bourdon Flute, 8 ft., 12 pipes.
- Lieblich Flöte (from Swell), 8 ft.
- Super Octave, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Bombarde, 16 ft., 32 pipes.
- Bombarde, 8 ft., 12 pipes.

Franklin Glynn Returns to England.
Franklin Glynn, who has spent a number of years in the United States and has contributed his share to the advancement of church music on this side of the ocean, sailed for England Sept. 3 and will make a stay there of indefinite length. His present address is in Scarborough. He and Mrs. Glynn

W. NORMAN GRAYSON



W. NORMAN GRAYSON, M. A., former dean of the Union-Essex Chapter, A. G. O., has resigned his position as organist and choirmaster at the First Reformed Church, Newark, N. J., to accept the post of minister of music at the Flatbush Congregational Church of Brooklyn.

Mr. Grayson has been active in Newark for the last ten years, having served as organist and choirmaster at the Clinton Avenue Presbyterian Church previous to his work at the First Reformed Church. During the last season he was appointed to conduct the combined south end choirs of 250 voices which sang at the national preaching mission in the Mosque Theater, Newark. At the Flatbush church Mr. Grayson will have a mixed quartet, adult and junior choirs.

Mr. Grayson has studied at the Institute of Musical Art, New York, and at Teachers' College, Columbia University. He is an organ student of Miss Lilian Carpenter and Dr. T. Tertius Noble. Besides his church work Mr. Grayson is director of music at Carteret Academy, Orange, N. J., and the Lance School, Summit, N. J. He has made successful arrangements for school and junior choir use of Gilbert and Sullivan's "Pinafore" and "The Mikado," published by C. C. Birchard.

had not seen their English kin for sixteen years. Mr. Glynn held positions in the East, the West and the South, his latest permanent post having been at the Idlewild Presbyterian Church of Memphis, Tenn. For four months he filled the place of the late Kyle Dunkel at All Angels' Church in New York as deputy organist and choirmaster.

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Boy Choirs by
Norman Coke-Jephcott begins November 17

Write for details. 12 West 12th St., New York

With the Free Lance Visiting in England and with the Scots

[Dr. and Mrs. Macdougall, who have been spending the summer abroad, sailed for home Sept. 28 on the Queen Mary and expect to land Oct. 3. This is the first of several interesting accounts of Dr. Macdougall's trip and of the organists he met and the organs he saw as he traveled in England, gathering new material and inspiration for his "Free Lance" column.]

By HAMILTON C. MACDOUGALL,
Mus. D., A.G.O., A.R.C.O.

It was not a very long journey from Edinburgh to Keswick, the northernmost town in the English lake district; the L. M. S. Railway runs among the high hills, and we did not have to change cars (I ought to say "change carriages," to use the English idiom) until we came to Penrith; and at Penrith there was time for the English luncheon, which, as all the world knows, is a bit of cold meat, several lettuce leaves, a tomato with the skin still on, some bread and butter, all topped off with cheese and biscuits (the latter word being English verbal currency for "crackers. Well, why not?)

I like to stay at Keswick better than in Grasmere or Windermere, which lie farther south in the lake district; the mountains are higher, the lakes are more beautiful, the drives are unexcelled (did you ever drive down the Honister Pass to Buttermere?), and there is literary interest, too; Robert Southey lived in Keswick for thirty years and is buried in the churchyard at Crosthwaite, a mile to the north. Walpole, novelist, has a home plainly visible from Lake Derwentwater, and Mrs. Hemans' "Falls of Lodore" merrily tumble about in plain hearing from the road a few miles south.

On the slope from the Keswick main street to the lovely lake stands St. John's Church, and at the west end of the church there are seats from which you can get an entrancing prospect of the lake, Catbells, and the other mountains billowing to the west. It was in St. John's that I heard my first formal organ recital on English soil. The player was Dr. J. E. Moore, organist and choirmaster of the church. Dr. Moore received his doctor's degree from Edinburgh (1935), is a Durham music bachelor (1923), an A.R.C.M. (double diploma) (1914), an L.R.A.M. (1920), and to complete the long list, F.R.C.O. (1910). The recital was the first of four, all programs well planned and catholic in taste. Dr. Moore puts the long, big work in the middle of the list, which I think is quite as it should be. The organ is a small Harrison two-manual and by no means the instrument a man of Dr. Moore's technical skill should have. I add his program: Toccata and Fugue, D minor, Bach; Second Rhapsody, Saint-Saens; Sixth Sonata, Rheinberger; "Romanza," Hollins; Scherzo, Hoyte; Pastorale and Finale from Second Symphony, Widor.

Keswick has a lovely park, with ample facilities for bowls, tennis, cricket and other sports; here on the warm sunny days it was interesting to note old and young, dogs and babies, all sitting in the broad sun by choice, watching the tennis and bowls. "Dogs, Englishmen and Spaniards love the sun." The river Greta makes a pleasant ripple as it glides through the park and the tourist, gazing up at the rugged mass of Skiddaw (3,000 feet high, locally pronounced "Skidder"), is pretty sure to feel that life is, after all, good.

My love for the English lake district and especially my romantic passion for Keswick have tricked me into starting my story in the middle; I ought to have begun with the landing of the good turbine steamship California in Glasgow on July 15 after an eight-day voyage of unusual smoothness. Here Purcell J. Mansfield, the organist and composer, met us, took us to his home and proceeded in short order to introduce us to the Empire Exhibition. It is a mammoth, enjoyable and most instructive affair. Lately in the *Free Lance* I have written of hearing Mansfield in the Pollockshiels Church, but I was

unprepared to find such striking evidence of his prowess as a choral conductor as was furnished me by the last rehearsal of the Ladies' Choir before their Empire Exhibition concert. The rehearsal took place in the hall of the Anchor Mills in Paisley, where the thirty-five young women who form the Ladies' Choir are working. The principal things gone through were "Coronach," Schubert; "Encircled with a Twine of Leaves," Coleridge-Taylor; "To a Chalk-Blue," Dr. E. T. Sweeting; Madrigals, "My Mistress Frowns" and "Love's Prisoner," Armstrong Gibbs; "The Bridegroom," Brahms; "Sweet and Low" (eight-part double choir for chorus and echo choir), Gustav Holst; "Ave Maria" (for two female choirs), Gustav Holst; "At Early Dawn," John Ireland, and several arrangements, including one of Mendelssohn's "On Wings of Song," by Purcell Mansfield.

At the rehearsal I had the pleasure of meeting J. McCutcheon of the Anchor Mills' promotion department. The firm supports the Ladies' Choir wholeheartedly and provides the services of Mr. Mansfield and adequate arrangements for practice. In addition the company finances Boy Scouts, Cubs, Girl Guides, Brownies, a male choir, a voluntary aid detachment, a pipe band, bowling, hockey, cricket and swimming clubs. This interest in their employes' recreation works out to the advantage of all concerned.

The Anchor Mills Ladies' Choir has become one of the best industrial women's choirs in Scotland. In eight successive competition festivals it has lost only once. In 1937 it entered at Carlisle, and beat six English choirs; again this year it repeated its victory.

Mr. Mansfield has been conductor since 1932; two conductors preceded him. Since the founding of the Ladies' Choir in 1922 it has won nineteen first awards and trophies and sixteen second awards and trophies.

We were four or five days only in Glasgow and on July 20, with the fine singing of the Scottish lassies of the Ladies' Choir fresh in memory, took the steamer down the Clyde for Ardreshaig. It was a glorious day of fresh air and sunshine—I never saw a better day, nor was I ever more moved by beautiful scenery. A thirty or thirty-five-mile drive by motor omnibus took us from Ardreshaig to Oban, a small town in the Scottish highlands. Our only musical adventure here was keeping step with the town pipers' band of fifteen men (eight pipers, six drums and a drum major). These were brawny Scots decked out in all the paraphernalia of the Clan Macdougall; although we tried hard we, as Macdougalls, failed to think of ourselves as ordinary folk. Another day to Fingal's Cave and Iona Island, via Tabermory, was even more lovely, more sunny, more exciting than the preceding day had been. What a God-given capacity for enjoyment we humans have!

But even the strutting and marching pipers could keep us in Oban no longer, and on Saturday night we found ourselves in Edinburgh, a town beloved by the American tourist. Of course you are thinking instantly of Sir Donald Tovey, that modern Admirable Crichton, that encyclopedia of all music, the god and exemplar of all researchers, when you think of Edinburgh. We did not see the incomparable Tovey, but we did see and hear and visit Alfred Hollins, the organist of genius, beloved of all men who can appreciate wholesomeness and beauty in composition and playing.

Hollins has a better organ than ten years ago (it has been greatly improved by the Liverpool builders, Rushworth & Dreaper), but it does not in scope or power measure up to Hollins himself. I detected now and then in his conversation a faint reflection of the feeling that the younger generation, in the clashing and rushing of our days of pushing modernity, could not easily hear his sweet, melodic note. It is true that in some ways our tastes have changed, but ingratiating melody and rhythmic feeling will never fail of sincere appreciation. Everywhere I go I find admiration for Hollins as player, extemporizer and composer.

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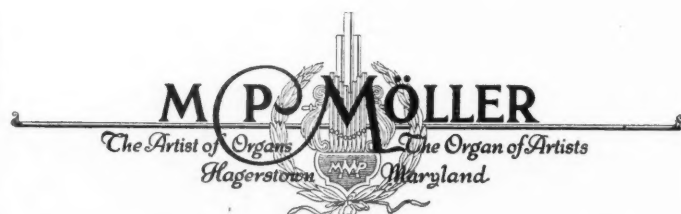
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This institution belongs to and is supported by the Eastern Synods of the Evangelical and Reformed Church and the selection of the organ was by a committee representing many congregations. A number of organs were heard and inspected and the Möller was the unanimous choice.

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ORGAN HEARD IN CHINA ABOVE SOUNDS OF WAR

RECITAL SERIES IN PEIPING

Four Historical Recitals Played in Pei T'ang Cathedral by Father Rühl—New Instrument in Yen Chow Fu Largest in China.

Explosions of Japanese bombs falling over China have not been able to silence the music of the organ in the Orient, nor do they seem to have diminished interest in the organ among the people of various nationalities in the capital city of Peking, or Peiping, as it is now known. THE DIAPASON is indebted to Dr. Vergil F. Bradfield of Peiping Union Medical College, himself an organist active in that city, holding the post at the Union Church, for the programs of a series of four historical recitals played in Pei T'ang Catholic Cathedral by Father Theodore Rühl, S.V.D., a member of the faculty of Fu Jen University, the Catholic center of learning. Father Rühl played his recitals on the Cavaille-Coll organ, rated as the second-largest instrument in China. It was built about seventy years ago, was damaged during the Boxer trouble in 1900, was repaired about eight years ago and more recently was put in very good condition by Father Rühl himself. There are other organs in Peking, but they are much smaller than the cathedral organ. One is in St. Michael's Catholic Church in the diplomatic quarter. The Peking Union Medical College auditorium contains a Kimball, which was built about eighteen years ago. The Peking Union Church has an Estey, built about eight years ago.

Last year Father Rühl installed an organ classed as China's largest in the Catholic cathedral at Yen Chow Fu, in Shantung Province. The specifications were drawn up by Father Rühl. The organ was built by Johannes Klais of Bonn.

"I plan to visit Yen Chow Fu when

it is possible and safe to do so," writes Dr. Bradfield. "I have had the pleasure of playing on a three-manual English organ in Holy Trinity Cathedral (Church of England) in Shanghai. There are other organs there, the newest being in the Community Church in Tientsin. There is a new English organ in All Saints' Church, which I was allowed to play before it was dedicated last autumn. There is an old tracker Moutrie in the Union Church there. Professor Bliss M. Wiant of Yenching University tells me that they are acquiring a Hammond electric."

Father Rühl's recitals were well attended by music-lovers of many nationalities. The purpose in preparing the programs was to give the audiences a conception of the best in organ composition in the last 300 years. The first recital, played on May 4, presented works of Scheidt, Frescobaldi, Buxtehude, Pachelbel, Walther, Martini and Handel. The second, a week later, was a Bach program and Father Rühl played these works: Prelude and Fugue in E flat major; Chorale Preludes, "Herzlich that mich verlangen" and "Vom Himmel hoch"; Passacaglia in C minor; Pastorale in F major; Toccata and Fugue in D minor. Ninth-century organ music was played May 18 and included compositions of Guilman, Franck, Boellmann, Mendelssohn and Rheinberger. The final recital, on May 24, was made up of compositions of Reger, closing with Bach's Fantasia and Fugue in G minor.

The new organ at the Yen Chow Fu Cathedral has a total of forty-two stops and 2,533 pipes. The stop specification is as follows:

GREAT ORGAN.

1. Gedackt-pommer, 16 ft.
2. Principal, 8 ft.
3. Open Flute, 8 ft.
4. Salicional, 8 ft.
5. Octave, 4 ft.
6. Koppelflöte, 4 ft.
7. Progressio, 3-5 rks.
8. Bombarde, 16 ft.
9. Trompete, 8 ft.

RÜCKPOSITIV.

10. Rohrflöte, 8 ft.
11. Singend Gedeckt, 8 ft.
12. Principal, 4 ft.

13. Gemshorn, 4 ft.
14. Octave, 2 ft.
15. Nasard, 1½ ft.
16. Cymbel, 2-3 rks.
17. Krummhorn, 8 ft.
18. Schalmel, 4 ft.

SWELL.

19. Geigenprincipal, 8 ft.
20. Bourdon, 8 ft.
21. Spitzgamba, 8 ft.
22. Principal, 4 ft.
23. Blockflöte, 4 ft.
24. Schwegel, 2 ft.
25. Sesquialtera, 2 rks.
26. Mixture, 4-6 rks.
27. Dulciane, 16 ft.
28. Trompete Harmonique, 8 ft.

PEDAL.

29. Untersatz, 32 ft.
30. Principalbass, 16 ft.
31. Subbass, 16 ft.
32. Zartbass (from No. 1), 16 ft.
33. Octavbass (from No. 30), 8 ft.
34. Gedacktbass (from No. 31), 8 ft.
35. Choralbass (from No. 33), 4 ft.
36. Bassflöte (from No. 34), 4 ft.
37. Nachthorn, 2 ft.
38. Posaune, 16 ft.
39. Bombarde, 16 ft.
40. Basstrompete (from No. 37), 8 ft.
41. Clarine (from No. 39), 4 ft.
42. Singend Cornett, 2 ft.

OLIVER A. SCHANTZ PASSES AWAY AT HIS HOME IN OHIO

Oliver A. Schantz, well known throughout the organ world through his connection with the Zephyr Electric Organ Blower Company of Orrville, Ohio, passed away at his home Aug. 26 at the age of 56 years. Death was caused by lymphosarcoma of the larynx.

Mr. Schantz was a lifelong resident of Orrville and one of its leading citizens. The large number of people who attended the funeral at the Reformed Church was evidence of the high regard which his fellow citizens had for him. Aside from his business interests Mr. Schantz was fond of fishing, outdoor sports and photography.

Mr. Schantz is survived by his widow, a son Paul, a daughter, Katherine, two grandchildren, three sisters and two brothers—E. F. and V. A. Schantz, of A. J. Schantz, Sons & Co.

AMERICAN ORGAN EXPORTS SHOW A SUBSTANTIAL GAIN

A study of exports of musical instruments made by George R. Donnelly of the specialties division of the Bureau of Foreign and Domestic Commerce at Washington contains interesting information as to the part American organ builders are taking in manufacturing instruments for foreign countries. In 1937 a total of 155 pipe organs were exported from the United States and their value was \$218,534. These instruments were installed principally in the United Kingdom, the Union of South Africa and Canada. Exports of "other organs" numbered 802 and were valued at \$160,994. In 1937 for the first time pipe organs and other organs were classified separately. In 1936 organ exports aggregated 566 units, valued at \$182,139. These figures show that there was a substantial increase in 1937. In 1934 and 1935 export organ business amounted to less than \$80,000 a year.

Foreign trade statistics issued monthly by the Department of Commerce show the shipment of twenty-six organs to foreign countries in January, fifteen in February, thirty-four in March, four in April, two in May and one in June in 1938.

United States exports of all musical instruments, accessories and supplies for 1937 reached a total of \$2,391,495, a gain of 40 per cent over 1936. Although this is considerably below the figures for the peak years of 1920 and 1929, it indicates a substantial recovery from the low point of \$974,625 in 1933.

Croley Goes to Fisk University.

Arthur R. Croley has been appointed university organist and instructor of organ and theory at Fisk University, Nashville, Tenn., and began his work there Sept. 21. For the last year Mr. Croley has been at Oberlin College. Before going to Oberlin he was at Toledo, Ohio. Although one of the younger organists of America, he has won a very high place among performers and teachers and has been in demand for recitals in many cities.



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Organists, critics, clergymen have been lavish in their praise of the new Petit Ensemble. They are amazed at its beautiful tone, its clear and full ensemble, its dynamic range. The Petit Ensemble is available with an attractive case or it can be installed in an organ chamber screened by grille or display pipes. Its several different tonal designs will meet almost every musical requirement for a small organ.

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New Music of Month for the Choir; Early Christmas Output

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

A number of attractive new issues have made another review advisable before I give you some articles (in preparation) on special subjects.

Unaccompanied anthems include the following:

Diggle—"Lighten Our Darkness." The well-known collect. Four parts, five pages. One of his best. (Summy.)

Jones, D. H.—"Great and Marvelous Are Thy Works." Mostly four parts, six pages. Adoration, text from Revelation. (C. Fischer.)

Jones—"Hast Thou Not Known?" Six parts. Better of the pair. (C. Fischer.)

Lockwood, Normand—"Lord's Prayer according to Dante." Mostly four parts, some divisions. Unusual text. Style similar to Russian. (Galaxy.)

Lockwood—"The Lord Reigneth." Text from Psalm 93. For SSATB and two Bar. I like this better than the other. A majestic work. (Galaxy.)

Scholin—"Hear My Cry, O God." Four parts. Not difficult and decidedly effective. (Hunleth, St. Louis.)

Scholin—"Incline Thine Ear." Eight parts. Good, but less useful than the other. (Hunleth.)

Thomas—"Light of the World." Late 1937. Four parts, three pages. Admirable introit for colleges. (Gray.)

These all show a knowledge of unaccompanied idiom, and you are pretty sure to find at least one of them worth considering for the coming season.

Accompanied Anthems

These I like best:

Coke-Jephcott—"God, Who Hast Prepared for Those Who Love Thee." Melodious and rather easy; a quartet can sing it. Has an effective tenor solo. (C. Fischer.) Collect, four pages.

Diggle—"Sing, O Heavens." Obligato solo for high voice. Good for Advent. (Huntzinger.)

Floyd—"At Thy Table, Lord." Has soprano solo. Eight pages. Melodious; a quartet can do it. (Galaxy.)

Roberts, J. E.—"Thou Hast Loved Us." Medium solo; S-A duet. Easy; quartet can use. (Schmidt.)

Terry—"Lead On, O King Eternal." Late 1937. Easy and sonorous. Twelve pages. (J. Fischer.)

Thompson, V. D.—"Beloved, Let Us Love One Another." Solo for alto or baritone. Melodious; quartet can do. Four pages. (Gray.)

It is interesting to observe that our composers are giving us again some easy and melodious numbers that a quartet can manage. I happen to like best the ones by Coke-Jephcott and Thompson.

I should mention here a new edition by Diack of Handel's "How Beautiful Are the Feet," published by Paterson and imported by C. Fischer. There is also that very rare thing, an adaptation of an instrumental number which actually sounds like a good anthem: Dr. Whitehead's "I Beheld a Great Multitude" (Curwen), based on the best-loved of all of Rheinberger's melodious pieces, his well-known "Vision." The text is from the seventh chapter of the Book of Revelation. It is suave and lovely music—a surprise and an achievement. On second thought I would better say that no excellence is a surprise when it is signed by the accomplished master at Montreal.

This will be the proper place to mention the third set of D. H. Jones' "Hymns and Anthems for Children" (C. Fischer), which includes a charming setting of William Blake's "Piping Down the Valleys Wild," a good companion to his earlier setting of Blake's "Little Lamb, Who Made Thee?"

Also let me mention two anthems useful at Thanksgiving, both published by Schmidt:

Whitford—"Rejoice in God." Six pages. Unaccompanied, eight parts. Vigorous, well written.

Woodcock—"O Come before His Presence." Baritone solo, followed by quartet or chorus. From a cantata. Old-fashioned music that will please some people.

Sacred Solos

There are four sacred solos worth mentioning:

Enders—"Faith." Medium or low voice. A tuneful "heart song." (Summy.)

Rippell—"The Silent Sea." Medium solo.

Text by Whittier. Tuneful; accompaniment rather thick. Published by the composer at 168 Mariner street, Buffalo, N. Y. (Martha M. Ripple.)

Spelman—"Before the Sacrament," or "Bread of the World." Medium, best for baritone if he has a high F. My favorite in this group. Communion. (Galaxy.)

Terry, R. H.—"Sons." Useful for Mother's Sunday. Poem by Mrs. G. L. Crowell, the "American Mother of 1938." Published by Michael Keane, Inc., New York. Two keys.

If Mr. Spelman's song is sung reverently and not too fast, it should be decidedly effective; I recommend it specially.

Music for Christmas

There are a number of late arrivals among the Christmas numbers, including one by Gaul likely to be a best seller:

Stoughton—"The Moon That Now Is Shining." Short solos for ATBar; short section for male chorus or quartet, but solo will do. Pretty and easy. (Schmidt.)

Smith, D. S.—"Flemish and Other Christmas Carols." Volume XV of Publications of the Carol Society. Eight admirable carols, including a Swiss number for the new year, with notes on sources. (Stainer & Bell; also Galaxy.)

Davis, Katherine K.—"Five Christmas Carols for Women's Voices A Cappella." All from different nations. Good. Three and four-part; one with A or medium solo. (Galaxy.)

Davis, W. R.—"What Seekest Thou, O My Son?" Fifteen pages. Unaccompanied chorus; admirable old text. A little long but charming. (Galaxy.)

Gaul, Harvey—"Swedish Yule Carol." Unaccompanied. With solo for soprano. Excellent. (Galaxy.)

Erickson—"Sleep, Baby Jesus." Polish carol. Unaccompanied chorus, with alto solo. Good. (Galaxy.)

Reinecke—"In That Christmastide." In two parts, SA or TB. Text by Hans Christian Andersen. English text and original. Pretty. (Galaxy.)

Snodgrass—"The Holy Child." For SSA. Somewhat reminiscent in tune, but luscious. (Galaxy.)

Hageman—"Christmas Eve." This is Joyce Kilmer's poem. "There Was a Gentle Hostler," in a new edition for TTBB, accompanied. In other arrangements it has been a success. (Galaxy.)

In the *Gray Anthem Quarterly* No. 70, which many of you have seen, there are some admirable numbers of 1938:

Black—"With Candles Bright." A French carol for children's choir (or soprano solo) and mixed voices. Three pages. Charming and easy.

Black—"Let Carols Ring." Swedish melody. Announced but not printed in the *Quarterly*.

Marryott—"While Joseph Slept." Unaccompanied, with soprano solo. Very pretty music; odd text.

Clark, Mary G.—"Christmas Lullaby." Unaccompanied, with alto solo, which may be sung by a junior choir. Three pages. Has charming atmosphere.

Dickinson—"Hasten, Children." Catalonian air. Late 1937. Parts available for violin, cello and harp (piano). High solo or children's choir. Very effective.

Besides these numbers published by Gray I can recommend the following:

Fletcher, Joseph—"Twas Mary, Virgin Pure." Concludes with the "Adeste Fideles." Easy. (Pond.)

Marryott-Old French—"Naught Is So Sweet." Unaccompanied, eight parts. Late 1937. (Summy.)

Marryott-Tyrolese—"Come, Shepherds." Unaccompanied, mostly six parts. Late 1937. (Row.)

Mueller—"Blow, Winds, O Softly Blow." One stanza for soprano solo, while the choir hums. This is also published for SSA. Late 1937. Pretty. Unusual text. (G. Schirmer.)

Whitehead—"Three Christmas Carols." Arranged simply as hymns, and perfectly. I like the third best, a Dutch carol, "The Carol of the Good Thief." This is a second set. (Western Music Company, Winnipeg, Man.)

York—"Sing We All Noel." Unaccompanied, some divisions; pretty drone effects. Good melody. (Hunleth.)

This is certainly a good start toward a happy Christmas. As I complete the article I can only hope that it will indeed be a merry Christmas in spite of the enemies of the Holy Child.

For the Episcopalian Service

The best thing here is a "Twofold Amen and Chant" by Dr. Harvey Gaul (Galaxy), printed on a card. The Amen has a delightful use of the chimes in the accompaniment.

Dr. W. E. Deming publishes himself two easy and effective numbers—a "Benedicite, Omnia Opera" and a "Benedictus es, Domine."

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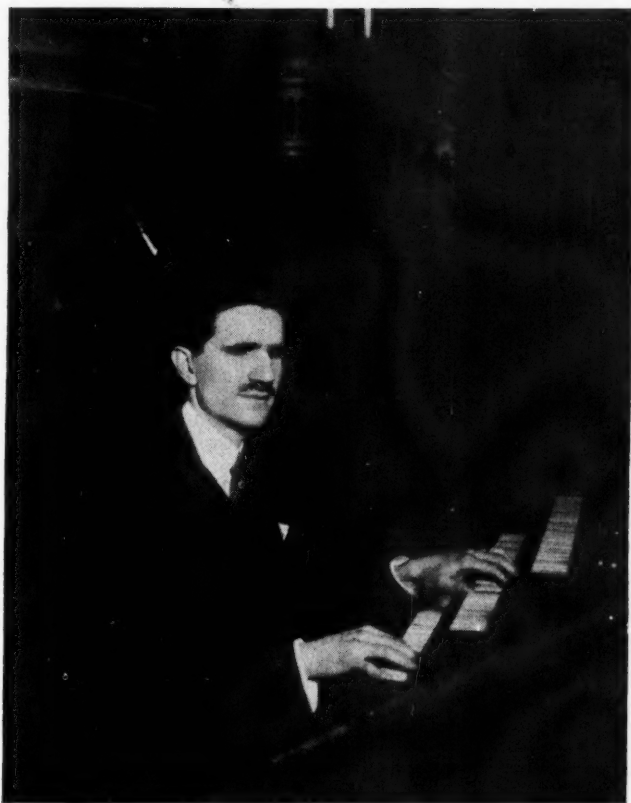
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TOURING U. S. A. AND CANADA OCT.—NOV.—DEC.—1938

A FEW DATES STILL AVAILABLE

Nothing can express any better the reaction of the American public to Marchal's playing than the following quotation from Noel Strauss in the *New York Evening World*, following Marchal's appearance in New York on his last tour: "Marchal, the celebrated blind organist from Saint-Germain des Pres, created a sensation by the extraordinary musicianship

exhibited in the improvisation of a four-movement symphony. Amazing contrapuntal skill was displayed in the construction of the four-voice fugue, which contained a ravishing first episode, built up of a fragment of the subject, woven into an enchanting pattern, as it passed in turn from three of the manuals to the pedalboard. Almost as astonishing was the brilliant toccata."

A NEW STAR IN THE ORGAN WORLD

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AMERICAN ORGAN VIRTUOSO

CLAIRE COCI--star pupil of Palmer Christian--formerly from New Orleans, where at age of sixteen she was appointed organist and choirmaster of Jesuit Church, leading church in New Orleans.--Early training with Professor William C. Webb. --Has given several concerts in New Orleans, attracting wide attention.--Hailed by press as New Orleans' premier organist.--In 1935 attended Summer Master Class at University of Michigan, Ann Arbor.--Returned summer session, 1936, at end of which gave recital at Hill Auditorium, creating a sensation.--In 1937-38 spent entire musical season at Ann Arbor, winning an ovation from a large and enthusiastic audience at her last recital on April 28.--Everyone who has heard her predicts most brilliant career a virtuoso can attain.--Several European masters who also have heard her have been impressed by her extraordinary gifts.



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HELEN SEARLES WESTBROOK



HELEN SEARLES WESTBROOK played the Hammond electronic organ for the *Chicago Tribune* music festival at Soldiers' Field Aug. 20. She supplemented a 125-piece orchestra under the direction of Henry Weber, composed of the Chicago Symphony, the Civic Opera and the WGN orchestras. Mrs. Westbrook also played for the community sing and the pageant on the same program. The festival drew an attendance of 100,000 people.

On Labor Day Mrs. Westbrook accompanied the American Legion band under the direction of Armin Hand in Grant Park, and on Sept. 11 she played for the water show at the Medinah Club.

ANDREW TIETJEN ASSUMES POST OF LATE KYLE DUNKEL

Andrew Tietjen played his first service at All Angels' Church, New York, Sept. 18. Mr. Tietjen succeeds Kyle Dunkel, who died last June. Although a young man, Mr. Tietjen has had long experience with church music. He sang as a choir boy at the age of 9 at St. Bartholomew's. At 11 he joined the choir of St. Thomas' Church. When he was 14, Dr. T. Tertius Noble, organist of St. Thomas', began to give him organ lessons. At the age of 16, Mr. Tietjen was appointed Dr. Noble's assistant. In 1935 he left St. Thomas' to become choir-master and organist at St. Thomas' Chapel. Mr. Tietjen will give several recitals during the coming year at All Angels'.

Albany Choirmasters Meet Oct. 22. A conference on church music sponsored by the Albany Diocesan Choir-

masters' Association will be held at the Cathedral of All Saints, Albany, N. Y., Oct. 22. There will be an all-day session, beginning with a celebration of communion at 9:30 a. m. Among the speakers will be Duncan Gillespie, organist and choirmaster at St. George's Church, Schenectady, who will give a talk on organ music for the church service; the Rev. W. J. Brown, rector of Zion Church, Manchester, Vt., who will conduct a quiet hour, and Albert F. Robinson, organist and choirmaster at Trinity Church, Potsdam, N. Y., who will talk on the practical use of plainsong. There will also be a business meeting and a meeting of the executive committee.

Six New Reuter Organs Installed.

In the month of September the following new Reuter organs were installed, all being two-manual instruments: Messiah Lutheran Church, Constantine, Mich.; First Methodist Church, Marion, Kan.; Eylar Mortuary, Kansas City, Mo.; St. Paul's Episcopal Church, Kansas City, Kan.; Carlson Funeral Home, St. Paul, Minn.; First Methodist Church, Corona, Cal.

RECITALS



ARTHUR JENNINGS
University of Minnesota
Minneapolis

NEW SACRED SOLO

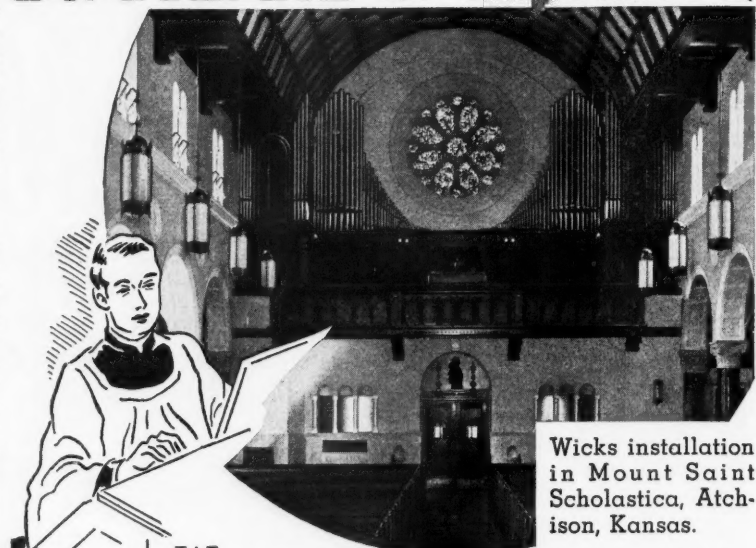
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Music—M. M. Rippell

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Church of St. Mary the Virgin, with
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on Mondays in October.

The Church of St. Mary the Virgin in New York City, which has been the setting for outstanding recitals by a number of the ablest American organists ever since the large new Aeolian-Skinner organ was installed a few years ago, is continuing to render a valuable service to the cause of organ music since Ernest White recently took over the console.

Four programs are to be played by Mr. White at the Church of St. Mary, 139 West Forty-sixth street, on Mondays, Oct. 10, 17, 24 and 31, at 8:30 in the evening. These programs present the eighteen great chorale preludes by Johann Sebastian Bach, together with other organ music, largely contemporary. The programs, which no doubt will attract organists from every part of the metropolitan area, as well as many other Bach admirers, will be made up as follows:

Oct. 10—Prelude and Fugue in E major, Vincentius Lubeck (1654-1740); Chorale Preludes, "Komm, Heiliger Geist, Herre Gott" and "An Wasserflüssen Babylon," Bach; "La Nativité," Jean Langlais; "Litanies," Jehan Alain; Chorale Preludes, "Komm, Heiliger Geist" and "Herr Jesu Christ, Dich zu uns wend," Bach; "Paraphrase-Carillon" ("L'Orgue Mystique," No. 35), Tournemire; Chorale and Fugue in C sharp minor, Honegger; "Electa ut Sol," Dallier.

Oct. 17—Allegro, Giovanni Battista Pescetti (1704-1766); Chorale Prelude, "O Lamm Gottes, unschuldig," Bach; Sonata 1, Hindemith; Chorale Preludes, "Schmücke Dich, O liebe Seele" and "Nun danket Alle Gott," Bach; "Cortège et Litanie," Dupré; "Ronde Française," Boellmann; "Carillon-Sortie," Mulet.

Oct. 24—"Mors et Resurrectio," Jean Langlais; Chorale Preludes, "Nun komm",

der Heiden Heiland" (1. Melody in soprano; 2. Trio; 3. In organo pleno), Bach; "Stimmungsbilder zu den Chorälen," "Aus tiefer Not," "Wachet auf" and "O Haupt voll Blut und Wunden," Bruno Weigl; Chorale Preludes, "Von Gott will ich nicht lassen" and "Jesus Christus, unser Heiland," Bach; "Esquisses Byzantines" ("Chapelle des Morts," "Rosace" and "Tu es Petra, et Porta inferi non praevalerunt adversus Te"), Mulet.

Oct. 31—"Les Cloches" and "Noël pour l'Amour de Marie," Nicholas LeBègue (1839-1702); Chorale Prelude, "Allein Gott in der Höh sei Ehr," Bach; Sonata 2, Hindemith; Chorale Preludes, "Komm, Gott, Schöpfer," "Wenn wir in höchsten Nöthen sein" and "Vor Deinen Thron tret ich allhier," Bach; "La Nativité du Seigneur" ("La Vierge et L'Enfant," "Les Bergers" and "Dieu Parmi Nous"), Olivier Messiaen.

T. CARL WHITMER LECTURE AT GUILMANT SCHOOL OCT. 20

T. Carl Whitmer, well-known composer and author of "The Art of Improvisation," will give his first lecture in a special course on church service improvisation at the Guilmant Organ School in New York Thursday morning, Oct. 20, at 9:30. On Nov. 17 Norman Coke-Jephcott, organist and choirmaster of the Cathedral of St. John the Divine, will begin his series of illustrated lectures on boy choirs. These courses are open to all organists and choirmasters. The regular school course under the direction of Willard Irving Nevins opens Tuesday, Oct. 4.

Death of T. L. Rickaby.

T. L. Rickaby, a veteran Illinois organist and teacher of music, died Aug. 31 in Taylorville at the age of 76 years. The end came as he was being driven to his studio. He had been a resident of Taylorville for forty years and was active in organizations of music teachers. He was also in past years a frequent contributor to musical magazines. A year ago he was retired by the Taylorville Presbyterian Church as organist emeritus, on full pay, after having served that church for thirty years.

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Op. 9 **Six Pieces** (Boston Music Co.—Gray): Prelude and Fugue in C, Choral on "St. Flavian," Roulade, Adoration, Aria, Counter-Theme. (Published separately.)

Op. 25 **First Suite** (Schirmer): Cathedral Strains, Rhythm of Easter, Intercession, Toccata.

Op. 26 **Pioneer America** (Gray): Redskin Rhapsody, Sailing Over Jordan, Along the Frontier, Puritan Procession.

Op. 27 **Harmonies of Florence** (Schirmer): Florentine Chimes, Primavera, Savonarola, Twilight at Fiesole, March of the Medici.

Op. 30 **Pastoral Psalms** (Carl Fischer): Unto the Hills, Forgotten Graves, Black Cherries, Voice of the Tempest, Beside Still Waters. (Published separately.)

Memories of France (Gray): Carillon de Chateau-Thierry.

Op. 36 **Six Pieces** (J. Fischer and Bro.): Prelude and Fughetta in F, Night Sorrow, Toccata on "Leoni," Passacaglia in E minor, Agnus Dei, Bells of Riverside. (To be issued soon; published separately.)

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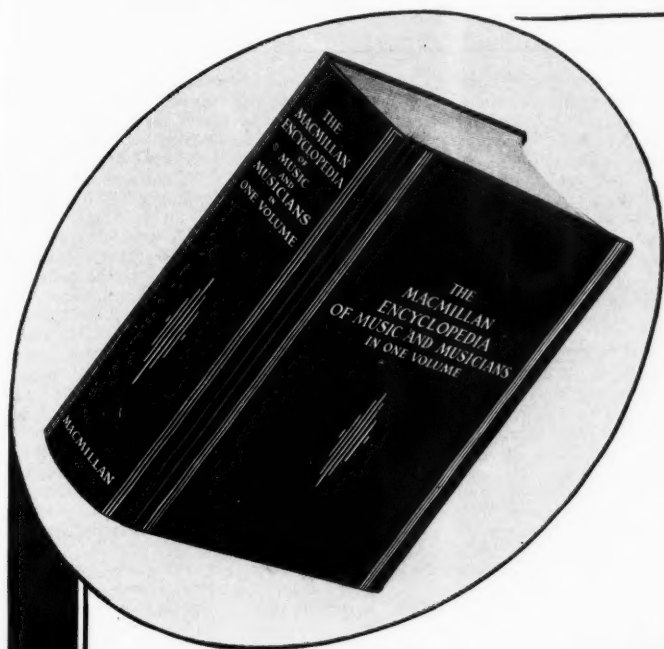
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Second Installment

III.

As I crossed the threshold of the school for the last time I had the feeling that I had known there not only difficult, melancholy and tragic hours, but unforgettable moments of inward joy. I was leaving solid friendships, too—first and foremost that of the director; then of all the professors, particularly of Marty, winner of the organ prize in Franck's class; of Victor Paul, who had striven to communicate his zeal to me, and who had perfected my sense of harmony; of Héry, who predicted for me a brilliant future; of Specht, my piano teacher, prize-winning pupil of my uncle Colin's class; and finally of excellent comrades, among whom, dearest of all, was Maurice Blazy, who disappeared tragically Dec. 21, 1933.

The memory of those no longer living haunted me, too, especially of "Father" Adam, who died in May, 1890, and who had treated me so paternally. For a moment I had thought of taking his place, but the director had dissuaded me, saying that the atmosphere of the school was not the proper one for my future development, giving me Franck's opinion that I had possibilities as a virtuoso and composer, and reminding me that I had sworn in 1886 to do everything to glorify the name of that modest man, my father. This last consideration influenced me to give up the idea of teaching in the school which had brought me up and to launch forth in the battle of life. This decision demanded an effort of will power such as I could worthily offer in memory of him whom I had loved so much, and who had died hoping that I should have a fine future, to compensate as far as possible for my native affliction, to which he had never been entirely resigned.

When, upon my return to my family, I took stock of the results obtained during these nine years of school, I noted especially the habits that I had formed—a love for work; a thirst for knowledge; the ambition to succeed, not in the sense too often attached to this word, but in that of obtaining the best results in my work, of advancing as far intellectually as I could, of filling as nearly as possible the gaps (and they were formidable) in my general culture, in order to prepare in detail for the triple career of organist (performer and improviser), of composer and of teacher, for, being poor, I had also to think of earning my living.

Looks Forward to Franck's Class

I looked forward, then, to the following October, when, instead of returning to school, I should be registered as a student in Franck's class. My aunt Colin had obtained for me from Gustave Lyon, director at Pleyel's, a pedalboard at an exceptionally low price—360 francs, payable in thirty-six monthly payments. Upon my arrival I found the instrument installed under my piano. It was a surprise of which the good-hearted woman had spoken to me during her last trip to Paris, when she came to see me at the institution, and it gave me great pleasure. It was upon that instrument that I did my four years' training during the time spent at our great *École Nationale de Musique*.

I set to work two days after leaving the Institution des Jeunes Aveugles. Marty had started me on improvisation and fugue in February; that was the test for which I needed the most preparation, and I was still a complete novice at it. Of course, I had been working in Franck's class for eighteen months, but success requires an enormous amount of actual practice, and I had not been able to do much because of the other work which took all my time. On the other hand, my health, without being bad, was causing my mother some concern. She permitted me to work only three hours a day, making me spend the rest of the time outdoors. She accepted an invitation for me to go and pass two weeks with my friend Blazy at Monthéry, the first

time that I had visited in the country since our coming to Paris in 1880. Upon my return from this rustic holiday I was much more rested, and with the doctor's permission I could take up my work again without any harm.

When the long-expected day came, foreseen by my uncle Colin from the time of my early childhood, I was in condition to follow the Conservatoire class honorably, and could look forward without too much apprehension to the examinations and competition at the end of the year. My secret ambition was to imitate Marty, Mlle. Boulay and Mahaut—that is, to win the first prize at my first competition. Man proposes; Providence disposes, and it does well. What *a priori* seems to us an unheard-of catastrophe is very often, on the contrary, an event whose consequences reflect great good upon our whole life. Without anticipating I can say that I experienced such an event, and that I drew an incalculable profit from my prolonged stay in the organ class in which I had expected to remain only one year.

Ambroise Thomas at Conservatoire

At the time that I joined Franck's class, first as auditor and then as pupil, the establishment in the Faubourg Poissonnière was directed by Ambroise Thomas. The general secretary, Réty, was his executive assistant. Thomas, like his predecessors director for life, was well-to-do and responsible only to the Ministère de l'Instruction Publique et des Beaux Arts, and he reigned over the school like an absolute monarch. His prestige was great, his authority unlimited. Beloved by the professors, feared and respected by the students, he really symbolized a head, fulfilling his function with a somewhat distant gravity. Tall and straight in spite of his seventy-eight years, severe of face, with a sombre look, but not without kindness, he was frequently seen walking in the courtyard, wearing a great-coat in winter, a black frockcoat in summer, a big soft hat called "de charbonnier" on his head, and a long cigar in his mouth. He would stop an instant to make a note on the classic oblong notebook of music paper, and then resume his striding up and down. "Gloomy Greetings" ("Sombre Accueil") the students had nicknamed him, because of his laconism and his habit of speaking almost in a whisper.

Upright, just, kindly, hating intrigue, favoritism and "pull," unmoved by any other than artistic considerations—such was the nature of Ambroise Thomas. Enjoying an immense reputation in France and abroad, he had honored the establishment by deigning to accept the direction of it. My uncle, one of his composition pupils, had obtained the Prix de Rome in his class. My cousin, Ambroise Colin, professor of law at Caen, then in Paris, then judge in the Cours de Cassation, was his godson. In 1889 my cousin was careful not to reveal our relationship to his godfather; he knew that to do so would do me more harm than good. "I'll tell him who you are when you have won your spurs." The future proved the wisdom of his decision.

Franck held his class in the small examination hall on a poor cuckoo of an organ placed at the back of the platform. The instrument, whose manuals were behind glass doors, had the following unbelievable composition:

FIRST MANUAL (GREAT ORGAN), 54 Notes.

Bourdon, 8 ft.
Flute, 8 ft.
Dessus de Montre, 8 ft.
Prestant, 4 ft.
Trompette, 8 ft.

SECOND MANUAL (SWELL ORGAN), 54 Notes.

Flute, 8 ft.
Gamba, 8 ft.
Voix Celeste, 8 ft.
Flute, 4 ft.
Hautbois, 8 ft. (with free reeds).
Trompette, 8 ft.

PEDAL.

Soubasse, 16 ft.
Flute, 8 ft.
Flute, 4 ft.
Basson, 8 ft.

The entire organ was enclosed in an expression-box with a foot lever (*boîte à culler*) provided with two notches. There

were two manual-to-pedal couplers, a swell to great coupler, a reversible piston for the great trompette, the same for the swell trompette, and for the pedal basson. The montre and the prestant were impossible to use. With that we had to get along. The organ was half of the organ from the Château des Tuileries, done over by Cavallé-Coll. The other half was in the concert hall. (It is still there, but was modified to some extent four years ago.)

Odd Test in Plainsong

Franck gave three classes a week—Tuesday, Thursday and Saturday from 8 to 10 in the morning. When the hall was in use for examinations he would change the hour, or if that was impossible he would hold the class in a piano class-room, limiting himself to plainsong. This was one of the four tests required for admission to the competition and for the competition itself. For its oddness it is worth describing. Existing since the foundation of the class in organ, it consisted in the note-for-note accompaniment of a liturgical chant in the upper part; then the chant became the bass in whole notes, not transposed, accompanied by three upper parts in a sort of classical florid counterpoint; the whole notes then passed into the top part, transposed a fourth higher, and received in their turn the classical florid accompaniment. Nothing was closer to formula than this counterpoint, strict without being exactly so, crammed with retarded fifths, with seventh chords prolonged with the fifth, with sequences—in a word, with all that is forbidden in written counterpoint. It was the "tradition" and Franck could not change it. In those bygone days one did not hesitate to accompany each note with a chord, an effect about as artistic as if it were applied to the vocal runs of *bel canto*.

It took until the time of Guilman to effect the disappearance of this procedure and its replacement by the normal accompaniment of Gregorian chant and its paraphrased commentary. What a revelation and what a relief! Improvisation of a fugue on a given subject, free improvisation on a given theme, performance from memory of an organ piece from the great repertoire, ancient or modern—such were the other tests required for the examination and the competition. There have been no changes in this program in the present courses in improvisation.

Franck as an Improviser

I have never heard anything which could compare with Franck's improvisation from the point of view of purely musical invention. At church it took him a certain time to get into the mood—several trials, a little experimenting, then, once started, a lavishness of invention partaking of the miraculous; a polyphony of incomparable richness, in which melody, harmony and structure vied with one another in originality and emotional conception, traversed by flashes of manifest genius. Never any combinations just for their own sake, never any of the feats of skill customary among the acrobats desirous of dazzling the gallery; only a constant concern for the dignity of his art, for the nobility of his mission, for the fervent sincerity of his sermon in sound. Joyous or melancholy, solemn or mystic, powerful or ethereal, Franck knew how to be all those at Sainte Clotilde, and mere technical resources such as contrapuntal artifices, canons, superimposing of themes, etc., etc., would never appear except when justified by the expression of a thought whose criteria were essentially depth and emotion. He had penetrated thoroughly all the mysteries of musical writing evolved up to his time, and through this study had created for himself aesthetics whose novelty seriously shocked the conventions admitted as eternal laws of "truth." Out of the fruit of his long meditations and his wide experience proceeded his teaching of improvisation.

Of the six hours a week in class the *maitre* devoted at least five to improvisation, the most formidable test of the

competition. Performance interested him little; when one was admitted as a student it was taken for granted that he possessed an instrumental technique sufficient for the interpretation of all Bach, although he sometimes gave advice for the performance of his own music to the pupils who occasionally brought it to class. He was very sensitive to these evidences of admiration. Thus I heard him indicate the tempo, shading, punctuation and phrasing of the Six Pieces of 1860 and of the Three Pieces of 1878. As for the Chorales, he played them to us himself on the piano, with Lekeu playing the bass, on Thursday, Oct. 2, 1890, when we paid him a visit before his first class on Saturday, the 4th.

Considering the rare lessons devoted to performance, we were in clover, we blind, who in our school had committed to memory a great amount of organ music. The others necessarily had a very limited repertoire. In the course of the year they scarcely prepared more than the pieces intended for the examinations in January, in June and for the competition. There was no need to worry about manipulation: Franck drew the stops, worked the pedal combinations, managed the swell-box. Everything was simplified, reduced merely to the playing on the keyboards and the observance of style. All of which explains why, except for Dallier, Marty, Mahaut and Letocart, none of the first-prize winners of Franck's class ever had any fame as an instrumental virtuoso.

To compensate, the *maitre's* teaching produced excellent improvisers. In that branch, as in composition, his teaching was truly miraculous.

IV.

The examination program made it necessary for Franck to limit his field to the cultivation of two narrow forms—the classical fugue and the free improvisation on a single theme. Not one of the members of the jury would have tolerated a fugue entry in a distant key; not one would have accepted in the free test an exposition of a second theme in the dominant. So in this straitjacket we had to evolve, and the difficulty, far from disheartening our *maitre*, excited his imaginative faculties to give themselves full play in the care of the details. In fugue he was particularly interested in the construction of the episodes, in which he combined, as far as possible, the progression of an ingenious tonal plan with the elegant writing of a counterpoint with imitations in closer and closer stretto. Every now and then he would sit down at the keyboard and give us an example. And what an example! While we poor victims had difficulty working out one correct counter-subject, he, in the same time, had found five or six: "See, you can do this . . . or else this . . . or again . . ." Then, in the most natural tone: "Come now, choose one and make me a good fugue!" I leave you to imagine the confusion of the student who often—very often—made a lamentable mess of it. Then finally one would manage to get out of it somehow.

For the free subject he found a way of stretching the strict form, either by subtly introducing a new element at the moment of transition to the dominant, an element which could serve later in the development, or by the intensive cultivation in the development of a new theme suggested by a fragment of the given theme. Then there were inversion, cultivated vigorously, and change of rhythm; or an obstinate pattern used with a definite intention and taken from a fragment of the theme; or variety and subtlety of harmonization, etc., etc. All of them were artifices which the *maitre* could handle with disconcerting ease. He used few material effects of registration, nor were they really possible on our miserable class instrument. The music itself had to supply everything.

His Tribute to Cesar Franck

What hours! What memories! To recall them all would require an entire volume, and, besides, it would be futile, for no words could give any idea of the

sensations felt, of the moods aroused by that apostle's word, by those inspired examples intended not only to make us technicians, but to breathe into us an ardent love of our art. I experienced them forty-five years ago, and they seem like yesterday!

I was admitted as a pupil Oct. 4, 1890. I did some plainsong and the exposition of a fugue at that first class. "You will get there some day. Go and work! I think you will be able to do the way your friends Marty and Mahaut did. I am counting on Tournemire and you for the next competition."

Tournemire had won the *first accessit* for that year 1890. A born improviser, he already displayed a strong personality, and we, the young who were present at the semi-public session when the tournament was being disputed, captivated by the harmonies he discovered for the free theme, felt that he should have had the prize, but the jury preferred the more discreet Mlle. Prestat. When Franck came upon an independent nature among his pupils, a real temperament, he was delighted, and did nothing to curb its expansion. Therefore he was very fond of Tournemire.

"Come now, brighten up the class for us with a pretty free theme," he said to him on Saturday, Oct. 18, at the end of a class in which we had all floundered about pretty much. The request was heeded, for Tournemire improvised in a charming and original fashion upon a very simple theme in A minor, almost a folk-theme, which he developed to an astonishing degree.

Cesar Franck's Last Illness

"I don't feel very well, I shan't come on Tuesday," the *maitre* said to us, coughing and looking very pale; "let me find you in good form on Thursday."

In June he had had a carriage accident when on his way to the house of his friend Paul Braud to hear the rehearsal of his Quintet. About abreast of the Pont Royal the cab in which he was riding was rammed by a large vehicle. Its shaft struck the *maitre* violently in the right side. After a momentary fainting fit he insisted upon being taken to the rehearsal and Braud accompanied him home again to Boulevard Saint Michel, rather tired, but enchanted with "the good music" he had been hearing.

At the competition in July he was still not well. "The vacation will bring back my strength," he said when he left us. And actually at the reopening of school we found him much better. It was a brief respite. On Oct. 17 he took cold, but came to class the next day. It was the last. We could not suspect it, for Franck had excellent health. He did not appear his sixty-eight and one-half years in spite of his white hair; he was straight as an oak and his activity was proverbial. However, we received word that the Thursday class would not take place, and that a later notice would indicate the date of our next meeting.

The "later notice" I received on Tuesday, Nov. 11, at 8 o'clock in the morning, in the form of the dreadful black-bordered note informing me that the *maitre* had died the day before, and summoning me the following day, Nov. 12, to the funeral services at Sainte Clotilde and at the cemetery at Montrouge. I felt as if I had been struck by a thunderbolt, crushed, annihilated. I adored that man who had been so tender and kind to me, who had sustained and encouraged me, inspired in me a profound love of music, and aroused in me the greatest hopes. And now suddenly he was only a shadow, only a memory! I had the horrible feeling of having lost my father a second time.

Going to Sainte Clotilde, I was limp as a rag. My poor mother accompanied me there and entrusted me to my comrades Bouval and Busser in case I should faint during the service. As in a dream I heard the "Marche Funèbre d'Irlande" by Holmes, the Kyrie of Franck's Mass, the "Dies Irae" and the Adagietto from "l'Arlésienne," the Libera of Samuel Rousseau and the Allegretto from Beethoven's A major Symphony. Unbearable distress seized us when, at the offertory, we heard coming from the loft of the great organ the *maitre's* own Canta-

bile, played too fast and without expression. We had thought that that day the organ, covered with a black veil, would remain mute. In the silences one could hear heavy sighs and several women sobbing; never have I heard such weeping as at that funeral.

Conservatoire Officials Absent

The church was filled to the threshold, for at the end of his life Franck's qualities of heart, quite as much as the merit of his teaching, had won for him an imposing number of friends and admirers. All had come to render to the memory of a great man the just tribute of homage which was his due. No, not all! The officials refrained from coming.

"They are not here," Bouval said to me in a low voice.

"Who?"

"The people at the Conservatoire and the Ministère des Beaux-Arts."

At the cemetery there was only one discourse, pronounced in the name of the Société Nationale de Musique, of which Franck was president. That was all! The absence of the officials has since been denied. For this denial they waited until the apotheosis of Franck had burst forth in thunder following the resounding performances of his works at the Châtelet [a theater in Paris at which the Concerts Colonne are held twice weekly during the winter season] and elsewhere. But there are still enough of us living who saw and can certify that these denials are absolutely false. For those gentlemen, the pontiffs of that day, Franck, even after his death, was the irregular, the independent, the insurgent—in short, the dangerous man. They postponed their parading until the erection of the statue of the *maitre* in the square in front of Sainte Clotilde thirteen years later. Ah! the beautiful speeches, the fine flowers of rhetoric, the sonorous pathos! They reveled in it. And on that day we shrugged our shoulders—we, the frenzied engineers of posthumous revenge for him whom we had loved so passionately.

In the meantime, when we returned from the funeral, we decided to resign in a body from the class. See again that room, that organ, the place formerly occupied by the dear friend, taken by another? Never!

His Students Are Indignant

Two days later Bouval, who lived in Montmartre as I did and with whom I had been carrying on a lively friendship for over a year, came to see me and held forth to me in the following vein:

"I have been thinking a great deal since day before yesterday. Our first movement of indignation was quite natural, but I think that we are on the wrong track. We have a banner to carry. To abandon our position at the Conservatoire would be desertion. You know very well that the memory of the 'patron' is going to be violently attacked by a lot of people who will be exasperated by the artistic triumph which is sure to be his before long. The success of the Quartet at the National was only the prelude. Colonne is announcing 'Psyché' for the first Sunday in December. Look out for a storm! The whole team won't be too many to start his procession to glory and stop the mouths of all those swine who will no doubt be counter-demonstrating. The battle is on! No one has a right to think of himself any more. So let's stick to the class to defend the artistic ideas of the *maitre*, for after all we have his last heritage. If his successor is a flop that will be time enough to clear out."

I pass over the deluge of compliments (?) that my friend from Toulouse rained upon the guardians of the sacrosanct art of the moment. It is a shame, for it was picturesque; but it would not have its full flavor except in the imagery of the speaker, and I do not wish to shock either the eyes or the ears of those who will read these reminiscences. I have related the whole affair in some mémoires which will remain unpublished until my death. For the time being I thought that I ought to submit to the justice of Bouval's opinion, he being as "Franckist" as I was, and I adopted his point of view with regard to the class in organ.

[To be continued.]

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Violone, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Chimes (from Echo).

SWELL ORGAN.

Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Mixture, 4 ranks, 244 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Dulciana, 16 ft., 73 notes.
Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (from Echo).
Tremulant.

SOLO ORGAN.

Principal, 8 ft.

Solo Flute, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Cornopean, 8 ft.
Tremulant.

PEDAL ORGAN.

Diapason, 16 ft., 44 pipes.
Diapason, 8 ft., 32 notes.
Violone, 16 ft., 32 notes.
Violone, 8 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Bourdon, 8 ft., 32 notes.
Dulciana, 16 ft., 12 pipes.
Dulciana, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Trombone, 16 ft., 44 pipes.
Tromba, 8 ft., 32 notes.

JAMES KENDRICK PYNE, NOTED ENGLISH ORGANIST, IS DEAD

Dr. James Kendrick Pyne, the distinguished English organist, died Sept. 3 at Ilford, in Essex, at the age of 86 years. He was organist of Manchester Cathedral for twenty-two years and previously had served at Winchester and Chichester Cathedrals. For a year in 1875 he was in America as organist of St. Mark's Church in Philadelphia.

James Kendrick Pyne was born in Bath Feb. 5, 1852. He studied under his father, who for fifty-three years was organist at Bath Abbey, and then under Dr. S. S. Wesley of Winchester Cathedral. At the age of 11 he was appointed organist at All Saints' Chapel, Bath, and at the age of 21 he won the important post at Chichester Cathedral. Coming to the United States in 1875, he spent a year in Philadelphia, returning to England to be the successor of Sir Frederick Bridge at Manchester Cathedral, where he remained until 1898. In 1877 he was also selected for the position of town organist and in 1893 assumed the position of professor of organ at the Royal College of Music in Manchester. Later he became connected with Victoria University, becoming lecturer on church music in 1901, university organist in 1903 and dean of the faculty of music in 1908.

Dr. Pyne received the degree of doctor of music from the Archbishop of Canterbury in 1900. His compositions include mostly church service music. Since 1913 Dr. Pyne had been retired.



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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, OCTOBER 1, 1938.

WORD ON PRELUDES IN 1835

One of our readers who has been interested in the question recently brought before "the house" by Sumner Salter, as to the character of service preludes, has been browsing among old musical literature in a large public library and came upon an article about "Organ Voluntaries" in *Musical Magazine*, volume 1, No. 3, July, 1835, edited by Thomas Hastings. Realizing that it would interest readers of THE DIAPASON in connection with what has recently appeared on the subject, he copied the following:

Every real proficient on the organ knows that voluntaries upon that noble instrument ought to consist of broken passages, scattered chords, &c., &c... which will not seize upon the attention of the listener, but rather soothe his mind into calm, collected meditation. Anything like a regular air would here be out of place.

Even the learned harmonies of the Germans, impressive and beautiful as they are, prove, for the most part, too spirit-stirring in their influence for American voluntaries.

Some of our organists, however, have but little invention, and others but little taste. So when they should either be silent or be endeavoring merely to soothe the worshippers into devout meditation, they rouse them by a march, an overture, a sonata, or a thundering chorus. * * *

"It is good to know of the sound principles that animated the pioneers of American church music," our reader adds by way of comment.

ROMANCE OF ORGAN WIND

When we take a few moments off from the busy rush to look back into the past we realize the fascination of history. The majority of our readers are no doubt a little like Lot's unfortunate wife and read the column devoted to recalling events of twenty-five and ten years ago on this page. These readers saw a short paragraph in the June issue recording the death of Ira Hobart Spencer in April, 1928. To our younger readers this did not bring up any memories, for they are accustomed to steady and sufficient organ wind and never have known the annoyances of the day when it was provided through exertion of muscle and when the human element had to be reckoned with by every organist. The majority of them do not even recall the uneven pulsations of the water motor, which was a great improvement in that it was not human. The older men, whose career at the organ goes back at least forty or fifty years, if their memories are good, do not even yet take wind in the pipes for granted. They remember when one had to be gracious to the blower; when that functionary often was more temperamental than the organist; when it always took two to play and perfect teamwork was not easy to achieve. Those were the days when so many good stories were told of blowers who did not do their part efficiently, who went to sleep, who im-

bited too freely, or who never overlooked an opportunity to make it clear to the organist that without the wind they stirred up the most talented efforts of the man at the keyboard were in vain. The stories still survive, and so do some of the old blowers, as proved by the Guild of Former Organ Pumpers, which has a dinner in one city or another at intervals to prove "that not all successful men had their start in life selling newspapers."

Mr. Spencer was a leading figure in all three eras of providing organ wind—manual, hydraulic and electrical. As a youth he pumped the organ in church. Tiring of hard labor at the bellows handle, he devised a crude but nevertheless efficient water motor to do his work while he sat by, but when the church authorities discovered the thing he lost his job. In 1892 Mr. Spencer developed the Spencer water motor, which proved very successful, and at that time was a decided forward step. In fact, a number of these water motors are still in use in some of the smaller churches. Following the water motor, there was developed the differential duplex rotary motor, and then came piston blowers. These were usually driven by a water or electric motor. With the growing use and availability of electricity, several methods were designed for providing electric motor drives for organ blowing. Where direct current was available, the feeder bellows were driven through a medium of belting, counter shafting, sprockets, etc., by a motor, the speed of which was controlled by a rheostat. When alternating current was furnished, this arrangement could not be used, and it was in response to the demand for a satisfactory means for using alternating current motors that the fan blower was constructed, and in this field Mr. Spencer was a pioneer as the designer of the Orgoblo. The original fan blowers were crude machines compared with the much improved and perfected construction which is used on present-day equipment. Mr. Spencer until his death was the head of the Spencer Turbine Company.

That the method of providing the indispensable breath of life, as necessary to organ music as the well-voiced pipe, has undergone as much improvement as the other mechanical features of the organ in the last half-century is illustrated by the fact that whereas organ blowing was a matter of one-man power in the days of old, today we have many organ blower installations running from fifteen to fifty horsepower. The memory of Ira Hobart Spencer should be honored by the organ world along with the great builders of organs.

German musical magazines announce that Hitler is to promote the organ as the festival instrument of the Reich, and that the Hitler Youth organization has as a subsidiary a new brotherhood of organ builders, organists and architects whose purpose is to encourage the installation of organs in Hitler Youth homes and schools. Dr. Gotthold Frotzcher, leader of the brotherhood, in a recent address at Duesseldorf emphasized that organ music must not be confined to churches, but that as the chief musical instrument at public festivals the organ must be used more and more. It is intended to have the Hitler Youth stand as sponsor for carrying out extensive plans for organ construction in public buildings. It is pleasant to learn that the encouragement of so peaceful an agency as organ music is to be cultivated by the Nazis.

Wallace D. Heaton, Jr., Takes Bride.
Wallace D. Heaton, Jr., the Pennsylvania organist, and Miss Grace Carson Bolger of Beverly Hills, Upper Darby, Pa., were married Sept. 10. The ceremony was performed at Immanuel Lutheran Church, Norwood, Pa., in the afternoon. Dr. Henry Gordon Thunder was at the organ. A wedding reception was held at the Rittenhouse Hotel in Philadelphia. After a trip Mr. and Mrs. Heaton will be at home at 210 Yale avenue, Swarthmore, Pa.

Letters from Our Readers

DeLamarter Concerto Performances.

Ann Arbor, Mich., Sept. 2, 1938.—Dear Mr. Gruenstein: I have just noticed in the July DIAPASON the item concerning Miss Virginia Pellington and her use of the DeLamarter Organ Concerto in E major at Oberlin. In the main the facts are correct; that is, she *did* play the concerto there, and, I am sure, very convincingly, since she is unusually talented and has had splendid training. However, the matter of her having been the second person to play this work, next to myself, is not correct. Harold Gleason of the Eastman School has used it, not only for himself, but for two or three graduating students during the past ten years.

This error is, doubtless, of small consequence, and may not rate public correction. I do think, however, that it would not be quite fair to let it go as it appeared, and am therefore sending copies of this letter to Mr. DeLamarter, Bruce Davis at Oberlin and Mr. Gleason at Eastman.

Very truly yours,
PALMER CHRISTIAN.

SPECIAL EVENTS TO MARK

SEASON AT VOLKEL'S CHURCH

George W. Volkel, F. A. G. O., has prepared an elaborate musical program at Emmanuel Baptist Church in Brooklyn, N. Y., for the season just beginning. The first event will be a recital Oct. 10 at 8:30 at which Mr. Volkel will play the following program: Concert Overture in C minor, Hollins; Intermezzo in D flat, Hollins; Rondo, "The Cuckoo," d'Aquin; Pastorale in F, Roger-Ducasse; "Elizabethan Idyl," Noble; "Clair de Lune," Debussy; "Ave Maris Stella" (Finale), Dupré; Sonata 6 (complete), Mendelssohn; Prelude and Fugue on B-A-C-H, Liszt.

On the evening of Sunday, Oct. 30, Mendelssohn's "Elijah" will be sung. The following month there will be an organ recital Nov. 14 and "Music from English Cathedrals" will be presented Nov. 27. Two similar events a month are on the schedule up to May 21. These special services are attracting constantly increasing congregations.

Herbert F. Stockton Is Dead.

Herbert Franklin Stockton, chief revision clerk for the Lehigh Valley Railroad in Philadelphia and well-known organist, died Sept. 7 of a stroke at his home. Mr. Stockton was associated with the railroad for more than thirty years. He was a graduate of the Philadelphia Conservatory of Music. At the time of his death he had completed ten years as organist of the Kensington M. E. (Old Brick) Church. He was official organist for the 1935 convention of the International Christian Endeavor, played at Lenten services at the Arch Street M. E. Church, and in more than 2,000 radio broadcasts. Surviving are his widow, Mrs. Ruth Beltz Stockton, three daughters and a son.

Joseph E. Schmitz, Detroit, Dead.

A heart attack proved fatal Aug. 12 to Joseph E. Schmitz, Detroit organist and choirmaster, at his summer home at Houghton Lake, Mich. He was 65 years old. Two years ago Mr. Schmitz celebrated his forty-fifth anniversary as an organist in Detroit churches. He went to Detroit in 1891 from Germany, his native country, to be organist at the Sacred Heart Catholic Church and served there until thirty-five years ago, when he became organist at St. Anthony's Church. In addition to his church work he directed several German singing societies, conducting the Concordia choruses eight years and Carpathia singing societies eleven years. Surviving are his widow and nine children.

Detroit Woman's Club Meets.

The Woman Organists' Club of Detroit held a business and social meeting Tuesday evening, Sept. 27, at the residence of Mrs. Lou Lillian Piper, organist of St. Matthias' Episcopal Church. The officers for the coming year, elected at the annual meeting in June, are: President, Minnie Caldwell Mitchell; vice-president, Margaret McMillan; secretary, Helen Watson Edwards; treasurer, Elizabeth Root Murphy.

That Distant Past as It Is Recorded in The Diapason Files

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

Edward Morris Bowman, nationally known organist, died Aug. 27 in New York City. He was born in 1842 and was one of the founders of the American Guild of Organists.

Bates & Culley were to build a four-manual for St. Anthony's Catholic Church, Philadelphia, and the specification was published.

Dr. Charles E. Clemens returned to Cleveland from Chautauqua, N. Y., where he had played a series of recitals.

Lynnwood Farnam left Montreal after a holiday trip in France to take up his new duties as organist and choir-master of Emmanuel Church, Boston.

Hugo P. Goodwin returned to Chicago after a year of study with Widor in Paris. Herbert E. Hyde at the same time returned from Europe and resumed his post at St. Peter's Episcopal Church, Chicago.

The battle over movable and immovable combinations continued in the columns of THE DIAPASON and those who took part in the October issue included the Rev. J. H. Burn of Scotland, Clifford Demarest and Ernest M. Skinner.

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

Atlantic City, N. J., authorized an expenditure of \$300,000 for an organ for its huge convention hall. State Senator Emerson L. Richards, who had been asked to investigate the advisability of the organ purchase, was commissioned to design the instrument and it was stated that it was to be the largest in the world.

The National Association of Organists held its twenty-first annual convention at Portland, Me., beginning Aug. 28. The convention came to a close with a banquet at which one of the speakers was Cyrus H. K. Curtis, the publisher. Reginald L. McAll was re-elected president of the association.

The Canadian College of Organists held its annual convention at Ottawa, Ont., Aug. 28 to 30 with Ernest MacMillan, F.R.C.O., the president, presiding.

Mrs. Annette Middelschulte, wife of Dr. Wilhelm Middelschulte and herself a prominent organist of Chicago, died Sept. 1 after a long illness. One of the positions held by Mrs. Middelschulte was that at the First Presbyterian Church of Evanston.

Lynnwood Farnam was to open his series of forty Bach recitals at the Church of the Holy Communion, New York, Oct. 7.

The month of October yielded the usual number of specifications of large four-manual organs. Among those presented were: The Pilcher for the Louisville Memorial Auditorium; a Welte-Mignon for St. Paul's Presbyterian Church, Philadelphia; a Möller for the First Presbyterian Church of Wooster, Ohio; an Austin for St. Patrick's Church at Binghamton, N. Y., and a Möller for the Washington Congregational Church at Toledo, Ohio.

Dual Service at Great Falls, Mont.

The Croxford-Merrill mortuary of Great Falls, Mont., has purchased a new Möller organ that is so designed as to be used for the regular funeral service, while the console is movable to the chapel floor, where the company expects to use it for musical programs. The building is considered to be one of the most beautiful in the Northwest, and the organ has a beautiful setting in this modern chapel. It will be used for broadcasting, with the programs open to the public.

Appointed to Detroit Position.

F. Ulrich Bishop has been appointed organist and director at the First Congregational Church of Detroit. He had been organist at the Church of the Covenant in Erie, Pa., and previously was organist at two Detroit churches—the Woodward Avenue Presbyterian and Ascension Episcopal. He studied at the New England Conservatory in Boston.

The Free Lance

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

As a member of the Massachusetts Chapter of the Guild I take pride in the report made last January by William B. Burbank, Anne Everett and Carl McKinley after a study of existing conditions regarding the playing of special services by the organist, and the use of the organ in a church by unauthorized persons.

Organists of Roman Catholic churches and men of substantial and acknowledged reputation attached to important churches in other communions have probably little cause for complaint. If it could be done tactfully it would be helpful to see in print the arrangements made for annual salary, for funerals and weddings in such cases.

But it is the business of the Guild to seek the wellbeing of all its members, particularly of the "little fellows," who have neither influence nor anyone with business ability to look after them.

In a recent number of THE DIAPASON I referred to Sigismund Lasar; the name was familiar, but I could get no definite information about him. R. Huntington Woodman, that prince among American organists, composers and teachers, writes me: "I am glad to answer your letter in regard to Lasar, for I am probably one of the few living persons who knew him at all, and that only slightly. I do not know the date of his birth or death, but I was thrown in contact with him through the Rev. Charles Cuthbert Hall, pastor of the First Presbyterian Church [Brooklyn] when I went there as organist in 1880. He was not the organist of that church, but was organist at the Packer Collegiate Institute [Brooklyn], where I succeeded him in 1895. Lasar was musically an uncompromising English church musician and with Dr. Hall edited the 'Evangelical Hymnal,' which, while we used it in the church services for twenty-five years or more, finally was found impractical for congregational use; I fancy, too, that its theology was rather too stiff for the changing times. Lasar compiled at least two hymnals, always with a preponderance of English tunes. His duties at Packer were to play the organ at chapel and train the girls in choral singing; he exerted a strong influence on the choral music of that wonderful school, and when I succeeded him I found the girls singing a high class of hymn-tunes, anthems and part-songs, chiefly English."

The organist is by no means out of the cinemas in England. Foort at the B. B. C. and Quentin MacLean at the "Elephant and Castle," London, are featured by the managements; here in Bournemouth, where I am writing these lines, two of the large cinemas near The Pavilion advertise their organists just as they do the actors.

So far as my observation goes, your organist friend, in showing you his organ's favorite stops, ambles along without much, if any, regard for correct harmony or any touches of melody and in a hit-or-miss conglomeration of all the time-signatures known to modern or ancient music. [J. S. B. was not so far behind the present day: look at the variety of time-signatures in the "Forty-eight."] We expect all that. But I don't see why he thickens up all his chords, in right and left hands, even when well below middle C. Isn't straight four-part harmony sonorous enough for him?

Oh, yes. Of course; too difficult!

Mrs. Ethelwyn MacLeod, daughter of my old friends, the Rev. Mr. and Mrs. Walter Lee of Great Malvern, is an expert draftsman working for the British Publishing Company of Gloucester, England. They are publishing in quick succession guides to the lesser-known parish churches in England and Scotland. From Mrs. MacLeod I have got several of them and from the one on the Sheffield Cathedral I copy the following account of a most extraordinary instrument—it cannot be termed

an organ—that could be heard in the church in the eighteenth century:

The references to the Sheffield organ ceased in 1620 and in 1650 it was silenced by the Puritan spirit prevailing in the parish. A record of 1770, however, states: "There was then no solemn, loud, pealing organ, but before the west window, high over the gallery, was a kind of immense large box hung in chains, into which, by the aid of a ladder, musicians and singers, male and female, contrived to scramble, and with the aid of bum basses, hautboys, fiddles and various other instruments, accompanying shrill and stentorian voices, they contrived to make as loud a noise as heart could wish."

There is a time to take hold and a time to let go. I was brought up on Plaidy's five-finger exercises, but nowadays no one ever hears of them. Forty years ago the Leschetizky "method," with its magnificent exemplar, Paderewski, had us all agog; that, too, as a "method" (which it never was, according to the illustrious pianist from whom it acquired its name) is no more. There will come a time when so-called "strict counterpoint" will have exhausted its usefulness as a part of the A.G.O. examination, but that time in my opinion is not yet. When the Royal College of Organists ceases to demand the study of strict counterpoint from the unwilling youths aspiring to its diplomas, I imagine that the American Guild of Organists will follow suit—and not till then.

So far, I believe I will be followed by a majority of my colleagues in the Guild; but we cannot afford to ignore the argument of the would-be-owner of a Guild diploma, to-wit, that strict counterpoint exists only in the examination papers of the British, Canadian and American organists' associations, and not in any music, ancient or modern. That is about 50-50 as regards truth and error.

May I suggest that the disciplinary value of strict counterpoint is very much overrated? Its real value comes (a) from the historical perspective and (b) from the fundamental principles of balance, rhythmical variety, harmonic strength, musical economy. We sorely need a work for students of music that will tackle counterpoint from the psychological side.

It is timely also to remark that strict counterpoint is now exactly in the position Latin, as a language for admission to college, and a continued study, found itself fifty years ago. The wise teachers of Latin awoke and college elective programs at once became better adapted to the needs of students.

If you are fond of Ernest Newman's musical outpourings (I use that word because the great E. N. seems to be at times filling space or merely arguing with himself) I recommend subscribing to the *Sunday Times* (London) in order to get his two columns of brilliant discussion.

Are you an asitwasinthbgng choir-master? My experience, English and American, proves to me that there are lots of them.

English picture-houses (cinemas) as a rule have refreshment-rooms, tea-rooms, or whatever they may be named in connection. This makes it possible to take your best girl to the pictures and give her luncheon before or supper after. A very good idea it seems to me; I presume it pays.

Justifiable profanity! From the London *Daily Telegraph*:

ORGANISTS AND "CROONING"—CHAIRMAN DISAPPROVES
Sir Edward Bairstow, presiding yesterday at the Glasgow Congress of the Incorporated Association of Organists, ran his eye down the agenda until he came to crooning. In evident disapproval, he commented: "There is no necessity to discuss crooning. It is a damned ugly thing."

The congress went on to discuss congregational singing, hymn-tunes, the electric organ and descants—their use and abuse.

Delegates were in attendance from all parts of the British Isles.

Death of Arthur Jungling.

Arthur Jungling, a well-known organ maintenance man, died Aug. 16 at Houston, Tex. He was a native of San Francisco, but had resided in Texas about twenty years. Mr. Jungling is survived by a sister residing in Germany.

SIX ORGANISTS WILL PLAY AT HARRISBURG CONVENTION

The Pennsylvania Association of Organists, an organization of which Dr. William A. Wolf of Lancaster is president, will hold its annual convention at Harrisburg Oct. 3 and 4. It is announced that six organists will play recitals on the organs at the Cathedral Church of St. Stephen, the Pine Street Presbyterian Church and Salem Evangelical and Reformed Church.

The following program is to be given by Mark L. Davis of Easton, Pa., at Salem Reformed Church at 2 p. m. Oct. 3 on the three-manual Möller organ: Fantasia in G, "Komm, süßer Tod," "Allein Gott in der Höh' sei Ehr" and Fugue in G minor (little), Bach; "Papillons Noirs" Jepson; Concert Piece No. 2, Parker; "Dewdrops," Swinnen; Scherzo, Whitlock; Prelude on a Theme by Tallis, Darke; Selections from "L'Orgue Mystique," Tournemire; "Marche Nuptiale," Vierne.

Charles J. Custer of Pottstown will play this program at the same church after Mr. Davis' performance: Chorale Prelude, "A Lovely Rose," Brahms-Holler; Fantasia in D, Faulkes; Fountain Reverie, Fletcher; "Romance," Sibelius; "Prayer," Guilman; Nocturne, Ferrata; "Ave Maria" No. 2, Bossi; Caprice, Sturges; Sonata No. 1, Mendelssohn.

Willard Irving Nevins of the First Presbyterian Church, New York City, will give this program on the four-manual Skinner at the Pine Street Presbyterian Church on the evening of Oct. 3: Sketch in F minor, Schumann; "Benedictus," Couperin; Allegretto, Wesley; Sixth Sonata (Allegro con fuoco), Guilman; Aria from "Cantate Domino Novum," Buxtehude-Nevins; Toccata and Fugue in D minor, Bach; "Starlight," Karg-Elert; Gavotte, Sibelius-Nevins; "Sonata Mater Salvatoris, O Sanctissima," Erb; "Romance sans Paroles," Bonnet; Adagio, Symphony 2, Vierne; "Chant de Printemps," Bonnet.

At the Cathedral Church of Stephen Marion Hackman, assistant organist of St. Stephen's, will play these compositions on the afternoon of Oct. 4: Prelude, Fugue and Chaconne, Buxtehude; Prelude, Clerambault; Symphony 4 (Allegro, Moderato, Allegro), Boyce; Prelude and Fugue in D major, Bach; "Cibavit Eos" ("Corpus Christi"), Titcomb; Chorale in A minor, Franck; "Retrospection," Frysinger; Toccata, "Thou Art the Rock," Mulet.

H. William Hawke of Philadelphia will be the second afternoon recitalist and will play: Ricercare, Palestrina; Chorale Prelude, "Danket dem Herrn," Buxtehude; Chorale Prelude, "Wie schön leuchtet der Morgenstern," Pachelbel; Prelude and Fugue in G major, Bach; Four Improvisations on Gregorian Themes, Titcomb; Sonata No. 1, Hindemith; Three Elevations, Dupré; "Carillon-Sortie," Mulet.

For the final recital, on the evening of Oct. 4, on the large new four-manual Möller at St. Stephen's, Robert Elmore of Philadelphia is the performer and will play: Sonata 2, de la Tombelle; Trio in C minor, Bach; Prelude and Fugue on B-A-C-H, Liszt; "Chimes of St. Mark's," Russolo; "Cantilene Pastorale," Guilman; "Marche Champetre," Boex; "Pageant," Sowerby.

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**Career of Marchal,
Famous Frenchman,
Coming for U. S. Tour**

Andre Marchal, the famous French organist, begins his announced American tour in October and will spend the better part of three months in this country and Canada. A large number of important dates have been arranged by Bernard R. LaBerge of New York for this, his second visit to this side of the Atlantic.

To introduce M. Marchal to those American organists who have not heard him or are not familiar with his career, Comte de Miramon Fitz-James, president of the French organization Les Amis de l'Orgue, has written the following sketch and appreciation of the virtuoso's life and work:

"Andre Marchal was born in Paris in 1894. He was deprived of his sight shortly after his birth and received his education at the Institution Nationale des Jeunes Aveugles. From the very start of his studies at that school he showed extraordinary talent. At the age of 17 he was invited by Eugene Gigout to attend his class at the National Conservatory. In 1913 he won the first prize in organ and improvisation and two years later, in the class of Georges Caussade, the prize for excellence in counterpoint.

"Since 1915 Marchal has been organist of St. Germain des Pres, where from year to year more and more organists and others from both France and foreign countries come to hear him play and improvise. He conducts the advanced course in organ and composition at the institute at which he himself was a student. Many winners of the Paris Conservatory awards received their first training from him.

"In the course of his twenty years of artistic activities, Andre Marchal has won fame as a recitalist in France, England, Germany, Belgium, Switzerland and America. In 1930 Arthur W. Quimby, curator of music at the Cleveland Museum of Art, invited him to give a series of ten Bach recitals. At the end of this first American visit Bernard R. LaBerge arranged a series of recitals in important cities of the United States and Canada.

"One will be amazed to see Marchal handle some of the magnificent American organs with their numerous intricacies and, after a few hours of practice, play them without assistance, as though he had been long acquainted with them. One will be very much impressed by the clarity, the suppleness of rhythm and the coloring of his playing. But after one has realized what difficulties this master has conquered one will forget Marchal is blind and will be carried away by his interpretations.

"His repertoire is immense and he has the gift of interpreting both old and modern works with the style and tonal color which these works require. Few artists are his peer in the art of making the organ and its literature understood and loved.

"In Marchal the gift of improvisation goes hand in hand with his gift as

an interpreter. His improvisations are filled with poetry. Either long or short, they are classically constructed or developed.

"In addition to his artistic and spiritual gifts Marchal has technical knowledge of the organ and an acoustic sense. Vierne once said: 'If an acoustical expert wishes to create new tone colors he should ask Marchal's collaboration.' Marchal also has a great following in his teaching. Pupils come to him from France and abroad and those who have studied with him have the greatest affection and admiration for him."

**WORK BY MISS DARNELL
DURING SUMMER IN FLORIDA**

The junior choir training course conducted by Grace Leeds Darnell at the summer school of the Florida State College, Tallahassee, this past season, gave those enrolled practical experience in actually training children while watching the procedure of fitting young choristers for a church service. Available children from the First Baptist Church of Tallahassee were selected for members of the demonstration choir. At the end of the course a service was conducted in the assembly room of the Baptist Student-House connected with the college. This room had been treated by its decoration to resemble a chapel and vestments were borrowed from the Episcopal Church, consisting of scarlet cassocks and white cottas. The Rev. Dr. Christie of the Baptist Church presided. Some of the students of the class were permitted to play and conduct the musical service, while others were placed in the choir. At the close of the service the students received special diplomas for this work from Dr. Conradi, president of the college.

Miss Darnell, as head of the college organ department during the summer session, was busy with a large class, to whom she gave two weekly lessons, besides playing two recitals herself on the four-manual Skinner organ. During her stay in Tallahassee she also took over the music of the First Baptist Church, playing and conducting the chorus choir for fourteen services.

Next summer Miss Darnell is to teach at Northwestern University. Previous to her courses in Evanston she will give a summer course on junior choirs, from July 5 to 19, at her home church, St. Mary's-in-the-Garden, West One Hundred and Twenty-sixth street, New York City.

**MUSICOLOGICAL SURVEY AS
A NEW COURSE BY GLEASON**

Harold Gleason has resumed his teaching as head of the organ department of the Eastman School of Music with a large class of pupils. He will have the assistance of Miss Catharine Crozier, who has recently been appointed a member of the organ faculty. In addition to his work in organ Mr. Gleason is head of the graduate department of musicology. This year Mr. Gleason will introduce a special course in the form of a musicological survey for undergraduates. Mr. Gleason's new "Method of Organ Playing" is having a wide sale and is proving to be of great value in building organists.

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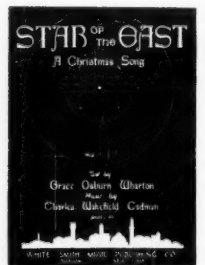
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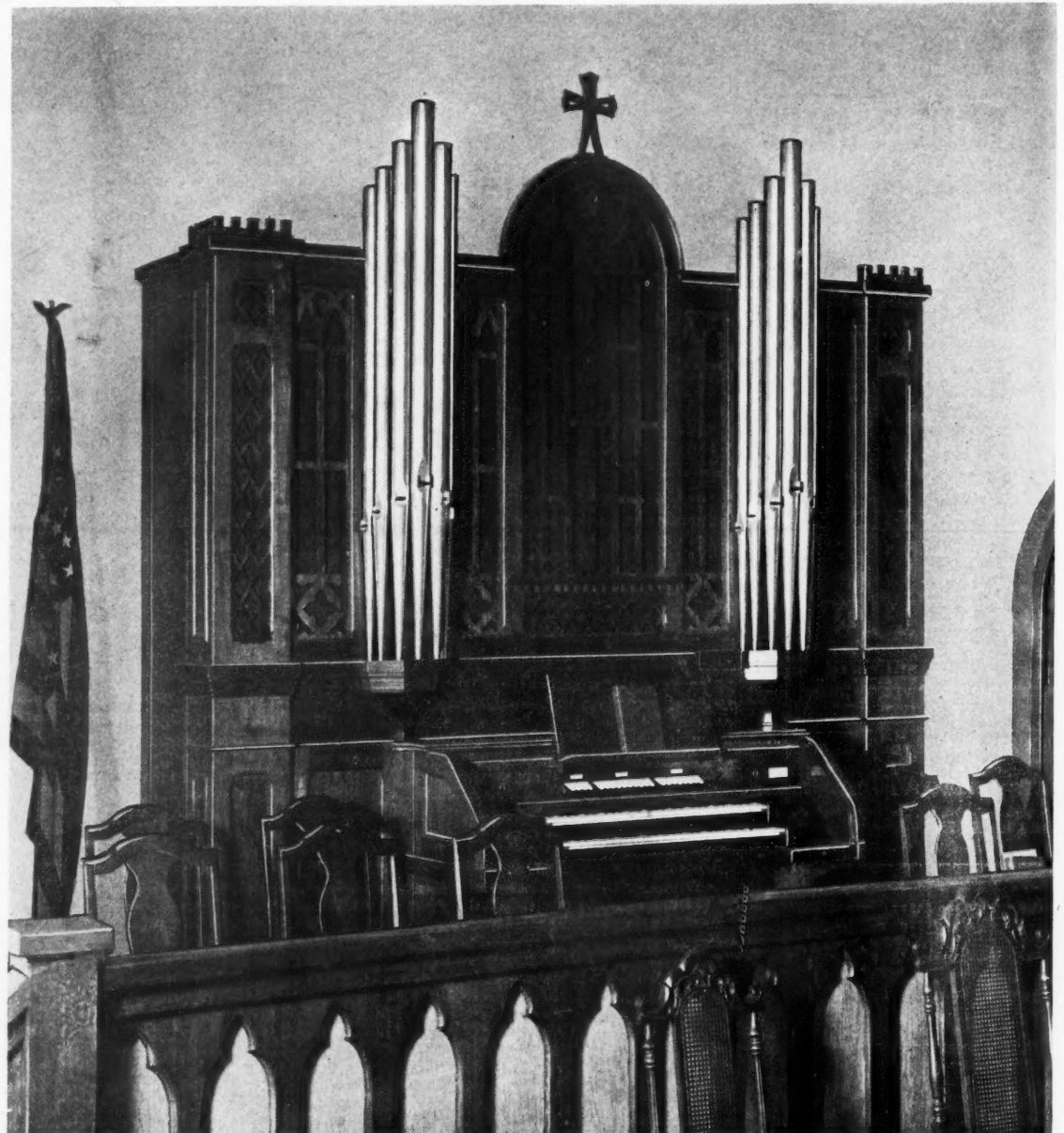
ORGAN CASEWORK AND THE CHURCH

TO those thoroughly fortunate people who have gloried in the atmosphere of the great cathedrals, have wandered in awe amidst the upreaching pillar-arms, or meditated in a quiet corner of one of these ecclesiastical shrines—to those, the design and symmetry of the great organ case, its grille and pipes, are an indispensable part of that atmosphere.

This, however, is not limited to great edifices, for it is generally agreed that church interiors having dignified, impressive organ cases, pipes and embellishments, seem to furnish an atmosphere of worship not present where decorative pipe organs are absent. That illusive something which adds so greatly to church requisites is thereby lacking.

We find this particularly so in small houses of worship, regardless of creed, if there is no artistic organ or wood-carved decoration. It is usually quite bare and uninspiring until the installing of an organ with its artistic casework, bringing this quality to sight. This is illustrated forcefully in the examples here present, furnished by the Wicks Organ Company and surprisingly priced at \$2500 and less!

It is interesting to note that many congregations have noticeably increased their membership, due in great part to the purchasing and installing of decorative pipe organs. Their impressive facade and soul-inspiring music adds greatly to the appealing effect during services and thrills not only the gathering of worshipers, but the organist as well. Great musicians have been known to "feel" a composition when playing an instrument sur-



The barren and unimpressive church interior, shown at the lower right, is in marked contrast to the larger photograph, lower left, showing the same interior after the installation of a decorative pipe organ. These fine illustrations show excellent blending of organ grille and case with the general scheme of the church interior. The three examples are Wicks Direct-Electric Action organs.

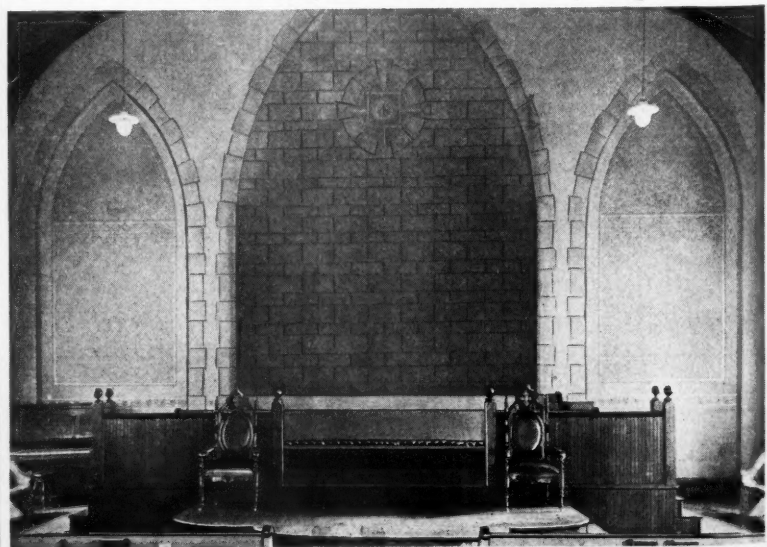
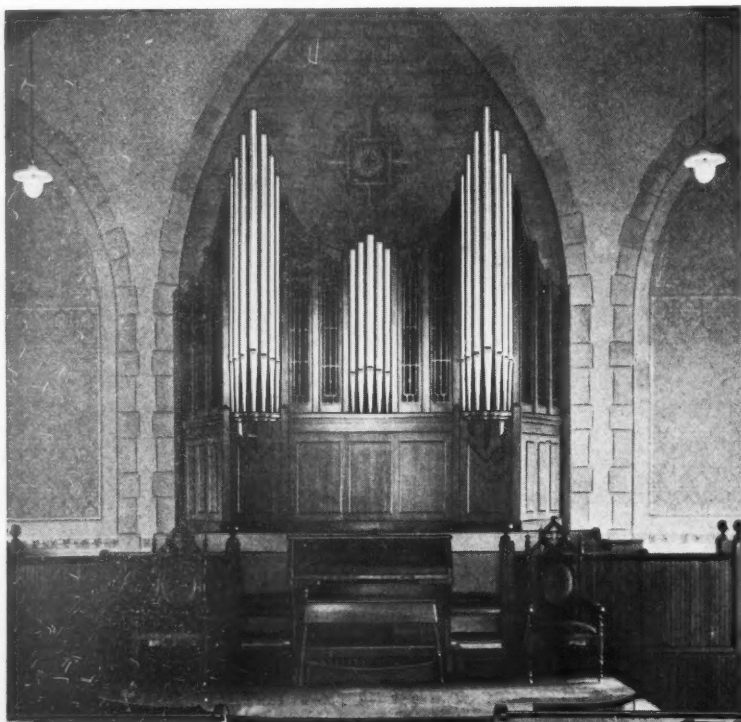
rounded by the proper "design" atmosphere. Much stress is placed on the decorative qualities of pipe organs today. This is noticeably seen in the volume of publicity given to the great instruments throughout the world embodying intricate designs and embellishments.

It should be clearly understood that a worthy instrument must be behind these fine hand-carved screens and pipes in order to promulgate the religious thought and inspiring effects. The ritual in our churches taxes the quality of an instrument in varying degrees, but the marvel of technical skill and craftsmanship that is our modern day pipe organ, gloriously fulfills these exacting requirements.

It is an obligation each church member holds to his church, and

the part it plays in the life of the community, that he do all possible toward improving the appearance and enriching the atmosphere of his place of worship.

This can best be done by vesting these church interiors with the undeniable glories of music from organ pipes and beauty of grille and case. With these tangible qualities, organ music ceases to be a disembodied spirit and becomes a real, stirring force in our daily religious life.



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Summer Recitals on Portland Organ Sponsored in Maine

For the fourth consecutive year the Maine Chapter sponsored a summer course of recitals on the Kotszschmar memorial organ in the City Hall, Portland. R. Huntington Woodman of Brooklyn, who played one of the dedicatory recitals in 1912 and another in 1913, celebrated the twenty-sixth anniversary year by playing once more. Massachusetts sent us five artists: Homer Whitford of Springfield, who played twice this year; Homer Humphrey, head of the faculty of the New England Conservatory of Music, Boston; Earl Chamberlain, Dowell McNeill and George Faxon. New Hampshire was represented by Douglas L. Rafter of Manchester, playing his fourth recital. Edward H. Prescott of Bangor, Maine, played his second recital and Mrs. Phyllis M. Cobb of Portland gave her first. Four Portland organists who have so faithfully carried on these summer organ recitals played the remainder of the twenty-seven programs given over a period of seven weeks. The four are Alfred Brinkler, dean; John E. Fay, sub-dean; Howard W. Clark and Fred Lincoln Hill.

The first assisting artist was Miss Ottolee Macomber of South Portland, a graduate of the New England Conservatory, who played the first movement of Rachmaninoff's Second Piano Concerto, Op. 18, with her former teacher, Alfred Brinkler, at the organ. Mrs. Evelyn B. Carroll and Mrs. Marion H. Brackett, vocalists, Miss Frances M. Woodbury, a graduate of Fontainebleau, violinist, and Mrs. Katherine H. Graffam, cellist, all of Portland, gave finished renditions of their solo groups. Mr. Fay played the piano part of the Fantasie for organ and piano by Demarest with Mr. Whitford.

Guests of Portland from twenty-six states and many from Canada registered and thus closed another year of pleasant contacts with many new and old acquaintances.

VELMA WILLIS MILLAY, Secretary.

Wilkes-Barre Chapter.

The Wilkes-Barre Chapter was entertained by Mr. and Mrs. Carl Roth Aug. 13 at their summer home in Pocono Pines. About twenty members and friends attended.

The Guild opened its fall and winter activities with a dinner meeting at the Boston Candy Shop Sept. 12. Mrs. B. Aubrey Ayre, the dean, presided. Plans

were completed to have Andre Marchal give a recital Oct. 7 in the First Presbyterian Church of Wilkes-Barre. Marion E. Wallace presented several interesting current events.

EDNA L. STEINHAEUER, Secretary.

Canadian Composers Included.

At a meeting of the council Sept. 19 the scope of the contest for the composition prize of \$200 offered by THE DIAPASON was enlarged by a vote to open the contest to composers resident in the Dominion of Canada, as well as those living in the United States. The result of the competition is to be announced at the 1939 general convention and it is expected to play the winning composition at that convention.

To Hear Marchal Oct. 17 in Cincinnati.

The Southern Ohio Chapter again will sponsor a season of organ recitals in Cincinnati. The season will be opened Oct. 17 with a performance by Andre Marchal in the Withrow High School auditorium. In addition to the Marchal recital at least two others will be given.

Big Night for Miami Chapter.

Sept. 12 was a big night for the Miami, Fla., Chapter. Twenty-three members and friends met at the home of the new dean, Mrs. E. R. Treverton, at Miami Beach, and enjoyed a buffet supper preceding the first meeting of the season. Enthusiasm ran high as the new officers took the reins and promised careful guidance even if they did intimate that the whip would be applied for indifferent teamwork.

Miss Frances Tarboux contributed the educational part of the program with a discussion of the music of Brazil. Miss Tarboux lived in Rio de Janeiro for twenty years following her third birthday, studied extensively there and took a leading part in the musical life of the city. She pointed out that while the Brazilians have a great appreciation for music and patronize artists from all parts of the world, organ music does not receive the recognition given it in this country, largely because of the lack of suitable instruments.

The description of the beauties of Rio, its harbor, a picture of the city of some 2,000,000 people, founded a lifetime before the first settlers took permanent root in America, impressed the audience.

Plans have been made for a busy season. The chapter proposes to see to it that the sun, sand and waves, night clubs and ponies, golf and Jai Alai, dice and dogs do not crowd the appreciation for good organ music off the local earth.

E. R. TREVERTON.

Chesapeake Chapter Will Open Program for Season on Oct. 3

The Chesapeake Chapter will hold its third home-coming evening on Monday, Oct. 3, at Brown Memorial Church. At 7 o'clock a history class will be conducted by C. Griffith Bratt, A.A.G.O., dealing with the Guild examinations, following which the regular business session will be held. At 8:30 Franz C. Bornschein, Baltimore composer and member of the faculty of the Peabody Conservatory of Music, will show colored motion pictures taken by him and Mrs. Bornschein in Mexico and Norway. The social program will follow.

Katharine E. Lucke, F.A.G.O., is dean of the chapter, Howard R. Thatcher sub-dean and Virgil Fox chairman of the recital committee. Wilmer T. Bartholomew is chairman of the program committee, and a most interesting program for the season has been arranged.

In November we look forward to a talk by Virgil Fox on his experiences on his recent trip abroad; in December there will be a debate on a topic of general interest to organists and choir-masters; in January the usual New Year's frolic will be held; in February we shall meet with our ministers; in March choral demonstrations have been planned by one or more choir conductors; in April there will be a talk

by Laurence A. Petran, F.A.G.O., of the department of music at Goucher College on "What the Organist Can Learn from the Orchestra," and in May our meeting will be held at the home of Mr. and Mrs. Thatcher, when all reports will be submitted.

RALPH H. REXROTH.

Camden Chapter Opens Season.

The Camden Chapter held its opening dinner of the season at Centenary-Tabernacle M. E. Church Sept. 20. A large number of enthusiastic members and their friends were present. The guests of the evening included Miss Ethel McKinley, chairman of the organization committee of a new society to be known as the Music Lovers' League, and Mrs. Helen Wyeth Peirce, president of the New Jersey State Federation of Music Clubs. The guest of honor and principal speaker was the distinguished composer, choral director and teacher, Dr. H. Alexander Matthews, who gave a valuable and comprehensive talk on "The Organist in Relation to Church Music." Following this the dean outlined the program for the season, which promises much in the line of musical growth without neglect of the social side.

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Los Angeles News, with Free Comment on Varied Subjects

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

Los Angeles, Cal., Sept. 19.—Alexander Schreiner and his family returned from Salt Lake City early in the month and he has resumed his recitals at the University of California and his work as organist and choirmaster at the Wilshire Boulevard Temple. Mr. Schreiner played the opening recital on the Aeolian-Skinner organ in the Church of St. Matthew in San Mateo.

Mr. and Mrs. Stanley W. Williams left for Honolulu the middle of September to be gone about six weeks. Mr. Williams will overhaul the large Skinner organ in the Congregational Church.

Irene Robertson, who spent the summer in Alaska, has returned to her work at the First Methodist Church, Los Angeles.

Not many organists, I should imagine, see the Australian musical papers. Hence these two items may prove of interest. The first is part of a review notice of an organ recital by Renee Nizan, the talented young Frenchwoman who gave recitals here last season. Says the *Australian Musical News*:

Renee Nizan's recitals on the city organ were a revelation of clearcut style. Staccato chords like hers had not previously been heard on the present instrument. Of course there is not always an implication of profundity and majesty in this fascinating French tradition, but there can be no doubt that it fulfills the intention of public musical performance, which is to arrest and hold attention. * * * D'Aquin's "Noel," mostly for the reeds, was excitingly colored and contrasted. * * * Vierne's *Finale* from his *First Symphony* is a terrific ride, much of which was done first of all by Wagner's *Valkyries*.

The second item, from the *Popular Musician*, is even more mystifying:

When installed the Sydney Town Hall organ was the largest in the world. The same engineers later installed an exact replica of this organ in the Mormon Temple, Salt Lake City, U. S. A.

The organ being installed by the Aeolian-Skinner Company at Occidental College is approaching completion and Walter E. Hartley, F.A.G.O., head of the music department of the college, is planning monthly recitals. As the college is in a part of Los Angeles where there are no large instruments, these recitals should attract considerable attention.

Thomas Hague Kinsey, for many years a member of the Guild, passed away the latter part of August. Mr. Kinsey was a native of England and a splendid musician, an excellent pianist and a composer of serious purpose. One of his anthems won the Clemson medal of the Guild a few years ago and his violin and piano sonata is played often. Robert B. Mitchell, an old pupil of Mr. Kinsey, played a number of Mr. Kinsey's compositions at the funeral service.

I have received a pathetic letter from Dr. Dinty Moore, the talented organist of St. Wiggitt-in-the-Wash-Bowl, asking for advice regarding music he

has to play at funerals. He says: "During the last few weeks among other requests I have had to play: 'I Laid Him Among the Daisies,' 'My Melancholy Baby,' 'Lay My Head Beneath a Rose,' 'I Still Love to Kiss You Goodby,' 'Tuck Me Up, My Darling.' If the clergy will not do something about this sort of thing what is a poor organist going to do?"

I happen to know that such requests as those mentioned by Dr. Moore are common here in California, for I have had to play them myself. More and more funeral services are being held in undertaking parlors and not in churches, hence the excuse for not playing such music is more difficult. I know that when I find I have to play it I take a good look at the picture of my wife and sixteen children, put on my asbestos shirt (so that I won't burn up), put on a mask so that I shall not be recognized, and go to it. Boy, you ain't heard nothing until you hear my rendition of "Melancholy Baby" on a Hammond, surrounded by a quartet of elderly ladies breathing down my neck while waiting to sing "Beautiful Isle of Somewhere."

Is this sort of thing peculiar to California? I should like to know. If not, is there any remedy?

Organ-Piano Program in Ohio.

Cambridge, Ohio, had a special musical treat Sept. 11 when Harold D. Smith, F.A.G.O., at the organ, with Miss Lucille Keyes, organist of the church, assisting at the piano, gave a recital in the Presbyterian Church. The piano and organ number was Demarest's *Fantasia*. Mr. Smith's program was made up of the following compositions: *Fantasia and Fugue in G minor*, Sonata from the *Cantata "God's Time Is the Best"* and *Chorale Prelude, "In Thee Is Gladness,"* Bach; "Soeur Monique," Couperin; *Chorale No. 3, A minor*, Franck; "Harmonies du Soir," Karg-Elert; "The Fisherman's Song," de Falla; "The Musical Snuff-box," Liadoff; "In Moonlight," Kinder; *Toccata from Fifth Symphony*, Widor.

R. K. Biggs Opens Monastery Organ.

Richard Keys Biggs of Hollywood played the dedicatory recital on a two-manual organ in the chapel of the Benedictine Monastery at Mount Angel, Ore., Sunday afternoon, Sept. 4. Pipes used in this organ were taken from two old instruments built by Hutchings and Hook & Hastings. Mr. Biggs personally selected the pipes and superintended the building of the tonal ensemble, which is on three and one-half-inch wind. George Kilgen & Son did the rebuilding. The instrument turned out to be an ideal monastery organ.

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Marietta, Ohio, Bach Society's Fifteenth Anniversary Marked

Marietta, Ohio, probably is able to make claim to preeminence among cities of its size as a center for the cultivation of the music of Johann Sebastian Bach and may take pride in the fact that the Marietta Bach Society has flourished there for fifteen years. The fifteenth anniversary meeting of this organization was held on the evening of July 30, with Mark Wisdom, the Detroit organist, as a guest of the evening. The meeting was held at the home of Thomas H. Cisler, a prominent citizen who in his earlier years was an active organist, serving St. Luke's Lutheran Church for a long period.

In the course of the evening William Waxler played two numbers on the organ, *Prelude in D minor* and *Chorale, "O Sacred Head, Once Wounded."* "Now Let Us Come before Him" was sung by John Herrlinger. Mrs. Edwin H. Flanders sang "My Heart Ever Faithful" and was accompanied on the piano by Miss Myrtie R. Sibley. Professor John E. Sandt at the organ played the *Prelude and Fugue in B flat major*. A double quartet sang three chorales accompanied by Miss Corinne L. Theis and the Bach choir, under the direction of Oscar W. Morgenstern, rendered the chorale "Now Thank We All Our God," accompanied on the piano by Miss Theis and by Mr. Waxler at the organ. George and Georgetta Wainwright, under the direction of Mrs. W. E. Wainwright, offered two organ and piano selections, *Minuet in D minor* and *Minuet and Trio*.

Mark Wisdom played the *Toccata and Fugue in D minor* on the organ. Mr. Wisdom, having recently returned from a trip through England, also gave an interesting talk on the influence of Bach on the organists and choirs in England. A study, "The Growth of Interest in Bach," was submitted by Miss Lillian E. Cisler.

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**San Francisco News:
Organ Is Dedicated
in San Mateo Church**

By WILLIAM W. CARRUTH

San Francisco, Cal., Sept. 17.—The three-manual Aeolian-Skinner organ in the Church of St. Matthew, San Mateo, was dedicated Sept. 6. The organ is a memorial to William H. and Ethel Sperry Crocker and is a gift of their children. Some of the pipes from the old Hope-Jones organ are incorporated into the present instrument. Val C. Ritschy is organist of the church. The inaugural recital was played by Alexander Schreiner, F.A.G.O., of Los Angeles and Salt Lake City, who can always be depended upon for an interesting and beautifully played program. His numbers follow: "Praeludium Festivum," "Prayer" and Finale from Sonata in G minor, Becker; Sinfonia, "We Thank Thee, Lord," Toccata in F and Chorale, "Jesu, Joy of Man's Desiring," Bach; "Westminster Chimes," Vierne; Minuet, Handel; "The Prophet Bird," Schumann; "Hunting Horn Scherzo," Schreiner, and Finale in B flat, Franck.

Benjamin S. Moore, organist and choirmaster of Trinity Episcopal Church, San Francisco, spent his vacation visiting Eastern states, returning by way of Quebec and the Canadian Rockies. While in New York Mr. Moore visited Russell Dill, former organist of Calvary Presbyterian Church. Mr. Dill has climbed high in business circles since leaving San Francisco, and now manages one of the largest and most exclusive stores in New York. Although Mr. Dill is no longer active as a church organist, he has not lost his interest in the organ.

Bessie Beatty Roland, A.A.G.O., organist of Temple Sinai, Oakland, has returned from a European tour. She visited Norway, Sweden, Finland and the more frequented-by-tourist countries.

Dr. Frederick Schlieder, the New York organist and teacher, held his classes in musicianship and improvisation in San Francisco this summer. Before returning to the eastern coast he visited the Carruths at their summer cabin on Silver Lake.

Dr. Alexander McCurdy, Jr., head of the organ department of Curtis Institute and a Californian who is now recognized as one of this country's foremost organists, spent his vacation resting and enjoying life with his family amid the giant redwoods of Garberville, not far from Eureka, where he passed his boyhood.

After an absence of three years, Richard Purvis, a former organist of the First Baptist Church of Oakland and of Calvary Presbyterian Church, San Francisco, and at present studying at Curtis Institute, returned to visit his parents in Oakland for several weeks.

Willoughby Williams, the well-known English organist and composer, who liked California so well that after a visit here he returned to England, packed his worldly goods and came back to purchase a home and to establish himself and family in Piedmont, overlooking the San Francisco Bay, has remodeled his house to provide for a music-room in the basement, where, in addition to his two pianos, he has installed a Hammond for practice and teaching. Mr. Williams has been appointed organist and choirmaster of St. Peter's Episcopal Church, Oakland.

Harrison Wild Club Meets Oct. 11.

The Harrison M. Wild Organ Club will hold a luncheon on Oct. 11 at 12:30 at the Central Y. M. C. A., 59 East Monroe street, Chicago. Florine Schlamp, secretary of the Apollo Musical Club, will be the speaker.

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 Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York.

British Hymn Society at Cambridge.

We were indeed fortunate in the two delegates who represented our American society at the Cambridge conference of the Hymn Society of Great Britain and Ireland, which lasted three days in July. They were the Rev. Joseph H. Robinson, D.D., nephew of the late Dr. Charles S. Robinson, the great hymn-book editor, and Mrs. May Levering Robinson. We gather the following from their account of the meeting:

King's College was the scene of the morning sessions, which were opened with short devotional services. The president of the society, the Rev. Canon G. W. Briggs of Worcester, presided at all the sessions and presented the first paper, a thoughtful study of what hymns should accomplish in worship. The second morning Dr. W. T. Cairns of Edinburgh spoke on the theological and other values of hymns, and on the last day the subject was the correct relation between hymns and their tunes, by the Rev. Dr. W. T. Whitley of Chelmsford, an author of both hymns and tunes. He included some pungent comments on certain well-known tunes.

Two notes were struck at these sessions. There was deep appreciation of the religious and poetic values of hymnody, especially in a world plunged into a maelstrom of rivalry and hatred. "A religion that can sing for such a time can lay claim to the future." Coupled with this was repeated criticism of "tunes that have no meaning." There is a deep feeling in England against all music that is cheap, which evidently goes much farther than in America. Dr. Martin Shaw was quoted as urging "the removal of all tunes that do not conform to the highest standards of technical perfection and dignity."

The tradition of beauty in the services at King's College Chapel, maintained for so many years by Dr. A. H. Mann—who has visited America more than once—was fully realized each afternoon at evensong, sung by the full choir.

There were daily excursions in Cambridge and also to Ely, under the guidance of Professor R. A. S. Macalister, an authority on British architecture. This feature of the conference was most educational.

In addition to these general events, the American delegates were privileged to meet with the executive committee and to share in the problems it is facing. It was stated that the Rev. Millar Patrick, D.D., will visit America early next year to confer with us here, especially about the proposed revision of the Julian Dictionary. Warm appreciation was expressed for the papers and reports received from America concerning this project. In addition the

need was emphasized for new hymns and tunes which will worthily express the faith of today, and the real spirit of Jesus' teaching.

These were a few items from Dr. and Mrs. Robinson's report. Sincere sympathy goes out to another American delegate, Miss Edith Holden, treasurer of our society, in the recent loss of her mother, Mrs. Daniel J. Holden, whose illness prevented Miss Holden from going to England to attend the conference.

Frederick J. Gillman, who delighted us by his visit to America a year ago, has been appointed joint chairman of the British society in place of the late Dr. J. R. Fleming, who was its founder.

Mention must be made of the significant evening meeting on Aug. 4 sponsored by our Chicago Chapter, in connection with the Church Music Institute at Northwestern University. The subject was "the problem of congregational song," both the problems and their solutions being developed by half a dozen experienced church musicians. The final remarks were made by the Rev. Perry B. James of Parkersburg, Dean McCutchan and Dr. Clarence Dickinson.

Many inquiries reach us regarding plans for hymn festivals this winter. Some churches observe the Sunday before Thanksgiving, Nov. 20, in this way. Others prepare for one or more festivals later in the season. The great success of the massed festivals last year, when in one case as many as forty choirs joined with the congregation, has led many other places to consider holding similar services. Information may be obtained from the festival committee, which may be helpful in planning them. The festivals have been held under the auspices of local church federations, denominational groups—sometimes of women—and particularly of A.G.O. chapters.

REGINALD L. McALL.

**MACMILLAN ENCYCLOPEDIA,
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The Macmillan Company, publishers, is announcing the forthcoming appearance of a volume that should be of interest and value to every organist. It is the "Macmillan Encyclopedia of Music and Musicians," edited by Albert E. Wier, who has completed what must have been a colossal task in compiling the information contained in the volume. Sample sheets of the encyclopedia indicate the comprehensive character of the work and the crisp and condensed manner in which a storehouse of information on every man who has contributed to the history of music is placed at the disposal of the present-day musician. It is stated that Mr. Wier studied, indexed and cross-referenced some 1,200 volumes in carrying out his task and that he has written on some 50,000 subjects. Mr. Wier is known to American musicians through his work as a compiler and editor of music. The new encyclopedia is to be available in October.

Organ-Piano Recital in Fort Worth.

Q'Zella Oliver Jeffus appeared with Anna Marie Sicheloff, one of her advanced pupils, in a piano and organ recital Sunday afternoon, Sept. 11, at the studio of Mrs. Jeffus in Fort Worth, Tex. The performers alternated at the two instruments. The studio is equipped with two pianos, an upright and a grand, and a Wicks four-unit organ. In an adjoining room about seventy persons may be seated.

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Who's Who Among the Organists of America

FRANCIS S. MOORE.

Few organists in the history of Chicago churches have provided music for as long a time and in as distinguished a manner as has Francis S. Moore, who on the last Sunday of August finished a decade of uninterrupted service at the First Methodist Church of Oak Park. The ten years at Oak Park supplements a record of thirty-one years at the First Presbyterian Church of Chicago. In the latter position Mr. Moore was the successor of Clarence Eddy and carried on during all this long period the traditions for fine music established at the historic church on Indiana avenue and later in the location on Grand boulevard, when the First Church was united with the old Forty-first Street Presbyterian Church and took over the latter's edifice.

Mr. Moore was for many years the co-worker of the late Philo A. Otis, who devoted all his leisure time to advancing the music of his church as director of the choir and chairman of the music committee, and the two men were close friends as well as co-workers. When Mr. Otis retired Mr. Moore became both organist and director. For many years he played the fine old Hook & Hastings organ in the old First Church and then he presided over a new four-manual Skinner at the new church, continuing until the church made another move and united with the Woodlawn Church.

Francis Moore was born in Chicago Dec. 22, 1877. His first piano lessons were received from his sister, Hattie A. Moore, and were followed by a brief period of study with Victor Garwood. He studied theory with John A. West and later with Adolf Weidig. In 1891 he became a pupil of Clarence Eddy and in 1900 he went to Paris to study under Alexandre Guilmant. In 1896 he was appointed Mr. Eddy's successor at the First Presbyterian and remained until 1927.

In 1928 he was appointed to the position he now holds in Oak Park, where he has a four-manual Skinner organ and directs a choir of thirty voices.

After a long career devoted exclusively to music, as a player and teacher, Mr. Moore entered the business side of the musical profession in 1924 and became a member of the staff of the

FRANCIS S. MOORE



Cable Piano Company, where he remained for nineteen years. After leaving the Cable Company he dealt in real estate. When the market for real estate experienced a slump he became connected with the Equitable Life Assurance Society of the United States and has been active in this work since 1930.

Always being interested in organs, Mr. Moore has played a number of them not only in this country but in Europe. Many years ago he had the privilege of playing the organ in the Crystal Palace, England. Then he played in the Philharmonic Hall at Cologne, Germany. One of his most recent and thrilling experiences was the privilege of trying the organ at the Mormon Tabernacle in Salt Lake City.

On April 2, 1902, Mr. Moore married Miss Laura Price, a member of a prominent family of Galesburg, Ill., whose father was attorney for the Burlington Railroad. Mr. and Mrs. Moore make their home in Glencoe, on the north shore.

Death of Frederick M. Michell.

Frederick Maurice Michell, 65 years old, for nine years organist of St. James' Episcopal Church, Newark, N. J., died Aug. 27 at St. Barnabas' Hospital. Mr. Michell was born in England. He had lived in this country forty years, the last ten in Newark. He is survived by his widow, Mrs. Blanche Tobin Michell, and a daughter, Mrs. Nathalie Dunster.

Kilgen for Tulsa Hospital.

The authorities of St. John's Hospital, a Catholic institution at Tulsa, Okla., have ordered a two-manual organ from George Kilgen & Son, Inc., of St. Louis. The instrument will be installed in the choir gallery of the chapel and will be screened by a case of display pipes of traditional design, with swell and great under separate expression.

CATHARINE CROZIER JOINS EASTMAN SCHOOL FACULTY

Miss Catharine Crozier has been appointed a regular member of the faculty in the organ department at the Eastman School of Music, Rochester, N. Y. In addition to her teaching Miss Crozier will be available for recitals during the 1938-39 season. During the summer session at the Eastman School Miss Crozier presented a program of works by Bach, Reubke and Robert Russell Bennett.

At St. John's Cathedral, Denver, Aug. 26 Miss Crozier played the following program for the Rocky Mountain Chapter of the American Guild of Organists and large audiences greeted the brilliant young organist at both recitals: *Fantasia and Fugue in G minor, Bach*; *Chorale Preludes, "Kyrie, Thou Spirit Divine," "A Saving Health to Us Is Brought," "I Call to Thee, Lord Jesus Christ," "In Thee Is Joy," "Come, Redeemer of Our Race" and Credo, "We All Believe in One God."* *Bach*; *Sonata, "The Ninety-fourth Psalm," Julius Reubke.*

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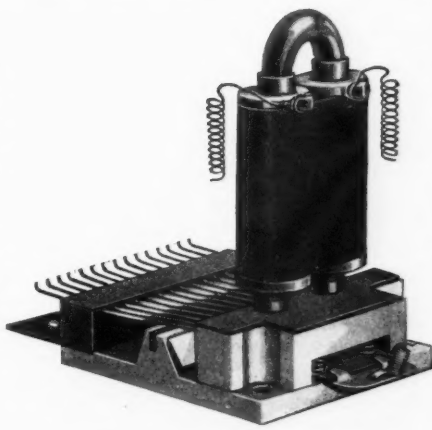
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Programs of Organ Recitals of the Month

James Philip Johnston, F.A.G.O., Brooklyn, N. Y.—Mr. Johnston, organist and choirmaster of the Church of the Holy Innocents, played the following numbers in a recital on the new three-manual Hillgreen-Lane organ in St. Paul's Evangelical Lutheran Church, Dayton, Ohio, Aug. 29: Chorale Preludes, "Deck Thyself, My Soul, with Gladness" and "In Thee Is Joy," Bach; Sonata in C minor (Adagio and Fugue), Reubke; "The Bells of St. Anne de Beaupre," Russell; Allegretto from Symphony in D minor, Franck; "In Paradisum," Dubois; Adagio from Sonata in A minor, Baldwin; Second Rhapsody, Saint-Saens.

Robert Elmore, Philadelphia, Pa.—Mr. Elmore's programs on the air from station WFIL Sunday evenings from 10 to 10:30 o'clock in October will be made up as follows:

Oct. 2—Allegro, Second Sonata, de la Tombelle; "Cantilene Pastorale," Guilmant; "Now All the Woods Are Sleeping" (Chorale Prelude), McCollin (MSS.); "Pageant," Sowerby.

Oct. 9—Prelude and Fugue in A minor, Bach; "Chimes of St. Mark's," Russolo; "Marche Champetre," Boex; Scherzo in G minor, Bossi.

Oct. 16—Finale, First Sonata, Guilmant; Adagietto, "L'Arlésienne Suite," Bizet; "All Glory, Laud and Honor" (Chorale Prelude), McCollin (MSS.); "Sunrise," Jacob.

Oct. 23—Prelude and Fugue on B-A-C-H, Liszt; "Bourree et Musette," Karg-Elert; Allegro con Grazia, Sixth Symphony, Tschai-kowsky; First Concert Study, Yon.

Oct. 30—Finale, Second Sonata, de la Tombelle; Duetto, McCollin (MSS.); "The Bells of St. Anne de Beaupre," Russell; "Hymn of Glory," Yon.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio.—Mr. Kraft's recitals at Trinity Cathedral have been a musical attraction of major importance in Cleveland for many years. On the evening of Oct. 3 he will present the following program at the cathedral: Prelude in E minor, Bach; Adagio from Fantasia and Fugue in C, Bach; Concerto in F major, first movement, Handel; "Dido's Lament," Purcell; Prelude, Fugue and Variation, Franck; "Pageant of Autumn," Sowerby; "Prelude on a Theme of Decius," Edmundson; "Divertimento," Whitlock; Scherzetto, Whitlock; Toccata, "Electa ut Sol," Dallier.

Frank B. Jordan, M.Mus., Bloomington, Ill.—Mr. Jordan, head of the organ department at Illinois Wesleyan University, played the dedicatory recital on a two-manual organ built by the Wicks Company in the Christian Church of Rushville, Ill., Sept. 4. His program consisted of these compositions: "God's Time Is Best," Bach; "Tambourin," Rameau-Karg-Elert; Toccata and Fugue in D minor, Bach; Preludio, Corelli; "Echo Caprice," Mueller; "Communion," Torres; "Humoresque Fantastique," Edmundson; Sketch in F minor, Schumann; "Song of the Infant," Bonnet; Scherzo, Dunham; Fanfare, Shelley.

Martin W. Bush, F.A.G.O., Omaha, Neb.—In a recital for the Society of Liberal Arts at the Joslyn Memorial Sunday afternoon, Sept. 18, Mr. Bush played these selections: Allegro Moderato, from Sonata No. 1, Mendelssohn; Allegro Cantabile, from Symphony 5, Widor; Adagio and Fugue in C major, Bach; "Swing Low, Sweet Chariot," Diton; "Who Is Sylvia," Schubert; Melody for the Bells of Berg-hall Church, Sibelius; Concert Overture in C minor, Hollins.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd, who gives a recital at Grace Church every Thursday at 5:30, presented the following program Sept. 15: "La Favorite," from a set of harpsichord works entitled "Pièces de Clavecin," Couperin; Introduction and Toccata, Walond; Allegretto from Symphony 7, Beethoven; "On Hearing the First Cuckoo in Spring," Delius; "Crown Imperial," Coronation March (1937), William Walton.

John M. Klein, Mus.B., A.A.G.O., Columbus, Ohio.—Mr. Klein will give a recital for the Central Ohio Chapter, A.G.O., and the Women's Music Club of Columbus at the Broad Street Presbyterian Church at 4 o'clock Oct. 30. One of the features of the afternoon will be one of the first

performances in this country of Hindemith's First Sonata. The program is as follows: Sonata No. 7, in F minor (Allegro and Andante), Rheinberger; Vivace from Trio-Sonata No. 6, Bach; "Badinerie," Bach; Scherzo from Fourth Symphony, Bruckner; Trumpet Tune and Air, Purcell; "Le Tumulte au Prêtre," from Passion Symphony, de Maleingreau; Berceuse from "The Fire-bird," Stravinsky; Sonata No. 1, Hindemith; "Dreams," McAmis; "Dedication," Taylor; Prelude and Fugue in B major, Dupré.

Charles E. Vogan, Grand Rapids, Mich.—In a Sunday evening recital before the service at the Central Reformed Church Sept. 11 Mr. Vogan played: Trumpet Voluntary, Purcell; Largo (Second Trio-Sonata), Bach; "Con Grazia," Andrews; Andante and Allegro, "Grande Piece Symphonique," Franck; "Miniature" in E flat (MS.), Johnson.

Ruth S. Broughton, Chicago—Miss Broughton, who has been at the organ in the Fourth Presbyterian Church during the absence of Barrett Spach, has played the following selections in the Sunday afternoon postlude recitals: Aug. 21—"Landscape," Bonnet; Chorale, "Praise Your Maker" and "Clair de Lune," Karg-Elert; Roulade, Seth Bing-ham; "Fantaisie Dialogue," Boellmann-Gigout.

Aug. 28—Pastorale, Guilmant; Second "Legende" and Elegie, Bonnet; Allegro and Finale from Eighth Symphony, Vierné. Sept. 4—"Musette en Rondeau," Rameau; Ciaconna, Pachelbel; Gigue, de Chambonnières; Gagliarda, Schmid-Guil-mant; Pastorale, Corelli-Germani; Sonata, Scarlatti; Fugue in G minor, Frescobaldi.

Vincent E. Slater, Washington, D. C.—Mr. Slater has played the following in short recitals before the evening service at the Foundry M. E. Church:

Sept. 11—"Bourree et Musette," Chenoweth; Allegro Moderato, Fourth Concerto, Handel.

Sept. 18—"Jesus, Joy of Man's Desiring," Bach; Minuet from B flat Partita, Bach; Toccata, Adagio and Fugue in C major, Bach.

Sept. 25—"Nun komm, der Heiden Heiland," Bach; "Walther's Prize Song," Wagner; Finale, Fourth Symphony, Widor.

Norman Spicer, Dearborn, Mich.—Mr. Spicer, organist of Christ Church, Dearborn, was heard in a recital at the Cathedral of St. John the Divine, Quincy, Ill., Sunday afternoon, Sept. 11, and played this program: Prelude and Fugue in C minor, Bach; Chorale Preludes, "Wachet auf, ruft uns die Stimme" and "Ich steh' mit einem Fuss im Grabe" (Sinfonia), Bach; Fantaisie in A major, Franck; Scherzo in C minor (Symphony 4), Widor; Toccata, "Thou Art the Rock," Mulet; "Benedictus," Reger; Toccata ("Oedipe A Thebes"), de Mereaux; Chorale Improvisation, "In dulci Jubilo," Karg-Elert.

Robert Leech Bedell, Mus.D., Brooklyn, N. Y.—Dr. Bedell, who resumes his Sunday afternoon recitals at the Brooklyn Museum of Art in October, has prepared the following programs for the opening of the season:

Oct. 2—Fantasia in F minor, Mozart; Trio-Sonata No. 3 (Adagio e Dolce), Bach; Allegro from Concerto in D major, Handel; Cantabile, Franck; "Gavotte et Musette," Karg-Elert; Adagio from "Sonata Pathetique," Beethoven; "Dance of the Reed Flutes," Tschai-kowsky; "None but the Lonely Heart," Tschai-kowsky; Overture to "Der Freischütz," Weber.

Oct. 9—"Piece Heroique," Franck; Andante from Trio-Sonata No. 4, Bach; Fugue in E minor, Pachelbel; Chorale Improvisation, "Out of the Deep Have I Cried unto Thee," Karg-Elert; Bourree in D, Sabin; Reverie, Debussy; Humoresque, Tschai-kowsky; "Song of India," Rimsky-Korsakoff; Overture to "The Magic Flute," Mozart.

Oct. 16—Allegro from Concerto in G minor, Handel; Sonata in A minor (Intermezzo), Rheinberger; Concert Scherzo, Bossi; Cantilene in B minor, Bedell; Fugue in D minor (The Giant), Bach; "Liebestraum," Liszt; "Minuet Antique," de Severac; "Song to the Evening Star," Wagner; "Marche Slav," Tschai-kowsky.

Oct. 23—Sinfonia from Church Cantata No. 29, Bach; "Cantilene Pastorale," Guilmant; Fanfare Fugue, Lemmens; "Berceuse et Priere," Bedell; Prelude in C

sharp minor, Rachmaninoff; "Idylle," Godard; Minuet, Valensin; Nocturne, Grieg; "Danse Macabre," Saint-Saens.

Oct. 30—Fantasia in C minor (five voices), Bach; "Benedictus," Reger; "Carillon-Sortie," Mulet; "Harmonies du Soir," Bedell; Harpsichord Suite in G minor (Allegro, Largo, Finale), Handel; Andante from String Quartet, Tschai-kowsky; "Rosamund" (Ballet Music), Schubert; Londonderry Air, Traditional; March from "Die Meistersinger," Wagner.

Homer Whitford, F.A.G.O., Cambridge, Mass.—Mr. Whitford, organist of the First Church, Cambridge, was heard in the following program at the City Hall Auditorium in Portland, Maine, Aug. 23, with the assistance of John E. Fay, A.A.G.O., at the piano: Trumpet Voluntary, Purcell; Sarabande, Corelli; Gavotte, Martini; Andante from Clarinet Quintet, Mozart; Fugue in C major, Bach; "In Summer," Stebbins; Sketch in D flat, Schumann; Notturmo from Second String Quartet, Borodin-Whitford; Fantasia for Organ and Piano, Demarest.

Harold G. Fink, New York City—In a recital at 4 o'clock Sunday afternoon, Oct. 23, at the Fordham Lutheran Church Mr. Fink will present this Bach program: Prelude and Fugue in C major; Fantasia in G major (with Grave); Chorale Prelude, "Gloria in Excelsis Deo"; Prelude and Fugue in C major; Trio-Sonata in E minor (Adagio-Vivace, Andante, Allegro); Chorale Prelude, "Deck Thyself, My Soul"; Fugue a la Gigue; Chorale Prelude, "O God, Be Merciful to Me"; Fantasia and Fugue in A minor.

John S. Gridley, Cumberland, Md.—Mr. Gridley will give a recital Oct. 10 at the invitation of the Music and Arts Club of Cumberland, whose members are women who sing or play a musical instrument. He has selected the following program for the occasion: Fantasia and Fugue in G minor, Bach; Caprice in B flat, Guilmant; Chorale No. 3, in A minor, Franck.

F. Rayner Brown, Mus.B., San Diego, Cal.—Mr. Brown's recent programs on the

famous Austin outdoor organ in Balboa Park have included the following:

Aug. 24—Fantasy and Fugue in A minor, Bach; Andante from Concerto No. 1, Handel; "Benedictus," Reger; "Regina Pacis," from Symphony, Weitz; Musette, Ibert; Pastorale, Corelli; "Legende," Clokey; "Grand Choeur," Salome.

Aug. 25—All-American program: Chorale Fantasia on "Old Hundred," Gehrm; "Suite in Miniature," DeLamar-ter; "Twilight at Fiesole," Bingham; "Humoresque Fantastique," Edmundson; Sortie in D minor, Rogers; Madrigal, Sowerby; "A Joyous March," Sowerby.

Wilbur F. Swanson, Rock Island, Ill.—The Augustana College School of Music will present Mr. Swanson in a recital Oct. 5 in the college chapel. He will have the assistance of Maurits Kesar, violinist. Mr. Swanson's offerings will consist of the following: Toccata and Fugue in D minor, "Jesus, Priceless Treasure," First Sonata in C minor, Bach; "Tenebrae" (Sempre Semplice), Karg-Elert; "Carillon," Rogers; First Movement, Fifth Symphony, Vierné; "Piece Heroique," Franck.

Elmer A. Tidmarsh, Schenectady, N. Y.—Dr. Tidmarsh will play the following programs in his Sunday recitals at Union College in October:

Oct. 2—"Prelude Heroique," Faulkes; Fantasia and Fugue in G minor, Bach; Byzantine Sketches ("Nef," "Rosace," "Chapelle des Morts" and Toccata), Mulet; "Song of India," Rimsky-Korsakoff; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Marche Slav," Tschai-kowsky.

Oct. 9—"Piece Heroique," Franck; Suite in F, Corelli; Prelude and Fugue in G minor, Dupré; "Spinning Song," Dupré; Finale, Dupré; Caprice, Guilmant; Pastorale from First Symphony, Guilmant; "Marche Religieuse," Guilmant.

Oct. 16—Finale from Symphony 1, Vierné; "Scheherazade" Suite, Rimsky-Korsakoff; "Au Couvent," Borodin; Nocturne, Borodin; "The Ninety-fourth Psalm," Reubke.

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When the crimson sun had set10			

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**John McDonald Lyon
Opens Eighth Annual
Bach Recital Series**

John McDonald Lyon's contribution to the spread of a knowledge of the organ compositions of Johann Sebastian Bach takes the form of his eighth annual series of programs of the works of Bach and his forerunners at St. James' Catholic Cathedral, Seattle, Wash. The series was opened Sept. 18 and will continue until Nov. 6. Last year the series was similar in character, and the preceding year it consisted of a performance of the complete organ works of Bach. In accordance with a cathedral rule, the programs are played in conjunction with the Sunday evening service, forming a prelude to the service. In each program the last number listed will be played as a postlude after the service.

The initial program was as follows: Canzona, Gabrieli (1510-1586); Toccata, Merulo (1533-1604); "Canzona dopo l'Epistola," Frescobaldi (1583-1644); "Canzona post il Communion," Frescobaldi; "Toccatata per l'Elevazione," Frescobaldi; Versetto, Domenico Zipoli (1675-1720).

The second program, Sunday evening, Sept. 25, included: "Ave Maris Stella," Titelouze (1563-1633); Two Preludes on Ancient Carols, Le Begue (1630-1702); Fugue on the Kyrie, Couperin (1631-1700); "Plein Jeu," Marchand (1669-1732); "Recit de Tierce en Taille," de Grigny (1671-1703); Offert sur "Vive le Roy," Raison (16-?-17-?).

Mr. Lyon's October offerings will include:

Oct. 2—"Christ lag in Todesbanden," Scheidt (1587-1654); "Cantilena Angelica Fortunae," Scheidt; "Jesus Christus, unser Heiland," Tunder (1614-1667); Capriccio, Froberger (16-?-1667); "Ach wir armen Sünder," Weckmann (1621-1674); "Herr Jesu Christ, ich weiss gar wohl," Pachelbel (1653-1706); "Vom Himmel hoch," Pachelbel.

Oct. 9—"Wie Schön leuchtet der Morgenstern," Buxtehude (1637-1707); Von Gott will ich nicht lassen," Buxtehude; "Allein Gott in der Höh sei Ehr," Böhm (1661-1733); "Herr, wie Du Willst," Böhm; "Ach Herr, mich armen Sünder," Kuhnau (1660-1722); "Lobe den Herren," Walther (1684-1748).

Oct. 16—Prelude and Fugue in C major, Bach; Ten Chorale Preludes from the "Orgelbüchlein," Bach; Fantasia and Fugue in C minor, Bach.

Oct. 23—Partita sopra, "O Gott, Du frommer Gott," Bach; Eleven Chorale Preludes from the "Orgelbüchlein," Bach; Fantasia and Fugue in G minor, Bach.

Middelschultes Back from Europe.

Dr. and Mrs. Wilhelm Middelschulte of Chicago landed in New York on the Europa Sept. 15 from their summer European tour and Dr. Middelschulte went at once to Detroit, where he is vice-president of the Detroit Foundation School of Music. About Oct. 15 he will be in Chicago to resume his work as professor of organ at the Cosmopolitan School of Music. Mrs. Middelschulte made a visit to the home of her mother at Eaton, Ohio.

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- Geigen Principal, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

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- Hohl Flöte, 8 ft., 73 pipes.
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- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

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The factory of A. J. Schantz, Sons & Co., Orrville, Ohio, is very busy. New organs approaching completion are for the Coldbrook Christian Reformed Church, Grand Rapids, Mich.; the First Christian Reformed Church, Spring Lake, Mich.; the Evangelical and Reformed Church, Portsmouth, Ohio; the Second U. P. Church, Cleveland, Ohio, and the Holland Baptist Church, Grand Rapids, Mich.

**MRS. JEFFUS HEADS ORGAN
DEPARTMENT AT UNIVERSITY**

The fine arts department of Texas Christian University announces the appointment of Q'Zella Oliver Jeffus as head of the organ department. Mrs. Jeffus is organist of University Christian Church, Fort Worth. As a recitalist Mrs. Jeffus is well known, having given organ programs in various Texas cities. She represented the Fort Worth Chapter of the American Guild of Organists in a recital at the regional convention in Dallas in April.

Louis Arthur Brookes, Cincinnati, Dead.

Dr. Louis Arthur Brookes, 69 years old, a Cincinnati church organist and music teacher who was a native of Worcestershire, England, died Aug. 9 after an illness of two years. Prior to the time his health failed he was organist of several Cincinnati churches, including Christ Episcopal, Glendale, and the Seventh Presbyterian, Walnut Hills. He was a violin student of Sir Edward Elgar as a boy. Mr. Brookes came to this country in 1907 and was organist for a time in a Wisconsin church. He leaves his widow, Mrs. Alys Brookes; two daughters, Miss Audrey Brookes and Mrs. Violette Trauth, and three granddaughters.

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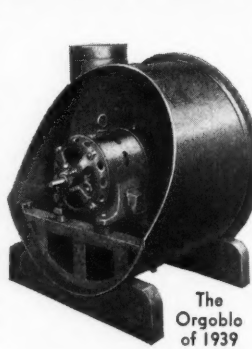
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**Notes from Capital;
Esther Jones Bride
of Robert G. Barrow**

By MABEL R. FROST

Washington, D. C., Sept. 19.—Robert George Barrow, organist and choir-master of the Washington Cathedral, and Miss Esther E. Jones, head of the music department of Mount Vernon Seminary, were married Aug. 11 in the chapel of Smith College at Northampton, Mass.

Mrs. Barrow is an alumna of Smith, B.A., 1931, and M.A., 1933. Her piano studies were with George C. Vieh of Boston and Raymond Putnam of Smith College, and she took organ with Wilson T. Moog, Charles H. Doersam and Louis Vierre, and harmony and counterpoint with M. Vierre. She has been organist at the English Wesleyan Church, Paris, and the Unitarian and St. John's Episcopal Churches, Northampton. She is an associate of the American Guild of Organists. In an inspiring recital in the chapel of Mount Vernon Seminary for the District of Columbia Chapter, A.G.O., last fall, Miss Jones gave a demonstration of impeccable organ playing.

Mr. Barrow, who was appointed to the cathedral post following the death of Edgar Priest, studied voice and organ with Mr. Priest, has A.B., Mus. B. and Mus. M. degrees from Yale University and was awarded a fellowship under which he studied with Vaughan Williams and Dr. Ernest Bullock at Westminster Abbey.

R. Deane Shure, director of the Mount Vernon School of Music, presented a series of programs given by graduates and students at the Mount Vernon Place M. E. Church, South, and at the Shure home in June and July. Piano and voice programs were given at the Shure home and organ and voice programs at the church. The following organ students were presented: Elizabeth Searls, Edna Row, Elizabeth Boden, Lena Warner, Elizabeth Dryden, Clara Jeffrey, Isabel Shelley and Pearl Krost. One student in composition was represented with a song, "Onlooker," by Eleanor Van Fleet.

E. William Brackett, organist of St. John's Church, Georgetown, has been in charge at the cathedral during the vacation of Mr. Barrow. Pilgrims to the cathedral may now see the beautifully carved case which has just been installed on the north side of the great choir. The case extends from the floor to the level of the clerestory windows.

An important appointment has been made recently in the musical organization of the historic Covenant-First Presbyterian Church. Francis Barnard, young American bass-baritone, has accepted the position of bass soloist and choral director. Mr. Barnard has been giving demonstrations of his rare gifts since childhood. At the age of 14 he sang the bass role in Haydn's "Creation" with a civic festival chorus and orchestra. On his twentieth birthday he appeared with the Cincinnati Symphony Orchestra in "Salome," since that time singing many operatic roles in Cincinnati. His voice is well known to the radio public, who heard him for two and a half years on coast-to-coast programs on both the large networks. At the A.G.O. convention in Cincinnati in 1937 Mr. Barnard conducted the Cincinnati Madrigal Singers in a program of madrigals on the first evening of the convention. He was bass soloist and assistant director at St. John's Unitarian Church in Cincinnati.

George H. Wilson, for nine years organist and director at the Covenant-First Church, and for fifteen years prior to that organist of the equally prominent Foundry M. E. Church, has developed the musical organization of the church so that it now includes a chorus choir in addition to the solo quartet. A four-manual Möller organ was installed a year ago.

Jean Phillips presented Granville Munson, Jr., in a recital Sept. 19 at the Church of the Epiphany by courtesy of Adolf Torovskiy, organist and choir-master. Mr. M. has been heard in recital several times during the summer, the most recent being at the Church of the Latter-Day Saints Aug. 30.

Friends of Christopher Tenley, organist and choir director of St. Peter's Catholic Church and former dean of the D. C. Chapter, A.G.O., are grieved to learn of his loss in the death Sept. 2 of his mother, Mrs. Joanna Segerson Tenley, following a long illness.

Washington organists traveling in Europe in the summer included Maud Sewall, Church of the New Jerusalem; Katherine Fowler, Paul Gable, First Congregational, and Lyman McCrary, St. Agnes'. Mr. McCrary visited England and France, spending some time in study with Joseph Bonnet. Miss Fowler and Mr. and Mrs. Gable visited the British Isles. Miss Fowler bought a bagpipe and learned to play it on the return trip, thanks to a summer course in orchestral instruments at the Eastman School prior to the trip.

Summer weddings included that of Louis Potter, Jr., organist of Calvary M. E. Church, South, and music instructor in the Gordon Junior High School, who married Miss Roberta Close in the Methodist Church of Frostburg, Md. The bride was a teacher in the public schools of Frostburg. The half-hour of nuptial music was presented by Mr. and Mrs. Louis Potter, organist and soprano, parents of the groom. Sam Goodson, Washington organist, was an usher.

William O. Tufts, Jr., A.A.G.O., played a half-hour recital at the evening service in the Church of the Reformation Sept. 18.

J. Russell McKeever, organist of Hamline M. E. Church, spent the summer in study with Charles H. Doersam at Columbia University, and Conrad V. Bos, accompanist of New York and Berlin.



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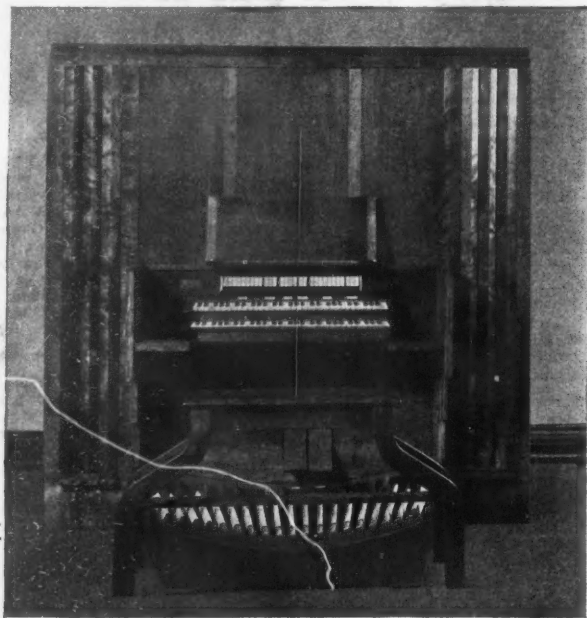
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