

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

Thirty-first Year—Number Eleven

CHICAGO, U. S. A., OCTOBER 1, 1940

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BONNET ARRIVES FOR GREAT AMERICAN TOUR

WILL PLAY IN MANY CITIES

Bernard R. La Berge Has Also Arranged Recitals Throughout the United States by His American Organ Virtuosi.

Bernard R. La Berge, the nation's leading impresario in the organ field, is bringing to fruition the extensive plans he has made for the new recital season. Mr. La Berge's foreign star this year is Joseph Bonnet of Paris, who has not visited the United States for a number of years and whose coming has been eagerly awaited. Mr. Bonnet arrived in New York safely Sept. 12, on the New Hellas of the Greek Line, much to the relief of Mr. La Berge, who had been besieged with inquiries from those who feared the dates made for the famous Frenchman might not be filled and that he might not be able to come to America.

Mr. Bonnet, from all appearances, will have a great transcontinental tour, which began Sept. 25 at All Saints' Church, Worcester, Mass., followed by a recital at Waterbury, Conn., Sept. 30. The schedule of cities in which he will appear, as thus far arranged, with the dates of his recitals, from Oct. 1 to the middle of December, as given out from the office of Mr. La Berge, is as follows:

- Oct. 1—Portland, Me.
- Oct. 2—Andover, Mass.
- Oct. 4—Great Neck, N. Y.
- Oct. 6—Philadelphia (afternoon and evening).
- Oct. 9—New Haven, Conn.
- Oct. 10—Hartford, Conn.
- Oct. 11—Schenectady, N. Y.
- Oct. 13—Rochester, N. Y.
- Oct. 14—New York City.
- Oct. 15—Princeton, N. J.
- Oct. 16—Baltimore, Md.
- Oct. 19—Chambersburg, Pa.
- Oct. 21—Youngstown, Ohio.
- Oct. 23—Cleveland, Ohio.
- Oct. 24—Delaware, Ohio.
- Oct. 29—Washington Court House, Ohio.
- Oct. 31—Evanston, Ill.
- Nov. 4—Urbana, Ill.
- Nov. 7—Louisville, Ky.
- Nov. 12—Fort Worth, Tex.
- Nov. 15—Wichita, Kan.
- Nov. 18—Denver, Colo.
- Nov. 20—Provo, Utah.
- Nov. 24—Portland, Ore.
- Nov. 25—Ellensburg, Wash.
- Nov. 26—Seattle, Wash.
- Dec. 1—Los Angeles.
- Dec. 2—Redlands, Cal.
- Dec. 3—Claremont, Cal.
- Dec. 9—New York City.
- Dec. 10—Providence, R. I.
- Dec. 12—Montreal, Que.
- Dec. 14—Toronto, Ont.

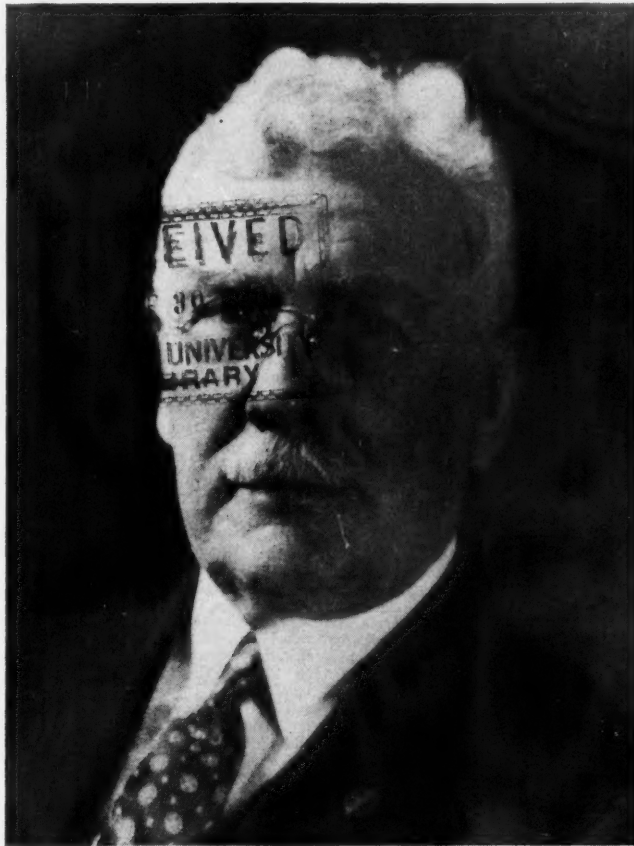
Mr. La Berge has every reason to expect a big season for his various American organ virtuosi and reports that a number of new cities have joined in what he describes as "the great organ movement which is taking on larger proportions every year." To quote Mr. La Berge, "the country is at last becoming organ conscious and I now anticipate the day when I shall be able to book from 250 to 300 organ recitals a year, opening new channels for my artists, as well as for others to come."

Nita Akin will concertize in the Middle West and East in January, and will tour the West and the Pacific coast in the spring.

E. Power Biggs will open his season with a series of twelve Bach recitals at Columbia University in New York, announced in another page, and will go to the Middle West and Pacific coast in November.

Paul Callaway will tour the East, Middle West and Canada during the winter. Palmer Christian, who has a heavy

DR. JOHN M'E. WARD, WHO DIED IN PHILADELPHIA



schedule at the University of Michigan, is available only for a limited number of dates during the season.

Claire Coci, following her transcontinental tour last season, will return to the Pacific coast only in 1941-42, and this season will play exclusively in the East, South and Canada.

Robert Elmore, latest addition to the La Berge list, will tour the East, Middle West and South in February.

Virgil Fox is scheduled in January and February for a transcontinental tour which is almost sold out.

An event of artistic importance will be the transcontinental tour Dr. Charles M. Courboin will make in the spring.

Alexander McCurdy, following his transcontinental tour of last spring, will devote most of his time to his three important posts in Philadelphia and Princeton and will play a limited number of engagements.

Arthur Poister is to tour the Middle West in December and will fill engagements in the East in the early spring.

Charlotte Lockwood and Carl Weirich, because of their duties in Plainfield and at Vassar College respectively, will be available only for a limited number of engagements in the East and Canada.

BONNET'S INITIAL RECITAL IN NEW YORK CITY ON OCT. 14

Joseph Bonnet, here for his ninth tour of the United States, will play an all-Bach program in the First Presbyterian Church, Fifth avenue and Twelfth street, New York, for his first recital in New York City Monday evening, Oct. 14. This recital is under the auspices of the Guilmand Organ School, of which M. Bonnet is honorary president. Cards of admission may be obtained by addressing the secretary at 12 West Twelfth street, New York.

LAWRENCE CURRY GOES TO NEW GERMANTOWN CHURCH

Lawrence Curry, head of the department of music at Beaver College and musical advisor to the Presbyterian Board of Christian Education, has been appointed organist and director of music of the Summit Presbyterian Church, Germantown, Philadelphia. Mr. Curry began his duties at the Summit Church Sept. 1.

Summit Church is among the very active Presbyterian churches in the Germantown area. Dr. Earl Douglass is the pastor. Mr. Curry is launching out upon an ambitious program of choir building to make use of the youthful resources of the church.

Mr. Curry has been associated for the last eight years with the First Methodist Church of Germantown.

PRISONER WHO BUILT ORGAN WINS RELEASE IN INDIANA

James Trees, the man who studied organ making and built an organ for the prison chapel in the Indiana prison at Michigan City while serving a term for banditry, was rewarded Sept. 17. Warden Alfred Dowd announced Trees had been released, although his term was not to have expired until Christmas Eve. Trees is 38 years old and his home is in Indianapolis.

A. O. P. C. JUBILEE OCT. 12; HEINROTH RECITAL; DINNER

The American Organ Players' Club will celebrate its fiftieth anniversary in October. On Oct. 12 a dinner will be given at Holland's, 114 North Nineteenth street, Philadelphia, followed by a recital by Dr. Charles Heinroth.

CANADIAN CONVENTION IS NOT DAUNTED BY WAR

DETERMINED TO "CARRY ON"

John Linn, Quentin Maclean and David Ouchterlony Play in Toronto —Fricke Made Honorary President, Ambrose President.

BY H. G. LANGLOIS

Despite war-time conditions the convention of the Canadian College of Organists held at Toronto Aug. 27 and 28 gave evidence of a determination to "carry on" and registration was well up to the usual numbers.

Convention headquarters were at the Toronto Conservatory of Music, where a recital hall and other rooms were placed at the disposal of the C.C.O. by the principal, Sir Ernest MacMillan. A feature of interest was the display of music by various publishers, which included many new anthems and organ publications.

Registration and a meeting of the council occupied the first morning, followed by a council luncheon in the Alexandra Palace Apartments, at the invitation of Toronto Center, hosts of the convention.

Two events featured the afternoon session. A very interesting paper on the problems connected with the broadcasting of music was read by John Adaskin, program producer of the Canadian Broadcasting Corporation, official government radio medium in Canada. Mr. Adaskin presented facts of unusual interest in which he clarified for the ordinary hearer the features of music broadcasting and included valuable information for organists who play to radio audiences.

Later in the afternoon, at Grace Church-on-the-Hill, an excellent recital was given by John Linn, organist of Erskine United Church. Mr. Linn's performance was marked by clear phrasing, rhythm and general technique. His registration showed a feeling for the higher harmonics and mixtures which kept the recital on the bright side. The organ, a three-manual of moderate size, is so placed as to be heard to fine advantage. Mr. Linn played the following program: Sonata in D minor, Bach; "Lantana" and "Chanty" (Plymouth Suite), Whitlock; Musette and Minuet, Handel; "Benedictus," Karg-Elert; Sketch in C major, Schumann; Chorale Preludes, "What God Does Is Well Done," Kellner, and "Praise to the Lord, the Almighty, the King of Creation," Walther; Allegro Vivace and Finale from First Symphony, Vienne.

In the evening an outstanding recital was given on the fine four-manual organ in Timothy Eaton Memorial Church by Quentin Maclean, noted English organist and guest recitalist at the convention. This recital was attended by a large number of the general public as well as organists. Mr. Maclean, who achieved a reputation as a concert organist in England and has been heard before in recital in Toronto, gave his audience full measure in a lengthy but never tiring program of English music, including a fine Sonata of his own composition. One need not comment on his impeccable technique and mastery of registration, except to say that there seemed to be life in everything he played. The "Morceau de Concert" by Hollins in waltz time was enough in itself to dispel the idea that the organ is not a rhythmic instrument and to lead one to the conclusion that it is all in the handling.

Mr. Maclean played the following numbers: Sonata, Op. 28, Elgar; "The Holy Boy" and "Villanelle," John Ireland; Three Pieces for Organ, William Lovelock; Chorale Prelude on "Puer Nobis Nascitur," Healey Willan; "Morceau de Concert (en Forme de Valse)," Hollins; Chorale Prelude on "Hail, Mary, Pearl of Grace," Gregory Murray; Sonata for Organ (Moderato con moto, Meditation

on a Hymn-tune and Passacaglia on a Plain-song Tune), Quentin Maclean.

Wednesday morning was devoted to a general business meeting. The afternoon session opened with a lecture-demonstration on the Hammond electronic organ by John Reymes-King, Mus.B., F.R.C.O. The lecturer spoke of both the advantages and disadvantages of an electronic organ. He illustrated various tone colors and orchestral effects by playing extracts from a number of pieces of different styles and afforded those present an excellent opportunity of judging the capabilities of the instrument.

After Mr. Reymes-King's recital cars took members and their friends on a ten-mile drive to "Glenerin" country residence of Mrs. W. W. Evans, who was hostess at a delightful tea party. After tea David Ouchterlony, a brilliant young recitalist who recently became a member of the Canadian College of Organists, played the following program on the large organ installed in the great hall: Chorale Prelude, "For Happy Death My Heart Longeth," Brahms; Prelude and Fugue in G minor, Brahms; Chorale Prelude, "In the Summer My Heart Rejoices," Brahms; Fantasia from Sonata in B major, Rheinberger; Minuet, Vierné; Scherzo, Widor; "Carillon," Vierné. To hear in a free and informal way an hour of fine organ music in such lovely surroundings was a new experience, and gratitude was expressed to Mrs. Evans and to Mr. Ouchterlony for providing this unusual enjoyment.

The convention came to a close in the usual way with a dinner, held at the Granite Club, through the courtesy of Dr. Alexander Davies, a member of the C.C.O. and also a well-known member of the medical profession in Toronto. The last moment demand for dinner tickets was so great that the committee was hard put to it to find accommodation for all, but difficulties in this respect were smoothed out by the efficient local secretary, Tom Sargent, and his fellow committeemen, all of whom deserve great credit for carrying through the difficult and detailed task of dealing with convention arrangements.

After the toast to "The King" and the hearty singing of the national anthem, the president, Paul Ambrose, presented diplomas to those who had successfully negotiated the pitfalls of the A.C.C.O. and F.C.C.O. examinations during the year. The following received their diplomas in person:

Florence Durell Clark, Hamilton, Ont.
Walter Booth, Hamilton, Ont.
Ralph Kidd, Stratford, Ont.
Howard Eugene LeRoy, Hamilton, Ont.
Betty Meehan, Hamilton, Ont.

To the following diplomas were awarded *in absentia*:

Phillips Motley, Montreal.
E. Arne Hovdesven, Springfield, Ohio.
Edgar Assels, Montreal, Que.
Lorne M. Betts, Winnipeg, Man.
Beth Cooil, Winnipeg, Man.
John H. Dewdney, Toronto, Ont.
Norman Obed Smith, St. Vital, Man.

The speaker of the evening was H. J. Dowsett, who departed entirely from subjects musical to give an illuminating talk on some aspects of humor. Mr. Dowsett's address combined the philosophy of humor with the lighter side of the subject and referred to the great value of an inherent sense of humor to the British people in their present hour of trial.

The convention then adjourned and the members dispersed for another season, with the sense of comradeship refreshed by this meeting and carrying with them the memory of another worthwhile session.

Following is a list of the officers and council members elected for the season 1940-41:

President—Paul Ambrose.
Vice-President—Dr. A. H. Egerton, F. R.C.O.
Vice-President—Dr. Charles Peaker, F. R.C.O.
Registrar—Charles E. Wheeler, F. C. C.O.
Registrar of Examinations—Fred C. Silvester.
Secretary-Treasurer—H. G. Langlois, Mus.B.

Council members were elected as follows:

Toronto, Ont.—G. D. Atkinson, T. J. Crawford, W. W. Hewitt, Sir Ernest MacMillan and Maitland Farmer.
Kingston, Ont.—Dr. F. L. Harrison.
Montreal, Que.—Dr. A. E. Whitehead and George Brewer.
Ottawa, Ont.—Dr. J. W. Bearder and

M. McTavish.

Hamilton, Ont.—E. Rollinson, G. Veary and C. Hampshire.

Brantford, Ont.—A. G. Merriman and Dr. H. K. Jordan.

London, Ont.—G. Lethbridge and T. C. Chattoe.

Kitchener, Ont.—W. R. Mason, G. Kruspe and Eugene Hill.

With unanimous approval a resolution was adopted conferring the office of honorary president on Dr. Herbert A. Fricker, F.R.C.O. Dr. Fricker, well known as conductor of the Mendelssohn Choir and organist of the Metropolitan United Church in Toronto, has been a valued member of the council of the C.C.O. for twenty years or longer, and it was felt that this honorary office was but a fitting recognition of the esteem in which he is held by the council and the members at large.

At the general meeting the deaths this year of the founder and late honorary president of the Canadian College of Organists, Dr. Albert Ham, and of a former president, Dr. W. H. Hewlett, were referred to, with expressions of sympathy to relatives of the decedents.

S. H. FARGHER OF INDIANAPOLIS DIES SUDDENLY IN ILLINOIS

S. H. Fargher of Indianapolis, Ind., a well-known organ expert, 60 years old, died of a heart attack Aug. 9 at Harrisburg, Ill., shortly after he completed the installation of an organ in the Methodist Church there.

Mr. Fargher had been in Harrisburg for three weeks, reconstructing the organ at the Methodist Church. He had finished his work and was contemplating leaving for his summer home in Bay View, Mich., the next morning when he was stricken in the night.

Mr. Fargher was an organ builder of wide experience, having received his early training in England, erecting organs in many of the large churches there. He was a lieutenant in the Royal Air Force during the first world war and afterward came to this country to join Henry Pilcher's Sons of Louisville. He erected many organs in all parts of this country for them and was noted for his good work. At the time of his passing he was their Indiana representative besides having a considerable clientele of his own.

Mr. Fargher is survived by his widow, Mrs. Maude Fargher, and a son.

TO DEDICATE BARNES ORGAN IN EVANSTON CHURCH OCT. 15

The dedicatory recital on the new Barnes memorial organ in the First Presbyterian Church, Evanston, Ill., will be played by Dr. William H. Barnes, donor of the organ, Tuesday evening, Oct. 15, at 8 o'clock. After a short dedicatory service Dr. Barnes will play his program and give a talk on the tonal design of the organ. The public is invited.

On Tuesday evening, Nov. 12, Virgil Fox will play a recital to which the public is invited.

This organ was described and the specifications were given in detail on the front page of the April, 1940, issue of THE DIAPASON. It contains many unusual features and the results have proved to be a happy blending of the best of the old Johnson work with a number of modern voices, under modern electro-pneumatic control, as installed by Walter Holtkamp and associates of Cleveland, with a new console by the W. W. Kimball Company.

BONNET TO OPEN CASAVANT ORGAN IN EVANSTON OCT. 31

The large organ built by Casavant Freres for the new Scott Hall at Northwestern University, Evanston, Ill., is to be dedicated Oct. 31 at 8:15. The design of this organ has been fully described in THE DIAPASON. Joseph Bonnet will be the recitalist and his program will be as follows: Trumpet Tune and Air, Purcell; Fantasia in the Manner of an Echo, Sweelinck; Chorale in E major, Jongen; Lullaby, Halfdan Kjerulf; "Pisen Ceskeho Naroda" ("Poeme Teheque"), Bonnet; Sonata in Trio Form in D minor, Bach; "Christmas" (dedicated to Joseph Bonnet), Arthur Foote; Allegro Cantabile, Widor; Finale from First Symphony, Vierné.

BUFFALO CONVENTION IS A MARKED SUCCESS

DAY FILLED WITH EVENTS

Regional Meeting of Guild Draws Organists from Nearby Cities—Two Recitals and Address—Hymn Festival as Climax.

By SQUIRE HASKIN

The first regional convention held by the Buffalo Chapter, which took place Sept. 10, will go down in chapter annals as one of the most successful activities ever organized and carried out there. Chapters in Niagara Falls, Lockport, Utica, Rochester, Erie and Ithaca cooperated to make the convention a real success.

Members met in the morning at the First Presbyterian Church for registration and the first of the events planned by the program committee under the chairmanship of DeWitt C. Garretson. After the invocation by the Rev. Ralph Blake Hindman, minister of the First Church, and greetings by Edna L. Springborn, dean of the Buffalo Chapter, the convention heard an uplifting address by the Rev. Galbraith Hall Todd, pastor of the Pierce Avenue Presbyterian Church in Niagara Falls, on "The Organist from the Clergyman's Viewpoint."

The recital of the morning was played by Walter Blodgett of Cleveland, and it proved to be an exciting musical experience. The program was as follows: Concerto 5, in F major, Handel; "Come, God, Creator, Holy Ghost" and "Come, Thou Saviour of the Heathen," Bach; Toccata, Adagio and Fugue in C major, Bach; Flute Solo, Arne; Minuet in A major, Battishill; Gigue, from the Concerto in B flat, Arne; Introduction and Toccata, Walond.

Following the recital a trip was made across the street to the great Kleinhans Music Hall, which is approaching completion. Mrs. William E. Corey, director of the hall, explained many of the features of this modern, functionally-designed building.

The afternoon session at the Westminster Church was to have begun with an address by Dr. Healey Willan of Toronto, but at the last minute Dr. Willan found it impossible to get to Buffalo. In his absence a forum was conducted in which deans from the various chapters told of plans and aspirations for the coming year. Then J. Lawrence Slater of Utica played the recital of the afternoon—a recital further made effective by the cooperation of Mrs. Slater, a well-known church singer. The program was as follows: Prelude and Fugue in B minor, Bach; Chorale Preludes, "O Man, Thy Grievous Sin Bemoan," Bach; "Croft's 136th," Parry; "St. Mary," Charles Wood; Aria, "Qui Sedes ad Dexteram Patris," from Mass in B minor, Bach; Solemn Melody, Walford Davies; Two Preludes on Welsh Tunes, Vaughan Williams; Song, "The Heart Worshipps," Holst; Prelude, Elegy and Allegro Giocoso, from Sonata in E flat, Bairstow.

The public was invited to attend the hymn festival and forum on hymns in divine worship held in the evening at St. Paul's Cathedral and the response was so generous that the church was filled nearly to capacity. The evening was in the capable and enthusiastic hands of Reginald L. McAll of New York, chairman of the executive committee of the Hymn Society of America, and it proved to be not only an inspiring meeting in itself but indeed the climax of the day.

The Buffalo Chapter looks forward to the next regional convention with expectations whetted by this year's definite success.

ESTEY CORPORATION BUILDING ORGANS FOR MANY CHURCHES

Organs under construction at the factory of the Estey Organ Corporation, Brattleboro, Vt., include instruments for the following:

Christ Church, Short Hills, N. J.
Church in the Gardens, Forest Hill, L. I., N. Y.

St. Mary's Episcopal Church, West New Brighton, L. I., N. Y.

Stone Valley Reformed Church, Hickory Corners, Pa.

Holy Family Catholic Church, Essex Junction, Vt.

Holy Name Catholic Church, New

IN THIS MONTH'S ISSUE

Dr. John McE. Ward, Philadelphia physician and organist, and for thirty years president of the A.O.P.C., died in that city, ending a long career as church organist.

Canadian College of Organists holds its annual convention in Toronto and members enjoy two days filled with interesting events.

Buffalo regional convention of the A.G.O. proves a marked success.

Joseph Bonnet arrives safely in New York from France for transcontinental recital tour.

Second installment of Ray F. Brown's valuable paper on music for the church with limited resources is presented.

Practical way of modernizing an old organ is described in a paper by George W. Stanley, Jr.

Dr. Marshall Bidwell, organist of Carnegie Music Hall, Pittsburgh, points out how the organ recital can be made popular.

George Fischer, prominent music publisher and friend of the American composer, reaches three-score-years-and-ten mark.

THE DIAPASON

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"Grant Us Thy Peace"

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"A Prayer for Our Country"

WALTER C. GALE
"Pray for the Dawn of Peace"

THE H. W. GRAY CO., Inc.
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**DR. JOHN M'E. WARD DIES
AFTER A LONG CAREER**

SERVED HIS CHURCH 52 YEARS

Prominent Philadelphian Was President of American Organ Players' Club for Thirty Years — A Physician by Profession.

Dr. John McE. Ward, for fifty-two years organist of St. Mark's Lutheran Church in Philadelphia and for thirty years president of the Organ Players' Club of that city, died the night of Aug. 30 at the Jewish Hospital in Philadelphia. The end came after a long illness. Dr. Ward had not been well for several months, and recently underwent a major operation, as reported in THE DIAPASON. From this he never recovered. He was 77 years old.

Dr. Ward, a native of Philadelphia, was a physician by profession, but devoted a large part of his time to the avocation of church music. In Philadelphia he was beloved by all of his colleagues, as evidenced by the fact that year after year he was re-elected to the presidency of the A.O.P.C. and was the only head of that organization since the death of its first president, the late Dr. David D. Wood. His first musical study as a boy was under his father, a singer, and later he studied organ with Henry Gordon Thunder, Sr., and with Dr. Samuel P. Warren.

Dr. Ward was graduated from the University of Pennsylvania and Hahnemann Medical College. In 1891 he established an office in North Philadelphia. For the last thirty years his home and office were at 2139 North Nineteenth street. He was a member of the Philadelphia County Medical Society.

Dr. Ward was appointed organist of Old Christ Church, Philadelphia, when he was 16 and served there for nine years while studying medicine. In 1888 he became organist of St. Mark's Lutheran Church, Broad street and Chelton avenue. He played for the last time on the last Sunday in May, and then was taken to the hospital.

Mrs. Ward died four years ago.

Funeral services were held at St. Mark's Church Wednesday morning, Sept. 4. A large congregation of organists as well as members of the church and friends of Dr. Ward was present. The Rev. Charles E. Keim, pastor of the church, officiated and spoke in affectionate terms of Dr. Ward as man and musician and his connection with St. Mark's. Mrs. Irvin Peter, who was Dr. Ward's assistant, was at the organ for the musical part of the liturgy, which was sung by the choir of the church. As a prelude Dr. Rollo Maitland played a portion of the Good Friday music from "Parsifal," by request of Mrs. Peter, as Dr. Ward always used it at communion services; the "Herzlich thut mich verlangen" Chorale Prelude of Bach, and an adaptation of Dr. David Wood's "There Shall Be No More Night There." Dr. Henry S. Fry played as a postlude Bach's "Come, Sweet Death" and two movements from the "Suite Religieuse" of Georges Jacob. Burial was at Cedar Hill Cemetery.

The American Organ Players' Club has adopted the following resolution as a tribute to the memory of Dr. Ward:

RESOLVED, That the American Organ Players' Club records its keen sense of loss in the passing of its valued member and president, Dr. John McE. Ward. He was a member of the club since its inception fifty years ago, its vice-president for many years, and for the last thirty years its president. During all this time his efforts toward the club's objectives and

VIVIAN L. MARTIN



VIVIAN L. MARTIN is the new president of the Chicago Club of Woman Organists. After having served as secretary for three years and board member for two years she was inducted into the presidency at the annual banquet of the club last June.

Mrs. Martin is at present organist and director at the North Shore Evangelical Church. She was the 1939 prize winner of the Society of American Musicians contest in the organ section. Her debut recital was played in Kimball Hall the same year under the management of Bertha Ott.

Mrs. Martin received her training in organ from Charles H. Demorest, Edward Benedict and Frank Van Dusen and she is actively associated with the Van Dusen Organ Club.

ideals have been most untiring and efficient. His life of service and faithful discharge of those duties entrusted to his care will ever be an inspiration to all who knew him. To those he leaves the club extends its heartfelt sympathy in their loss. Noteworthy of additional mention is his record of over fifty-two years of faithful and efficient service as organist-director of St. Mark's Lutheran Church of this city. Be it further

RESOLVED, That a copy of this resolution be spread upon the minutes of the American Organ Players' Club and that a copy be sent to THE DIAPASON, *The American Organist* and *The Crescendo*, as a testimonial of our sincere appreciation and our keen regard for Dr. Ward as a friend.

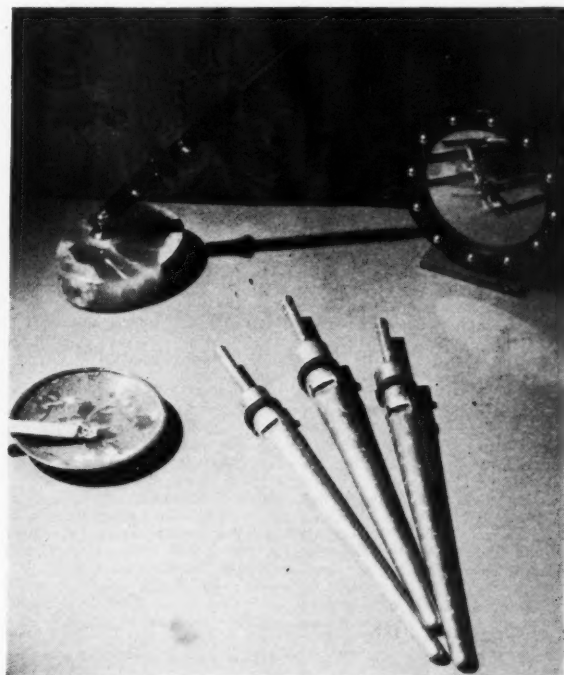
ROLLO F. MAITLAND,
WILLIAM P. WASHBURN,
STANLEY T. REIFF, Chairman,
Committee on Resolution.

Dr. Ward bequeathed \$250 to the American Organ Players' Club in his will. The estate is valued at \$33,400.

"In appreciation of the many kindnesses she has extended to me," Dr. Ward left \$10,000 in trust for Mrs. Mary C. Peter for life. The residue is to be disposed of as provided in a deed of trust.

**MOTHER AND SON TAKE PART
IN IOWA ORGAN DEDICATION**

The two-manual organ built by the Wicks Company for the First Presbyterian Church of Bellevue, Iowa, was dedicated Sunday evening, Sept. 1, with Mrs. W. F. Schirmer, organist and director of music of the church, at the console. Allan F. Schirmer, M.S.M., son of Mrs. Schirmer, and teacher of voice at Baldwin-Wallace College, Berea, Ohio, contributed to the beauty of the service with tenor solos. Mr. Schirmer is soloist at the Fairmount Presbyterian Church of Cleveland and formerly held important choir positions in Chicago.



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FIRST NEW YORK RECITAL

by

JOSEPH BONNET

All Saints' Parish Hall, October 4, at 9 o'clock
Great Neck, Long Island

NEW YORK WILL HEAR ALL OF BACH'S WORKS

POWER BIGGS AT COLUMBIA

Noteworthy Series of Twelve Recitals in October at St. Paul's Chapel, on Large New Aeolian-Skinner Organ, Announced.

Bach, Biggs and the Baroque organ, a trinity that has made much organ history in the last few years, will be presented for the benefit of New York music-lovers and the organ fraternity in October. Lowell P. Beveridge, director of chapel music at Columbia University, announces that the complete organ works of Johann Sebastian Bach will be played, probably for the first time, by E. Power Biggs of Cambridge, Mass., in a series of twelve recitals on the new Aeolian-Skinner organ in St. Paul's Chapel. This fine instrument, which has been described in the columns of THE DIAPASON, lends itself admirably to the performances, which are to be a repetition of those by Mr. Biggs at the Germanic Museum of Harvard University in 1937 and 1938. Mr. Biggs' recitals will take place on Monday, Tuesday and Wednesday of each week in October, the Monday and Wednesday recitals being played at 8 in the evening and the Tuesday recitals at 5 o'clock in the afternoon.

The programs of this special musical offering by one of America's foremost organists will be:

Oct. 7—Four Preludes and Fugues (The "Eight Short"); Six Chorale Preludes (Schübler); Four Preludes and Fugues (The "Eight Short"); Pastorale (four movements); Toccata and Fugue in D minor.

Oct. 8—Prelude and Fugue in C minor; Fantasy in G major; Fugue in G major; Partita, "O God, Thou Faithful God"; Alla Breve in D major; Fugue in C minor ("Legrenzi"); Fantasia in B minor; Fugue in G major ("Jig"); Seven Chorale Preludes (Miscellaneous); Toccata, Adagio and Fugue in C major.

Oct. 9—Fantasia and Fugue in A minor; Concerto in G major; Fugue in B minor

on a theme by Corelli; Trio-Sonata No. 1, in E flat major; Fantasy in C major; Prelude in G major; Prelude and Fugue in G minor; Five Chorale Preludes.

Oct. 14—Prelude in C major; Prelude and Fugue in C major; Canzona in D major; Two Fugues: D minor ("Fiddle") and G minor (the Lesser); Partita, "O Christ, Thou Art the Heavenly Light" (Chorale and six variations); Seven Short Chorale Preludes; Trio-Sonata No. 2 in C minor; Fantasy and Fugue in G minor.

Oct. 15—Prelude and Fugue in C major; Trio in D minor; Toccata and Fugue in D minor (Dorian); Twelve Little Chorale Preludes; Concerto in E flat major; Partita, "Jesu, Saviour, Heed My Greeting"; Prelude and Fugue in D major.

Oct. 16—"Orgelbüchlein" (The Little Organ Book).

Oct. 21—Prelude in A minor (Chaconne); Prelude and Fugue in G major; Trio-Sonata No. 3, in D minor; Prelude and Fugue in E minor (Cathedral); Seven Short Chorale Preludes; Trio-Sonata No. 4, in E minor; Passacaglia and Fugue in C minor.

Oct. 22—Prelude and Fugue in C major; Diminutive Harmonic Labyrinth (Introitus, Centrum, Exitus); Prelude and Fugue in E minor (Wedge); Trio-Sonata No. 5, in C major; Six Chorale Preludes; Prelude and Fugue in C minor.

Oct. 23—Third part of the "Clavier Exercises," consisting of various preludes on the catechism hymns and other chorales for the organ.

Oct. 28—Prelude and Fugue in A major; Trio-Sonata No. 6, in G major; Concertato in E major; Six Chorale Preludes; Prelude and Fugue in C minor; Trio in G major (Allegro); Prelude and Fugue in B minor.

Oct. 29—Prelude and Fugue in F minor; Fantasy in C minor; Fugue in C major (Fanfare); Canonic Variations on "From Heaven Above to Earth I Come"; Seven Chorale Preludes; Fugue in F major; Aria in F major; Prelude and Fugue in A minor.

For his final program on Oct. 30 Mr. Biggs has chosen the Eighteen Chorale Preludes for a two-manual organ.

Timely Anthems!

for Chorus of Mixed Voices

- TURN BACK O MAN.....GUSTAV HOLST
- A SONG FOR PEACE (just issued).....KATHERINE K. DAVIS
- *GLORY.....CHARLES WAKEFIELD CADMAN
- †ONWARD, YE PEOPLES!.....JEAN SIBELIUS
- HUMANITY IS ONE!.....R. HUNTINGTON WOODMAN

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- SPIRIT OF GOD.....POWELL WEAVER
- O HEarken THOU, O LORD.....ALFRED WHITEHEAD
- LORD OF THE WORLDS ABOVE.....T. TERTIUS NOBLE
- THE EIGHTY-SECOND PSALM.....FERDINAND DUNKLEY
- GOD WHO MADE THE MOUNTAINS (just issued).....GUSTAV KLEMM (Thanksgiving)
- WHEN MORNING GILDS THE SKY.....BARNBY WEAVER
- O SPIRIT OF THE LIVING GOD.....JAMES R. GILLETTE

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- CANTO ELEGIACO.....PIETRO YON
- ELEVATION.....ROBERT LEECH BEDELL
- GAVOTTE MODERNE.....ROBERT LEECH BEDELL
- PROCESSIONAL (Onward, Ye Peoples!).....JEAN SIBELIUS

Transcribed by Channing Lefebvre

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ESTEY ORGAN CORPORATION

BRATTLEBORO

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**George Fischer, True
Friend of American
Composer, Attains 70**

George Fischer, president of the music publishing house of J. Fischer & Bro., New York City, observed his seventieth birthday anniversary Sept. 13. At this milestone he has the privilege of looking back on a career that has served music, especially of the organ and the church, as signally as the career of any distinguished musician of his day. And that career is by no means closed, for Mr. Fischer today is as active as in his younger years, as much interested in the work of both the established and the budding composer as ever, and may be found at his desk any day, doing as much work as any energetic young man. Yes, he has a hobby, and it is work.

The musical profession, and especially the organ world, owes Mr. Fischer a great deal for what he has done consistently and persistently through the years for the American composer. A number of those whose names are now household words owe Mr. Fischer for their introduction and for enabling them to achieve the recognition they now enjoy. He is also ranked as one of America's leading authorities on the music of the Catholic Church. His interest in the organ is natural in view of the fact that he was an active organist for a number of years.

Mr. Fischer was one of the earliest admirers of Deems Taylor, most of whose works are now published by his firm.

George Fischer was born in Dayton, Ohio, the son of Joseph Fischer, founder of the firm of which he is now the head. When he was a boy the family moved to New York and he was educated in the city's parochial schools, later entering the College of St. Francis Xavier. He studied music with Joseph Marcks, Carl Müller, Dr. Frank Dossert and Hugo Bialla. Early in life he entered the business of J. Fischer & Bro. and at the same time engaged in professional musical activities as organist and accompanist. After the death of his father in 1901 he gave his

GEORGE FISCHER, FRIEND OF THE AMERICAN COMPOSER



entire time to the publishing industry and in 1906 was elected president of the firm.

Mr. Fischer is a member of the board of directors of the American Society of Composers, Authors and Publishers. He was president of the Music Publishers' Association for three terms.

Mr. Fischer has four children—a daughter and three sons—two of whom are engaged in business with him.

**CHICAGO WOMAN ORGANISTS
OPEN SEASON, PLAN CONTEST**

The first program on the fall calendar for the Chicago Club of Woman Organists was given Sept. 16 at the Women's University Club. At this time the club presented Emma Marzullo, talented young pianist, who won the silver medal in the Chicago piano tournament, sponsored by the *Chicago Herald and Examiner* and

the piano industry in 1928. Ten years later, Nov. 9, 1938, she won the Phi Beta scholarship award of \$100. She is an artist student of Earl Blair. The club presented Florence Boydston, contralto, with Miss Marzullo.

The club officers and executive board have tentatively decided to hold a contest in the early spring for young amateur woman organists and students of Chicago music schools and outlying districts. This contest is in line with the aim of the club to keep women ahead professionally in the organ field and to arouse the enthusiasm of all branches of musical art to help in making American audiences more "organ conscious."

Through the courtesy of the Rev. William T. Travis, rector of Grace Episcopal Church, the club will be privileged to hold its downtown monthly recitals in this church during the coming season.

"God sent his singers upon earth
With songs of sadness and of mirth
That they might touch the hearts
of men
And bring them back to heaven
again."
Henry Wadsworth Longfellow.

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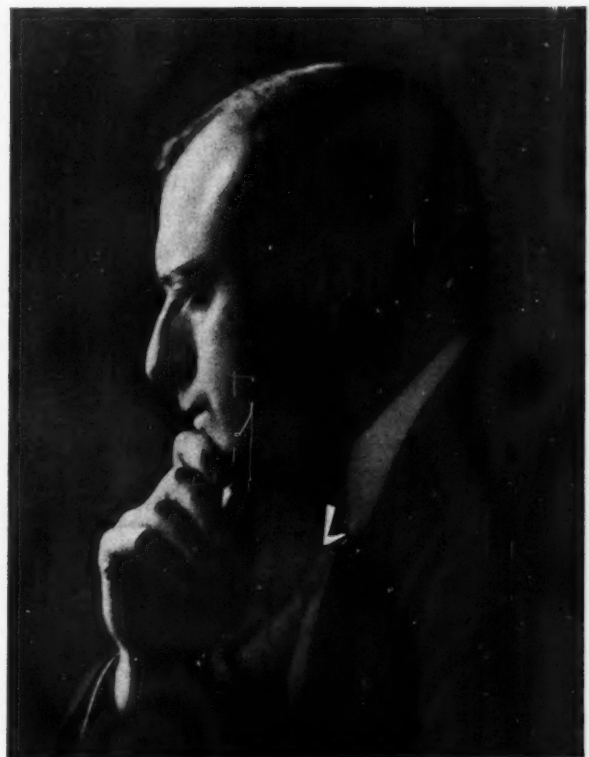
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**THE WORLD-FAMOUS ORGAN MASTER
ONE OF THE GREATEST ORGANISTS OF ALL TIMES**

The Bonnet Management takes great pleasure in stating that the master is now in America to fulfill the large number of engagements booked for him from Coast to Coast, between September 25 and December 15. The tour is almost entirely sold out at this date but a few dates still remain open in the East and Middle West.

IMPORTANT ANNOUNCEMENT

Due to the present conditions in Europe, Mr. Bonnet has consented to remain in America until March 15, 1941, thus making it possible for him to play a number of additional concerts in the East and Middle West, in January, February and early March. For further information write or wire the Management.



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ESTEY THREE-MANUAL FOR SHORT HILLS, N. J.

ORGAN IS NEAR COMPLETION

Stop Specification of Instrument Built for Christ Church — Estey Two-Manual Installed in Detroit Scientist Church.

The Estey Organ Corporation is completing at its factory in Brattleboro, Vt., a three-manual organ for Christ Church, Short Hills, N. J. This instrument will have twenty-five sets of pipes and in it will be incorporated some of the pipes of the old organ. The following stop specification shows the tonal resource of the new organ:

GREAT ORGAN.

1. Contra Gemshorn, 16 ft., 97 pipes.
2. Open Diapason,* 8 ft., 73 pipes.
3. Gemshorn (from No. 1), 8 ft., 73 notes.
4. Melodia,* 8 ft., 73 pipes.
5. Harmonic Flute,* 4 ft., 73 pipes.
6. Octave, 4 ft., 73 pipes.
7. Gemshorn (from No. 1), 4 ft., 73 notes.
8. Twelfth, 2 1/2 ft., 61 pipes.
9. Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

10. Bourdon,* 16 ft., 97 pipes.
11. Open Diapason,* 8 ft., 73 pipes.
12. Stopped Flute* (from No. 10), 8 ft., 73 notes.
13. Salicional,* 8 ft., 73 pipes.
14. Aeoline,* 8 ft., 73 pipes.
15. Principal, 4 ft., 73 pipes.
16. Principal, 4 ft., 73 pipes.
17. Flute* (from No. 10), 4 ft., 73 notes.
18. Mixture, 3 rks., 183 pipes.
19. Flautina (from No. 10), 2 ft., 61 notes.
20. Oboe, 8 ft., 73 pipes.
21. Trumpet, 8 ft., 73 pipes.

CHOIR ORGAN.

22. Dulciana,* 8 ft., 73 pipes.
23. Gamba,* 8 ft., 73 pipes.
24. Unda Maris, 8 ft., 61 pipes.
25. Quintadena, 8 ft., 73 pipes.
26. Flauto Traverso, 4 ft., 73 pipes.
27. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

28. Open Diapason,* 16 ft., 32 pipes.
29. Bourdon,* 16 ft., 32 pipes.
30. Lieblich Gedeckt,* 16 ft., 32 pipes.
31. Gemshorn (from No. 1), 16 ft., 32 notes.
32. Gemshorn (from No. 1), 8 ft., 32 notes.
33. Gemshorn (from No. 1), 4 ft., 32 notes.
34. Diapason (from No. 11), 8 ft., 32 notes.
35. Stopped Flute (from No. 10), 8 ft., 32 notes.
36. Contra Fagotto (20 from No. 20), 16 ft., 12 pipes.

Stops marked with asterisks will consist of pipes in the present organ which are to be repaired and revoiced, to which enough new pipes are to be added to complete registers as shown.

The Estey Corporation has completed installation of a two-manual organ in the Seventh Church of Christ, Scientist, Detroit, Mich. This organ has fourteen sets of pipes and twenty chimes, with a total of 892 pipes.

Daughter in Friedell Home.

Mr. and Mrs. Harold Friedell of New York have welcomed a young lady who arrived Sept. 2 and is their first-born. Mr. Friedell is general treasurer of the American Guild of Organists and organist and choir-master of Calvary Episcopal Church in New York City.

BIDWELL GIVES PITTSBURGH A MONTHLY BACH PROGRAM

Dr. Marshall Bidwell will resume his recitals at Carnegie Music Hall in Pittsburgh with the performances Oct. 5 and 6. This year Dr. Bidwell intends to make a feature of a Bach program once a month. Beginning with November it will be played on the first Saturday of every month.

The program Saturday evening, Oct. 5, will include the following compositions: Prelude and Fugue in A major, Walther; Adagio from Sonata 1, Op. 2, No. 1, Beethoven (transcribed by Howard R. Thatcher); Concerto in D, Avison; Chorale on a Gregorian Theme, Jacquemin; Symphonic Poem, "The Swan of Tuonela," Sibelius; "Fantaisie Symphonique," Peeters; "Marche des Petits Soldats de Plomb," Pierné; "In the Mountain Pass," from "Caucasian Sketches," Ippolitoff-Ivanoff; "Song of India" and Fandango from "Caprice Espagnol," Rimsky-Korsakoff.

For Sunday afternoon, Oct. 6, Dr. Bidwell's program will be: Concerto in F ("Cuckoo and Nightingale"), Handel; Andante from Sonata, Op. 14, No. 2, Beethoven; Con moto moderato, from "Italian Symphony," Mendelssohn; "By Smoldering Embers," MacDowell; Toccata in F major, Bach; "Ronde des Princesses," Stravinsky; Symphonic Poem, "Le Rouet d'Omphale," Saint-Saens; Victor Herbert Favorites, Herbert; "God Bless America," Irving Berlin.

At the New York World's Fair Aug. 25 Dr. Bidwell played the following program: Toccata in F major, Chorale Preludes, "Come, Saviour of the Gentiles," "We All Believe in One God" and "Now Rejoice, Dear Christians," and Passacaglia and Fugue in C minor, Bach; Prelude-Pastorale on a Twelfth Century Melody, Edmundson; Concerto in D, Avison; "Rondeau" ("The Fifers"), d'Andrieu; "An Irish Pastel," Bedell; Finale from First Symphony, Vienne.

NEW REUTER PUBLICATION HAS INTERESTING CONTENTS

From the standpoint of informative contents as well as typography a new catalogue just issued by the Reuter Organ Company of Lawrence, Kan., is a valuable brochure that attracts immediate attention. There are profuse illustrations of church interiors and residences in which Reuter instruments have been installed, pictures of every type of modern console, and cuts showing in detail how organs are built. Wind chests and key actions are among the parts whose construction is illustrated, as well as the fine processes of voicing. There are pictures not only of such large installations as those in the University of North Carolina, the First Presbyterian Church of Independence, Kan., Fifth Church of Christ, Scientist, Denver, Colo., the First Methodist Church of Wichita Falls, Tex., and Temple Beth Israel, Portland, Ore., but of the small Reuter portable organs which have been in considerable demand in the last few years. The new publication not only is of interest to organists who take note of what is going on in the world, but is of special value to the layman concerned with the purchase of an organ.

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has been commissioned to build

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St. John's Episcopal Church (Bala-Cynwyd), Philadelphia

Mount St. Joseph's Convent (Chestnut Hill), Philadelphia

and others in the same vicinity.

Dr. Alexander McCurdy, noted concert organist, head of the organ department of Curtis Institute, Philadelphia, also head of the organ department of the Westminster Choir School, Princeton, N. J., has purchased a Möller studio organ, with detached console, to be installed in the music-room of his residence in Princeton. With Organ, Harp and Piano, Dr. and Mrs. McCurdy will contribute much to the music of the community.

No higher recognition of the mechanical and artistic excellence of Möller organs than their purchase by organists and churches with artistic and aesthetic tastes is possible.



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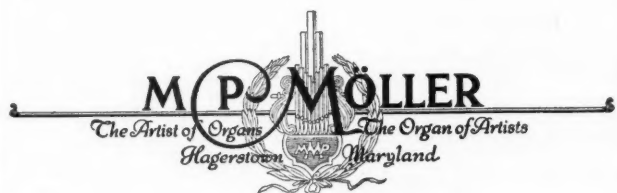
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**NOTES FROM THE CAPITAL;
NEW POST FOR K. W. FRISBIE**

By MABEL R. FROST

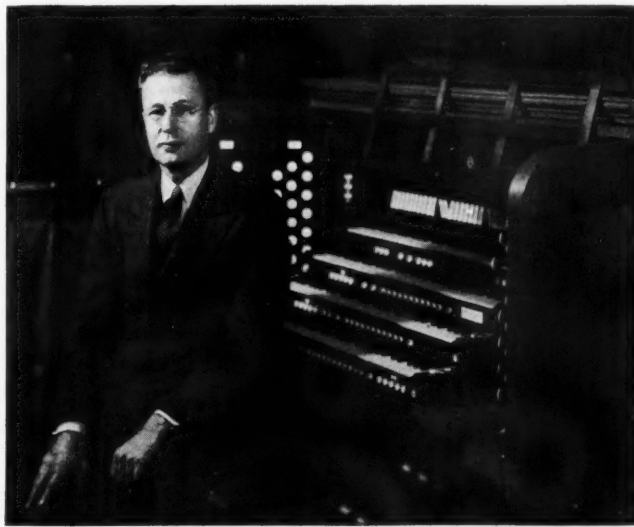
Washington, D. C., Sept. 18.—Kenneth W. Frisbie has entered upon his duties as the newly-appointed organist of the Chevy Chase Presbyterian Church. Mr. Frisbie is a pupil of Dr. James Dickinson, organist of the Franciscan Monastery, Brookland, D. C. Recently he has been organist of Gunton Temple Presbyterian Church and prior to this officiated for four years at the St. Patrick's Episcopal Church organ. Trinity Episcopal and other churches claimed him for shorter periods. Mr. Frisbie has been a member of the faculty of the Bethesda-Chevy Chase High School for the last seven years, teaching music and history.

Mr. Frisbie succeeds the late Frederick S. Stitt, organist of the church ever since the erection of the present edifice, approximately seventeen years. Although Mr. Stitt had not been in the best of health for some time, he died "with his boots on," having played for the morning service on the day he was stricken, passing away during the night. Mr. Stitt was a prominent patent attorney, a graduate of Dickinson College, the Georgetown University Law School and George Washington University Law School. The echo organ at Chevy Chase Church was the gift of Mr. Stitt in memory of his wife.

Charles E. Stebbins has been chosen music director of the same church. A product of Westminster Choir School, Mr. Stebbins has just completed four years as the director of six choirs in Royal Oak, Mich. Mr. Stebbins follows George Harold Miller, who has been music director of the Chevy Chase Church during the last two years.

William O. Tufts, Jr., A.A.G.O., M.S.M., has been heard in recital at several out-of-town points in recent weeks. The First Methodist Church of South Bend, Ind., and the Temple of Religion at the New York World's Fair were among the favored ones. At the former, where he was the organist before coming to Washington, Mr. Tufts played the Bach G major Prelude and Fugue and the Chorales "In Thee Is Gladness" and "O Man, Bewail Thy Grievous Sin," also by Bach;

HAROLD GLEASON, HEAD OF EASTMAN ORGAN DEPARTMENT



HAROLD GLEASON has resumed his classes at the Eastman School of Music at Rochester, N. Y. An unusually large and talented group of young organists is entering the work this year. Activities of the Organ Club began with a recital by Miss Catharine Crozier in Strong Auditorium and various affairs of an

educational and social nature are planned for the season. In Kilbourn Hall a series of programs will be given under the direction of Mr. Gleason, covering the field of organ literature from the sixteenth to the nineteenth century, with a few programs of modern music as additional features.

the Franck A minor Chorale; Clokey's Cathedral Prelude; Toccata, by Yon, and the Widor Fifth Symphony. At the fair he repeated the program of American works which he played for the Guild festival last spring.

Lucy H. Paul has accepted appointment as organist and choir director at the River Road United Presbyterian Church. This young congregation has installed a Hammond organ. Miss Paul brings to the position the benefit of excellent training and the fruit of extended experience. She has studied with Oscar Franklin Com-

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1289 Behold, a Rose of Beauty (Reissiger)12
840 Hark, Now, O Shepherds. (Moravian)16
41 In Excelsis Gloria (Breton) .20
1288 On the Mountains (Silesian)16
1283 Sweetly Angel Choirs Are Singing. (Slovakian)16
1076 The Virgin's Lullaby (Hokanson)16

JOSEPH W. CLOKEY
889 Carol of the Birds and The Music of the Bells (French)15
888 O Tell Me, Children Dear .12

J. MEREDITH TATTON
1180 Sing We of Mary and I Sing of the Maiden..... .12
1110 I Saw Three Ships..... .15

A. E. BAKER
1138 Whence Is That Goodly Fragrance (French). Unison with descant..... .15

CHARLES REPPER
467 I Sing of the Lady of All Most Fair10

FRANK C. BUTCHER
1077 Sunny Bank (Scarlatti-French) with solo, organ and bells16

T. STANLEY SKINNER
993 The Christ-Child Lay on Mary's Lap (Carol on the Phrygian Mode). Words by G. K. Chesterton..... .12

C. S. LANG
1111 Tres Magi de Gentibus.. .16
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Marguerite Maitland
Has Been a Composer
Since Early Girlhood

MARGUERITE MAITLAND

Marguerite Maitland, A. A. G. O., a young Philadelphia girl who in her earliest youth began to win a reputation as a composer, inherited her talent not only from her parents, but from her grandfather, who was an orchestra player. She is carrying on the Maitland musical tradition in a marked way and promises to achieve fame equal to that of her parent, Rollo Maitland, Mus.D., one of the American organists of the first rank in the present generation.

The first intimation her parents had of her being musical was when Marguerite hummed a few notes of a scale when she was about a year and a half old. Three months after that she had begun to toddle along the front of the piano and strike various keys. On evenings about that time she amazed her father by striking the first four notes of the old tune "Greenville," which she had heard as a lullaby. As she developed it was discovered that she had absolute pitch. As soon as she could talk fairly plainly her father taught her the chords, especially the resolutions of dominant seventh chords. She would try to reproduce everything she heard him play, using her elbow to strike the end of the octave that she couldn't reach with her hand. When she was between 4 and 5 she and her father played little duets.

Marguerite's early teachers in piano were S. Gertrude Reese, Elsa Bruggeman, Myrtle Eckert, T. Edgar Shields, who gave her her first organ instruction, and Russell King Miller, under whom she studied harmony and counterpoint. Later she studied piano with D. Hendrik Ezerman, Ruth Carmack Lacey and her father. Her studies in composition were continued with Dr. Frederick Schlieder and later with her father. She holds a teachers' certificate and the artists' diploma from the Zeckwer-Hahn Philadelphia Musical Academy and the associate certificate of the A.G.O.

One day in her tenth year, after roaming the fields about her grandfather's home, where the family spent their summers, Marguerite played a piece with a melody of twos and an accompaniment in threes in a perfect way. It was her own composition and she called it "To a Meadow Aster." She had composed a few little things before that, but not of much consequence. In her thirteenth year she composed her first piece for the organ, a Canzonetta, which she dedicated to Charles M. Courboin and which in the same year was published by J. Fischer & Bro. She has written much, but her only other published composition is "Sunrise in Emmaus," for organ, which Presser has issued and which was her musical impression of an Easter sunrise among the Pennsylvania Moravians at Emmaus, Pa. With her father's cooperation Miss Maitland did a few things, including a Magnificat for girls' voices and a "Festival Piece" for an organ with two consoles, which was written for and played by the two at the inaugural recital on the organ in Philadelphia Convention Hall. Her largest work, however, is a suite for full orchestra, in seven movements, "The



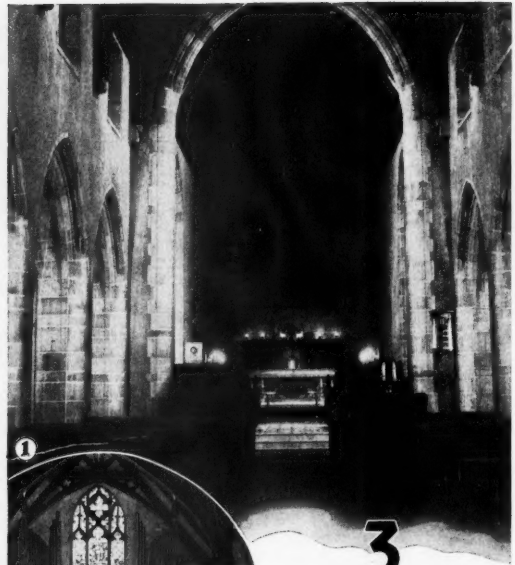
"Snow Queen," based on Hans Andersen's fairy tale of the same name. This was finished seven years ago, but has not had a public performance, although a composition for strings, "Moonrise," has been given several times by the WPA orchestra in Philadelphia.

Miss Maitland has been singing in the choir of the Church of the New Jerusalem for the last seven years and is developing a good soprano voice. She has been heard several times over the air as a pianist and has also sung over the air. She is her father's assistant and a year ago last Christmas, when he was suddenly called away because of the illness and passing of his mother, Marguerite, on four days' notice, played the Christmas service and two days previously played for a pageant, all from memory. Although she was familiar with some of the music she had not played it on the organ before.

BONNET RECITAL AND BACH FESTIVAL ON M'AMIS PROGRAM

Hugh McAmis, F.A.G.O., who has returned from a vacation trip of 11,000 miles, in which he visited twenty-seven states, has made interesting plans for the season at All Saints' Church, Great Neck, on Long Island, N. Y. The first event will be a recital by Joseph Bonnet Oct. 4. Nov. 4 Mr. McAmis will give a recital. On Dec. 1 there will be a four-choir festival of Bach music, all the choirs of the parish taking part. The choral part of the evening will consist of the cantatas "Bide with Us" and "Sleepers, Wake," with organ solos by Mr. McAmis. The annual midnight mass Christmas Eve will be preceded by the carol service at 10:30.

In February Mr McAmis will go on a five-weeks' tour as far south as Florida.

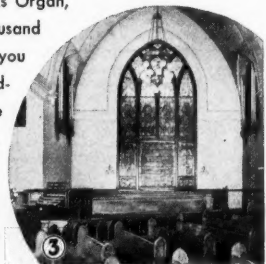


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**JAMES ALLAN DASH GOES TO
LARGE GERMANTOWN CHURCH**

James Allan Dash, Mus.D., Philadelphia musician, has been appointed director of music of the First Methodist Church of Germantown, Philadelphia. A solo quartet, an excellent choir, a youth chorus and a children's choir compose the musical forces. Founded in 1796, the church properties are now evaluated at close to \$1,000,000. The church is equipped with a four-manual Austin organ of sixty speaking stops. In addition there is a unit for the choir processional and another in the rear of the church for the junior choir. Mr. Dash is best known as conductor of the annual Bach festival in Philadelphia. He attended Temple University and the University of Pennsylvania and studied in Berlin. He has held four major fellowships, two from the Carnegie Foundation and one each from the Ober-

lander Trust and the Institute of International Education. Two years abroad gave him opportunity for private study with Karl Straube, Felix Weingartner and Arnold Schering, editor of the Bach Yearbook.

During the past ten years Dr. Dash has been affiliated with two churches, St. John's Lutheran Church and the Sellers Memorial Church, Upper Darby, Pa. He and Mrs. Dash and their two daughters live in Upper Darby, Pa.

**WARD STEPHENS, ORGANIST,
COMPOSER, CONDUCTOR, DEAD**

Ward Stephens, a musical prodigy at the age of 5 and later a composer, organist, orchestral conductor and vocal coach of distinction, died Sept. 11 at St. Luke's Hospital in New York after a brief illness. He was 61 years old. A man of varied musical talents, Mr.

Stephens was assistant conductor at the Manhattan Opera House and composer of two symphonies, three light operas and several hundred songs, both secular and sacred. These included "The Nightingale," "Summertime," "The Rose Cup," "The Cry of the Exile" and "Christ in Flanders," a song often used by the late Ernestine Schumann-Heink during the world war. He was one of the last pupils of Johannes Brahms.

Mr. Stephens was organist of the First Church of Christ, Scientist, New York, from 1910 to 1921, and of St. James' Episcopal Church in the Fordham section of the Bronx at the time of his death. He was born in Louisville, Ky., and moved to Newark, N. J., at the age of 7. He studied at Rutgers College.

Surviving are his widow, Mrs. Ida Mae Pierpont Stephens; a brother, Walter Stephens, and a daughter, Mrs. John M. Lyden of New York.

**ELMORE PLAYS OWN WORK
AT NEW YORK WORLD'S FAIR**

Robert Elmore of Philadelphia appeared in a recital Sept. 7 in the Temple of Religion at the New York World's Fair, playing among other things the Finale of his own C minor Sonata, which Gray will bring out shortly, and Roland Diggle's just published "The Master Hath a Garden," inscribed to Mr. Elmore.

Mr. Elmore was the official organist of the bicentennial celebration of the University of Pennsylvania and played at the two convocations held in Convention Hall, Philadelphia, Sept. 20 and 21. At the former President Roosevelt received an honorary degree and at the latter ex-President Hoover was honored.

Oct. 6, 13 and 20 Mr. Elmore's choir will present Haydn's "Creation" complete in three parts at the Church of the Holy Trinity.

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Hartford Chapter Plans Many Events to Make Up Program for the Season

The Hartford Chapter was well represented at the regional convention held in Portland by an attendance of over thirty members. An organ recital by Miss Josephine Kendrick, organist and director of music at the First Methodist Church, Hartford, and a paper on choir organization read by Lyman Bunnell, minister of music at the Immanuel Church, Hartford, were well received by an enthusiastic audience.

This year has started off well, with renewed interest and earnestness. The membership chairman has had a busy summer and has been rewarded by being able to bring many new members into the chapter. An attractive booklet is to be issued to members and is to include not only the year's program, but a complete list of members, their church positions and degrees and a list of members available for substitute work. A board meeting is to be held every month and will discuss and plan programs and other business of the chapter.

- The program as planned is as follows:
- October—Recital by Carl McKinley at Middletown.
 - November—Annual hymn festival at the Methodist Church, Bristol.
 - December—Candle-light service at Immanuel Church, Hartford.
 - January—Dinner meeting, Willard I. Nevins, speaker, at Christ Church Cathedral, Hartford.
 - February—Annual pastor-organist dinner at St. Mark's Church, New Britain.
 - March—Program by the Russian Choir at the Memorial Baptist Church, Hartford.
 - April—Junior choir festival, to be held in New London.
 - May—Annual meeting.
 - June—Picnic at the Gilbert farm.
- Alice C. Hansen, Publicity Chairman.

Chesapeake Chapter's Plans.
The Chesapeake Chapter announces its program for the season just opening. The events on the schedule for each month include the following:

- October—Reorganization meeting; presentation of program; fifteen minutes of organ music.
- November—Dinner, with members of District of Columbia Chapter as guests; illustrated lecture on English cathedrals by Dr. Marshall Bidwell.
- December—Christmas carols of all nations.
- January—Dinner; discussion on current events by a prominent speaker.
- February—Dinner, with clergy as guests.
- March—Discussion of different types of choirs.
- April—Dinner; Guild examinations; Guild service.
- May—Election of officers; annual reports.

Edmund S. Ender is dean of the chapter. RALPH H. REXROTH, Secretary.

Memorial for Harold H. Barker.
Members of the Harrisburg Chapter held a memorial service for Harold H. Barker, minister of music and organist of Grace Methodist Church, Sept. 9. Mr. Barker had been a member of the Guild for many years. Officers of the chapter, together with the Rev. Dr. Wilbur V. Mallalieu, pastor of Grace Church, were in charge of arrangements. The church quartet, accompanied by Mrs. John R. Henry, offered two selections. The invo-

RESULTS OF EXAMINATION REPORTED BY COMMITTEE

Hugh Porter, chairman of the examination committee, reports that sixty candidates took the 1940 associate examination, and of this number seventy-seven passed. Seven candidates took the 1940 fellowship examination and five passed.

The examination was pronounced by the Rev. Alfred B. Haas, chaplain of the Guild. Guilmant's "Marche Funebre et Chant Seraphique" was then played by Miss Doris F. Stuart and "Come, Sweet Death" and "Be Thou but Near," by Bach, by Mrs. Marshall E. Brown. The quartet sang "Let Not Your Heart Be Troubled," by Foster. A tribute was paid Mr. Barker by the Rev. Dr. Wilbur V. Mallalieu, after which the Passacaglia by T. F. H. Candles was played by Mrs. Joseph L. Steele and "The Lost Chord," Sullivan, and "Celestial Voices," Flagler, by Miss Marguerite G. Wharton. Another quartet selection, "Behold, the Western Evening Light," by Shelley, and reading of resolutions of the chapter by Miss Laura M. Zimmerman were followed by "A Cloister Scene," Mason, played by Miss Dorothy A. M. Peters, and the "Piece Heroique" of Cesar Franck by Arnold S. Bowman. The season 1940-41 will open with a fall rally and dinner to be held early in October.

FLORENCE M. BROWN, Secretary.

Word from Dr. Schweitzer.
Further word has come from Dr. Albert Schweitzer, in which he gives his definite decision to stay at the hospital at Lambarene, in French Equatorial Africa, for the duration of the war. His letter contains the following account of the way in which the hospital carries on: "It still has three doctors—one a woman—and nine European nurses, mostly from Switzerland. We have just enough to eat, thanks to our garden and plantation, but for months we have been without potatoes, which cannot grow here, and of course must be imported. We do not now have any meat or salt fish for the sick. Our greatest difficulty is to feed them—and those who accompany them. Bananas and tapioca can be had, but butter and milk must come from Europe, for it is not possible to raise cows here in the virgin forests.

"For operations we do not have the needed materials or medicines. We must also care for large numbers of the insane, who would be drowned in their own villages. Tropical ulcers on the feet bring many patients, whose cure at the best will take weeks or even months. These people are so poor that they can usually give absolutely nothing for this care. Sometimes a patient will proudly bring us a fowl, thinking that it is certainly enough to defray the expense of an operation, with after-care!

"Ten black attendants are staying with us, though we cannot even give them enough to live on comfortably."

Dr. Schweitzer's appeal for continued help, contained in the July DIAPASON, has met with an encouraging response. A.G.O. chapters have begun to send gifts and many individual members and other readers of THE DIAPASON are expected to add to the fund. We have the privilege of forwarding such amounts from the office of the Guild through the Albert Schweitzer fellowship. It is hoped that every chapter will place this call on its early agenda this fall. Checks may be made payable to the A.G.O., and sent to its office.

R. L. McALL.

Many Events on Program of the Atlanta Chapter for Season Just Opened

The opening meeting of the Atlanta Chapter for the season of 1940-41 was held Sept. 9 at the home of Dr. and Mrs. Charles A. Sheldon. A general spirit of enthusiasm was evident in the large attendance. Dr. Sheldon presided over a short business session, after which the incoming dean, Mrs. Victor Clark, and the other new officers were installed. Mrs. Clark outlined plans for monthly meetings throughout the year.

Some of the highlights of the fall season are:

On Oct. 14 a trip will be made to Rome, Ga., where the members of the chapter will be guests of Shorter College, with Dr. Wilbur Rowand, F.A.G.O., head of the music department, as host, for a supper and program in the Shorter auditorium. In November a hymn festival will take place in Atlanta under the direction of Miss Ethel Beyer, organist and choir-master of the Druid Hills Methodist Church. The latter event will take place in St. Luke's Episcopal Church and a number of the Atlanta choirs will participate.

Great interest is being shown in the new Aeolian-Skinner organ in the Druid Hills Presbyterian Church, which will be dedicated Oct. 6 with a recital by Dr. Wilbur Rowand, F.A.G.O.

In December the Guild will hold a supper at Lakemoore and Mrs. C. W. Dieckmann will give a book review. In the spring the active members of the Atlanta Chapter will make a study of the Bach "Little Organ Book," one chorale having been assigned to each member to play and study.

After all of the above announcements and business had been finished, a short musical program was presented by Miss Martha Ware, soprano, accompanied by Mrs. Victor Clark, and Irene Leitwich Harris, pianist. Dr. and Mrs. Sheldon proved gracious and charming hosts in the concluding social hour.

ISABEL MAWHA BRYAN, A.A.G.O.

Michigan Chapter.
The September meeting of the Michigan Chapter was held at Messiah Lutheran Church, Detroit, where Mrs. Eldon Addy is organist and choirmaster. Following the usual excellent dinner a rousing business meeting was held, at which much valuable discussion as to attendance, aims, membership, etc., was engaged in by all present.

After the meeting the following program was presented by Dorothy Rumbek Addy and Ernest Kossow: First Movement (Allegro Moderato), Sonata in E minor, Rogers; Spring Song, Hollins; "Song without Words," Bonnet, and Fantasia and Fugue in B flat, Boely (Mrs. Addy); "Christum wir sollen loben" and "O Mensch, bewein Dein' Sünde gross," Bach; "Dialogue" and "Prayer," from Sonata in G minor, Becker.

Mrs. Mitchell, past dean, presented a report of the regional convention in Columbus between the sets of recital numbers.

A. B. CALLAHAN, Secretary.

Eastern New York Chapter.
Our treasurer, Mrs. F. M. Walker, has had to resign because of illness and we have elected Edith Rose Baker, 40 Brookline avenue, Albany, N. Y., to succeed Mrs. Walker.

ELIZABETH S. OGSBURY, Dean.

News of the American Guild of Organists—Continued

Western Pennsylvania.

The opening event of the fall and winter season for the Western Pennsylvania Chapter was to be a dinner at Cathedral Mansions dining-room, Sept. 30, followed by the first program of the season, at Heinz Chapel of the University of Pittsburgh. The new dean of the chapter, G. Logan McElvany, A.A.G.O., arranged the program with H. Alan Floyd, president of the Organ Players' Club of Pittsburgh. Mr. Floyd's club members—Betty Roxer, Valentina Woshner and James C. Hunter—were to give a joint program on the new four-manual Aeolian-Skinner, designed by Russell Wichman, M.S.M., and G. Donald Harrison.

At the final meeting of last season the following members were elected to office: Dean, G. Logan McElvany; sub-dean, Russell G. Wichman; secretary, Florence Kinley Mercer; registrar, Valentina Woshner; treasurer, Charles Shots.

G. N. TUCKER, Publicity Department.

Erie Chapter.

The Erie Chapter and the Erie Piano Teachers' Association presented Frances Hall Gruen, well-known pianist of New York, and Jan Linderman, baritone, also of New York, in a recital at the Anshe Hessed Temple in Erie Aug. 27. Miss Gruen played groups by Scarlatti, Scriabine and Medtner, and the Sonata, Op. 57, by Beethoven. Mr. Linderman's songs were by Handel, Santoliquido, Richard Strauss, Hubert Carlin, Rudolph Gruen and Elsa Leon.

MYRTLE W. DUFFY, Sub-Dean.

Kentucky Chapter.

The Kentucky Chapter resumed activities for the season at a meeting held Sept. 9 in the French Village, Louisville. Nineteen members were present. Mrs. Kopeke, the dean, read a communication from Mr. LaBerge assuring the chapter that Mr. Bonnet, despite European conditions, would fulfill his concert engagement Nov. 7, whereupon plans were discussed and

committees were appointed to prepare for the recital of Mr. Bonnet.

CHARLOTTE WATSON,
Corresponding Secretary.

Oregon Chapter.

The next service of the Oregon Chapter will be a vespers at 4:30 Sunday, Oct. 13, in the First Unitarian Church, Portland. Mildred Waldron is planning the program and will play the opening number. William R. Boone and F. W. Goodrich will play and the church quartet will sing.

The first recital in the series sponsored by the Oregon Chapter was played in the Parker Memorial Chapel of the Y.M.C.A. at noon Sept. 16 by Gerdau E. Roeder. The program included: "Sketches of the City," Nevin; Melody, Dawes; Cantilene, Faulkes; "Exaltation," Warner.

WINIFRED WORRELL, Dean.

Western Michigan.

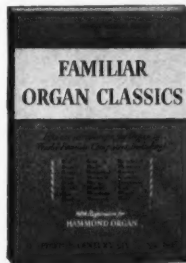
Plans are being made for a very active season of the Western Michigan Chapter. Recitals will be given by local and out-of-town players and a choir clinic and youth choir festival are planned. Besides his work as dean, C. Harold Einecke has been placed in charge of a youth choir plan for Congregational churches of western Michigan.

Ruth Barrett Arno



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Ave Maria—Meditation
- BEETHOVEN, L. VAN—Minuet in G.
- BRAHMS, J.—Waltz in A (Op. 39)
- CHOPIN, F.—Nocturne, Op. 9, No. 2
- CLARK, S.—Torchlight March
- CUI, C.—Orientale
- DUBOIS, T.—Cantilene Nuptiale
- DYORAK, A.
Humoreske, Op. 101, No. 7
- DYORAK, A.
Largo (New World Symphony)
- ELGAR, E.—Salut d'Amour
- FIBICH, Z.—Poeme
- FRANCK, C.—Andantino
- GORDANI, T.—Air (Caro Mio Ben)
- GODARD, B.—Berceuse (Jocelyn)
- GOSSEC, F. J.—Gavotte in D
- GRIEG, E.—Anitra's Dance
- GRIEG, E.—Norwegian Dance
- HANDEL, G. F.—Air (Rinaldo)
- HANDEL, G. F.—Largo (Xerxes)
- HUMPERDINCK, E.
Prayer (Hansel and Gretel)
- ILJINSKY, A.—Cradle Song
- LEMARE, E.—Andantino
- MACDOWELL, E. A.—Scotch Poem
- MASCAGNI, P.
Intermezzo (Cavalleria Rusticana)
- MASSENET, J.—Melodie, Op. 10
- MENDELSSOHN, F.—Consolation
- MENDELSSOHN, F.—Spring Song
- MENDELSSOHN, F.
War March of the Priests
- MENDELSSOHN, F.—Wedding March
- MOSZKOWSKI, M.—Serenata
- OFFENBACH, J.—Barcarolle
- RACHMANINOFF, S.
Prelude, C# Minor
- RAFF, J.—Cavatina
- RHEINBERGER, J.—Vision
- RUBINSTEIN, A.—Melody in F
- SAINT-SAENS, C.
Le Cygne—The Swan
- SCHUBERT, F.—Ave Maria
- SCHUBERT, F.—Moment Musical
- SCHUBERT, F.—Serenade
- SCHUBERT, F.—Unfinished Symphony
- SCHUMANN, R.
Traumerei, Op. 15, No. 7
- SCHYTTTE, L.—Berceuse
- SIMONETTI, A.—Madrigale
- SULLIVAN, A.—The Lost Chord
- THOME, F.—Andante Religioso
- TSCHAIKOWSKY, P. I.
Andante Cantabile
- VERDI, G.—Grand March (Aida)
- WAGNER, R.
Bridal Chorus (Lohengrin)
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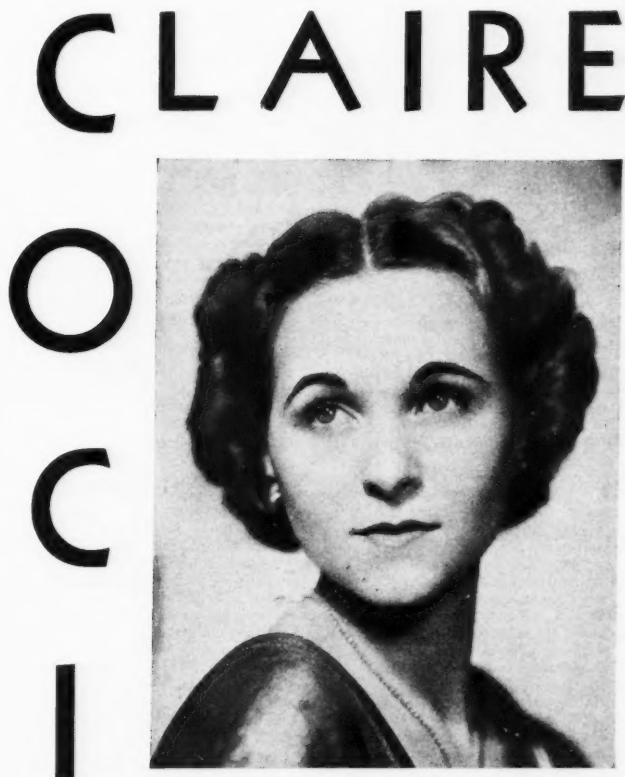
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Music in Churches that Must Work with Limited Resources

[The following paper by Ray F. Brown, instructor in music at the General Theological Seminary, New York City, and organist and choirmaster of Christ Church, Bronxville, N. Y., was read before the music conference held at the Washington Cathedral May 1.]

By RAY F. BROWN

[Continued from September issue.]

Plainsong must be considered if we are to make the most of the opportunities open to parishes of limited resources. Also we must know something about plainsong if we are to understand the nature of church music as it has come down to us through centuries of the church's history. Whatever we may think or feel about it, we must acknowledge that it is a great artistic heritage which can be accounted for as being the result of the church's use of music in intimate relation to her liturgy for the single purpose of worship. Whether we use it in our churches or not, we should at least try to know something about it.

Our use of it may well depend upon certain very practical considerations. The first is that the rector and choirmaster must understand it and like it. The main reason why more people don't like plainsong is that so many clergy and church musicians do not like it or know anything about it. The second practical consideration is that people like to take and are in the habit of taking their church music passively, as something by which they are to be pleased, impressed and inspired. They make themselves and not God the object of its use. Now in the last analysis music offered to God in worship should, if it is worthy of such use, give pleasure to those who make it and offer it, but that is not its primary purpose. But people think of themselves first, and if the music is familiar they think how good the old tune makes them feel.

Mind you, it is quite all right for people to like familiar music if it is good; I could hardly deny it and at the same time advance the cause of music so ancient and so familiar to history, at least, as plainsong is. But plainsong is unfamiliar to most people nowadays, so they can't get that kind of pleasure out of it at first. When people can't get the pleasure of recognition out of music they ask that it affect them with love at first sight. But plainsong fails to do this for many people, so they turn their backs on it, and acquaintance, knowledge and affection do not follow the introduction. Why do we not see that there is much about knowing and loving good music that is like knowing and loving good people?

So the practical thing to do in your parish may be to use little or no plainsong until you have had time to make its attraction felt little by little, and until you have had a chance to help people see that church music has a purpose which is beyond their immediate satisfaction.

Instead of taking time now to discuss the principles of plainsong I will simply recommend the excellent and inexpensive little book called "The Approach to Plainsong through the Office Hymn," by J. H. Arnold (Oxford) and the ten-inch Columbia record No. 274-M of illustrations, which is the best record I know of plainsong sung in English.

For our present purpose we may consider three uses of plainsong under the headings of psalm chants or psalm-tones, hymn-tunes and masses.

If we are looking for simple music the psalm-tones will certainly fill the requirement. Taken as music apart from words, these melodies have so little interest that they are not unlikely to be regarded with disdain by people who do not realize that in psalm chanting the words are the main thing and that the music cannot be important in its own right without being bad. This is practical music for the smallest choir, provided there is a good teacher and an organist who understands plainsong accompaniment. But the unfamiliar sound of music not in the major or minor key, but in the church modes, and the rather delicately balanced rhythm and phrasing may be so little to the taste that the Anglican chant may prove more practical, especially as far as congregational participation is concerned. With the latter there is properly a more sub-

stantial organ accompaniment, an unchanging harmonic pattern and modern major or minor (mostly major) tonality.

Since hymn singing should normally be a congregational affair, plainsong hymn-tunes for use in parish churches should be considered in relation to what the congregation can be expected to make of them. I believe that the simpler syllabic or nearly syllabic melodies are best for this use—that is, melodies which are entirely or nearly with one note to a syllable. Examples from the Pension Fund edition of the Hymnal are 74 ("Of the Father's Love Begotten"), 155 ("Ah, Holy Jesus") and 338 ("How My Tongue the Mystery Telling"). Examples from the English Hymnal which ought to be included in our Hymnal on its revision are: 1 ("Creator of the Stars of Night"), 165 ("Father, We Praise Thee"), 254 ("Now That the Daylight Fills the Sky"), 264, second tune ("Before the Ending of the Day"). And I would not arbitrarily exclude the more ornate melodies such as the following from our Hymnal: The evening hymn No. 11, "O Trinity of Blessed Light," with a simple AABA structure which makes it easily learned; the Passivtide hymn, No. 144, "The Royal Banners Forward Go," and the classic hymn to the Holy Spirit, No. 455, "Come, Holy Ghost, Our Souls Inspire." I mention these hymn-tunes not because I would expect more than a very few of them to be sung by any ordinary parish church congregation, but because they are a means by which a small church can have suitable variety and interest within small resources.

Most of the plainsong masses are, in my opinion, more definitely for the choir than for the congregation. Yet choirs of anything but the smallest resources may very well, under good direction, learn such things as "Missa de Angelis," "Missa Marialis" or "Missa Dominicalis." Merbecke's Communion Service may be mentioned under this heading, since, whether or not we call it plainsong, it is more like syllabic plainsong than anything else. Being simple syllabic music, it is suitable for congregational singing. It is important not to sing Merbecke in a dull, heavy manner. The tendency in the singing of all simple music written in notes mostly of equal duration, and with a note to a syllable, is for the syllables to be accented equally, which makes it sound very dull and dreary. This music becomes free and flexible if the consonants are well articulated and the words accented according to their natural rhythm.

Other plainsong which is decidedly congregational in character is that of the responses at morning and evening prayer already mentioned, and the responses, creed and Lord's Prayer of the eucharist. All this music is printed in "The Choral Service," issued by the Joint Commission on Church Music. From the point of view of making the most of simple resources it seems strange that this music of "The Choral Service," which gives the proper framework or background for all the other music of the services, is so much neglected. Its use adds to the musical resource, variety and consistency of each service as a whole. The neglect of it is due in large part probably to a prejudice against having a clergyman sing any of his part of a service.

The singing of the priest's part of the services is as likely to be a part of the resources of the small parish as of the large one. It is therefore in order now to consider whether the prejudice against it may have reasonable backing. The practice seems less acceptable in America than in England, where the example of the cathedrals with their full choral services is familiar. The great size and acoustical difficulties of the cathedrals no doubt justify it in part, so let us see what may be said for it in the parish church.

First let us be clear that the singing of any responses or ansens by choir or congregation to parts said by the priest is indefensible on any ground. It is simply incongruous and does not make sense. The only places where it is done are in comic opera for comic effect, and in the Episcopal Church. So the first reason for the priest's intoning is that it helps the other music of the service make sense as unified parts of a whole. The second is that good intoning is suited to the style of liturgical language, especially of versicles and collects, being at the same time musical, intelligible and impersonal.

The third is that the use of the singing voice for some parts of the service and the speaking voice for other parts is a very simple means of adding suitable variety. Of course, the whole service should not be sung, and for directions as to what should be sung and what should not be I refer you to the preface of "The Choral Service." To that I would add that in most places it is better to say the creed at morning and evening prayer and that the Nicene Creed at the eucharist should be sung to plainsong or said, but not monotoned.

If I seem to have given too large a place to a discussion of plainsong, may I remind you that in considering all that can be done with limited resources we must include plainsong. If it should be thought that plainsong is difficult, because unfamiliar to many people, I would point out that the use I have proposed to make of it is not inherently difficult if the person in charge of the music understands the subject. If our music must be simple we ought to seek to include everything we can with consistency that will make for variety and interest.

Congregational singing is dependent on several conditions, and the way to improve it is to provide the right conditions. With regard to hymn singing, some of the conditions are:

1. The encouragement of unison singing. Let it be known that the singing of the melody by all should be the normal practice, although it is not necessary at the same time to prohibit such attempts at part singing as some will like to make.

2. The playing of the tunes at a pitch low enough for unison singing. This would mean that high F should never be reached, E seldom and only when other parts of the tune would be too low if in a lower key, as in "Worgan"; E flat should often be avoided, although it depends on whether it is approached by a skip or degreewise, and on the tessitura of the tune as a whole; and some tunes which do not go above D are too high, such as "Deo Gratias," which should be played in E or E flat because the general level of the melody is sustained fairly high. Even "St. Anne" is better in B flat than in harmless-looking C major for the same reason.

3. The selection and continued use of a repertory of hymns suitable for each congregation. The number of hymns in it will depend on differing conditions in different places, but it may be between 100 and 150 hymns. To determine this repertory, first take into account what hymns the people already know and can be counted on to sing well; second, gradually add to it such things as are desired; third, allow the undesired hymns to fall gradually into disuse. Be sure that the things you want in the repertory are used each year two or three times, if possible. However, after it is established it will be a good thing to make some change every year just to maintain the idea of change. People wouldn't resent changes so if they didn't get into the habit of having years go by without any change.

4. Organ accompaniment with solid but not overpowering tone, and steady, broad rhythm, and fluent, vocal style of phrasing.

5. The provision of hymn-books with music in the pews. The frequent absence of tune-books is a peculiarity of the Episcopal Church.

6. The selection of good tunes suitable for unison congregational singing, such as have already been mentioned.

7. Congregational practices. This may be done in the service at the time of the notices, where it will probably work best in connection with the introduction of new hymns. The method suggested is to play the tune over on the organ, then have a stanza sung by the choir, then have the same stanza sung by the choir and congregation, then read the words of one or two more stanzas and have them sung also. This can be prefaced and interspersed with remarks of interest about the tune and words and the manner of performance. The next step, which is important, is to have the hymn used as one of the regular service hymns on the following Sunday, and then have it used again, if possible, two or three Sundays after that. Congregational practices may be held before or after weekday evening services in Lent, or at church social or educational gatherings. Another way of getting at it is to organize a choral group made up of the people who enjoy devoting an evening to singing various

kinds of music both familiar and unfamiliar.

I would like to add a word about processional and recessional, because it belongs to the subject of congregational hymn singing. Many small churches do not have these choral movements because of a lack of vestments, or maybe because of a lack of pretentiousness. But some day the choir may get both vestments and the desire to sing its way into and out of church. I wish to plead with this choir against doing this if it never has done so. The objection is that it interferes with congregational singing. If we would cultivate congregational singing of hymns we must have plenty of them in each service, by which I mean four or five. One of the principal reasons why the Episcopal Church has poor congregational singing in so many parishes is that the place of two hymns is taken by choir processional and the place of another is often taken by an anthem of doubtful value. That may leave only one really congregational hymn for the service.

I have said nothing about anthems for the small choir for two or three reasons. For one thing, many, and perhaps most, small choirs cannot sing an anthem well enough to honor God or please anybody but themselves. It is far better in such cases to develop fully the possibilities of singing the service itself in the manner I have indicated, because that is something a small choir and congregation can do very well. The frequent repetition of words and music as they occur in the course of the liturgy Sunday by Sunday and year by year is in favor of its being well done with small resources. The liturgy is, after all, the main thing; the words have to be uttered, and music can greatly help the manner and meaning of their utterance. Also, the structure and intention of the liturgy is such that the participation of the congregation is called for, in theory at least, and in practice also, when suitable music is used. But when an anthem is sung it has attention invited to it as being above the congregational level of achievement. Taken as an expression of worship it must be an offering by specially selected, appointed and trained singers of their best, which ought to be better than anything the congregation can do. Taken as an impression on the people who hear it, it ought to be a help to them in their worship and knowledge of God. How often it fails in all this we all know. On the other hand, the singing of the liturgy by the congregation, or by the choir alone, in a style suited for congregational singing has the merit of being unpretentious, direct and sincere.

Another reason why I am not attempting to recommend anthems for small, incomplete choirs is that so much more depends in the case of the anthem on the exact resources available and the taste of the choir and congregation.

A third reason is that if congregational hymn singing is to be cultivated there must be plenty of it in the service. A feeble choir anthem is a poor substitute for a good congregational hymn.

And yet, if the resources of the choir are good enough for the singing of things above the congregational degree of difficulty, these resources should and must be given scope, and there is no more suitable place for it than in the anthem. An arbitrary limitation of simplicity imposed without respect to the genuine possibilities there may be for something more interesting may prove to be a blight on the musical development of the parish.

In conclusion I would summarize my ideas of what should be done with the music in a parish of small resources as follows:

1. Use simple music, mostly in unison.
2. Emphasize the singing of the liturgy.
3. Include the singing of the priest's part of the liturgy.
4. Have as much variety as can be done suitably.
5. Develop congregational singing.
6. Use the choir chiefly to lead the congregation.

STANLEY R. AVERY

St. Mark's Episcopal Church
MacPhail School of Music
Blake School for Boys
MINNEAPOLIS

COMPOSER

Subjective Mind and Its Manifestations in Musical Practice

BY HERBERT RALPH WARD

The subjective mind, known as the soul, the ego, the personality, and which is *you*, yourself, knows but one thing, and that one thing is obedience to the conscious mind. The conscious mind is the brain which receives impressions from without through the five senses and transmits them to the subjective mind within. The subjective mind, while studying any given subject, operates in two ways. It receives all impressions from without through the conscious mind and gives back from within the very things it received while under the influence of the conscious mind.

You can now focus your attention upon the practical side of this subject and learn how both minds operate while studying or practicing upon a musical instrument, and what the ultimate result should be.

Always remember that the subjective mind believes implicitly in everything your conscious mind tells it. The impressions made on the subjective mind may be deep or shallow, according to the manner in which your conscious mind passed them over the border-line to the subjective mind. You are in reality making a recording somewhat like a phonograph record. The record is first produced from without, and afterward it is reproduced from within. Whatever was put into it comes out of it. Therefore, it is imperative that you record a deep, clear and lasting impression on the subjective mind while you are practicing your lesson or the piece you are preparing to play in the recital. How is this done?

First, you must practice *very slowly*. Practice the piece only half as fast as it should be played. A metronome is an invaluable aid in this kind of practice. If you use a metronome you probably know that you should not change the beat, but should double the speed of the notes to obtain a facile rendition. In other words,

set your metronome at 72 per eighth-note for slow practice. After you feel that you have mastered the phrase, play it at 72 for a quarter-note. If you cannot play it well at this speed, go back and practice it again at the slow speed of 72 for an eighth-note. Go over each section or phrase in precisely the same manner. If you make the slightest change in the method—the fingering, for example—do not pass it over to the subjective mind until you are convinced that you can do no better.

Everything the conscious mind passed over to the subjective mind while you were practicing and preparing will be manifested in your rendition of the material you selected. If, when you are about to play and you know that the piece has not been prepared to the best of your ability, your conscious mind tells your subjective mind that it's afraid, immediately the sympathetic nervous system becomes paralyzed and you stiffen your muscles and you see nothing but black smoke, as it were, because fear has gained control of you. Fear is the result of imperfect practicing. Confidence is the result of perfect preparation and is born through *knowing* that you know. Poise is the result of confidence in yourself.

If the conscious mind is confident, the subjective mind is itself made confident, and the throwback is *perfect poise*. What then is the ultimate result of perfect practice? A pleasurable performance, to yourself and your audience.

Hugh Ross Course Opens Oct. 24.

Hugh Ross, conductor of the Schola Cantorum of New York, will begin his special intensive choirmaster's course at the Guilman Organ School Oct. 24. Interpretation of anthems, conducting technique and general choir management will be dealt with in this session.



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THE DIAPASON

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CHICAGO, OCTOBER 1, 1940

JOHN M'E. WARD

Beloved of his brethren in the City of Brotherly Love because he possessed the attributes that win the love of one's fellow men—such may well be the epitaph written for John M'E. Ward. A native of Philadelphia, his entire life was spent there. Since maturity he had devoted himself to ministering to the sick while giving all his spare time to the music of his church. When death took him seven years past the three-score-and-ten mark he had served St. Mark's Lutheran Church for more than half a century and had become a part of that church, while for three decades he had been president of the American Organ Players' Club, a select organization of Philadelphia musicians who year after year bestowed this honor on him by unanimous vote. The rare gift of Dr. Ward for encouraging his younger colleagues and the quiet humor that he radiated will be missed. For many years he was the Philadelphia correspondent of THE DIAPASON and he was a charter reader of this publication, whose support and friendly letters will always be a happy memory.

AN ORGANIST'S "RIGHTS"

The old question as to what rights, if any, a church organist possesses comes up anew as one of the results of the war across the Atlantic. As a matter of fact, the well-informed and experienced organist in America knows that he has no rights and no standing in any ecclesiastical court. The clergyman, or the music committee, or anybody else with whom he may come into conflict is always right—at least there is no established recourse for the aggrieved church musician. This statement has been made heretofore and never has been challenged.

An English organist who writes to inquire as to his legal right to resume his position as organist and choirmaster of the church he served when he was called for military service is answered by an authority in these pessimistic words: "This question is agitating the minds of many similarly placed at the present time. I am afraid I have little to say that will bring any comfort. I have not referred the matter to any legal authority, but I am under the impression—an impression that is reinforced by the Royal College of Organists and other authorities who should know—that you have no legal rights in the matter at all; it is left entirely to the vicar to decide. We are supposed to be under the control of the vicar and the parochial church council; but experience has shown us that this is mere camouflage, and that the vicar has the power to appoint and to dismiss at will."

After further discussion of the question the soldier-organist is told: "If your vicar is a Christian and practices what he preaches, your services will be retained when you return; if he is only a preacher of Christianity, you may find

your job filled on your return unless your services are more valuable than those of other possibles."

This is a significant sentence, which speaks volumes. Would that there were never such an "if" as that brought up in this reply to an inquiry! It would be better not alone for the organists, but for the church as a whole and for the entire cause of Christianity. Like all too many organists, there are men in the ministry who need to be born again before the "if" will be a matter no longer to be taken into account.

A SUGGESTIVE COMEBACK

Sales of over 60,000,000 phonograph records and 370,000 radio phonograph combinations last year, coupled with the industry's estimate of a substantially greater output for 1940, present vivid evidence of the dramatic revival of one branch of the music industry, according to a study of the phonograph record business in the autumn issue of the Index, published by the New York Trust Company. Among the reasons advanced for recovery of the record industry from the low levels of 1932 and 1933 are technical improvements both in making records and in the means of playing them.

"Another step taken toward rehabilitating the phonograph and record industry was a general lowering of prices made possible both by technical improvements and mass production methods," says the New York Trust Company. "The power of advertising was also a factor in helping the industry along its path toward better times.

"The phonograph industry presents an interesting example of the dangers underlying relaxation of technical research," the Index concludes. "A policy giving full effect to technical assistance, while of paramount importance in the manufacture of almost all products, is especially so for a luxury article such as the phonograph which must be sold in the highly competitive amusement market."

All this should be suggestive to the progressive organ builder. There is still a large field in the small church and the ordinary residence that has only been scratched. Those with vision are doing their bit to keep makers of competing instruments from getting a large share of it. And they need and deserve every organist's help.

GILMAN CHASE PLANS SIX RECITALS AT CHICAGO CHURCH

Six organ recitals are on the schedule for the First Unitarian Church, Chicago, this season, with Gilman Chase at the organ and Dorothy Woods, contralto, a member of the choir, assisting. The recitals will take place on the following Monday evenings at 8 o'clock: Oct. 7, Nov. 4, Dec. 2, Feb. 3, March 3 and April 7.

At the first recital the program, which gives an indication of the high character of the offerings, will consist of the following: "Messe à l'Usage des Couvents," "Qui Tollis Peccata Mundi," "Glorificamus Te" and "Benedictus"; Couperin; Two Preludes on the Chorale "Jesu, meine Freude," Bach; Prelude and Fugue in G, Bach; "Denn es gehet dem Menschen" and "Ich wandte mich." Brahms (Dorothy Woods); Prelude, Fugue and Variation, Franck; "Apparition de l'Eglise Eternelle," Messiaen.

Dec. 2 an additional feature will be the singing of a group of early American Christmas carols by the choir.

At a Bach recital in March the solos will be accompanied by a small ensemble of instruments.

Detroit Women Open Year.

The Woman Organists' Club of Detroit held its opening meeting of the season Sept. 24 at the Martha Holmes Methodist Church. Miss Margaret McMillan, the president, was hostess of the evening. Dinner was served in the church parlors and a very enjoyable organ program was contributed by Miss McMillan and Bertha Freeman, assisted by Marjorie Smith Utting, soprano. The club extended a warm welcome to its new officers and the program committee gave a short prospectus of the year, which promises to be a very interesting one.

PURVIS PLANS OFFERINGS AT ST. JAMES', PHILADELPHIA

St. James' Church, Philadelphia, long famous for its music, which is now under the direction of Richard Purvis, organist and choirmaster, will have a series of musical vespers this season beginning Oct. 6. Instead of the former 8 o'clock hour, the time has been changed to 4 o'clock and each service is to be preceded by a half-hour organ recital. The choir has been enlarged from thirty to forty voices and the chancel has been enlarged. In addition to singing a full evensong and two anthems each evensong, the choir will present larger works on the average of once a month. Here is the schedule:

Nov. 3—"The Ballad of Judas Iscariot," Richard Purvis.
Nov. 24—"The Sower," Harold Darke.
Dec. 24—Annual carol service.
Dec. 29—"The Mystery of Bethlehem," Healey Willan.
Feb. 2—"God's Time Is Best," Bach.
March 2—"The Last Supper," Eric Thiman.
April 13—Imperial Mass (in Latin), Haydn.
May 18—"King David," Honegger.
On these dates the choir will be augmented by the following soloists: Velma Godshall, soprano; Veronica Sweigart, contralto; John Thoms, tenor; Howard Vanderburg, baritone. John Cooke is assistant organist and will play for these special services, leaving Mr. Purvis free to conduct.

DICKINSONS WORK ON NEW PUBLICATIONS IN SUMMER

Drs. Clarence and Helen A. Dickinson have been spending the summer at their country place at Cornwall-on-Hudson, reading proof of the new Evangelical-Reformed Hymnal, of which Dr. Clarence Dickinson is editor. Among their new publications issued this summer or now in press are a choral arrangement of "Lord, We Cry to Thee for Help," both text and melody of which were written by the great Swiss reformer, Ulrich Zwingli, in 1529, during the Second Kappel War; an old French carol, "The Citizens of Chartres"; "An Angel Spake to the Shepherds," solo and chorus from Liszt's "Christus"; an English edition of a new anthem by Gretchaninoff, "Lord God, We Cry to Thee," all issued by the H. W. Gray Company; and a set of three anthems by William Billings, earliest American composer of sacred music, 1746-1800, published by Music Press.

The second week of July the Dickinsons gave a series of five illustrated talks at the ministerial conference at Union Theological Seminary on "Music and Religion," "Learning Church History through the Hymnal," "The Hymnal a Church Treasury," "The Psalms as 'Occasional' Poems, and Their Music," "The Life of Christ Told in Choric Speech," illustrated with hymns and lantern slides of great paintings, and "Beauty in Church Worship."

VOLKEL BACK AFTER FINE SEASON AT CHAUTAUQUA

After a season at Chautauqua, N. Y., in which his recitals have been very favorably received, George W. Volkel, F.A.G.O., is back at Emmanuel Baptist Church, Brooklyn, the Brooklyn College and the Juilliard Graduate School. On the day after the official closing of the season in Chautauqua Mr. Volkel was asked to give an organ recital in the Hurlbut Memorial Church, where there is a three-manual Möller. The authorities expected but a hundred or so for the congregation, and prepared accordingly, but the place was packed, people were crowded into the gallery, the supply of programs gave out and the recital was the talk of the week.

Special musical services in Emmanuel are being prepared. Mr. Volkel is to give a recital Monday, Oct. 21, at 8:15 with the following program: Introduction and Allegro (Sonata 1), Salome; "Pensee d'Automne," Jongen; Scherzo in E, Gigout; Improvisation in B flat minor, Rheinberger; Chorale in E major, Franck; Variations on an Old French Christmas Carol, Woodgate; "Idillio," Mauro-Cottone; "Hymn to the Sun" and "Clair de Lune," Vierne; Finale (Symphony 5), Vierne.

For Oct. 27 a special service for the young people's society of the church is planned.

Recalling the Past from The Diapason's Files of Other Years

TWENTY-FIVE YEARS AGO THE following events were recorded in the October, 1915, issue of THE DIAPASON:

Three nights of music marked the opening of the large Austin organ just completed in Medinah Temple, Chicago. Organists who played Oct. 18, 19 and 20 were Wilhelm Middelschulte, William E. Zeuch, J. Lewis Browne and Charles M. Kirk. An orchestra of fifty pieces and members of the Chicago Grand Opera Company also took part. Felix Borowski wrote a work for organ and orchestra which was performed on all three evenings. The organ has a five-manual stop-key console and a four-manual drawknob console.

Specifications of large organs published included the scheme of the new Steere for Woolsey Hall at Yale University and the four-manual Kilgen for the Catholic Cathedral in St. Louis.

The large new Austin in St. Paul's Episcopal Church, Chicago, was to be opened Oct. 6 with a recital by Albert Riemenschneider, assisted by John Allen Richardson, organist and choirmaster of St. Paul's, and his choir. Will C. Macfarlane was engaged to give a recital on this instrument Nov. 4.

One of the largest and finest organs in Chicago was destroyed Sept. 26 when fire razed Grace Episcopal Church. Harrison M. Wild was organist and choirmaster of Grace Church and many persons who afterward became prominent as organists throughout the country took lessons from Mr. Wild on this instrument, a four-manual built by the W. W. Kimball Company. The music at Grace Church was nationally famous.

Among the magazine features of this issue of THE DIAPASON were an article by Gordon Balch Nevin on "The Organ Works of Otto Malling" and a discussion on "The Ethics of Transcribing" by Alfred E. Whitehead.

TEN YEARS AGO THE OCTOBER, 1930, issue of THE DIAPASON recorded the following items:

Mrs. Francis F. Prentiss awarded to the Skinner Organ Company of Boston the contract to build an organ for the Church of the Covenant in Cleveland, Charles Allen Rebstock, organist and choirmaster. It was to be an instrument of 4,800 pipes.

Fernando Germani, the young Italian virtuoso, arrived in New York Sept. 29 for his third American tour.

The Canadian College of Organists met at Hamilton, Ont., Sept. 2 to 4 for its annual convention. Dr. Alfred E. Whitehead was elected president of the College.

Among the specifications published in this issue was that of a large four-manual built by E. F. Walcker & Co., the German builders, for the Vor Frelsers Church of Oslo, Norway. The console was described by the builders as "entirely of American design."

M. P. Möller, the dean of American organ builders, celebrated his seventy-fifth birthday anniversary Sept. 29.

Harry Rowe Shelley gave a Bach program in the large auditorium at White Plains, N. Y., and the program notes stated that "the G minor Fugue is particularly adapted to such a program."

Activities of Irving D. Bartley.

Irving D. Bartley, F.A.G.O., was engaged in numerous musical activities last summer in his new position at New Mexico Normal University. The choir of the Las Vegas Methodist Church, under Mr. Bartley's direction, was invited to assist at the baccalaureate service Aug. 11 in Ifield Auditorium. At the summer session commencement Aug. 22 Mr. Bartley's "Meditation," a trio arranged for violin, cello and organ, was presented. The trio consisted of Miss Maureen Harper, violin; Miss Margaret Kaser, cello, and Mr. Bartley, organ. Mr. Bartley used his recent composition, "Commencement March," as an organ processional. Mr. Bartley has also been in demand as an accompanist. In the August number of the *Etude Music Magazine* there appeared an article by Mr. Bartley on hymn playing entitled "How to Give Life to the Hymn."

THE FREE LANCE

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

Sometimes I am surprised to find myself musing mathematically. Uncle Mo came into town the other day to hear the symphony orchestra, coming to luncheon with me afterward to talk the thing over. I found him obsessed with the extraordinary notion that the orchestra had failed in the rhythm of the *motif* in the first movement of the symphony, the Beethoven Seventh.

"I tell you, Mac," said Mo, "they were wrong."

"Well," said I, "you have got any amount of nerve to criticize the Boston Symphony."

"But, listen. You know, Mac, how the *motif* of the first movement runs? The time is six-eight, the note lengths are dotted eighth, sixteenth and eighth, done over and over, I guess hundreds of times if one could count from the partitur. The tempo seemed about eighty to the minute for a dotted quarter, which works out to three-eighths of a second—"

"Oh, gosh," said I.

"Let me finish, Mac; that works out to three-eighths of a second to the dotted eighth note, one-eighth to the sixteenth and two-eighths of a second to the final note, the eighth."

"You sound as if you were a teacher of arithmetic; and where does the incorrectness of their playing come in?"

"Wait a minute. You know how insistent that *motif* gets; in the ninety-nine bars, development section, it occurs 630 times, a persistent, determined *motif*, a malign spirit sure to get the performers unless they resist. Well, this afternoon I swear the orchestra made the *motif* into a quarter and two sixteenths, which made the second note of the *motif* come one-sixteenth of a second later than it ought to come. There now!"

"Mo," said I, "we'll have to look into this; in the meantime go see an ear specialist."

Any piano teacher of experience on reading the above will recall his trials with the same rhythmical *motif* in Mendelssohn's "Hunting Song," of the "Songs without Words."

It is a pity that discussions on suitable church music turn so often on the matter of style, rather than on intrinsic merit as music. I do not affirm that "good music" as such is therefore suitable for any church worship. I do affirm that music whose style is consistent with a church's historical style and whose only or chief merit is based on that consistency and style is still subject to strict examination as music.

As I understand the phrase "art for art's sake" (may I here refer you to "Poetry for Poetry's Sake," pages 4 to 6 in A. C. Bradley's "Oxford Lectures on Poetry," Macmillan, 1909?), it helps to secure the purity of art by insisting on judging art by its own nature and own laws; good art will be good if the laws of the art in question justify it. After the art is declared to be good the question of its possible adaptation to certain aspects of life is another question altogether. We may assume that there will be general agreement on the proposition that Beethoven's Seventh Symphony is good art; but if we begin argument on the question of its "goodness" as fitting it for inclusion in any church service, we have an entirely different question to consider.

The morning paper has kept us informed of the peril of St. Paul's Cathedral (London) from Nazi bombing. That turned my thoughts London-ward, to St. Paul's itself, to Goss (1800-1880) and finally to my home of early years, when a small "Smith American organ," played by a little fellow of 12, sounded out the measures of John Goss' "O Taste and See." I value a copy of the "Sarum Hymnal" (1869) in my library which once belonged to Goss. His autograph is in the front, and he has made in blue pencil on page 248 a note, "copyright, John Goss."

The Maine A.G.O. regional convention has come and gone; it left a pleasant and permanent impression of first-rate management and delightful sociability. The moving spirit of the meeting was Alfred

Brinkler, who succeeded in getting together an excellent committee, through whose efforts everything went like clockwork—no waits, no agonizing pauses, smooth functioning every minute.

In my early days it used to be thought that so far as musicianship was needed the organists were the cream of the musical profession. If you wanted harmony lessons you went to Jones, the organist of St. Alphege, rather than to your piano teacher; Jones gave rather dull organ recitals and seemed to have little musical imagination, but it was whispered about town that he could play on demand any of the Bach fugues, and it had even been said by those who had heard Jones play it that his Prelude and Fugue in D sharp minor was not bad. In other words, Jones "knew all about it," and was a "thorough musician." It was a good thing in every city of size to have a musician who knew something about the foundations of the art of music, even if he seemed at times disappointingly stodgy. These "solid musicians" were more likely to be professional organists than favorite piano teachers or popular voice builders.

The application of electricity to the organ immediately gave increased prominence to those players who had manual facility; and electricity has developed a type of organist who is devoted to the instrument with an enthusiasm hardly known to the players of—let us say—1900. In 1900 there were few of the younger men of the type of Clarence Eddy; and the organ recitalist of today may make his virtuosity at the console do duty for the (possible) absence of the academic knowledge possessed by the older type of professional.

What is musicianship? I suggest that it is chiefly an attitude of mind, respectful to the art of music, loving the art for its own sake, and basing this love and respect on careful study and conscientious practice of the art's technique.

Can one be an interpreter of music without musicianship? I think not.

Reginald L. McAll sends me a copy of the spring bulletin of the Hymn Society of America; the eight-page pamphlet contains reports of the doings of the society on April 9 and 11 and May 18. It is not only interesting to read, but worth the study of any progressive organist or choir director. I was glad to see that considerable attention was given to hymn-tunes in service use; the name of the society would seem to imply an interest in hymns rather than in the music to which they are sung.

The indefatigable Herbert Westerby, Mus.Bac., Lond., F.R.C.O., L.Mus., T.C.L. ("Sandon," 57 Bexley road, Erith, Kent, England), writes me that the Hymn-tune Association (England) expects to have a second meeting early in October to complete organization of the society. He believes that "the association will assist in the finding of the most suitable tunes for new hymns and for hymns of difficult meter; in the securing of greater unanimity in the setting of hymn-tunes, unity in worship being an ideal to work for; in friendly cooperation with the British and American hymn societies; in promoting hymn festivals and competitions; in adjusting fees and copyright matters for composers." These are assuredly laudable aims.

BEULAH DAVIS, CINCINNATI ORGANIST, DIES ON TRIP WEST

Beulah Davis, Cincinnati organist and teacher, died Aug. 9 while on the way to Seattle, Wash., with her mother.

Miss Davis had been a member of the Southern Ohio Chapter of the Guild for twenty-five years and had served as secretary for the last thirteen, sometimes taking the duties of treasurer as well. Her death came as a shock to her many friends and fellow organists in Cincinnati, her ill health not having been suspected by them.

Miss Davis was a graduate of the Cincinnati Conservatory of Music, her teachers being Douglas Boxall, Hans Rischard, Marcian Thalberg and Karl Otto Staps. She did postgraduate work at the conservatory and also studied in Paris. Her church positions were at the Clifford Presbyterian, First Reformed, Winton Place Episcopal, Kennedy Heights Episcopal and All Saints' Episcopal.

St. Paul's Episcopal Church

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[Signed] T. Frederick H. Candlyn.

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KIMBALL REBUILDS INDIANA ORGAN; RECITAL BY BARNES

The W. W. Kimball Company has completed reconstruction and modernization of the organ in St. John's Evangelical Protestant Church at Evansville, Ind., and Dr. William H. Barnes of Chicago, who acted as the church's consultant, gave an inaugural recital on the instrument Sunday morning, Sept. 8. The organ, originally built by the Marshall-Bennett Company in 1904, has been enlarged, equipped with electric action to replace the old tubular-pneumatic, and provided with a new three-manual console. The organ program for the reopening service included: "Grand Choeur Dialogue," Gigout; Chorales, "Sleepers, Awake" and "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in B flat, Bach; "Beside the Sea," Schubert-Barnes; Sketch in D flat, Schumann; "Finlandia," Sibelius.

Peabody Conservatory Term Opens.

Otto Ortman, director of the Peabody Conservatory of Music, Baltimore, Md., has announced that the seventy-third scholastic year of the conservatory will open Oct. 1. Advanced standing in musical subjects will be granted only by examinations conducted by Peabody. Students who have studied at accredited schools of music are eligible for these examinations upon presentation of a transcript showing the courses taken. For the successful completion of the various courses of instruction the conservatory offers an artist diploma for concert ability and well-marked creative talent; a bachelor of music degree for pronounced

and well-rounded musicianship in addition to a comprehensive academic training, and a teacher's certificate for sufficient musical or pedagogic ability to teach the subjects studied. The academic subjects required for the bachelor of music degree may be taken at the Johns Hopkins University or at any other accredited institution. Virgil Fox, instructor of organ at Peabody Conservatory and one of the graduates of the school who has joined other alumni in attaining international fame as concert artists, will again be on the winter staff.

Parvin Titus at World's Fair.

One of the prominent recitals given on the John Haussermann organ in the Temple of Religion at the World's Fair, New York, was played Aug. 11 by Parvin Titus, organist at Christ Church in Cincinnati. The program played by Mr. Titus covered literature from the old masters up to modern composers, giving examples of organ music from three centuries. It proved to his audience that the classical Aeolian-Skinner instrument can and does serve adequately for the interpretation of all types of organ literature, in spite of the rather poor acoustical conditions of the Temple of Religion. Mr. Titus played: Chorale Prelude, "Only to Thee, Lord Jesus Christ," Pachelbel; Chorale Prelude, "O God in Heaven, Look Down," Penick; Prelude and Fugue in D, Bach; Fantaisie in C, Franck; Allegretto, Sonata in E flat, Parker; "Harmonies du Soir," Karg-Elert; Three Byzantine Sketches ("Nave," "Stained-Glass Window" and Toccata, "Tu es Petra"), Mulet.

CHRISTMAS CHOIR SELECTIONS FROM OLD WORLD SOURCES

Carol of the Bagpipers (Italian) Arr. by Harvey Gaul (S.A.T.B.) (OD 14869)	.15	for Junior Choir or Soprano Solo (21392)	.12
Companions, Raise Your Cheerful Song (Irish) Arr. by H. P. Hopkins (S.A.T.B.) (21424)	.10	Sing We Noël (French) Arr. by Harvey Gaul (S.A.T.B.) (OD 11575)	.12
Five Traditional French Christmas Carols Arr. by Harvey Gaul (S.A.T.B.) (OD 12377)	.10	Six Old English and French Christmas Carols Selected and Ed. by C. F. Manney (S.A.T.B.) (OD 13338)	.10
Gently Rests the Saviour (Polish) Arr. by H. P. Hopkins (S.A.T.B.) (21269)	.08	The Sleep of the Child Jesus (French) By F. A. Gevaert (S.A.T.B.) (20422)	.06
The Goodwill Carol (German) Arr. by Alfred Whitehead (S.A.T.B.) (OD 14700)	.10	The Three Kings (Catalonian) Ed. by Kurt Schindler (S.A.T.B.) (OD 13267)	.15
Homage to the Christ Child (Belgian) Arr. by Ruth Bampton (S.A.T.B.) (35367)	.12	Three Polish Christmas Carols Arr. by H. P. Hopkins (S.A.T.B.) (21227)	.15
The Little Jesu of Braga (Portuguese) Arr. by Harvey Gaul (S.A.T.B.) (OD 14519)	.15	Three Slovak Christmas Carols Arr. by Richard Kuntz (S.A.T.B.) (20255)	.10
Lo, How a Rose (Early 17th Century German) By M. Praetorius (S.A.T.B.) (20419)	.06	Ye Shepherds, Rise! (French) Arr. by William S. Nagle (S.A.T.B.) (21204)	.12
O Fir Tree, Dark (Swedish) Arr. by H. P. Hopkins (S.A.T.B.) (21425)	.12	THEODORE PRESSER CO. Distributors for Oliver Ditson Co. and John Church Co. 1712 CHESTNUT STREET PHILADELPHIA, PA.	
O Shepherds, Leave Your Watching (Irish) Arr. by William S. Nagle (S.A.T.B.) (OD 14970)	.15		
Silent Night, Holy Night (Austrian) By Gruber-Curry (S.A.T.B. with Descant)			

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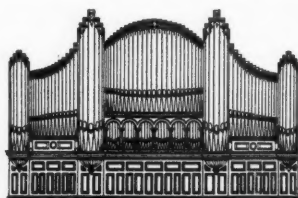
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**Edwin Arthur Kraft
Gives Cleveland Fine
New Recital Offering**

Edwin Arthur Kraft, F.A.G.O., will resume his monthly Monday evening recitals at Trinity Cathedral, Cleveland, Ohio, Oct. 7 and Cleveland thus is assured of another season of his fine organ performances which have become a musical tradition in that city. His offerings for the season are announced as follows:

Oct. 7—Prelude and Fugue in G major, Bach; Chorale Prelude, "O God, Be Merciful to Me," Bach; Scherzo from Serenade No. 7 (Haffner), Mozart-Kraft; Cantabile, Franck; Symphonic Movement, Weitz; "Divertimento," Whitlock; "Gothic Prelude," DeLamarter; Caprice, "The Brook," Dethier; Toccata, "Electa ut Sol," Dallier.

Nov. 4—Prelude and Fugue in A minor, Bach; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Allegro from Sonata for Violin and Piano, Mozart-Kraft; "Chant de May," Jongen; Scherzo, Hollins; "Carillon de Westminster," Vierne; Prelude on the Welsh Hymn "Rhosymedre," Vaughan Williams; "Communion," Torres; Finale from First Symphony, Vierne.

Dec. 2—Fourth Concerto (Allegro and Andante), Handel; Adagio from Quartet in F, Mozart-Kraft; Introduction and Toccata, Walond; Larghetto, Nardini-Kraft; "Piece Heroique," Franck; "Folk-tune," Whitlock; Fugue in D major, Guilman; "Fire Magic" and "Ride of the Valkyries," Wagner.

April 7—Prelude in C minor, Bach; Aria, Handel; "Romanze," from Serenade, Mozart-Kraft; Chorale in E major, Franck; "In the Ruins of an Old Abbey," Faure-Kraft; Sonata, No. 3, Frank E. Ward; Overture to "Tristan and Isolde," Wagner; Scherzo, Dethier; "Sunshine" Toccata, Swinnen.

May 5—Fugue in G minor, Bach; "Come, Gentle Death" and Andante from Concerto (in the Italian Style), Bach-Kraft; Prelude on a Chorale of Beethoven, Edmundson; Toccata, Candlyn;

"On Hearing the First Cuckoo in Spring," Delius-Fenby; Scherzo, Commette; Melodie, Tschaiikowsky; Capriccio, Faulkes; "Carillon-Sortie," Mulet.

Mr. Kraft's weekly series will be given every Sunday afternoon at 5 o'clock at the conclusion of evening prayer, which is said in the cathedral at 4 o'clock.

**JOHN M. KLEIN STUDIES WITH
HINDEMITH IN TANGLEWOOD**

John M. Klein, organist of the Broad Street Presbyterian Church, Columbus, Ohio, was one of six students selected for study in advanced composition with Paul Hindemith this summer at Tanglewood, in the Berkshire Hills of Massachusetts. Tanglewood, the home of the summer season of the Boston Symphony Orchestra, was the scene of the Berkshire Music Center, where 300 students were enrolled.

Mr. Klein's "Symphony for the Dance" will be performed this season by the Omaha Symphony under the direction of Richard Duncan. The symphony is written for large orchestra, chorus and the dance. Mr. Klein also received a commission from the Omaha Symphony to write a work called "Horace" for chamber orchestra and narrator, which will be performed in January.

**NEW MASS BY McDERMOTT
SUNG AT THE WORLD'S FAIR**

A complete performance of Albin D. McDermott's new "Mass in Honor of St. Stephen" was included in a program given in the Temple of Religion at the New York World's Fair Sunday, Sept. 22. This concert marked the fourth appearance of the seventy-voice choir of men and boys of the Church of the Holy Name under Mr. McDermott's direction at the fair. The program was broadcast by station WOR and a coast-to-coast network of the Mutual Broadcasting System. The St. Stephen Mass has just been published by McLaughlin & Reilly and is dedicated to the Holy Name pastor, the Most Rev. Stephen J. Donahue, auxiliary bishop of New York. Mr. McDermott is scheduled to give a recital at the Temple of Religion Oct. 12.

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—Montreal Star.
- "... brought one of the season's delightful surprises... gave every number of his program a quality of buoyant vitality. The triumph of the recitalist's insistent rhythmic sense over a stubborn instrument was cause for rejoicing."
—Indianapolis Times.



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LETTERS TO THE EDITOR

Dr. Marshall Bidwell Explains How Organ Can Be Made Popular

Carnegie Music Hall, Pittsburgh, Pa., Sept. 16, 1940.—Dear Mr. Gruenstein: Your editorial "Is the Recital Played Out?" in the August issue interested me very much. While I am not ready to admit that organ recitals are losing favor with the public in this country, I do believe that Mr. Crook has offered a really practical solution to the problem. After all, the organists themselves are largely to blame when there is lack of interest. There is no need to be disheartened when organists like William E. Zeuch can draw huge audiences that pack a church to hear music of vital interest.

It rather surprised me to read in the September issue the pessimistic view of two Buffalo organists who would abandon the organ recital because they feel that it does not "represent the musical worth of the organ." I should like to answer some of their statements briefly. If we relegate the organ to the church, how about the great mass of useful compositions by Bach and others which are obviously unsuitable for church? I cannot accept their claim that the "nature of the true organ does not bear any of the characteristics of the successful recital instrument." While much depends upon what they mean by "true organ," the argument is hardly convincing. Obviously the main reasons why the organ is not more popular as a recital instrument are that it is too often played in a dull manner and the programs are badly planned. Furthermore, the organ is not standardized and the public considers the theater type with which they are familiar over the air as an example of what the true organ is.

The statement that modern organ tone does not blend successfully with other instruments will have to be proved. Evidently they have not heard the Carnegie Music Hall organ in combination with other instruments. Musicians in Pittsburgh all seem to agree that concertos with piano and other instruments have been most satisfying and that the blend is perfect.

It is difficult, it seems to me, to try to draw a definite line between that which expresses music of artistic value and that which gives the layman comfort and inspiration through an "immediate emotional reaction." Suppose that some of the music does happen to "entertain." Is that so reprehensible? Don't many people go to hear the great symphony orchestras expecting to be thrilled emotionally? I maintain that the successful recitalist will endeavor to please the public to get them to come in the first place, and then give them, by easy doses, finer music which expresses "the great human values and emotions."

Naturally the modern organ recital in the concert hall, as in the case of the symphony orchestra, must have the same amount of showmanship and "effectiveness" to maintain interest. Personality has always held an important place in art, and I presume it always will. I notice, too, that Koussevitzky does not depend only on "expressiveness within the music." He gives his audience something that is "audibly tangible." He does more than play the notes; he interprets. Of course, organists are not supposed to do that. They must merely play the notes and the music will take care of itself. This is fortunate, for it makes it so easy to become a great artist. However, great interpreters are no longer necessary; all we need is trained key-hitters. If every note is held for its exact value, the music speaks for itself and we are all thrilled.

The statement that "true organ music depends on its own expressiveness" is debatable. We all admit that organ expression is based on a somewhat different principle than that of other instruments. The means of expression are less personal because of the mechanics involved. Nevertheless, considering the remarkable expressiveness that can be achieved, the above statement seems to me rather absurd. Even the most hidebound purist will admit that the organ is a musical

instrument. Therefore it is illogical to take the view that the literature written for a musical instrument should not be treated expressively as in other instruments (or combinations of instruments).

No successful recitalist can escape the accusation that his programs are lacking in idealism. We are not allowed to plan our programs on the same general scheme as great artists on the concert stage. I notice that symphony conductors have too much sense to plan their programs along the lines of the organ purists. They know that musicians in the audience must have relief from the serious and the profound. There must be lighter moments of relaxation—yes, even entertainment. Even trained musicians can stand only so much. Judging from the remarks of organists at A.G.O. conventions, I think it safe to say that organists feel the same way. There must be variety of mood, and the romantic side in musical literature cannot be overlooked. It will be argued that organ literature does not have the equivalent of Beethoven, Brahms, Schumann, Chopin, Wagner and Debussy. Nevertheless, something analogous to these must be used, or we cannot hope to hold the music-loving public—people who have broad tastes and are not interested alone in seventeenth and eighteenth century music or that which has an ultra-modern twang.

I was greatly interested in a lecture given at Tanglewood this summer by Aaron Copland. Certainly he is an idealist if there ever was one. And yet he emphasized over and over again the great need for a broader taste—for compositions of the middle class, that is, by such composers as Dvorak, Berlioz and many others who did not reach the sublime heights of the favored few. He made a plea for the lesser-known compositions; there is too much anxiety to hear a few great classics at the expense of interesting music of lesser inspiration. He said there are too many high-brows in music; too little tolerance. I wish every organist in America could have heard that talk.

The point I wish to make in all this discussion is that I believe not only that the organ can be made popular with the general public, but that at the same time it can enjoy the respect of the musicians. This can be brought about if the organist sees the point of view of the audience and if the programs are made interesting—that is, designed along the same sensible lines as programs in other fields of music. It goes without saying that no organist could possibly accomplish this ideal on an instrument so limited in scope that only seventeenth and eighteenth century music in a lively tempo can be played on it. I have some comments I would like to make on the Baroque organs I heard this summer, but I have said enough for now and perhaps in a later issue I may be allowed to express my views on that subject.

I think that every organist in the A.G.O. should endeavor to do all in his power to enhance the popularity of and respect for the organ as a concert instrument.

Yours very truly,
MARSHALL BIDWELL.

What's Wrong with Organ Recital.
Lawrence, Kan., Sept. 11, 1940.—Dear Mr. Gruenstein: It was a profound shock to read in the September issue of THE DIAPASON a plea by two reputable organists for the abandonment of the organ recital. So the organ as a recital instrument is incapable of expressing "music of artistic value"? I deny that utterly! Surely a long list of concert artists from Bach and Handel on down through Best, Guilman, Bonnet, Dupré, Farnam, etc., refutes such an assertion.

The organ was used as a concert instrument in the eighteenth century. What about Handel's performances of his concertos between portions of his oratorios? What about the use of the organ in such outdoor London gardens as Vauxhall and Marylebone?

There is something wrong with the organ recital as an institution, but I submit that the fault lies more with the organist than with the organ. Here, I believe, are some of the things that are wrong: Ultra-legato playing, careless phrasing, stereotyped and colorless registration, disregard of the importance of rhythm, too many ecclesiastical inhibi-

tions in the choice of programs, too much pre-Bach, too many chorale preludes, too much ultra-modern music, too much faddishness, too much of "the-public-banned" attitude, and by far too much downright inaccurate playing. I should say that, as a class, organists hit more blue notes per square yard than any other group of musicians.

The organ has a noble literature crying for adequate interpretation. Like Christianity, the organ recital hasn't been given a chance.

Sincerely yours,
GUY CRISS SIMPSON,
University of Kansas.

Quotes Jean Huré on Organ Touch.

Western Reserve University, Cleveland, Ohio, Sept. 13, 1940.—My dear Mr. Gruenstein: Although I note in your editorial in the current issue of THE DIAPASON your desire to close the discussion on tracker touch, a plea contained in the article by Mr. Walter Lindsay should not remain unanswered. Mr. Lindsay asks for an explanation of the difference in sound between a pipe of which the valve is opened mechanically and one which is opened electrically. The difference lies, briefly, in the speed with which the valve may be opened in tracker touch, as contrasted with the uniformity of the opening of the valve in electric touch. Just as the flute player is able to vary the manner in which the breath is introduced into his instrument, according to the type of tone and expression required, so the player of a well-constructed tracker mechanism can, within limits, adapt the manner of introducing wind into the pipe. A bourdon, for example, should not be played with the same touch as a reed or stringy gamba, but the air should be introduced gradually, arousing the column of air in the pipe to speech in a less violent manner.

I am aware that these finer differences of touch seem fantastic to many organists and, in fact, their possibility has often been denied in the columns of organ magazines. Nevertheless they exist, and in support of this fact I can do no better than to quote from Jean Huré's book, "L'Esthétique de l'Orgue" (Senart, 1923):

As we have seen, the organ possesses a number of means of varying the quality and the intensity of sounds, but the description which we have given of its mechanism proves conclusively that the pressure of the finger on the key cannot contribute to these nuances of sound. Nevertheless, it is inexact to say, as it is too often said, that the touch of the organist counts for nothing in the expressiveness of his playing. Obviously he will never be able, by simple finger pressure, to give to a bourdon the sound of a trumpet, and the keyboard of the organ is much less "expressive" than that of the piano, where, by a simple modification of touch, one can obtain the most subtle nuances of intensity and even of timbre. * * *

However, at the moment when the key is put down, at the precise moment when the valve is opened, the attack of the organ can have the most varied characteristics. Let us suppose, for example, an indecisive, timid attack: the valve, opened slowly, will allow at first only a small quantity of air to enter the pipe; then, little by little, the normal amount. There will result for the ear a disturbance lasting only a fraction of a second, but nevertheless very perceptible. * * * This slowness of attack can in certain cases be justifiable. All depends upon the character of the work being played.

On the other hand, certain violent attacks, admirable in an impetuous movement or in a "grand choeur," are absolutely out of place in the execution of a chorale on the voix celeste, for example: the air, precipitated against the lips of the pipe in a brusque manner, gives almost the effect of a percussion, especially if the organ is well constructed. This is the rude attack which is generally taught, to the exclusion of all others.

The early French school understood in quite a different manner the art of organ touch. A special mode of attack was recommended for each stop; one can verify this by the writings of several old masters.

All these nuances of touch which we have indicated can be rendered only on an organ of which the keys respond to the least impulsion, and of which the valves open perfectly under the pressure of the fingers, and at the identical speed, according to its rapidity, of the attack. This is why the pneumatic system and, more especially, electric mechanism, are unsympathetic to an organist gifted with an expressive touch.

If we suppose these mechanisms to be well constructed, they permit of the opening of the valve, and consequently the introduction of the air into the pipe, at the exact moment when the key produces

the contact, be it electric or pneumatic. Since this opening of the valve is brusque and uniform, the air is introduced into the pipes always in the same manner. Mere beginners, to whom one would not be able to listen otherwise without a smile, acquire, as if by a miracle, the same touch as already practiced performers; furthermore, on the same organs, great virtuosos lose their most precious qualities.

I am happy that an opportunity has been opened up for the discussion of organ touch, a realm practically unknown to many organists. Perhaps some of the dull uniformity of organ recitals is due in part to the neglect of this important factor, a factor which carries along with it many nuances of rhythm and phrasing which can perhaps be discussed at some future date in your columns. If the sensibilities of touch of organists had not been dulled through a generation of insensitive organ mechanisms, perhaps the recent discussion in your columns would not have been so violent, for behind it would have been seen the demand on the part of certain proponents for a return to a more sensitive instrument, upon which some of the finer differences of touch nuance, an artistic necessity which we demand in some form from players of all other instruments, would be once more possible.

Very truly yours,
MELVILLE SMITH.

Action Does Not Affect Tone.

Watertown, N. Y., Aug. 29, 1940.—Dear Mr. Gruenstein: Having been a regular reader of THE DIAPASON for a period of years, I have naturally been interested in some of the discussions in letters to the editor.

The present discussion on the proposed return to tracker action interests me to such an extent that I feel obliged to give you some of my reactions in the matter. I can see no valid reason for returning to such a cumbersome and limiting form of action. The reasons given are purely theoretical and carry no sound practical engineering proof.

I happen to possess an organ in my home which I built myself, and had I been forced to depend on tracker action I am sure the organ never would have been put in, simply because the location of the console in relation to the organ absolutely prohibits the use of tracker action.

The theory has been advanced that pipes suffer in quality of tone unless they stand on slider-chests, and unless these chests are actuated only by tracker action. My answer, derived from actual experience, is that the chests and action make no difference. In my own instrument I have all old, low pressure pipes, principally Johnson & Son, and these, of course, originally stood on tracker chests, but I fail to see where any of these ranks has lost one iota of its original charm. In fact, if one were unable to see the electro-pneumatic chests and action and were told he was listening to a fine Johnson organ I'll gamble that he couldn't tell the difference.

The diapason chorus in this organ consists of eight ranks—unison, octave, twelfth, fifteenth and mixture, 4 rks.—all on the original pressure of three and one-half inches, but all stand on electro-pneumatic chests, constructed with Reiser's direct-valve units. The point is that those old builders built tone into their pipes, and different chests or actions aren't going to remove that tone.

In summing up: Had I been forced to depend on tracker action, I would have been deprived of the great pleasure this organ gives me, and I hardly would have gone to the bother of digging up Johnson pipes if their tone was going to be ruined by electro-pneumatic action and chests.

Sincerely,
JOHN VAN V. ELSWORTH.

As to A.G.O. Examinations.
Philadelphia, Aug. 30, 1940.—Dear Mr. Gruenstein: If Dr. Macdougall had been in on the "parleys" on examinations during the 1939 convention at Philadelphia he could have offered at that time what he now writes in his column. Too bad he wasn't! He writes:

"Would it possibly be helpful to print some of the workings (without names) of successful candidates, with marks, including workings with just passing marks and those with high marks?"

Most candidates that I have talked to and known who have not passed are in one of two classes: (1) They knew they were unprepared but took a chance; (2) they felt that they were prepared but felt

that they were unaware of the expectations of the examiners in marking of their workings.

At the convention this matter was brought up, passionately discussed (by some Philadelphians and others) and finally put in the hands of a committee headed, I believe, by Dr. Maitland, to be reported upon at the next national convention.

At the meeting it was suggested that the workings of the candidates be returned, marked by the examiners, for a small fee.

I think Dr. Macdougall's suggestion might well be added for the committee's consideration. It should be clearly stated by those like myself who favor such a procedure that this move is not planned because of lack of confidence in the examiners, but because of a real confidence that they could in this way be of very great assistance to the candidate. Of course, it would be well to have a written criticism by the examiner accompany the paper.

For candidates who are unprepared to the point where their marks are in the "50" (or less) class I neither have nor crave sympathy. For teachers who are inadequate I prepare no brief. For the sincere student of the equally sincere teacher I enter a plea that this matter be seriously and actively considered. Heaven forbid that this important matter was put in the hands of a committee to shelve it; perhaps it would prevent that from occurring inadvertently or otherwise by using it for material for discussion by letter on that excellent page you have been sponsoring to the delight of many.

Mr. Fenning has written to me numerous times concerning the choir-master examination. There probably aren't enough "CHM's" in the country to raise much of a fuss about it in your pages. Headquarters, though, would like such a thing to happen. Anyone who has taken the examination is enthusiastic about it, but more of the older academic members who are supposedly Guild conscious should feel an obligation to the Guild to take the examination before they speak too strongly to the younger members advising them of its worth. An extremely well-thought-out and valuable examination is going to sleep on the Guild books. What has Dr. Macdougall to say about that?

Cordially,
HOWARD L. GAMBLE.

Not a Matter of Mathematics.

West Haven, Conn., Sept. 17, 1940.—My dear Mr. Gruenstein: In the last issue of THE DIAPASON there appeared an article in which Mr. Jamison was criticized for using the names "Schulze" and "Silbermann" to designate certain qualities of diapason tone rather than a detailed description of the construction of the pipes contained in the choruses under discussion. I hope you will allow me to say a few words, through your valuable columns, in defense of Mr. Jamison's very interesting articles. * * *

By this time most organists have either heard organs built by these two German builders or the approximate reproduction of their work in this country; consequently they should have no difficulty in recognizing the tone quality to which Mr. Jamison refers.

There are not many organists who have a thorough knowledge of the construction details of an organ pipe or the effect these details have on the tone quality. In most cases they are interested primarily in the results rather than the method of producing them; at least that has been my impression. Since the majority of those who read these articles are organists, I believe Mr. Jamison has used good judgment in the terms he has used. * * *

I do not believe it is possible to reduce the tonal ideas of Schulze, Silbermann or any other organ builder to a definite mathematical science. Any good voicer knows it is possible to produce several different tone qualities from pipes having the same diameter, mouth width, cut-up and wind pressure. There are many other important details involved in the voicing of any pipe; for instance, the number and size of the nickings, the position of the languid in relation to the lips, the composition and thickness of the metal used in the construction of the pipe and, finally, the most important factor, the expert adjustment from the hand of an experienced and artistic voicer who has a definite knowledge of the tone color required. This last factor will always remain a

CLAUDE L. MURPHREE, UNIVERSITY OF FLORIDA ORGANIST



CLAUDE L. MURPHREE, F.A.G.O., has completed fifteen years as university organist at the University of Florida. To mark the occasion he repeated on the large four-manual Skinner organ the program he played at his first recital, Sept. 20, 1925. This program, presented at Gainesville on the afternoon of Sept. 22, consisted of the following compositions: Toccata in G minor, H. A. Matthews; Meditation from "Thais," Massenet; "The Primitive Organ," Yon; "Within a Chinese Garden," Stoughton; Fantasia and Fugue in G minor, Bach; "Carillon," DeLamarter; "Thou Art the Rock," Mulet; Arabesque and Scherzetto,

Vierne; "Massa's in de Cold, Cold Ground," Foster-Lemare; Finale, Vierne. On an Estey organ in the Church of the Holy Comforter at Gadsden, Ala., Sept. 3 Mr. Murphree played these selections: Chorale in E major, Franck; "Souvenir Poetique," Diggie; "The Squirrel," Weaver; Fantasia and Fugue in G minor, Bach; "An Irish Pastel," Bedell; "The Primitive Organ," Yon; Two "Classic Preludes" ("Fairest Lord Jesus" and "Begin My Tongue"), Edmundson; Arabesque and Scherzetto, Vierne; "A Rose Garden of Samarkand," Stoughton; Prelude and Fugue on "B-A-C-H," Liszt.

human one in the art of tone production, as is the case in any other field of art.

I am convinced that if it were possible to secure the actual working scales used by both Schulze and Silbermann in the production of pipes over their lifetime we would find that they varied them considerably as to halving ratio, mouth width, etc. Nevertheless, both men consistently adhered to a definite, though different, idea of diapason tone and ensemble.

Personally, I am looking forward to the day when I will refer to this or that American organ, designed and voiced by an American, as the ideal ensemble. I am glad to say that a great deal of progress has been made in the last few years toward this end. Many of the old organs built by the early American builders, and I should include also a great many old and new organs built by Canadian builders, are good examples of sound organ design. It is unfortunate that so many of these old American organs should have been consigned to the scrap-heap to make room for so-called modern instruments.

I think Mr. Jamison has made a very real contribution to organ literature in his articles over the last few months and I hope he will have this material published in book form. It would make a valuable reference volume that both organists and organ builders could study with profit.

Yours very truly,
SAMUEL R. WARREN.

**NEWS FROM SAN FRANCISCO;
GUILD MEETING SCHEDULE**

BY WILLIAM W. CARRUTH

San Francisco, Cal., Sept. 17.—For the last few years the executive committee of the Guild chapter has tried to schedule Guild activities on the fourth Tuesday of the month and members are asked to cooperate by reserving that evening. The first event of the season was to be a dinner at the Regent Hotel Sept. 24. The guest of honor was to be Dr. Giulio Silva, who was to speak on "Various Types of Early Church Music."

Visiting organists usually include Grace Cathedral among the points of interest to be seen. J. Sidney Lewis, dean of the chapter and cathedral organist, is always happy to show visitors the magnificent four-manual Aeolian-Skinner over which he presides. Among the many visitors this summer were the following: Virgil Fox, George H. Fairclough, F.A.G.O., dean of the Minnesota Chapter of the

Guild; Hugh McAmis, F.A.G.O., of All Saints', Great Neck, Long Island, and George W. Kemmer of St. George's, New York. William E. Pilcher, senior member of the house of Pilcher, Louisville, also was a recent visitor, having arrived by way of the Canadian Rockies.

Miss Kathleen Luke, organist of All Souls' Episcopal Church, Berkeley, and Connell K. Carruth of St. Paul's, Oakland, were students at the Episcopal Conference at Evergreen, Colo. The head and founder of the conference is Canon Winfred Douglas, authority on plainsong. The Rev. Walter Williams, assistant rector and choir-master at St. Paul's, Oakland, was dean of the conference and lecturer on church music.

Dr. Frederick Schlieder, the distinguished musician of New York, after conducting his usual summer classes in San Francisco, journeyed to Evergreen, where he was a member of the faculty.

Columbus Launches Choir School.

The Columbus Boy Choir School opened this year with an enrollment of fifty boys. The school was founded by Herbert Huffman, who is its musical director. The faculty includes H. C. Marshall, headmaster; Mrs. Cooper and Mrs. Walker, Ph.D., who are teaching the academic subjects. The music classes are taught by John M. Klein and the choir is under the direction of Mr. Huffman. The Broad Street Presbyterian Church offered the building east of the church as the school building.

Archibald Sessions Visits East.

Between his work at the summer school session of the University of Southern California and the opening of the fall semester Sept. 16, Archibald Sessions has been giving recitals at the Fifth Avenue Presbyterian Church, New York City, and in Manchester, Conn. After these recitals he took a vacation in Nantucket, visiting Dr. and Mrs. Joseph Cochran, rector of the American Church in Paris, where Mr. Sessions played for three or four years.

WILLIAM H. BARNES

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Programs of Organ Recitals of the Month

William O. Tufts, A.A.G.O., M.S.M., Washington, D. C.—Mr. Tufts was heard in a recital at the Temple of Religion, New York World's Fair, Sept. 11. He played a program consisting of works of American composers and included the following compositions: Prelude, "Rejoice, Ye Pure in Heart," Sowerby; "Autumn," Noble; Cathedral Fugue, Clokey; Toccatina for Flute, Yon; Symphony, "Storm King," Dickinson.

Ernest White, New York City—Mr. White will play the following programs in his half-hour recitals at the Brooklyn Sonata from 4 to 4:30 on Thursdays, which are to be broadcast from station WNYC:

Oct. 3—Prelude, Fugue and Scherzo in B minor, Healey Willan; Chorale and Fugue in C sharp minor, Honegger; Concerto in G major (Allegro-Grave-Presto), Vivaldi.

Oct. 10—Prelude and Fugue in E, Lübeck; "Aria Pastorella, Rathgeber; Adagio, Fiocco; Variations from Fourth Sonata, Martini; Partita, "Jesu, meine Freude," Walther.

Oct. 17—Prelude and Fugue in F minor, Aria from Tenth Concerto and Allegro Moderato from Fourth Concerto, Handel; "A Fancy," Stanley; "The Primrose," Martin Peerson; "Galliard," Peter Phillips; Introduction and Allegro, Maurice Greene.

Oct. 24—Fantasia and Fugue in G minor, Bach; "Carillon," DeLamarter; "Ronde Francaise," Boellmann; Chorale Improvisations, "O God, Thou Mighty God" and "Now Thank We All Our God," Karg-Elert.

Oct. 31—Organ Solo from Third Concerto, Arne; Tune for Flutes, Stanley; Prelude, Fugue and Variation, Franck; "Piece Heroique," Franck.

Wayne Fisher, A.A.G.O., Cincinnati, Ohio—Mr. Fisher gave a recital Sept. 6 on the Möller organ in the First Methodist Church of Connerville, Ind., playing a program consisting of the following selections: Toccata and Fugue in D minor, Bach; "Tambourine," Couperin; "Ave Maria," Arkadelt-Liszt; "The Cuckoo and the Nightingale," Handel; Concerto in F, Handel; Chorale in A minor, Franck; Scherzo from Fourth Symphony, Widor; "Liebestraum," Liszt; "Marche Miniature," Tschalkowsky; "Savonarola," Bingham.

Mabel Zehner, New Castle, Pa.—Miss Zehner, organist and director of the choir at the First Presbyterian Church of New Castle, gave the recital on the organ in the City Hall Auditorium at Portland, Me., Aug. 16. Her program was made up of the following works: "Flecta ut Sol," Dallier; Sarabande, Jennings; Andante, Stamitz; Toccata and Fugue in D minor, Bach; "The Evening Star" and "Liebestod," Wagner; "The Squirrel," Weaver; Variations on a Noel, Dupré; "Bells through the Trees," Edmundson; Intermezzo and "Rhapsodie Catalane," Bonnet.

N. Lindsay Norden, Philadelphia, Pa.—Mr. Norden at the organ, with Barbara M. Norden, soprano, gave a recital at the residence of Mr. and Mrs. James Chute in Osterville, Mass., Sept. 1. The organ selections were as follows, the feature being the first performance of a new work by Mr. Norden for reader and organ, "Psalm XXIII"; Sketches of the City, Nevin; "Vision," Rheinberger; Melodie, Lefebure-Wely; Sonatina, Bach; Prelude, Bach; "Song of the Night," Norden; "Psalm XXIII" (for reader and organ—first time), Norden; Improvisation on a Hymn-tune.

Kenneth Goodman, Philadelphia, Pa.—Mr. Goodman, organist and director of music at the Tindley Temple Methodist Church, will resume his series of Sunday evening "twilight organ music" programs preceding the services. These programs will be played on the large four-manual Möller with aetherial and antiphonal divisions. The October programs are as follows:

Oct. 6—"Marche Religieuse," Guilmant; "The Last Supper" ("Bible Poems"), Weinberger; Intermezzo from "L'Arlesienne" Suite, Bizet.

Oct. 13—"Now Thank We All Our God," Karg-Elert; "Comes Autumn Time," Sowerby; Finale in C major, Christian Cappelen.

Oct. 20—Wagner program: Prelude to Act 3, "Lohengrin"; Prize Song, "Die Meistersinger"; Magic Fire Music, "Die

Waldküre"; "Pilgrims' Chorus," "Tannhäuser."

Oct. 27—"Lord Jesus Walking on the Sea" ("Bible Poems"), Weinberger; Aria, Suite in D major, Bach; "The Bells of Riverside," Bingham.

Mr. Goodman filled a return engagement at the Temple of Religion, New York World's Fair, Sept. 21, when he played the following program: Trumpet Voluntary, Purcell; "Ave Maria," Arkadelt-Liszt; "Ronde Francaise," Boellmann; "Hymn of Glory" ("Christus Resurrexit"), Ravanello; "Come, Sweet Death," Chorale Prelude, "Hark, a Voice Saith All Are Mortal" and Prelude and Fugue in E minor (Cathedral), Bach; "Lied," Vierne; "Carillon," Faulkes; Two "Bible Poems"; "The Marriage in Cana of Galilee" and "Abide with Us," Jaromir Weinberger; Prelude to "The Deluge," Saint-Saens; Toccata on "Vom Himmel hoch," Edmundson.

Russell Hancock Miles, M.Mus., Urbana, Ill.—The University of Illinois Sunday afternoon recital Sept. 15 was played by Professor Miles, whose program included the following compositions: Cathedral Prelude and Fugue in E minor, Bach; Gavotte, Martini; "Marche Religieuse," Guilmant; "Vermeland," Hanson; Sonata in A minor, Borowski; "In Silent Woods," Rimsky-Korsakoff; Toccata, Boellmann.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush presented the following program for the Society of Liberal Arts at the Joslyn Memorial Sunday afternoon, Sept. 15: Toccata in C major, Bach; Cantabile, Franck; Scherzo, Gigout; Sketch in F minor, Schumann; "In the Garden," from "Rustic Wedding" Symphony, Goldmark; Rondino, Wolstenholme; "Carillon," DeLamarter; Triumphant March from "Sigurd Jorsalfar," Grieg.

Searle Wright, A.A.G.O., Richmond Hill, N. Y.—Mr. Wright, organist and choir-master of the Church of the Resurrection, Richmond Hill, L. I., will play the following in a recital at the National Cathedral, Washington, D. C., Oct. 6: Prelude, Fugue and Chaconne in C, Buxtehude; "Hark, a Voice Saith All Are Mortal" and "Rejoice, Ye Christians," Bach; Chorale in B minor, Franck; Preludes and Intermezzi, Schroeder; "Primavera," Bingham; "Carillon," Sowerby; "God Among Us," Messiaen.

Homer Whitford, F.A.G.O., Waverley, Mass.—In a recital at Samuel Elliot Memorial Chapel, McLean Hospital, Sept. 27, Mr. Whitford presented a program made up as follows: Suite, Wesley; Allegro, from Harpsichord Sonata, Handel; Andante Cantabile, Fourth Symphony, Widor; "Carillon," Vierne; Larghetto, Jongen; Finale, "Grande Piece Symphonique," Franck; "Sing, Sweet Harp" (Irish Folk Song), arranged by Whitford; Tuba Tune, Lang; "Abendlied," Schumann; Toccata in G major, Dubois.

Cecil Neubecker, Fond du Lac, Wis.—Mr. Neubecker was heard in recital at St. Paul's Cathedral, Fond du Lac, Sunday evening, Sept. 8, playing the following numbers: "Variations de Concert," Bonnet; Madrigal, Simonetti; Prelude and Fugue in G major, Bach; Chorale in A minor, Franck; "October Twilight," Hadley; "The West Wind," Rowley; "Dreams," McAmis; Finale from Symphony 1, Vierne.

Mr. Neubecker is organist and choir-master of the cathedral. He had the assistance of Miss Dorothy Flitcroft, contralto, of Walworth, Wis., who sang selections by Gaul and LaForge.

Dr. Elmer A. Tidmarsh, Schenectady, N. Y.—In his recitals at the Union College Chapel Sunday afternoons in October Dr. Tidmarsh will present these programs:

Oct. 6—"Meditation in a Cathedral," Bossi; "Meditation in St. Clothilde," James; "Chimes of St. Mark's," Russolo; Byzantine Sketches, Mulet; Gothic Suite, Boellmann.

Oct. 13—Prelude in B flat, Mendelssohn; Sonata No. 5, Mendelssohn; "War March of the Priests," Mendelssohn; Lento, Scott; "The Magic Harp," Meale; "Benedictus," MacKenzie; "Shepherd Fennel's Dance," Gardiner; "Song of the Basket Weaver," Russell; "The Bells of St. Anne de Beaupre," Russell.

Albin D. McDermott, New York—Mr. McDermott, organist of the Church of the Holy Name, will give a recital in the Temple of Religion at the New York World's Fair Saturday, Oct. 12, at 2. The

program follows: Toccata and Fugue in D minor, Bach; Air for the G String, Bach; "Menuet Gothique," Boellmann; Andante con Moto from Symphony 5, Beethoven; "Praeludium," Jarnefeldt; "Adoration," Borowski; "At Evening," Kinder; Fantasy and Fugue on "B-A-C-H," Liszt.

Ernest A. Blick, A.C.C.O., Calgary, Alberta—During the month of September Mr. Blick, organist and choir-master of St. John's Anglican Church, gave a series of twilight recitals before the evening services. The programs included the following:

Sept. 8—Chorale Prelude, "I Call to Thee," Bach; Andante from Fifth Sonata, Mendelssohn; "Evening Rest," Hollins; "Volkslied," Hambourg.

Sept. 15—Prelude and Fugue in E minor, Bach; Reverie in A, Faulkes; "Moonlight," Frysinger; Cantilene, Salome; "Deuxieme Meditation," Guilmant.

Sept. 22—"Melodie Lyrique," Rickman; Andante and Fughetto, Smart; Reverie, de Pauw; Andante Grazioso, Smart; "En forme de Canon," Salome.

Ruth S. Broughton, Chicago—Miss Broughton, who has been playing for the services at the Fourth Presbyterian Church during the vacation of Barrett Spach, gave a postludial recital as a part of each vesper service. Among her offerings were the following:

Aug. 11—Gagliarda, Schmid; Suite (Prelude, Musette and "Air Majestueux"), Rameau; Sonata, Scarlatti; Fugue in G minor, Frescobaldi.

Aug. 18—Allegro con Moto (Sonata 1), Borowski; Novelette, Parker; "Pantomime," Jepson; "Carillon," DeLamarter.

Aug. 25—"Exultemus," Whitlock; "The Curfew," Horsman; "Fountain Reverie" and Toccata, Fletcher.

Sept. 1—Cantilene, Rousseau; Minuet-Scherzo, Gigout; Musette, Mally; "Piece Heroique," Franck.

Sept. 8—Toccata on "Leonie" and Roulade, Bingham; Cantilene, Pierne; Fantasia in E flat, Saint-Saens.

Harold F. Arndt, Allentown, Pa.—During the month of September the following numbers were presented in Sunday evening pre-service recitals at Grace Reformed Church, Allentown:

Sept. 15—Sonata No. 5 in D minor (Allegro Risoluto-Andante), Merkel; Cantilene, Shelley.

Sept. 22—"Chorale Symphonique," Diggle; Pastorale (Sonata 5), Guilmant.

Sept. 29—"Suite Gothique" (complete), Boellmann.

Helen Henshaw, F.A.G.O., Schenectady, N. Y.—The following recital was given by Miss Henshaw at the Temple of Religion, World's Fair, New York: Toccata and Fugue in D minor, Bach; Sicilienne, Bach; Chorale Prelude, "In Thee Is Joy," Bach; Chorale in B minor, Franck; "Up the Saguenay," "Song of the Basket Weaver" and "The Citadel at Quebec," Russell; Symphony No. 1 in D minor (Prelude, Scherzo, Finale), Vierne.

Harold G. Fink, New York City—In a recital to be played Sunday, Oct. 27, at 4 o'clock at the Fordham Lutheran Church, 2430 Walton avenue, Mr. Fink will play: Third Suite for Organ, Barnes; Tone Poem, Bonnal; Intermezzo, Reger; "Grande Piece Symphonique," Franck; Fantasia and Fugue in G minor, Bach.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's Thursday afternoon recital at Grace Church Sept. 12 was marked by the performance of the following English works: Prelude in C minor, Vaughan Williams; Barcarolle, Sterndale Bennett; Passacaglia from a Pastoral Suite, Cyril Scott; "The Holy Boy," John Ireland; "An Irish Fantasy," William Wolstenholme.

Edward Hall Broadhead, Durham, N. C.—Mr. Broadhead's recitals at Duke University on Sunday afternoons in September have been marked by the following offerings:

Sept. 15—Canzona, Gabrieli; "Toccata per l'Elevation," Frescobaldi; Humoresque, "L'Organo Primitivo," Yon; "Scheherazade" Suite, Rimsky-Korsakoff; Fanfare and Gothic March, Weitz.

Sept. 22—Prelude and Fugue in D minor, Mendelssohn; "Water Music" Suite, Handel; "Hour of Consecration," Bossi; "To a Water-Lily," MacDowell; Prelude and Fugue on "B-A-C-H," Liszt. Sept. 29—Toccata in A, Purcell; "The Goldfinch," Cosyn; "Autumn Song,"

Gretchaninoff; Prelude and Fugue in D minor, Bach; "Vision," Rheinberger; "The Squirrel," Weaver; Symphonie Chorale, "Jesus Christ, with Us Abide," Karg-Elert; "Apparition de l'Eglise Eternelle," Messiaen.

Charles F. Boehm, Glendale, N. Y.—Mr. Boehm, organist and choir-master of Emanuel Lutheran Church of Corona, L. I., N. Y., will give a recital at the Temple of Religion, New York World's Fair, Sunday evening, Oct. 20, at 6:30. The program will consist of the following: "Psalm XIX," Marcello; Chorale, "Es ist das Heil uns kommen her," Kirnberger; Reverie, Dickinson; "Legende," Bedell; "Carillon" and Berceuse, Vierne; Sonfonia in F, "My Heart Is Filled with Longing," Bach; Pastoral, arranged by Clokey; "Now Thank We All Our God," Karg-Elert.

Marta Elizabeth Klein, A.A.G.O., New York City—Miss Klein, postgraduate of the Guilmant Organ School, will present the following programs at St. Paul's Chapel, Trinity Parish, on Tuesdays at 12:30 in October:

Oct. 1—Dorian Toccata, Bach; Fantasy on an Old English Air, Matthews; "L'Organo Primitivo," Yon; Polish Lullaby, Kraft; "Sheep May Safely Graze," Bach; Solemn Melody, Davies.

Oct. 8—Chorale Preludes, "My Faithful Heart Rejoices," "My Heart Is Filled with Longing" and "O World, I Now Must Leave Thee," Brahms; "Romanza," Symphony 4, Schumann; vocal transcriptions, "Sunday" and Cradle Song (arranged by Bedell), Brahms; Adagio in B major and Nocturne, Schumann.

Oct. 15—Introduction and Allegro, Symphony 1, Guilmant; Prelude and Fugue in G major, Bach; Concert Variations (with pedal cadenza), Bonnet.

Oct. 22—Fantasia, Bach-Bedell; Fugue, Jennings; Adagio, Sonata 1, Rogers; Dance, Suite in G minor, Woodman; Nocturne, Foote; "Marche Ecossaise," Chadwick.

Oct. 29—Chorale Preludes, "Aus der Tiefe rufe ich" and "Wenn wir in höchsten Nöthen sein," Bach; March, "Drama per Musica," Bach; "Air," Tartini; "Tempo di Minuetto," Guilmant; "Fairest Lord Jesus," Edmundson; "Rhosymedra," Vaughan Williams; Finale, Sonata 6, Mendelssohn.

Dr. John T. Erickson, Mus.D., A.A.G.O., New York City—At a wedding in St. John's Lutheran Church, Richmond Hill, N. Y., Aug. 24, Dr. Erickson's preludial recital included the following selections: "Salut d'Amour," Elgar; "Chorus of Happy Spirits," Gluck; Serenade, Widor; Bridal Chorus ("Lohengrin"), Wagner; Wedding March ("Midsummer Night's Dream"), Mendelssohn.

ARTHUR C. BECKER DEDICATES REBUILT ST. VINCENT'S ORGAN

Arthur C. Becker, dean of the music school of De Paul University, dedicated the rebuilt organ in St. Vincent's Catholic Church, Chicago, with a recital Sept. 15. The choir assisted in the program. The organ has been enlarged and electrified by James Topp. It was built originally by Lyon & Healy thirty-seven years ago. The program by Mr. Becker was as follows: Concert Overture, Hollins; "Meditation-Carillon," Lester; Toccata and Fugue in D minor, Bach; "La Nuit," Karg-Elert; "Water Sprites," Nash; Canon in B minor, Schumann; Finale from Fourth Symphony, Vierne; "Grand Choeur," Weitz.

Einecke Begins Active Season.

C. Harold Einecke and his choirs of the Park Congregational Church, Grand Rapids, Mich., have returned from their fifth annual choir camp, held at Keewano Lodge, on Lake Michigan. The first recital of the season by Mr. Einecke will be given Oct. 6, at which time he will play the same program which he played at the fair in New York this year. On Oct. 27 the chancel choir will sponsor the fifth annual choir festival for Congregational churches in western Michigan. This festival is held in the afternoon. After supper the chancel choir will present a group of anthems dedicated to it by American composers and the Bach "Coffee Cantata" will be presented for the first time in Grand Rapids. At the November recital Mr. and Mrs. Einecke will present Weinberger's "150th Psalm."

LAWRENCE METEYARDE



LAWRENCE METEYARDE WILL REPRESENT PILCHER FIRM

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Mr. Meteyarde, prior to his engagement at St. Mary's Cathedral, was for five years in Birmingham and was organist of the Ensley First Methodist Church and principal of the Ensley Academy of Music. Mr. Meteyarde is a native of Ebbw, Vale, Wales, and was a student at the Royal College of Music, London. In addition to his training as organist and director of choristers, he is an accomplished pianist and has been enthusiastically received, not only as a recitalist, but as accompanist for such artists as Mostyn Thomas, who was a boyhood friend and associate of Mr. Meteyarde in Wales. Mr. Meteyarde is also a composer and two of his religious poems were done in Braille for the blind and were published in the *American Church Herald* for the blind.

SIXTY-EIGHT YEARS AT ONE CHURCH, ORGANIST'S RECORD

Miss Mary Sullivan, organist for sixty-eight years at the Church of the Annunciation, 1650 North Paulina street, Chicago, was honored by members of the parish and her friends at a testimonial banquet Sept. 23 in the Edgewater Beach Hotel. More than 400 persons were present.

Starting when she was 11 years old, Miss Sullivan has played daily at the church since 1872, except for one month last year when she was ill. Her schedule includes morning masses at 6:45 and 7:30 week-days as well as Sunday services.

Miss Sullivan began playing the organ while working in her father's grocery store.

New Publications for Organ

By WILLIAM LESTER, D.F.A.
 "Fantasy-Epilogue," by Roland Diggie; published by Wesley Webster, San Bruno, Cal.

In this large-scale, brilliant toccata, Dr. Diggie has created what should be his most successful effort to date. It is an extended work covering twelve plates of music score. In style it suggests Vienne plus an individual touch that is wholly Diggie. This composer has always been prolific and fertile as to ideas. In the excellent work now under consideration he reaches new heights of both inspiration and workmanship. His development of his material is truly masterly. Few recent organ pieces reveal any such craftsmanship. Unless I miss my guess badly this composition will soon win a place on nationwide programs and a warm welcome wherever heard.

"Old Damascus Chant," by R. Deane Shure, published by J. Fischer & Bro., New York.

Another of this Washington composer's atmospheric Oriental sketches, published under the collective title of "Sermon in Music." This particular item is a free harmonization of an ancient chant heard by the composer on a trip to Syria. The result is a haunting tune, full of strange and unexpected intervals, rhythmically individual, set to characteristic, barbaric harmony. The piece is easy to play, and is quite out of the ordinary.

Toccata in D minor, by Gottfried H. Federelein; published by Theodore Presser Company, Philadelphia.

Properly speaking, this finely-wrought, time-tested favorite should not be listed under the head of "new music." It was originally put out by the John Church Company back in 1910 and immediately won high regard as a brilliant piece of bravura idiom. For years it was a staple and valued ingredient of concert programs—an invaluable element of teaching lists and contest requirements. Now it is made available in a new edition put out by the Presser Company, successors to the original publisher.

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Modernizing the Old Organ, and Problems Involved in the Task

[A paper read at the Northeastern regional convention of the American Guild of Organists in Portland, Maine, Aug. 20.]

BY GEORGE W. STANLEY, JR.

There has been a considerable amount of discussion recently in the columns of THE DIAPASON with regard to organ tone and other matters pertaining to new organ design. By this statement I do not wish to infer that this is a new occurrence. For centuries organists, organ builders, physicists and others who are interested in the organ as an avocation have been discussing the pros and cons of nearly every conceivable phase of the general subject of organ building and design; and I venture to say that these discussions will continue for many years to come. The mere fact that such talks have occurred, are occurring and will continue to occur is a refutation of the statement that organ design has reached a static state, a state of perfection, as it were, or that it did reach this idealistic state ten or fifty or 150 years ago.

"We are living in an everchanging world." Surely this is a trite statement. It is none the less true; and the changes are continuing at an accelerated rate. It is probably correct to say that more changes have taken place in the last fifty years than since the beginning of the Christian era. It is therefore only natural that changes have taken place in organ design and construction, and such changes will continue to take place.

A study of the background of organ construction and design brings out many interesting facts, which in turn point to the reasons for many of the changes which have taken place in the standards of organ design. While the organ, in its earliest form, goes back into the dim shades of antiquity, and is indeed mentioned in Genesis 4:21, it did not begin to resemble its present state until about the time of Christ. In the first fifteen centuries of the Christian era organ building was confined to the clergy and at least one pope was believed to have been an organ builder. The first lay builder was probably Traxdorf, about A. D. 1445. Shortly after this organ building became a lay profession and the members of the religious lost direct contact with the subject.

It is not the purpose of this paper to delve into the history of the organ to any great extent, but the facts as outlined do have an applicable interest here. The point is that from the time of Christ until the Reformation the organ, while gradually developing, was confined to the Roman Church, and was for the larger part of the time under the control of the clergy. Since the church architecture of that long period was relatively static, the acoustical conditions to be found varied little; and since the Roman order of worship varied very slightly throughout the period, the uses to which the organ was put also varied very slightly. It is, therefore, only natural to expect that specifications became more or less standardized. This assumption is correct, as a study of the writers of the period, including the Abbe Dom Bedos, will show. By inverse reasoning it therefore becomes possible to state that the most important two points to consider in the designing of the organ are, first, the acoustical conditions to be met, and, second, the uses to which it is to be put. This statement cannot be overemphasized, and many organ failures of today can be blamed directly on the failure to consider the first point—acoustics. It is even more important than the uses to which the organ is to be put, because certain acoustical conditions will immediately limit these uses. The physicists today, with the many precise laboratory instruments available, are able to determine scientifically the tonal effects of certain types of voicing treatments and tonal design as a whole. Organ builders of the past had to depend on empirical reasoning and hard experience, and it is in some ways remarkable that they achieve results so closely approximating those indicated as correct by scientific means, under like acoustical conditions.

During and following the Reformation

many different types of religious auditoriums came into being; different orders of service with varying ideology were born; and immediately it became evident that the old "one-purpose" organ would not do in its new role. Where there had been one general acoustical condition and one ideology there were now numerous types to be considered. Some of our present-day designers might well consider this discovery.

The subject of acoustics is of increasing importance to all, aside from its relation to organ design; and many scientists and future doctors (in the academic sense) are devoting their full attention to it. As with all new and superficially understood subjects, a looseness of terminology has sprung up, and before a clear understanding of the subject can be had this looseness must be tightened up. I noted, with interest, that in the August issue of THE DIAPASON the difference between resonance and reverberation is pointed out. The subject is too complex to discuss in ten easy lessons, and it is not expected that the average organist or designer will possess a thorough knowledge of the subject. Nevertheless it is essential to understand that the so-called classic or Gothic type of organ will be heard to best advantage in a "live" auditorium, while the orchestral type or foundational type sounds better in the "dead" location.

It might be asked at this point: "What has all this to do with modernizing the organ?" It should be readily evident that to modernize an organ conscientiously and successfully it is essential that we consider the component factors involved in the design of the new organ, and then apply these factors to the particular case at hand, to the end that any errors in the design of the particular instrument may best be eliminated or reduced. When designing a new organ the designer should necessarily consider many factors of a technical nature, after first thoroughly deliberating the two chief factors outlined—acoustics and use. A partial list of these includes auditorium size, chamber size, tone opening size and locations, console location, relative location of choir and organ, and so on. The designer in modernizing the organ must still consider all these points, but from a slightly different approach. The new organ designer must call on his experience and the experience of others to foretell the results of his final proposals, plus the aid of scientific devices now available. The modernization designer is able to see and hear the actual results of the original installation. If these results are good, and the various factors properly in relation to each other, his work is made simpler. If the installation has not been successful he must determine the causes of the shortcomings, and so far as possible eliminate or reduce them.

It will be seen, therefore, that the modernization of the organ can and should represent far more than simply electrifying the organ and adding a mixture or two, although too often this is as far as modernization goes. And, indeed, if this continues to be so—and a very minority school of trackerites continues to grow, heaven forbid!—then we would better forget about modernization. It might be possible to sell the organ blower to some theater for an air conditioning unit and return to the hand pump days, when the history and love life of the town could be read from the pedal pipes of the organ.

All of the foregoing has been a generalization, and I believe it would be more interesting to the auditor if a specific modernization project were discussed. It so happens that a historically important New England church is about to sign a contract for the modernization of its organ. This paper will consider this specific example. The organ is in the rear gallery of the church. Acoustically the auditorium is "medium live," to use a generalized expression, at the organ end. The type of service is such that the organ is available for solo use, rather than as an exclusively accompanimental device. There is a minimum of chant and the choir loft is very small. The organ is a Hutchings, its action tracker-electric—good for its type, but nevertheless noisy, cumbersome, bulky, slow and now readily subject to derangement.

I shall first give the specification as it stands today. Unless otherwise specified all stops are straight ranks of pipes; you

will note that it is a very comprehensive three-manual instrument:

GREAT.
Open Diapason, 16 ft.
Open Diapason, 8 ft.
English Open Diapason, 8 ft.
Doppel Flöte, 8 ft.
Viola d'Amour, 8 ft.
Gross Gamba, 8 ft.
Octave, 4 ft.
Harmonic Flute, 4 ft.
Octave Quint, 2½ ft.
Super Octave, 2 ft.
Mixture, 4 ranks.
Trumpet, 8 ft.
Ophicleide, 16 ft.
Tuba, 8 ft.
Clarion (a unit stop, enclosed), 4 ft.

SWELL.
Bourdon, 16 ft.
Diapason, 8 ft.
Stopped Diapason, 8 ft.
Spitz Flöte, 8 ft.
Quintadena, 8 ft.
Salicional, 8 ft.
Voix Celeste, 8 ft.
Aeoline, 8 ft.
Octave, 4 ft.
Flauto Traverso, 4 ft.
Fugara, 4 ft.
Flautino, 2 ft.
Dolce Cornet, 5 ranks.
Contra Fagotto, 16 ft.
Tuba (from Great unit).
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.

CHOIR.
Dulciana, 16 ft.
Diapason, 8 ft.
Gemshorn, 8 ft.
Concert Flute, 8 ft.
Gedeckt, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Flute d'Amour, 4 ft.
Violina, 4 ft.
Piccolo Harmonic, 2 ft.
Orchestral Oboe, 8 ft.
Clarinet, 8 ft.

PEDAL.
Diapason, 16 ft., and Octave, 8 ft. (wood), unit.
Violine, 16 ft., and 'Cello, 8 ft. (wood and metal), unit.
Contra Bourdon, 32 ft.; Bourdon, 16 ft.; Gedeckt, 8 ft., and Quinte, 10% ft., unit.
Dulciana, 16 ft. (straight, not the Choir Dulciana 16-ft.).
Trombone, 16 ft., and Tromba, 8 ft. (wood, reeds), unit.
Tuba, unit from Great at 16 ft., 8 ft. and 4 ft.
Wind pressures: Great, 4-inch; Tuba, 10-inch; Pedal Open Diapason, 6-inch; remainder of organ, 3½-inch.

The tuba unit was a later installation and has a modern electric chest.

As stated above, it is not to be expected that the individual organist should be an authority on acoustics, any more than he, or she, would be expected to be an authority on casting pipe metal. But this assumption does not lessen the organist designer's responsibility to ascertain from competent authority such acoustical data and checks as may be desirable. On the other hand, the organist can be of invaluable aid to the modernization designer in the matter of the use of the organ and the tonal effects of the various stops and groupings of stops and couplers of the instrument. Certainly no one should be more familiar with a specific instrument than the organist who presides over it.

I am glad to state that in the case under discussion the organist, who is a member of the American Guild of Organists, displayed unusual insight into the possibilities of the changes and improvements which could be made. His own recommendations showed many hours of trial and countertrial of various stops in various positions. I herewith give his recommendations, insofar as they apply to the tonal structure:

Great—Octave, 4 ft. Make louder or install new stop. Install new 4-rank mixture and discard present mixture. Discard present trumpet and replace with new one.
Swell—Make clarion, 4 ft., from fagotto, 16 ft., or install new clarion. Discard present dolce cornet and add new mixture. Exchange oboe for present choir orchestral oboe, discard swell. Shift quintadena to choir. Extend voix celeste down to 8 ft. C. Make stopped diapason into a choir nazard. Transfer choir gedeckt to swell. Discard vox humana if space is needed for above changes. Add a set of chimes.
Choir—Such changes as called for above, and discard violina, 4 ft.
Pedal—Change quinte, 10% ft., to twelfth, 5% ft. Make flute 4 ft., if possible. Discard trombone and tromba.

Note how minor some of the changes appear. For example, to transfer the choir gedeckt to the swell, make the swell stopped diapason into a nazard and place in the choir. How much simpler it would

have been for a less conscientious and thoughtful organist to leave the swell stopped diapason where it is and simply convert the choir gedeckt into a nazard! On paper it seems as broad as it is long. At the console the effect was amazingly different. The improvement did not stop there. A surprising improvement was noted in the combinations of soft flutes and strings in the swell when the gedeckt was used instead of the stopped diapason. Nearly all the suggestions proposed by this organist showed equal study.

In all his list of changes there are only two points where I found myself in disagreement. It would not be practical to make the swell contra fagotto into a clarion because of scaling difference; and in addition both the 16-ft. and the 4-ft. reed are necessary in any swell with pretensions of completeness. And the orchestral oboe was a half-length stop of unusual scaling that would not revoice in a very satisfactory manner into a normal type oboe. The swell oboe does need revoicing, but when this is done it will be an excellent stop.

I shall not go into great detail on the other technical changes, as it would unduly lengthen this paper. Suffice it to say that a new console with complete modern coupler and piston equipment is called for. All the slider-chests will be removed and new chests, reservoirs and wiring substituted. The excellent Hutchings swell-boxes will be retained, with the addition of modern electric swell shade control. Nearly all the mechanical equipment of the organ will be replaced. The physical layout of the present organ is excellent in the chambers allowed, and substantially the same layout and wind pressures will be retained.

As a result of the study made, which involved more than a few hours spent inside the organ taking various voicing particulars, sketch layouts and copious notes on the effects of the various stops, and then more time at the console, comparing my own reactions with the suggestions of the organist, the subjoined specification was proposed. This is substantially of the size proposed by the organist. I should like to identify him, as I feel he deserves the acknowledgment, yet to do so would identify the church, and it would be improper to do so at this time:

GREAT.

All new manual chests with new reservoirs.

Open Diapason, 16 ft., 61 pipes (present pipes).
Open Diapason, 8 ft., 61 pipes (present pipes).
English Open Diapason, 8 ft., 61 pipes (present pipes).
Doppel Flöte, 8 ft., 61 pipes (present pipes).
Viola d'Amour, 8 ft., 61 pipes (present pipes revoiced).
Gross Gamba, 8 ft., 61 pipes (present pipes).
Octave, 4 ft., 61 pipes (present pipes revoiced).
Harmonic Flute, 4 ft., 61 pipes (present pipes).
Octave Quint, 2½ ft., 61 pipes (present pipes).
Super Octave, 2 ft., 61 pipes (present pipes).
Furniture (19-22-26-29), 244 pipes (entirely new).
Trumpet, 8 ft., 61 pipes (entirely new).
Chimes, 8 ft., 25 tubular bells (Deagan A).
Tuba to great 16-ft., tuba to great 8-ft., tuba to great 4-ft. Present tuba pipes and chests. Wired as couplers but located on drawknobs with great stops. This will give the effect of coupling a solo organ tuba to great at 16, 8 and 4 ft.

SWELL.

All new manual and offset chests, reservoirs and tremolo.
Lieblich Gedeckt, 16 ft., 73 pipes (present pipes, top 12 new).
Diapason, 8 ft., 73 pipes (present pipes, top 12 new).
Gedeckt, 8 ft., 73 pipes (present Choir Gedeckt, 12 new).
Spitzflöte, 8 ft., 73 pipes (present pipes, top 12 new).
Salicional, 8 ft., 73 pipes (present pipes, top 12 new).
Voix Celeste, 8-ft. C, 8 ft., 61 pipes (present pipes, bass 12 new).
Aeoline, 8 ft., 61 pipes (present pipes).
Octave, 4 ft., 73 pipes (present pipes, top 12 new).
Flauto Traverso, 4 ft., 73 pipes (present pipes, top 12 new).
Fugara, 4 ft., 73 pipes (present pipes, top 12 new).
Flautino, 2 ft., 61 pipes (present pipes).
Plein Jeu (15-19-22-26), 244 pipes (entirely new).
Contra Fagotto, 16 ft., 73 pipes (present pipes revoiced, 12 new).
Trumpet, 8 ft., 73 pipes (present Cornopean revoiced).

Oboe, 8 ft., 73 pipes (present pipes revoiced, 12 new).

Clarion, 4 ft., 73 pipes (entirely new).

CHOIR.

All new manual and offset chests, reservoirs and tremolo.

Dulciana, 16 ft., 73 pipes (present pipes, top 12 new).

Diapason, 8 ft., 73 pipes (present pipes, top 12 new).

Gemshorn, 8 ft., 73 pipes (present pipes, top 12 new).

Concert Flute, 8 ft., 73 pipes (present pipes, top 12 new).

Quintadena, 8 ft., 73 pipes (present Swell stop, 12 new).

Dulciana, 8 ft., 61 pipes (present pipes).

Unda Maris, 8 ft., 49 pipes (present pipes).

Flute d'Amour, 4 ft., 73 pipes (present pipes, top 12 new).

Nazard, 2 3/4 ft., 61 pipes (present Swell Stopped Diapason, 19 new).

Piccolo, 2 ft., 61 pipes (present pipes).

Clarinet, 8 ft., 61 pipes (present pipes).

PEDAL.

Present chests with new reservoirs.

Contra Bourdon, 32 ft., 12 pipes (present pipes).

Open Diapason, 16 ft., 44 pipes (present pipes, top 2 new).

Metal Diapason, 16 ft. (from Great).

Violone, 16 ft., 44 pipes (present pipes, top 2 new).

Bourdon, 16 ft., 56 pipes (present pipes, top 14 new).

Dulciana, 16 ft., 32 pipes (present pipes, top 2 new).

Lieblich Gedeckt, 16 ft. (from Swell).

Octave, 8 ft. (extension of wood Open 16-ft.).

Cello, 8 ft. (extension of Violone).

Flute, 8 ft. (extension of Bourdon).

Still Gedeckt, 8 ft. (from Swell Lieblich Gedeckt 16-ft.).

Quint, 5 1/4 ft. (extension of Bourdon).

Flute, 4 ft. (extension of Bourdon).

Ophicleide, 16 ft., 12 pipes (present pipes).

Contra Fagotto, 16 ft. (from Swell).

Tuba, 8 ft. (from Tuba).

Clarion, 4 ft. (from Tuba).

Chimes, 8 ft. (from Great).

Complete couplers, including a tuba to swell 8-ft., and an imposing array of pistons, reversibles and other accessories.

It is always easy to see where additions can be made to a scheme, and this installation is no exception; however, one decidedly important factor in this case was the limitation created by using the present swell-boxes, three in number, one for the swell, the second for the choir and the third for the tuba unit, including the 16-ft. octave. The new chimes will be placed in this swell-box, to save room in the other boxes. And it might be pointed out that the omission of the vox humana was directly due to space limitations only. For example, it would be an excellent thing to add a mixture to the pedal, a supplementary mixture to the swell, a harmonic flute, 8 ft., to the great, thus freeing the doppel flöte from any ensemble duty, an independent tierce to the choir, a French horn to the choir, and so on.

Thus can be seen what is possible by modernization. Here, in effect, will be an entirely new organ, at a saving of thousands of dollars. It should be self-evident, and I do most strongly emphasize it, that modernization is worth while only when the old instrument does offer a suitable foundation on which to work. However, at the hands of a good organist, designer and builder, some remarkably fine transformations are readily possible. There are many good organs today that could be immeasurably improved by proper modernization. Apparently our English brethren are well sold on this principle, for we learn of many of their most important instruments being rebuilt and modernized, some for the second and third time.

In conclusion: We see that the modernization designer is confronted with many of the problems of the new organ designer, plus certain problems in addition, such as knowing which registers to throw out, which to keep unchanged and which to revoice, when to change wind pressures and, equally important, when not to do so, and so on. The conscientious organist can be of invaluable assistance to the designer and the sound engineer ought to be consulted. And, finally, and not the least important by any means, only conscientious builders, with a record of satisfactory business dealings, artistic ideals and achievements and adequate financial resources, should be consulted. There are many more opportunities of deceiving the unwary purchaser, of cutting corners, of substitutions of old junk for good stops, than possible in the building of a new organ.

A successful modernization requires,

then, a conscientious and well-informed organist, an experienced designer, a sound engineer or physicist, a good builder of the present organ, a good basis on which to modernize, and a trustworthy builder to carry out the actual work. When all these ingredients are present the result will be well worth while. When even one is omitted the result may not be so successful; and if several are absent the result is almost certainly foredoomed to failure.

**ERNEST BRENECKE'S CHOIR
SINGS THREE TIMES AT FAIR**

The choir of Trinity Lutheran Church, Manhattan, New York, under the direction of Dr. Ernest Brennecke, Jr., has completed one of its most successful seasons with a performance at the Temple of Religion at the New York World's Fair Sunday afternoon, Sept. 15. The program, containing several novel items, was as follows: "The Heavens Are Telling," from "The Creation," Haydn; Biblical scene, "The Boy Jesus in the Temple," Schütz; "Joshua" (Chorus on a Hebrew Theme), Moussorgsky; "Ecce Sacerdos Magnus," Elgar; "Onward, Ye Peoples," Sibelius; "Agnus Dei," No. 2, from the "Missa Brevis," Palestrina; Offertorium, J. H. Rolle; Chorale, "Mein Jesu, Der Du mich," Brahms; Responsory No. 12, Reger; Fughetta on a Chorale, E. Brennecke, Jr.; "Break Forth into Joy," Barnby; "Let My Prayer Come Up," Purcell; "Lord, We Pray, in Mercy Lead Us," from "Finlandia," Sibelius.

This was the third and final appearance of the choir at the Temple of Religion this year, the others having taken place June 16 and Aug. 10. This choir, consisting of some twenty amateur voices, was awarded the first prize for Protestant senior choirs in the contest conducted by the Music Education League in the spring. Able assistance was given by its guest organist, Grace Chalmers Thomson, Mus. B., A.A.G.O. Notable work was done, especially in the dramatic number by Schütz (specially arranged with English translation by Dr. Brennecke), by the soloists, Erna Dubber Roth (soprano), Marie Gerhardt (contralto), Frederick G. Ahrens (tenor) and Paul A. Gerhardt (bass). The programs were broadcast by radio stations WABC and WNYC.

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In response to many requests the Hymn Society has made a reprint of the hymn leaflet used at the Riverside Church, New York, last April. These hymns were described in the April DIAPASON. The hymn texts or tunes are all from the pens of living writers and they were chosen for use with a theme such as "The Kingdom of God on Earth" and the challenge it offers to the Christian today. Samples of the leaflet may be obtained from the writer by any church that intends to hold a hymn festival this winter, with a copy of the Riverside festival program. One of the hymns, "All Beautiful the March of Days," sung to "Forest Green," is well suited for winter use. The price of the leaflet has been set at \$2 a hundred, which just covers the cost.

After the meeting of the executive committee Sept. 22, some of the hymns used at the Riverside festival were played from records made by the Audio-Scriptions Company from the broadcast of the service by WQXR. The demonstration was held at the Riverside Church and New York organists whose choirs took part in the festival were invited to be present. So far as we know this is the first attempt ever made to record and evaluate the effect produced by a very large congregation in hymn singing. Some account of the comments made on the records will appear next month.

The demonstration of congregational singing which closed the A.G.O. regional

convention at Buffalo Sept. 10 is mentioned elsewhere. The Hymn Society was very glad to cooperate in planning this service, which proved that church-going people are keenly interested in the singing of hymns and that they are willing to learn unfamiliar tunes, if these have been well chosen and are introduced with care.

The next paper of the Hymn Society is to be issued later in the fall. It will be a brief, readable account of the "Bay Psalm Book," with mention of the music used with it. While many excellent addresses and articles have appeared on various aspects of the subject, the essential facts in the story are brought together here for the first time. The author is the Rev. Henry Wilder Foote, S.T.D., president of the Boston Chapter of the society. We expect a very wide demand for this paper, not only from organists but from the clergy.

REGINALD L. McALL.

META HIGGINBOTHAM BRIDE OF SINGER IN HER CHURCH

Centenary-Wilbur Methodist Episcopal Church in Portland, Ore., was the scene of the marriage Aug. 14 of Miss Meta Higginbotham, daughter of Mr. and Mrs. J. L. Higginbotham, and Eugene Holm, son of Mrs. Fred P. Holm. Dr. Matthew L. Simpson officiated, assisted by the Rev. Thomas Acheson of Boise, Idaho.

Mrs. S. F. Grover was organist, Kendal Teisinger sang and Gladys Johnson Stevens played the violin preceding the ceremony. A reception followed in the church parlors.

The bride is organist of Centenary-Wilbur Methodist Church and Mr. Holm is a member of the choir. For a number of years Miss Higginbotham was secretary and treasurer of the Oregon Chapter, A.G.O., and the chapter gave her a beautiful silver tray as a wedding gift.

Samuel R. Warren Joins Austin.

Samuel R. Warren has joined the staff of Austin Organs, Inc., as New England representative. He will have supervision of specifications, voicing and finishing in the East.

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ERIC H. THIMAN
 "A Hymn of Freedom"
 "Eternal God is Thy Refuge"
 "Thy Church, O God"

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CORA CONN REDIC



IN HONOR OF Mrs. Cora Conn Redic, who in September began her twenty-third year as organist of the First Presbyterian Church at Winfield, Kan., members of the choir gave a party following the choir rehearsal Sept. 10. The affair was a surprise to Mrs. Redic. After a brief time for visiting, during which Mrs. Redic regaled the choir by recalling some of her humorous experiences as organist and director, ice cream and cake were served. Along with a gift, Mrs. Redic was presented with a poem "To Our Organist."

Mrs. Redic began her work as organist of the First Presbyterian Church of Winfield Sept. 10, 1918. She had moved to Winfield in 1916 and had been appointed to the faculty of the Winfield College of Music. She continued with the College of Music until it was consolidated with the Southwestern College School of Fine Arts. Since then she has been head of the organ department at Southwestern.

Mrs. Redic attended Findlay College, Findlay, Ohio, and the Guilman Organ School in New York City, from which she was graduated under the late Dr. W. C. Carl. Later she studied with Albert Riemenschneider of Baldwin-Wallace College at Berea, Ohio, and in 1927 and 1930 studied with Marcel Dupré in Paris. Mrs. Redic is a past dean of the Kansas Chapter, A.G.O.

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RUSSELL BROUGHTON



RUSSELL BROUGHTON, for the last five years professor of organ, theory and composition at Converse College, has assumed his new duties as director of music at St. Mary's School, Raleigh, N. C., where he succeeds the late William H. Jones. St. Mary's is the largest boarding-school for young women maintained by the Episcopal Church in the United States and is also one of the oldest. It will observe its centennial in 1942.

Mr. Broughton heads a music faculty which is unusually large for a junior college and, in addition to teaching organ and harmony, he assumes complete charge of the chapel music, which is an important feature at St. Mary's. Not only is ample time given the director for drilling the choir, but a period is set aside every week when he may rehearse the entire student body on the portions of the service in which they participate. The chapel was designed by Upjohn. The organ is a three-manual Hall.

During his five years in South Carolina Mr. Broughton was active in many phases of the musical life of that state. Through his initial efforts the South Carolina Chapter of the Guild was organized and he served as its dean for two years. He gave many recitals not only in South Carolina but also in Georgia, Tennessee and North Carolina.

REUBKE SONATA SCORED BY
GEORGE WALD FOR ORCHESTRA

George Wald, organist of First Church, Utica, N. Y., and past dean of the Central New York Chapter of the A.G.O., has completed an orchestral and solo organ arrangement of the Reubke "Ninety-fourth Psalm" Sonata. Some of the country's leading organists who have seen this work in its new garb are enthusiastic over it. Upon a recent performance of the sonata by Mr. Wald and the Civic Orchestra of Utica under the baton of Dr. Nicholas Gualillo, the consensus of opinion was that the work takes on new color and grandeur in its new setting. The sonata in its original form demands a large organ for a satisfactory performance. With the addition of the orchestra and its added color, the size of the organ becomes less important. Mr. Wald's arrangement is scored for full orchestra, including two flutes, oboe, two clarinets, two bassoons, three horns, three trumpets, three trombones, tuba, tympani and strings.

Goes to Seabury-Western.

W. James Marner, who has been minister of music at Salem Evangelical Church, Quincy, Ill., for two years, has resigned to study for the Episcopal priesthood. Mr. Marner will enter Seabury-Western Theological Seminary in Evanston. He also will study in Northwestern University, will play the organ in the seminary chapel and will be organist and choir director at Holy Trinity Church in Niles. Mr. Marner was graduated from Illinois College in Jacksonville.

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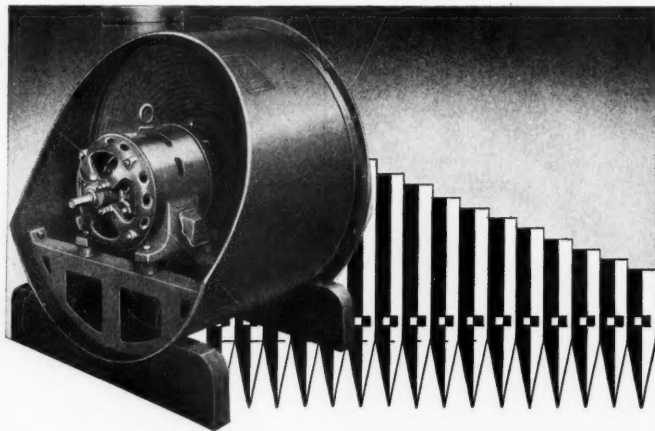
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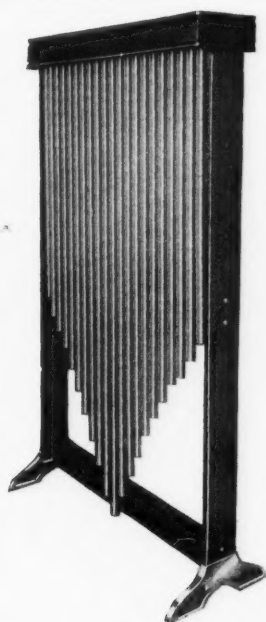
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MUSIC DEPARTMENT MAKES STRIDES AT TEXAS UNIVERSITY

Entering its third year, the music department of the University of Texas College of Fine Arts has taken big strides in physical plant, faculty and curriculum expansion. Plans have been made for construction of a \$400,000 music building to house fifty soundproof practice studios, classroom and administrative facilities and a recital hall with radio outlet. A concert organ will be installed in the recital hall. Three new members have been added to the faculty, with two other appointments pending. Dr. Archie Jones, professor of music education, comes from the University of Idaho, where he has been director of music. Dr. Jones will direct the new *a cappella* choir to be organized at the university. Also from the University of Idaho comes Bernard Fitzgerald, assistant professor of instrumental music education. Kent Kannan, new instructor in musical theory and composition, is a Prix de Rome winner in composition, and has been teaching at Kent State College, Ohio, the past year. Other members of the staff include: Dr. E. W. Doty, dean of the College of Fine Arts, professor of music and chairman of the music department of the college; Chase Baromeo, professor of voice and head of the voice division; Anthony Donato, associate professor of violin and head of the violin division, and Homer Ulrich, associate professor of violoncello and head of the chamber music division.

READERS OF THE DIAPASON who visit Chicago or pass through this city in the course of the year are cordially invited to call at the editorial offices, which are conveniently situated in the center of the musical and retail business district. Mail may be addressed in our care and will be held for you. The office in the Kimball Building is open daily from 9 a.m. to 5 p.m. and on Saturday from 9 to 12.



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ON PAGE 27 OF THIS ISSUE

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