

THE DIAPASON

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CANADIAN ORGANISTS TO MEET AUG. 26 AND 27

CONVENTION AT BRANTFORD

Recitals and Instructive Addresses on
the Program for Annual C. C. O.
Gathering—Organists from
United States Invited.

The annual convention of the Canadian College of Organists will take place this year in Brantford, Ont., Tuesday and Wednesday, Aug. 26 and 27.

An excellent program has been prepared. In addition to the usual business meeting there will be an interesting group of recitals and lectures. The recitalists will be Dr. Charles Peaker, F.R.C.O., organist of the Deer Park Church, Toronto; F. C. Silvester of Toronto, organist of the Bloor Street United Church, and Eric Dowling, F.C.C.O., organist of St. Paul's United Church, St. Catharines, who represents the most recently formed center of the C.C.O.

An instructive feature of the program will be a talk on the problems faced by candidates for examination in sight reading, improvising and transposing and paper work tests for the associateship and fellowship diplomas. The speaker will be T. J. Crawford, F.R.C.O., who has specialized in this work and is well qualified to give an interesting and informative talk on the same. His address will be followed by the playing of certain of the examination test pieces by Dr. Charles Peaker, F.R.C.O. An address will be delivered by H. B. Christie of Brantford, who will take as his subject "Historic Highlights of Brantford and Brant County."

The social aspect of the convention will be marked by an afternoon drive to the many points of historical interest in the city and neighboring country, followed by a visit to the Brantford Golf and Country Club for tea.

Brantford, situated about sixty miles west of Toronto and north of Lake Erie, is noted as an industrial center. The old homestead of Alexander Graham Bell, inventor of the telephone, is situated here and the spot is marked by a beautiful memorial. The city stands on the banks of the Grand River at what was once the head village of an early Indian tribe. It is named after the famous Six Nations Indian chief, Captain Joseph Brant. Brantford is also the site of the historic chapel of the Mohawks, the first church built in Ontario, according to its inscription plate.

Members of the C.C.O. and visiting organists from the U.S.A. will be cordially welcomed at the convention. Brantford is within easy reach of the United States border points of Buffalo and Detroit and lies across Lake Erie from other American cities in northern Ohio.

Convention headquarters will be at Zion United Church, Darling street, convenient to the hotels.

The Brantford Center, under the chairmanship of A. G. Merriman, A.R.C.O., will act as hosts to the convention. Further information may be obtained from H. G. Langlois, secretary of the C.C.O., 252 Heath street East, Toronto, Ont.

MÖLLER THREE-MANUAL IN PORTLAND, ORE., IS OPENED

Completion of a three-manual Möller organ at Westminster Presbyterian Church, Portland, Ore., was the occasion for an inaugural recital and dedication service June 26. William Robinson Boone, organist at the First Church of Christ, Scientist, and Temple Beth Israel, played the inaugural recital, assisted by Hal Young, professor of voice at the University of Oregon. Alice Siegfried, Westminster organist, assisted Mr. Boone at the organ.

CARL WEINRICH, TO DIRECT ORGAN WORK IN DALCROZE SCHOOL



WEINRICH TO DIRECT ORGAN WORK FOR DALCROZE SCHOOL

Announcement has been made that the Dalcroze School of Music in New York City will open an organ department in the fall, under the direction of Carl Weinrich. The school, founded by Paul Boeppe, has a distinguished faculty and offers a variety of courses of particular interest to organists. The aim of the school has been to develop an understanding of the language, structure and style of music. Vocal, instrumental and conducting courses are supplemented by intensive work in improvisation, composition, sight reading, accompaniment and coaching, "to provide the professional musician with the kind of equipment he needs today."

ASPER AGAIN ORGAN SOLOIST AT CARMEL BACH FESTIVAL

Frank W. Asper of the Mormon Tabernacle in Salt Lake City again was organ soloist for the Bach festival at Carmel, Cal., in July. This festival, the seventh to be held there, has attained national repute. Mr. Asper's recitals were played in All Saints' Church July 23 and 25. Each program was repeated, being given at 3 and again at 4 o'clock, as the church was not large enough to hold all who wished to hear Dr. Asper. The programs, all of compositions of Johann Sebastian Bach, were as follows:

July 23—Prelude and Fugue in E minor (Cathedral); Aria; Second Trio-Sonata; "At Thy Feet"; Chorale Preludes, "In dulci Jubilo," "Sleepers, Wake, a Voice Is Calling," "If Thou but Suffer God to Guide Thee" and "We Thank Thee, Lord"; Prelude and Fugue in A minor.

July 25—Prelude and Fugue in B minor; "Jesu, Joy of Man's Desiring" (arranged by Harvey Grace); Second Concerto, in A minor; Chorale Preludes, "Jesu, Priceless Treasure," "Blessed Jesu, at Thy Word" and "O Hail This Brightest Day of Days"; Fantasie and Fugue in G minor.

R. DEANE SHURE 20 YEARS AT CHURCH IN WASHINGTON

R. Deane Shure, director of music at the Mount Vernon Place Methodist Church, Washington, D. C., since July 1, 1921, celebrated his twentieth anniversary with the church June 29. The evening program featured his compositions, sung by the three choirs in a festival program. A reception was held in his honor after the service.

A men's chorus sang at the 9 o'clock service, and Harry McMains, baritone, sang Mr. Shure's composition "I Need Thee, Saviour." At 11 a. m. his anthem, "The Twenty-third Psalm," was sung by the choir.

Mr. Shure is well known as a composer of works for organ and piano, and has written five symphonies. He was head of the choir school at Waldenwoods, Mich., for the summers of 1940 and 1941. He is now especially interested in writing and preserving the "white spirituals" of the South.

From a tribute to Mr. Shure printed on the church folder of the anniversary Sunday may be quoted the following: "Mr. Shure enjoys a national reputation through his compositions for organ and piano, and for the five symphonies which have been played by the National Symphony Orchestra and others. He has written more than a hundred published compositions in these twenty years, fifteen anthems being inscribed to the Mount Vernon choir. An average of forty-five students study with Mr. Shure in the School of Music each year, in addition to his direction of the three choirs and the complete musical program of the church. He is at this time writing a series of 'white spirituals' of the South. Mr. Shure heads the faculty of the choir school at Waldenwoods, Mich., 1940 and 1941, and is president of the Washington Composers' Club. Mr. and Mrs. Shure and their son, Judge Ralph G. Shure, and daughter, Miss Mary Bertha Shure, whose death occurred June 5, 1935, have made a very real contribution to the Mount Vernon Place Church."

NEW ORGAN BY REUTER HAS A UNIQUE SETTING

IN LAKELAND, FLA., CHAPEL

Three-Manual Will Be Installed in
Building of Unusual Design on
Citrus Grove Campus of the
Florida Southern College.

Florida Southern College, at Lakeland, acting through its president, Dr. Ludd M. Spivey, has placed with the Reuter Organ Company of Lawrence, Kan., the contract to build an organ for its new chapel. The instrument, which is to be a three-manual of substantial proportions, will be installed in the fall.

Florida Southern College is 56 years old and its growth is evidenced by the construction of several new buildings, including Annie Pfeiffer Chapel, in which the organ is to be installed. The college, which has a sixty-three-acre citrus grove campus, extends along Lake Hollingsworth in the southeastern section of Lakeland. Beauty spots of the campus include the Fisher Memorial Temple, the only imported Hindu shrine in the country, which has the "Garden of Meditation" for its setting.

Annie Pfeiffer Chapel, dedicated this year, is an unusual and beautiful building designed by the internationally-known architect Frank Lloyd Wright. It is the theme structure of a new group designed by Mr. Wright. In the completed groups will be fourteen structures, of which three seminar buildings and a new library are under construction. A distinct departure in college architecture is exemplified in the chapel. Planned in terms of low, heavy monolithic sweeps of concrete, steel and glass, it represents also a new Florida pattern of architecture. The chapel was built principally by student labor from coquina blocks made on the site and concrete. The building lacks conventional windows, light coming through skylights in the roof and tower, which rises to a height of sixty-five feet. Perforations in the blocks are inlaid with colored glass, which provides indirect lighting. The chapel has a seating capacity of 1,000 and is so arranged that no one is more than fifty feet from the rostrum, about which seats are placed in a rough semi-circle. Above and immediately behind the rostrum is a large choir loft, on the mezzanine balcony level. Here the new organ is being placed.

Edythe Bryan Bentley, a graduate of the Oberlin Conservatory of Music, is instructor in organ at the college and will preside at the new organ. Josef H. DeWolfe, Florida representative of the Reuter Organ Company, represented the builder in the purchase negotiations.

The entire organ will be under expression and the console will be of the draw-knob type.

The following is the stop list: GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Mixture, 3 rks., 133 pipes.
Tromba, 8 ft., 73 pipes.
Tremolo.

SWELL ORGAN.

Rohrbourdon, 16 ft., 85 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste (GG), 8 ft., 66 pipes.
Spitz Flöte, 8 ft., 85 pipes.
Octave Geigen, 4 ft., 73 pipes.
Chimney Flute, 4 ft., 61 notes.
Spitz Flöte, 4 ft., 73 notes.
Salcet, 4 ft., 61 notes.
Nazard, 2 3/4 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Tierce, 1 3/4 ft., 61 notes.
Plen Jeu, 4 rks., 225 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Claron, 8 ft., 73 pipes.

Harp (from Choir), 49 notes.
Tremolo.

CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.
Celesta, 49 notes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Rohrquint, 10½ ft., 32 notes.
Octave, 8 ft., 32 pipes.
Gedeckt, 8 ft., 32 notes.
Salicional, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Trumpet, 16 ft., 12 pipes.
Trumpet, 8 ft., 32 notes.

GO FROM NINETEEN STATES TO INSTITUTE IN EVANSTON

The annual institute for choirmasters conducted at Northwestern University by the department of church and choral music, of which Oliver S. Beltz is the guiding spirit, was marked in July by several events of more than ordinary interest. At the banquet, held in the First Methodist Church of Evanston July 21, nineteen states were represented with church musicians who came from points as far apart as California and Texas and New Jersey to gain new inspiration for their work. Dr. Frank McKibben of the faculty of Garrett Biblical Institute was the toastmaster and the principal speaker was Reginald L. McAll of New York, hymnologist and organist, who delivered an address emphasizing the importance of hymn singing and pointing out the opportunities for the choir director in enhancing the service of the church. Lester Groom's choir from the Church of the Ascension, Chicago, sang a number of early Christian hymns.

Sunday evening, July 20, a hymn festival was held in the First Methodist Church. Under the direction of Mr. McAll fifteen hymns were sung. Excellent support was given at the organ by Emory L. Gallup, organist and choirmaster of the church, and his choir not only led the large congregation in enthusiastic singing of the hymns, but sang Powell Weaver's arrangement of the Brother James air as an anthem, "The Lord Is My Shepherd."

A recital at the First Presbyterian Church was a feature of the institute on the evening of July 23, when Eldon Hasse was at the Barnes memorial organ and played an exacting program which included the Canzone by Gabrieli, Sweelinck's "Fantasia in Echo Style," the Bach "St. Anne" Fugue, the Largo from the Vivaldi-Bach Concerto in D minor, Bach's Chorale Prelude on "Christians, Rejoice," McKinley's Cantilena, a movement from Flor Peeters' "Modal Suite," "Jesus Comforts the Women," from Dupré's "Stations of the Cross," and the Franck Chorale in A minor. Mr. Hasse, who is organist of the First Congregational Church of Oak Park, and one of the most talented of the younger organists of Chicago, did outstanding work in the "St. Anne" Fugue and gave a lovely interpretation to the Vivaldi Largo. He was especially happy in the solo effects he achieved on this organ.

Karg-Elert's festival chorale, "Wunderbarer König," was given with George McClay of Grace Episcopal Church, Chicago, at the organ, and a quartet of trumpets and trombones. It was a very effective performance of this unusually fine display piece.

ORGAN, ORCHESTRA, CHORUS IN U. OF C. CONCERT AUG. 27

Organ, orchestra and chorus will be united for the third annual summer ensemble program at Rockefeller Chapel, University of Chicago. This prominent musical event is announced for 7:30 Wednesday, Aug. 27. No tickets will be required.

Mack Evans will conduct the university choir and symphony orchestra, with Charles Buckley as assistant conductor. Frederick Marriott, organist of Rockefeller Chapel, will be the organ soloist. Handel's Second Concerto, in B flat, probably will be the organ-orchestra offering. Chorus and orchestra will give Brahms' "Song of Fate," Moussorgsky's "Joshua" and Holst's "Psalm 86." The soloists

EDWARD B. GAMMONS, WHO WILL TEACH IN GROTON SCHOOL



EDWARD B. GAMMONS IS LEAVING his post as organist and choirmaster of Christ Church, Houston, Tex., to return to New England, where he previously lived and where he will assume the position of director of music at the famous Groton School, Groton, Mass.

Mr. Gammons was at St. Stephen's Church, Cohasset, Mass., for ten years as organist-choirmaster and was carillonneur there from 1924 to 1937. His training in music was received from Miss Mary Ingraham of Boston, Dr. Archibald T. Davison of Harvard and Frederick Johnson of the Church of the Advent, Boston, and under Kamiel Lefevre in carillon playing. He received a B.S. degree from Harvard in 1931 and was director of music at Derby Academy, Hingham, Mass., from 1932-1937.

In the spring of 1937 Mr. Gammons was appointed to Christ Church in Houston by the rector, Dr. De Wolfe, now dean of the Cathedral of St. John the Divine in New York City. The organ in the church—a Hutchings-Votey—was wrecked in a fire which damaged the edifice and Mr. Gammons then designed a three-manual which was built by the Aeolian-Skinner Company, to whom the

contract was awarded without competition. Mr. Gammons has been active as conductor of the Pius X. Schola of St. Agnes' Academy, a high school for girls, conducted by the Dominican Sisters, and for the last two years has headed the organ department of the Houston Conservatory, where he also taught chorus singing and conducting. The diocese has founded a commission on church music of which he has been chairman and he has lectured on various aspects of church music and organ design. He has just completed a specification for a three-manual for the First Methodist Church of Beaumont, Tex., to be built by Aeolian-Skinner, and has consulted on the new four-manual under construction for the University of Texas.

At Groton he will have charge of all music and will train the choir of boys and men for the daily and Sunday services. Besides this there will be general oversight of the band and orchestra and occasional lectures on music in general. The organ will receive special attention. It is a large Aeolian-Skinner of about seventy stops and regular recitals will be given by Mr. Gammons and visiting organists.

will be Robert Topping, tenor, and Ardis Molitor, soprano. The orchestra will play the Overture to "Iphigenie in Aulis," by Gluck, and the Introduction to "Khovanchchina," by Moussorgsky. A string orchestra number will be the Elegie from the Serenade, a suite for strings, by Tchaikovsky.

COLUMBIA CHOIR CONCERT DIRECTED BY DOERSAM AUG. 6

The annual concert by the summer choir at Columbia University in New York, which has given outstanding programs under the direction of Charles H. Doersam, F.A.G.O., will take place on the afternoon of Aug. 6 at 4:30 in St. Paul's Chapel. The choir has been trained by Mr. Doersam and is composed of students from all parts of the country. The program consists of a "Magnificat" by Durante and a mass by Palestrina, "Aeterna Christi Munera." The public is invited and no tickets are required.

E. J. GATWOOD OF NASHVILLE DIES WHILE WORKING ON CAR

Elden J. Gatwood, an active organist at Nashville, Tenn., and former director of music at Peabody College, was accidentally killed by carbon monoxide gas while working on his automobile in the garage at the rear of his home in Nashville July 2. Mr. Gatwood was found slumped on the front seat, his head beneath the dashboard, by his son, Dean. An abrasion on the bridge of the nose led officers to believe that he had fallen forward against the dashboard after having been overcome by the fumes. On the floor board of the car near the victim were tools he had been using to repair the car.

Mr. Gatwood was born in Albion, Ind., forty-six years ago, spent his early life there and moved to Nashville in 1922. He attended Cornell University and obtained his B.S. and M.A. degrees at Peabody

College. After seven years, during which he became prominent as a member of the Peabody College music department, he moved to Dayton, Ohio. For six years Mr. Gatwood taught music in the Oakwood High School, Dayton, returning to Nashville in 1934. Since his return to Nashville seven years ago he had been on the Vanderbilt University music department and had been director of music at Peabody, holding the latter position until a year ago. During the past year he had been director of music at Hillsboro High School. Mr. Gatwood was organist of the First Lutheran Church for the last four years.

Mr. Gatwood is survived by his widow, Mrs. Margaret DeLay Gatwood; three sons, Dean, Robin and Elden, Jr.; two daughters, Barbara and Mary Gatwood, all of Nashville; his mother, Mrs. J. F. Gatwood of Albion, Ind., and a brother, Dwight W. Gatwood of Parlin, N. J.

GUILMANT SCHOOL HOLDS FORTIETH COMMENCEMENT

The fortieth annual commencement exercises of the Guilmant Organ School, Willard Irving Nevins director, were held in the First Presbyterian Church, New York, June 3. A large congregation greeted the graduates and nearly seventy-five members of the alumni association marched in the procession, for which Herbert Walton, '39, played the "Marche Pontificale" from Widor's First Symphony. The invocation was pronounced and introductory remarks were made by Dr. J. V. Moldenhawer, pastor of the church, and then Howard T. Dodson, Harry Romaine Thurber, Marjorie Frisbie Stewart and Gertrude Wesch played in the order named: Tocata, Gigout; Concert Variations, Bonnet; Pastorale, Second Symphony, Widor, and the Great G minor Fugue by Bach. Following the singing of the "Agnus Dei" and "My Heart Ever Faithful" of Bach by Amy Ellerman, Lydia R. Lockridge, Frances Elizabeth

IN THIS MONTH'S ISSUE

Favorite anthems of readers of his department are listed by Dr. Harold W. Thompson.

Canadian College of Organists will hold its annual convention at Brantford, Ont., Aug. 26 and 27.

Dr. Tali Esen Morgan, one of the founders of the National Association of Organists, is dead.

Recitals by prominent men mark Wellesley Conference.

Harvey B. Gaul answers the question "Are organ recitals dull?" with a resounding "No".

John Henry Wick, son of the head of the Wicks Organ Company, is killed in an automobile crash.

Reuter Organ Company is building instrument for Florida Southern College's new chapel at Lakeland.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.
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Merritt, Helen Beverly McLaughlin and Lester Willard Berenbroick, post-graduates, played Widor's Tocata in F, Percy Whitlock's Sonata in C minor, the first movement of Bach's Fifth Sonata and the Allegro of Widor's Sixth Symphony. Enthusiasm greeted the playing of this program by these young organists, who demonstrated fine technique, interpretative insight and remarkable poise.

Dr. Warner M. Hawkins, newly-elected warden of the American Guild of Organists, was the guest speaker of the evening. He congratulated the class on its excellent work, briefly reviewed the history of the school under the late Dr. William C. Carl and the present director, and spoke of the Guild examinations as being the perfect means for broadening one's musicianship.

The William C. Carl gold medal was won by Gertrude Wesch and the silver medal went to Helen Beverly McLaughlin. Special awards were given to Georgene Marnie, Thaddeus Chuderski and Elizabeth Flessel of the first-year class.

The diplomas were presented by Joseph Bonnet, honorary president of the school. Sophy M. Koch, '39, played Guilman's "March d'Ariane" for the recessional.

Scholarships for the 1941-42 season have been made possible through funds from Mrs. Elsie Carl Smith and the estate of Lucy Stella Schieffelin. These will be awarded in a contest Oct. 3.

WHITTLESEY TAKES POST IN ERIE; WINS PH.D., DEGREE

After seven years at the Westminster Church in Detroit, Federal Whittlesey has accepted the position of organist and minister of music of the Church of the Covenant in Erie, Pa. His task there, beginning Sept. 1, will be to organize a system of choirs. He will continue to write articles on church music for the *Music Teachers' Review*. Mr. Whittlesey teaches at Chautauqua, N. Y., again this summer, starting July 28.

In June Mr. Whittlesey received the doctor of philosophy in music degree from the Detroit Institute of Musical Art.

A resolution giving eloquent recognition to the work of Mr. Whittlesey was adopted by the session of the Detroit church June 15 upon the recommendation of the music committee.

Mr. and Mrs. Winters to Atlanta.

Mr. and Mrs. Donald Winters have been placed in charge of the music at the First Baptist Church of Atlanta, Ga. Mr. Winters will be organist and director and Mrs. Winters will be his assistant. They are to develop a series of choirs. Mr. Winters has a master's degree in organ and a bachelor's degree in voice from Westminster Choir College. Mrs. Winters has a bachelor's degree in voice from Westminster and a bachelor's degree in religious education from Denison University.

JOHN HENRY WICK DIES IN AUTOMOBILE CRASH

WIFE AND BABY UNINJURED

Son of Founder of Organ Company at Highland, Ill., and a Member of Firm Loses Life in Collision — Was 29 Years Old.

John Henry Wick, a member of the firm of the Wicks Organ Company of Highland, Ill., and son of John F. Wick, founder and head of the company, died July 4 as the result of an automobile accident which occurred near Smithton, Ill., the preceding night.

Mr. Wick, his wife and their baby son, 10 months old, left Highland July 3 for Fredericktown, Mo., to spend the holiday weekend with Mrs. Wick's parents. Their car was bound south when two cars approached from the opposite direction. One of them attempted to pass the other on the left side. Mr. Wick drove to the shoulder of the road to avoid a collision, but the other automobile struck his car at the center and it rolled over several times. Mr. Wick was thrown on the concrete and dragged a short distance. He died in a hospital the next morning without having regained consciousness. Mrs. Wick and the baby were not hurt.

Mr. Wick was highly respected in the community and his death caused great sorrow in Highland. Funeral services were held at St. Paul's Catholic Church July 7.

John Henry Wick was 29 years old, having been born in Highland June 23, 1912. He attended St. Paul's parochial school there and was graduated from its high school. He then attended Quincy College and was graduated from that institution. Thereupon he assumed active work with his father in the Wicks organ factory. He had done considerable research work for the factory, aided in its management and demonstrated his fitness for ultimate leadership in every way.

In the summer of 1939 Mr. Wick erected a beautiful home which he named "Wickstead." On Oct. 21 of that year he married Miss Kathryn Whitener of Fredericktown, Mo.

Mr. Wick is survived by the widow and son, his parents, Mr. and Mrs. John F. Wick, one brother, Martin Wick of Highland, and one sister, Sister Mary Kenneth of the Holy Angels Convent at Aurora, Ill. An older brother, August Wick, was killed in a railroad crossing accident May 2, 1924.

BETHUEL GROSS WINS PH.D. DEGREE AT NORTHWESTERN

Bethuel Gross received the degree of doctor of philosophy from Northwestern University June 14. The subject of his thesis was "Modern Organ Literature." Dr. Gross is organist and director at St. James' Methodist Church, Chicago, and director of St. James' Choir School. He received his B.A. degree from Washburn College in 1924 and the bachelor of music and master of music degrees from Northwestern. He is now working for a doctor's degree at the Eastman School of Music. Among his teachers have been Dr. Peter C. Lutkin, Horace Whitehouse and Leo Sowerby.

Before going to St. James' Methodist Church Mr. Gross was organist at the First Methodist Church of Topeka, Kan., the Rogers Park Congregational, Chicago, and the City Church in Gary, Ind. He is the composer of six organ symphonies, four oratorios, a number of anthems and various piano compositions.

Music by Yon at Paderewski Funeral.

St. Patrick's Cathedral in New York was crowded with more than 4,500 persons, who filled every seat and stood in every available space, at the solemn pontifical mass of requiem for Ignace Jan Paderewski July 3. The mass included some of Paderewski's favorite music, selected by Pietro Yon, organist and head of the cathedral choir. Paderewski's own Nocturne was played by Mr. Yon at the organ as a prelude. Don Lorenzo Perosi's mass, which Paderewski had admired, was sung by the choir of eighteen voices, and was broadcast by short wave to all countries. At the end of the mass Paderewski's favorite hymn, "God, Who for Years Hast Given Thy Protection," by Kurpinski, was played, as was Chopin's Funeral March.

JOHN HENRY WICK



DR. TALI ESEN MORGAN, ONE OF FOUNDERS OF N.A.O., IS DEAD

Dr. Tali Esen Morgan, a well-known choral conductor and composer, and one of the founders of the National Association of Organists, died June 30 at his home in Asbury Park, N. J. Dr. Morgan was in charge of the music at Ocean Grove, N. J., when the old N.A.O. held its first conventions in that city. These meetings were the beginning of national conventions of organists in the United States. Dr. Morgan began his work at Ocean Grove in 1900, when he went there to train a large chorus directed by Walter Damrosch, and the next year was appointed director of the Ocean Grove Auditorium, a post he held for seventeen years.

Dr. Morgan was born Oct. 28, 1858, in Llangynwyd, South Wales, the son of Thomas Llyfnwy Morgan, Welsh historian. He came to this country with his family in 1877, settling in Scranton, Pa., where he married Mary J. Jones of that city four years later. She died three years ago. In Scranton Dr. Morgan founded the International Correspondence Schools of Music and conducted several well-known Welsh choirs.

Dr. Morgan had been director of the chorus choirs of the Central Methodist Church of Brooklyn, the First Methodist Church of Mount Vernon, N. Y., and the Washington Square Methodist Church of New York City. He started a number of prominent musicians on their careers and was one of the early voice teachers of Richard Crooks and of Edward Johnson, manager of the Metropolitan Opera. He received the degree of doctor of music from Temple University.

Surviving are two sons, Oscar A. Morgan, an executive of Paramount Pictures in New York, and Kays R. Morgan, a New York attorney; three daughters—Mrs. Joseph K. Savage, a choral director in New York; Mrs. J. Otto Rhome of Wellesley, Mass., and Mrs. Robert Trusting, Jr., of Manasquan, N. J.—a sister and two brothers.

MISS ANNE MERRITT HONORED ON FIFTEENTH ANNIVERSARY

Approximately 125 past and present members of the Summerfield Methodist Church choirs of Port Chester, N. Y., attended a reunion and song festival June 22 at the church. More than half the gathering was from Port Chester and vicinity and the remainder from distant points.

At the supper served the preceding night to visiting alumni and members of the vesper and adult choirs, prior to the rehearsal for the festival, Miss Anne Merritt, the choir director, was presented with a purse on behalf of all present in appreciation of her fifteen years of service. After the vesper service Miss Merritt again was the recipient of a gift, a radio, at a reception held in her honor.

A former pastor, the Rev. Frederick F. Voorhees of Hollis, L. I., and Mrs. Voorhees were among those present, as was Mrs. Harry Sanford Crossett, wife of another former minister, now of Patchogue, L. I., and Mrs. Everett A. Burnes, widow of the pastor who served from 1926 until his death in 1929.



STUDIES IN ORGAN TONE

A set of discs giving an explanation of the manner in which the tonal elements of the organ unite to produce the complex sound which is organ tone.

Explanation by G. Donald Harrison, President of the Aeolian-Skinner Organ Company.

Examples compiled and played by Ernest White, Musical Director of the Church of Saint Mary the Virgin, New York.

The organ used is a Harrison-designed Aeolian-Skinner instrument built in 1941 for Christ Church, Cambridge, Mass.

This set of records is a valuable adjunct to any music course. The clarity of the recording and the clearness of the explanation make the records interesting for either home listening or class-room use.

Three twelve-inch discs (six sides) in album.
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CHURCH IN CLEVELAND TO HAVE LARGE ORGAN

WILL BE FINISHED IN 1942

Fairmount Presbyterian Specification Provides for Rückpositiv and Choir, as Designed by Gee and Holtkamp.

The large new sanctuary of the Fairmount Presbyterian Church, Cleveland, when finished early in 1942 will have the choir and the organ placed in the west gallery over the narthex. The gallery is large enough to accommodate the organ and fifty singers and a small orchestra without resorting to the expedient of placing any part of the organ in side chambers. The entire instrument will stand in the gallery, except the rückpositiv, which will occupy its traditional position on the balustrade of the gallery and at the back of the organist. Both the rückpositiv and an enclosed choir are provided. The console, however, is to be three-manual.

With the exception of one extension and five borrows, the organ is entirely "straight." The specification was worked out by Russell L. Gee, organist of the church, and Walter Holtkamp. Mr. Holtkamp is building the organ.

Following is the specification:

PEDAL.

1. Principal, 16 ft., 32 pipes.
2. Subbass, 16 ft., 32 pipes.
3. Violone Dolce, 16 ft., 32 pipes.
4. Echo Bourdon (from No. 46), 16 ft., 32 notes.
5. Grosse Quinte, 10 1/2 ft., 32 pipes.
6. Octave (from No. 18), 8 ft., 32 notes.
7. Flauto Dolce, 8 ft., 32 pipes.
8. Violone Octave (ext. of No. 3), 8 ft., 32 notes.
9. Quinte, 5 1/2 ft., 32 pipes.
10. Choralbass, 4 ft., 32 pipes.
11. Fourniture, 3 rks., 96 pipes.
12. Posaune, 16 ft., 32 pipes.
13. Dulzian (from No. 27), 16 ft., 32 notes.
14. Tuba (from No. 54), 8 ft., 32 notes.
15. Fagotto, 8 ft., 32 pipes.
16. Schalmey, 4 ft., 32 pipes.
17. Chimes, 25 tubes (Choir).

GREAT.

18. Open Diapason, 8 ft., 61 pipes.
19. Principal, 8 ft., 61 pipes.
20. Copula, 8 ft., 61 pipes.
21. Sallcional, 8 ft., 61 pipes.
22. Octave, 4 ft., 61 pipes.
23. Spitzflöte, 4 ft., 61 pipes.
24. Quinte, 2 1/2 ft., 61 pipes.
25. Superoctave, 2 ft., 61 pipes.
26. Mixture, 4 ranks, 244 pipes.
27. Dulzian, 16 ft., 61 pipes.
28. Tuba (from No. 54), 8 ft., 61 notes.
29. Chimes, 25 tubes.
30. Celesta, 49 bars (Choir).

SWELL.

31. Solo Flute, 8 ft., 61 pipes.
32. Gambe, 8 ft., 61 pipes.
33. Voix Celeste, 8 ft., 61 pipes.
34. Bourdon, 8 ft., 61 pipes.
35. Aeoline, 8 ft., 61 pipes.
36. Dulcet, 8 ft., 61 pipes.
37. Clear Flute, 4 ft., 61 pipes.
38. Fugara, 4 ft., 61 pipes.
39. Flageolet, 2 ft., 61 pipes.
40. Sesquialtera, 2 ranks, 122 pipes.
41. Plein Jeu, 5 ranks, 305 pipes.
42. Trompette, 8 ft., 61 pipes.
43. Basson, 8 ft., 61 pipes.
44. Oboe Clarion, 4 ft., 61 pipes.
45. Vox Humana, 8 ft., 61 pipes. Tremolo.

CHOIR.

46. Echo Bourdon, 16 ft., 61 pipes.
47. Geigen, 8 ft., 61 pipes.
48. Dulciana, 8 ft., 61 pipes.
49. Ludwigston, 4 ft., 61 pipes.
50. Gemshorn, 4 ft., 61 pipes.
51. Flautino, 2 ft., 61 pipes.
52. Dolce Cornet, 3 rks., 183 pipes.
53. Cromorne, 8 ft., 61 pipes.
54. Tuba, 8 ft., 61 pipes.
55. Celesta, 49 bars.
56. Chimes, 25 tubes. Tremolo.

RÜCKPOSITIV.

57. Quintaton, 8 ft., 61 pipes.
58. Principal, 4 ft., 61 pipes.
59. Flute a Cheminee, 4 ft., 61 pipes.
60. Nazard, 2 1/2 ft., 61 pipes.
61. Octava, 2 ft., 61 pipes.
62. Tierce, 1 1/2 ft., 61 pipes.
63. Lariot, 1 1/2 ft., 61 pipes.
64. Cymbal, 3 rks., 183 pipes.

CONSOLE OF ORGAN IN HOME OF L. W. BARNHART, CLARKSBURG, W. VA.

L. W. BARNHART INSTALLS ORGAN IN HIS OWN HOME



The first organ to be installed in a home in Clarksburg, W. Va., has been completed in his own residence by L. W. Barnhart, an organ builder who was for a number of years on the staff of M. P. Möller. The organ is a three-manual with seven ranks of pipes—a diapason, two sets of strings, two flutes, an oboe, a vox humana—a synthetic saxophone and a set of twenty-one Deagan chimes. There is a total of 500 pipes. The main chest is of the unit type. The console is of walnut and there are forty-six stop tablets. The console stands twenty-eight feet away from the organ. The combination system is of the "blind" type.

More than sixty organists from West Virginia cities gathered at the Barnhart residence June 10 to hear a program played by Kenneth E. Runkel, organist and musical director of St. Andrew's Methodist Church in Parkersburg. The guests were shown the organ chamber by their host, and following the program refreshments were served.

Mr. Runkel's program consisted of the following selections: Fugue in C major and Chorale, "My Heart Is Filled," Bach; Madrigal, Jawelak; "Evening Bells and Cradle Song," Macfarlane; Scherzo in G minor, Bossi; Suite in F major, Runkel.

Twenty years ago Mr. Barnhart began his work in organ building with M. P. Möller in Hagerstown, Md., with which company he remained for eleven years. Nine years ago he moved to Clarksburg, where he has followed his trade. He has between 140 and 150 organs throughout West Virginia, Maryland, Ohio and Pennsylvania, which he services.

SOWERBY PROGRAM HEARD IN WHITTIER, CAL., CHURCH

A program of compositions of Leo Sowerby was presented Sunday afternoon, July 20, at the First Friends Church, Whittier, Cal., with Frederic W. Errett as organist, assisted by Josephine Dockstader, soprano, and Frank Pursell, bass. The organ selections were Mr. Sowerby's "Carillon" and "Comes Autumn Time." Three "Songs of Faith and Penitence" were sung by Miss Dockstader and Mr. Pursell sang three Psalms for bass, with organ accompaniment.

Mr. Errett has been at the First Methodist Church of Whittier for over three years and is organist of the Whittier College Community Oratorio Society, which performs every year in the Bach and Brahms festivals sponsored by Whittier College.

Changing Times Bring Change in Taste that Affects Organ Music

By HAROLD HELMAN

[Excerpts from "An Organist's Notebook" in Musical Opinion, London, for July.]

In the early nineties, when many of us first saw light, we were stifled with high collars, etiquette and tradition. Manners in general had to form fours. Now-a-days, in an age when the standards of that so-called decent conduct have either been flung aside or are threatened with destruction, when young women smoke cigarettes in the street and walk about in trousers, and prefer a cinema to church-going on Sundays, we find a change in the taste for music played on the organ. This applies to voluntaries, recitals and other special services for which organists are engaged.

If we consider that the change is due to the initiative and intelligence of the younger generation we probably assume rather too much. It may be in these days that mental efficiency and an urge for brighter things in thought and action have brought a greater freedom to mankind in general. Our interests and activities have expanded considerably beyond those of the old days; our intelligence is applied differently, due, no doubt, to modern outlook. Today we have highly intelligent criminals as well as highly intelligent parsons. Education is devoted now to emotional development as much as to intellectual development. Perhaps it is that present freedom allows greater opportunity for emotional development, and in the musical world this emotionalism has frequently caused a deal of trouble. There has been much criticism as to what should be, and what should not be played in church.

We very often hear organists complain of the lack of interest in organ music, especially in the modern field. The probable reason for this is that when some of our modern composers write for the organ they are heavy and uninteresting. We still have composers with enormous brain capacity for heaving strings of notes at sheets of paper in complete accordance with strict contrapuntal procedure; but if you ask them to write a tune, or anything beautiful, they would say: "Well, what about my Fugue in A flat minor?" It is not that the man-in-the-street likes what has come to be called "slop"; far from it—he just loves a tune. Unfortunately, today, if a composer happens to write a fugue on the

subject of A W F Q Z (work that out), and provided that it is difficult to play, it becomes popular among a certain species of organist. That is why so many folk are vaguely dissatisfied with certain types of real organ music without being able to say why.

The Englishman loves a tune. Today, when our dear old country is all upside down, when northerners are in uniform in the south, when east has moved west, we who play organs should be able to learn a great deal concerning likes and dislikes. It is surprising how many pieces are requested and can only be played via arrangements; but I have not yet had one request that was not fit to play in church. That is purely personal, of course.

The Bishop of Bradford (Dr. Blunt) has had something to say in his *Bishop's Messenger* on requests: what church organists should play at weddings. From my experience, the bishop would have been much better occupied instructing his clergy in the way of dealing with congregations—on how to put a stop to the incessant talking and eating that goes on in church at such times. The bishop says: "It is indecent to secularize the atmosphere of a church wedding by the introduction of love lyrics of the stage and drawing-room. I have heard that organists are sometimes asked to introduce songs which borrow their sentiments from the ditties of the music halls."

The bishop may have heard it, but can he tell us how many commit the crime?

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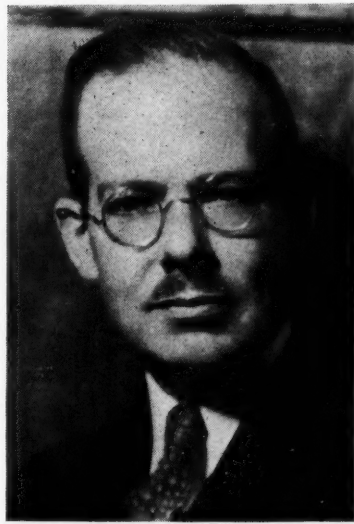
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Charles A. H. Pearson, Koch's Successor, Has Outstanding Record

CHARLES A. H. PEARSON



Charles A. H. Pearson, the Pittsburgh organist whose appointment to succeed Dr. Caspar P. Koch, who is retiring as instructor of organ at Carnegie Institute of Technology, was announced in THE DIAPASON last month, not only is an alumnus of Carnegie "Tech," but has been a member of its faculty since 1924, teaching harmony, history of music and musical aesthetics. He has held important positions in Pittsburgh and for seventeen years has been organist and choir director of Rodef Shalom Temple, the only Reformed Jewish congregation in the city.

Mr. Pearson was born in 1898. After the death in 1905 of his father, who was an examiner in the United States Patent Office, he made his home with his grandmother in Grove City, Pa., and attended the public schools there, graduating from high school in 1915. His first piano lessons were received in the model class of Grove City College under the supervision of Dr. Hermann Poehlmann and then privately with Miss Jennie Glenn. In 1917 he entered the organ class at Carnegie Institute of Technology as a pupil of Dr. Koch and in 1921 was graduated in organ with the B.A. degree, being the first student to complete an organ course at C.I.T. In 1922 he was granted the degree of M.A. after a year of postgraduate work and was the first M.A. in music at C.I.T.

After a second year of postgraduate work Mr. Pearson was awarded the Russell Hewlett memorial scholarship by the Art Society of Pittsburgh, making possible six months of study in France—three months at the Conservatoire at Fontainebleau with Charles Marie Widor and Henri Libert and three months with Libert in Paris. In 1926 and 1927 he made monthly trips to New York to study with Lynnwood Farnam.

From 1918 to 1934 Mr. Pearson was organist and director at the Second

United Presbyterian Church, Wilkesburg, Pa., and from 1919 to 1924 was assistant organist to Dr. Charles Heinrich at the Third Presbyterian Church, Pittsburgh.

As a performer on the organ Mr. Pearson has a national reputation. In 1927 he was a recitalist at the convention of the American Guild of Organists in Washington and two years later he gave a recital at the joint convention of the N.A.O. and the Canadian College of Organists in Toronto.

Mr. Pearson in 1936 married Miss Hortense Scannell, a contralto, and prior to her marriage supervisor of music in the public schools of Braddock, Pa.

The annual spring recital by pupils of Claude L. Murphree, F.A.G.O., at the University of Florida took place at the Florida Union Auditorium in Gainesville May 18. Those who played are: Betsy Martin, Robert L. Hutchinson, Jr., Frances Elliott, Fred Hallock, Charmaine Linzmayer and Joe Adkins.

The Canadian College of Organists ANNUAL CONVENTION

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The Canadian College of Organists welcomes visiting organists from the U. S. A. to this Convention.

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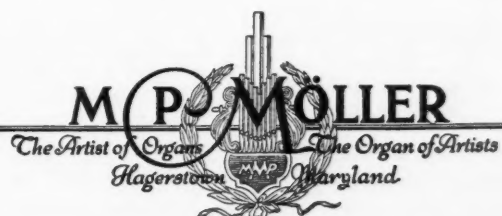
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SETH CLARK WAS DEAN OF BUFFALO MUSICIANS

CAREER THERE BEGAN IN 1879

Had Served Trinity Church for Thirty-eight Years and Received Warm Tributes on His Retirement Two Years Ago.

Seth Clark, one of the founders of the A.G.O., whose death on June 19 was announced in the July issue of THE DIAPASON, was the dean of Buffalo musicians and had been organist and choirmaster of Trinity Episcopal Church in that city for thirty-eight years. On his retirement two years ago, the Rev. William Thomas Heath, the rector, paid tribute to Mr. Clark as "a man of rare spirit and character" who had made "an indelible impression on the parish and on the city."

"Scores of boys who have grown up in the choir," said Mr. Heath at a testimonial banquet, "have come to think of Seth Clark not only as a teacher of music, but as a mold of character and a husbandman of the spirit. I have heard more than one man tell of the gratitude he feels for Seth Clark's influence in his formative years."

Mr. Clark was born in Sardinia, N. Y., Sept. 18, 1863, and began playing the organ at the age of 11. He went to Buffalo in 1879 to be organist of Westminster Presbyterian Church and later held the same position in the Episcopal Church of the Ascension, the Central Presbyterian Church, the First Presbyterian and St. John's Episcopal. Mr. Clark began his work in Trinity Church May 19, 1901, the Sunday that the Rt. Rev. Cameron J. Davis, Bishop of Western New York, began his rectorship there.

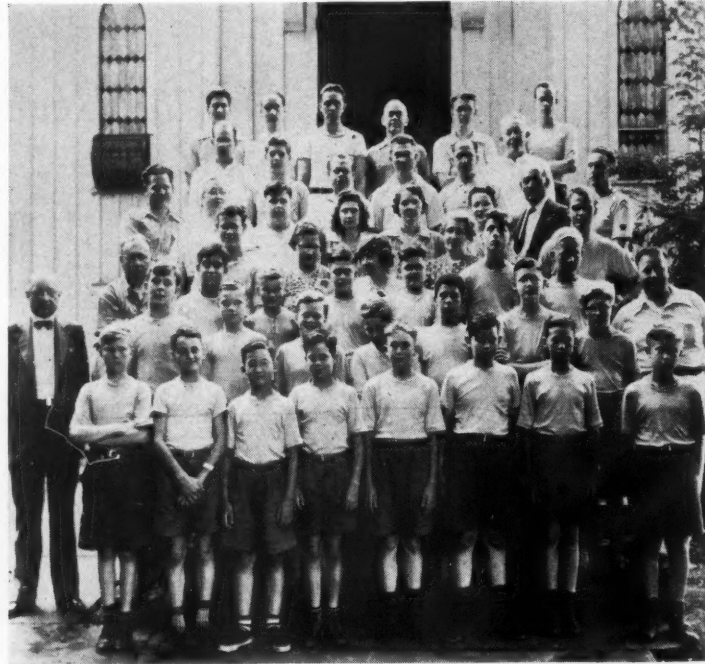
Mr. Clark organized the Guido Chorus in 1904 and continued as its director until a few years ago, when illness compelled him to resign. During the same period he conducted the Buffalo Orpheus Singing Society, the Polish Singing Circle and the Kalina Singing Society. He taught many singers who attained prominence, one of them Rose Bampton. He was widely known as a composer of organ and piano music. Among his better-known works were a musical setting for Robert Louis Stevenson's "Requiem" and a choral arrangement of Kipling's "Recessional."

Mr. Clark is survived by his widow, Annie Gail Clark, and two daughters, Mary Gail Clark and Mrs. Albion B. Lindemann.

JOHN H. HECKMANN TAKES PHILADELPHIA CHURCH POST

John H. Heckmann, for fifteen years organist and choirmaster of the First Methodist Church, Haddon Heights, N. J., has resigned to accept the position at the Church of the Incarnation, one of the important Lutheran churches of Philadelphia. He will assume his duties Aug. 1 and will have charge of a large choir. Mr. Heckmann is a native of Olean, N. Y., and studied music with private teachers until he moved to Philadelphia, where he received the degree of bachelor of science in mechanical engineering from the University of Pennsylvania. He studied organ with Robert M. Haley and

CHOIRMASTERS AND BOYS AT CAMP WA-LI-RO



FOR THE EIGHTH SEASON Wa-Li-Ro, the summer choir school of the Episcopal diocese of Ohio, has conducted a successful chormasters' conference. Under the leadership of such men as Dr. Healey Willan of Toronto, Beecher Aldrich of Detroit and the Rev. John W. Norris of Philadelphia, a group of chormasters and chormistresses spent five pleasant days on Put-in-Bay discussing their problems. In the rehearsal and lecture periods many phases of the church musician's art were studied. Music of various periods was used and the faculty were required to plan and direct a service embodying the principles they had emphasized in their lectures. The resident choir of twenty boys was augmented by tenors and basses chosen among the attending chormasters. This choir was used to sing the harmonized music, while a choir of men was trained by Dr. Willan to sing the plainsong studied during the week.

Mr. Aldrich directed the choir in the preparation of a service which could be used in an average parish church. The music consisted of the Venite and Benedictus, sung to speech rhythm chanting, an anthem setting of the Benedictus es Domine by Ward and the old English anthem attributed to Farrant, "Lord, for Thy Tender Mercies' Sake."

theory with Dr. H. Alexander Matthews. He recently finished a term as dean of the Camden Chapter of the American Guild of Organists.

Death of Mrs. Ellen Bonfield Cline. Mrs. Ellen Bonfield Cline, a former resident of Kenilworth, Ill., and for many years organist of the Union Church in Kenilworth, died July 16 in Atascadero, Cal., at the home of a daughter, Mrs. D. M. Renton, with whom she had lived since she left Kenilworth in 1937. Mrs. Cline lived in Kenilworth for thirty years.

MRS. J. ALFRED SCHEHL, WIFE OF CINCINNATI ORGANIST, DIES

Mrs. Christine Margaret Schehl, wife of J. Alfred Schehl, organist and choirmaster of St. Lawrence Catholic Church, Cincinnati, Ohio, died at her home July 13 after a long illness. Mrs. Schehl is survived by her husband and eleven children: Elizabeth, Gertrude, Helen, Ann, John, Gerard, Alfred, Jr., Lawrence and Robert Schehl, Margaret (Mrs. Clarence Hurst), all of Cincinnati, and Mary (Mrs. Donald Crone) of New York.

Mrs. Schehl was before her marriage a member of her husband's choir, having a fine alto voice, and her interest in good music never ceased. She took an active interest in the 1937 convention of the Guild and proved a gracious hostess.

Mr. Schehl is a past dean of the Southern Ohio Chapter, A.G.O., and was general chairman of the national convention held in Cincinnati in 1937. Mr. Schehl is nationally known as a composer of church music.

Funeral services for Mrs. Schehl were held July 16 at St. Lawrence Church and a number of prominent clergymen officiated. Archbishop John T. McNicholas gave final absolution.

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Among the contents of the Solovox Album one finds the lovely Evening Prayer from Humperdinck's "Hansel and Gretel"; Chaminade's gracious Autumn; the serene Pavane by Ravel; and other such favorites as Anthony's Salute to the Colors; Engelmann's Melody of Love; the Berceuse by Iliinsky; Home on the Range; Annie Laurie; etc.

PRICE, \$1.25

Favorite Anthems of Today Are Named by Group of Readers

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

Last month I asked that those who had found this department useful would send "the title, composer and publisher of one choral work for church which was found especially useful and beautiful during the season just past." A number of people were kind enough to reply, nearly all of them more generous than I had hoped in the number of suggestions. Some of the replies did not give publishers' names, but I shall list the church served by each organist, and it should therefore be easy to write directly for further information. I present a number of the suggestions in alphabetical order of the writers' names.

Joseph C. Beebe, South Congregational Church, New Britain, Conn., had the longest list. He recommends Holler's "Praise, My Soul, the King of Heaven," Ralph Harris' "Te Deum in B flat"; four numbers by D. McK. Williams—Unison Benedictus and Te Deum, "Darest Thou Now, O Soul," "Thou Art My Way"; three numbers by W. Y. Webbe—"Rise, Crowned with Light," "This Is the Day" (Easter) and "Lord, Let Thy Spirit"; also "Grant Me, O God," by W. R. Davis, on a Welsh melody. These are all published by Gray. He likes also Sowerby's "I Will Lift Up Mine Eyes" (Boston), Mrs. Beach's "Let This Mind Be in You" (Presser) and "Thou Knowest, Lord" (Schirmer); likewise the following numbers by English composers, published by Birchard in Boston: Chapman's "All Creatures of Our God" and "God Be in My Head," and Charles Wood's "This Sanctuary of My Soul" and "The Best of Rooms."

Dewitt C. Garretson, St. Paul's Cathedral, Buffalo, lists the anthems which have first place in his library just now—three American and one English: Jennings, "Springs in the Desert"; Titcomb, "Behold, Now, Praise the Lord"; Philip James, "Full of Beauty Stood the

Mother"; Wood, "O Thou, the Central Orb." He says: "If selecting one is a must, put us down for the Titcomb."

James R. Gillette, First Presbyterian, Lake Forest, Ill., says: "With me and my choir 'Thy Blessings, Father,' by Johnson, published by Galaxy, would take first place. If the composer requested were not to be an American, Thiman's 'Thy Church, O God, to Thee Her Heart Uplifteth' (Novello) would easily take rank over any other anthem."

Robert W. Hays, Fountain Street Baptist, Grand Rapids, Mich., names two: "Darest Thou Now, O Soul," by Williams, and de Tar's "The Glory of the Lord," both published by Gray. He also recommends that I look up for patriotic services an anthem published some time ago, Hugh Porter's "The Fruit of the Spirit."

Howard Lyman, University Methodist, Syracuse, N. Y., recommends the anthem of his late colleague in Syracuse, Professor Vibbard, "Ho, Everyone That Thirsteth," a number that I recall using with pleasure immediately upon its publication. He has had requests for the repetition of Macfarlane's "Open Our Eyes."

Ernest Mitchell, Grace Episcopal, New York City, recommends two numbers published by Stainer & Bell in England: Alan Gray's "What Are These That Glow from Afar," for Armistice Day and All Saints', and the same composer's "Come, Thou Holy Spirit," for Whitsunday.

Donald F. Nixdorf, East Congregational, Grand Rapids, Mich., names as his choice of the season Carl F. Mueller's "Laudamus Te," a work in eight parts.

Frank Parker, Central Methodist, Utica, N. Y., lists "I Will Lift Up Mine Eyes," by Philo A. Otis (Summy).

D. A. Pressley, Washington Street Methodist, Columbia, S. C., names the charming arrangement by the Arizonan, William R. Voris, of Schubert's "Ave Maria," entitled "A Prayer for Love" (Gray). It was published in 1927.

Clarence Robinson, First Presbyterian, Bloomfield, N. J., names three numbers particularly beautiful and useful—"Beautiful Saviour," arranged by Morgan (J. Fischer); "The Day of Mourning," from Mozart's "Requiem" (Gray), and "This

Sanctuary of My Soul," by Dr. Wood (Birchard). He also likes Wood's "O Thou the Central Orb." I was happy to have him say that he takes my articles over to New York and runs through my choices at a music store.

Orvis Ross of Rochester, Minn., likes another arrangement of "Beautiful Saviour," that of Carlyle Duncan. He also wishes to say a good word for Harry Rowe Shelley's "The Strife Is O'er," which he has never seen on any program but his own. I think that it is high time to scrutinize the Shelley anthems again. He was enormously popular, then almost or completely scorned by many. How do you account for his popularity twenty years ago? Which of his things are worth keeping?

H. H. Troop, St. James' United Church, Montreal, commends an anthem on the "O Quanta Qualia," William Harris' "O What Their Joy and Their Glory Must Be." He would like to see a list of unison anthems, now useful in wartime. I shall try to publish such a list for our Canadian colleagues. Have you any suggestions?

Walter Wismar, Holy Cross Lutheran, St. Louis, found useful at Christmas "Holy Angels Singing" (Gray), a Russian number edited by Dickinson. At Easter he liked the Dickinson-Bohemian "Christ Is Arisen" (Gray), the Lott-Dickinson "Joy Fills the Morning" (Gray) and the Hirsch-Buszin "Christ Is Arisen." He also recommends Titcomb's "Behold, Now, Praise the Lord" (B. F. Wood) and "To Thee, O Lord, Do I Lift Up My Soul" by Kalinnikoff (Kjos).

Many thanks. I should be glad to receive more replies.

Death of Chester G. Harrison.

Chester Garfield Harrison, 60 years old, of Bridgeport, Conn., died June 8 at St. Vincent's Hospital, Bridgeport. Mr. Harrison served as organist in churches in Bridgeport and vicinity for twenty-five years. He was born in Bridgeport and was formerly organist at old Trinity Church, Olivet Congregational, St. Luke's Episcopal, the Summerfield Methodist Church, the Church of the Nativity and St. Peter's Church, Milford.

MONTEVIDEO CONGREGATION ENTHUSIASTIC OVER RECITAL

From Montevideo, Uruguay, comes word of an organ recital that packed the Central Methodist Church June 9 to hear the Italian organist Angelo Turriziani. The congregation that was attracted by the performance numbered more than 800. Turriziani was born in Rome in 1916. His audience, barred from applauding because the recital was given in a church, waited outside in the street to accord him an enthusiastic ovation. Mr. Turriziani is now a resident of Montevideo. The Rev. Daniel E. Hall, pastor of the church, has sent THE DIAPASON the program of the recital, which was as follows: Canzona and "Toccata per l'Elevazione," Frescobaldi; Toccata and Fugue in D minor, Chorale Prelude, "Come, Saviour of the Heavens," and Fugue in G major, Bach; Chorale from Second Symphony, Verne; "Chant de Bonheur," Lemare; Passacaglia, Karg-Elert; Prelude, Fugue and Variation, Franck; "Angelus," Bossi; "Pilgrim's Song of Hope," Batiste; "Badinerie," Corelli; Finale, First Sonata, Mendelssohn.

WESTMINSTER FESTIVAL MARKS FIFTEENTH YEAR

A dramatic performance of Verdi's "Requiem" under Dr. John Finley Williamson's direction in the Princeton University Chapel May 27 was the high point of the annual Westminster festival which celebrated the fifteenth anniversary of the Westminster Choir College. The chorus was composed of 300 singers, all of whom were students or alumni of the college. The Westminster orchestra and Alexander McCurdy at the organ provided the accompaniments. The "Requiem" was sung in memory of Mrs. H. E. Talbot, Mrs. J. Livingston Taylor, Bertha Darner, Hurlbut Cutting, Jr., Charles Squires, Jr., and Robert Jensen.

On the afternoon of May 27, Alexander McCurdy, head of the organ department of Curtis Institute and of the Westminster Choir College, gave a recital in the Westminster Chapel with Mrs. McCurdy, harpist.

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Oregon Chapter Brings Busy Season to a Close; 35 Monday Recitals Given

The Oregon Chapter sponsored thirty-five Monday noon recitals in the Parker Memorial Chapel, Portland Y.M.C.A. The last one was played by a new member, Mrs. Hazel Ewing, organist at the First Methodist Church in Albany, Ore. Other members of the Guild who have played are Victoria Alpanalp, Mildred Waldron Faith, Gladys Morgan Farmer, Frederick W. Goodrich, Martha Grant, Mrs. S. F. Grover, Ronald Hall, Mary Hazelle, Marcella Lind, Bernard H. McClain, Joseph Michaud, Mrs. C. L. Neilson, Martha B. Reynolds, G. E. Roeder, Alice Johnson Siegfried, Mary E. Stevens, Lauren B. Sykes, Esther Cox Todd, Amy Olmsted Welch, Edna Wickersham and Winifred Worrell. Gladys Johnson, violinist, assisted on the April 7 program.

On March 21 there was a business meeting and social affair at the Faith studio. Mildred and Rouen Faith played piano and organ duets. Mrs. Faith also played original compositions on the Hammond electronic organ. Charles E. Cleveland, principal of the Benson Polytechnic School, gave an interesting talk about the pipe organ in the school auditorium—the organ which he helped to build.

On Sunday, April 20, an organ and choral program was sponsored by the Guild in the Marylhurst College chapel. The program was arranged by our member, Sister Mary Teresine, who played the accompaniments for the girls' choral group. Winifred Worrell played the processional, "Cristo Trionfante." Yon. Mildred Waldron Faith, organist at the First Unitarian Church, and Fred Brainerd, Trinity Episcopal Church, each presented a group of solos. After the program tea was served.

During music week, May 5 to 9, the Guild sponsored a series of student recitals at the Central Y.M.C.A. Appearing on these noon programs were pupils of Guild members.

May 9 Lauren B. Sykes, organist and director at Hinson Memorial Baptist Church, presented a program of organ and choral music. This was sponsored by the Guild and was attended by a large audience. It was one of the annual choir festival concerts given at this church.

On May 22 the business meeting and election of officers was held at the central library. The new officers elected are: Esther Cox Todd, dean; Gerdaue E. Roeder, sub-dean; Amy Olmsted Welch, secretary-treasurer.

During the annual Portland rose festival two members of the Guild were presented in recitals at the civic auditorium by the Portland Rose Society. Mildred Waldron Faith played the afternoon of June 12 during the rose show and Lauren B. Sykes played on the afternoon of June 13. The organ at the civic auditorium is a four-manual Skinner, the largest organ in Portland.

The last of the Guild meetings was held at the home of the dean June 29. After the business meeting a buffet luncheon was served to the members and

ATTENTION, ALL A.G.O. DEANS.

There are still some chapters which have not sent in to headquarters the list of new officers for the season 1941-42, beginning Sept. 1. Note: All officers take office beginning Sept. 1.

their families. The afternoon was spent in discussions and a social time. It was generally regretted by our members that none was able to attend the convention in Washington, D. C. According to the glowing accounts we have read in THE DIAPASON I am sure that we would have received a great inspiration had we been able to attend.

WINIFRED WORRELL.

San Diego Chapter.

A meeting of the San Diego, Cal., Chapter was held the evening of July 7 at the home of Mr. and Mrs. Charles Shatto in Escondido. The Shatto home is atop a mountain overlooking beautiful Lake Hodges, about thirty miles north of San Diego. Before the meeting members and their guests enjoyed a picnic dinner outside and were able to take advantage of the lovely view of the lake below and surrounding hillsides.

Mrs. Marguerite Barkelew Nobles, the dean, officiated at this final meeting of the season. She thanked the officers for their cooperation.

The Guild will present two outstanding organists in the coming season—Robert Elmore in November and Claire Coci next February.

MRS. J. R. WALTON.

Peck Daniel East Tennessee Dean.

Members of the Eastern Tennessee Chapter were dinner guests of Mrs. Bryan Woodruff and Mrs. D. G. Stout June 10 at the home of Mrs. Stout in Johnson City. Supper was served buffet style, after which a delightful evening was spent. During the evening a short business session was held with Mrs. Woodruff presiding. The nominating committee announced the following officers for 1941-42: Dean, Peck Daniel; sub-dean, Mrs. DeWitt Miller; secretary, Miss Elizabeth Henley; treasurer, Miss Ruth Scott.

CHRISTINE WILLIAMS, Secretary.

York Chapter Holds Picnic.

The June meeting of the York Chapter was held in the form of a picnic at the summer home of the sub-dean, Mrs. Catharine M. Chronister, Tuesday evening, June 17. A picnic luncheon was enjoyed, after which a hike was taken through the woods and the adjoining grounds. It was announced that eight members of the York Chapter were planning to attend the A.G.O. convention in Washington.

The next meeting of the chapter will be held in the form of a corn bake, the date to be announced later.

WILLIAM G. N. FUHRMAN, Secretary.

Bangor Branch Meeting.

The annual meeting of the Bangor branch of the Maine Chapter May 26 was marked by a banquet at the Bangor House, followed by a business meeting in Mrs. Howes' studio at the Northern Conservatory of Music, Symphony House, conducted by the regent, Herbert T. Hobbs. The following officers were elected: Regent, Mrs. Harriett S. Mehan; vice-regent, Mrs. Eleanor C. Snow; secretary, Mrs. Edith F. Tuttle; corre-

DOERSAM TO BE CHAIRMAN OF EXAMINATION COMMITTEE

Charles Henry Doersam, F.A.G.O., former warden, has accepted the chairmanship of the examination committee of the Guild. He succeeds Hugh Porter, who held the position two years and contributed a great deal of time and energy to the work. Mr. Porter will remain on the committee. Mr. Doersam assumes the work in September.

sponding secretary, Herbert T. Hobbs; treasurer, Miss Irma V. Nickerson.

The next move was to the recital hall of the conservatory, where Miss Nickerson and Mr. Hobbs gave the final number in a students' program, playing the "Piece Symphonie" by Clokey, for organ and piano. Miss Nickerson is organist and director of music at the Methodist Church, Brewer. Mr. Hobbs is organist at the Christian Science Church, Bangor. Both are students in piano and organ of Mrs. Grace Bramhall Howes of the conservatory faculty.

Plans were made for a junior choir school, conducted by Miss Edith Sackett of New York City, to be held in Symphony House July 21 to 25 and to be sponsored by the Bangor branch under the supervision of Mrs. Edith F. Tuttle. G.B.H.

Harrisburg Chapter.

Eleven Harrisburg members, including four officers, attended the convention in Washington, and all expressed their appreciation of the splendid entertainment provided by the convention hosts.

Miss Helen Hake, organist of Immanuel Presbyterian Church, and the Rev. Charles T. Theal were united in marriage Saturday, June 28. They will live in Lisle, N. Y., where Mr. Theal will serve as pastor of the Whitney Point Church and of the Lisle Associate Church. The chapter will miss Mrs. Theal, for she has been a faithful and efficient member.

On Tuesday evening, July 15, Mr. and Mrs. Joseph Steele entertained the chapter at their summer home in Liverpool, eighteen miles north of Harrisburg, along the Susquehanna River.

FLORENCE M. BROWN, Secretary.

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"Workings" of Test Questions in 1941 Examinations of A. G. O.

Fellowship—Counterpoint

A) Add soprano in second species, and alto in third species.

Coke-Jephcott

B) Add alto, tenor, and bass, all in fifth species. CF in soprano.

Coke-Jephcott

Fellowship Ground Bass for Strings

Norman Coke-Jephcott

Fellowship-Four-part Fugue for Organ

Norman Coke-Jephcott

Fellowship—Instrumentation

Elgar

Ruth Barrett Arno



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HOMER WHITFORD

Mus. B., F.A.G.O.
Organist and Choirmaster, First Congregational Church, Cambridge, Mass.
Director of Music, McLean Hospital, Waverly
Conductor, Woman's Club Chorus, Belmont

[Continued on next page.]

"Workings" of Test Questions in 1941 Examinations of A. G. O.

[Continued from preceding page.]

Fellowship Melody to Harmonize

Heinz Arnold

No. 5

Associateship—Strict Counterpoint

A) Add a bass in first species, and a soprano in fourth species.

Coke-Jephcott

B) Add an alto and bass in fifth species.
C.F. Mode III, Phrygian.

Coke-Jephcott

Associateship—Melody to Harmonize

Anne McKittrick

Associateship Unfigured Bass

Heinz Arnold

No. 7

Associateship Figured Bass

Basset Hough

No. 6

Associateship Strict Counterpoint

C) Add an alto, tenor, and bass, all in 1st species.

T. Tertius Noble

Associateship—Fugue Subjects

Anne McKittrick

HAROLD HEEREMANS



Hutchings, rebuilt by Ernest M. Skinner, is situated in the gallery. There is a mixed choir of about twenty voices. A series of special vesper services is held Wednesdays during Lent, the congregations on these occasions being made up largely of people from the financial districts of lower Manhattan and Wall street. There is a smaller organ in the chapel adjoining the church.

The Church of the Saviour has been noted for its music for many years. Morris W. Watkins was organist and choir-master for twenty years and was succeeded a year ago by Mr. Mead. The choir has participated for several years in the annual A.G.O. Ascension Day service at St. Bartholomew's Church, New York, under the direction of Dr. David McK. Williams. The pastor is Dr. John Howland Lathrop, whose ministry has been long and outstanding. There is a junior choir under the direction of Luella Wilson Vaile.

Subscribers who at any time fail to receive THE DIAPASON and anyone whose copy of the magazine does not reach him promptly will confer a favor on us by notifying the office of publication. It is very important that if you move to a new address word of the change be sent without delay.

HEEREMANS GOES TO CHURCH OF THE SAVIOUR, BROOKLYN

Announcement is made of the appointment of Harold Heeremans as organist and choir-master of the Church of the Saviour in Brooklyn, N. Y. Mr. Heeremans leaves the Memorial Presbyterian Church to assume his new duties upon his return from Seattle, Wash., where he is spending the summer teaching at the University of Washington and playing at the University Temple, where he was organist before he went East. Mr. Heeremans will continue his work as a member of the faculty of New York University. At the Church of the Saviour he succeeds George Mead, Jr., who has been appointed to Trinity Church, New York City, as announced last month.

The Church of the Saviour and its accompanying chapel are in the Brooklyn Heights district of Brooklyn. Its one hundredth anniversary will soon be celebrated. The organ, a three-manual

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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.

Bishop Freeman's Greeting

When the Right Rev. James E. Freeman, D.D., LL.D., Bishop of Washington, greeted the American Guild of Organists at the Washington Cathedral June 26, he extended to the organists the hand of fellowship in a way that reached the hearts of all of those who heard him. It was alike a word of admonition, and of recognition of the place held by the organist. Reference to Bishop Freeman's short address was made in our report of the convention last month. At the suggestion of a number of those who attended the deeply impressive Guild service in the cathedral, at which the bishop was the speaker, THE DIAPASON has obtained the text of the greeting. After expressing a cordial welcome to the visitors Dr. Freeman said:

"We readily recognize the large and important place that music occupies in corporate worship. In a very real sense you are our colleagues and co-laborers in maintaining the solemn and sacred offices of the church. Probably at no time in the life of any member of this Guild has a greater responsibility rested on him than in this present confused and disorderly world. The maintenance of the high standards of sacred music must continue to hold a conspicuous and commanding place.

"During these recent years music has suffered a great impairment. It has been prostituted to uses that your honored body could hardly commend. It may be that in some places the coarse, vulgar music of this period has invaded the sacred precincts of the church. This cannot be where the high things of worship are consistently maintained.

"You and the clergy of the church are the guardians of its dignity, and it lies within your power either to make or unmake that which contributes to the spirit of true worship. I recall that it was Henry Ward Beecher who once said: 'The best sermon ever preached can be ruined by a bad anthem, or one poorly rendered.'

"Recognizing as I do the exalted place you hold when you preside at the console, and when you lead the choir, I plead the cause of a worship reverently and devotionally rendered and designed to refresh and stimulate those who seek its ennobling influence. At the beginning of this service there were read from the Scriptures the noble words in the sixth chapter of Isaiah: 'I saw the Lord sit-

ting upon a throne, high and lifted up, and his train filled the temple.' Here is a fine definition and interpretation of what music is designed to be and to do—to lift the souls of men above the sordid things of earth and to give them a vision of Him who sitteth upon the throne, high and lifted up.

"God richly bless you in your work and give you the satisfying compensations that come from a service well rendered."

Here we have a definition of what the organist should be and what the church may expect of its musicians. Bishop Freeman embodied in a few short paragraphs an ideal creed and his words may well serve as an editorial that can be read with profit by the many who were not privileged to be in the congregation of the great cathedral in the capital city on that June evening.

A Reminder

Have you written to your senators and congressman protesting against passage of the provision in the new revenue bill imposing a 10 per cent tax on musical instruments? If not, it behooves you to do so without delay—unless you believe it is fair to tax the tools with which you work. This tax would place a very heavy penalty on the purchase of organs, at the expense not only of churches and individuals, but of organists as a class, and on the organ builders of America, who deserve encouragement rather than the imposition of a handicap.

Do it now.

In the Antipodes

How church music extends its influence all around the globe and is the handmaid of religion in every clime, speaking its universal language to men of all races, is brought home to us from time to time. In our June issue we were privileged to record what is being done in China in the midst of war. Within the last few days came an interesting picture of activities in the Straits Settlements, where THE DIAPASON is read by American missionaries who carry on while war clouds hover over Singapore.

We are indebted to Mr. and Mrs. Paul E. Thomas for several interesting pieces of printed matter which afford a conception of religious and musical activities in that part of the disturbed Orient. Mrs. Sylvia Barnes Thomas is pursuing her work as a teacher, choral director and organist and her husband is assistant treasurer of the Methodist Mission in Singapore and manager of the Methodist Book Room, which does a most interesting work and one of great benefit to that distant land. Before they went to Singapore under the auspices of the Methodist Church Mr. and Mrs. Thomas were in the Philippine Islands, carrying on similar activity.

As pointed out in a very attractive illustrated leaflet containing a letter to their friends from Mr. and Mrs. Thomas, "in Malaya there is possibly more personal freedom than anywhere else in the world—freedom to sin or to serve God." In such a setting the Methodist Church carries on activities that include 136 schools, with a total enrollment of 21,000. Mrs. Barnes has been devoting her time to these schools as well as to her work at the Paya Lebar Church and has been busy especially in developing musical talent in the schools and organizing junior choirs in churches. Mr. and Mrs. Thomas last year directed four senior choirs and one junior choir. There are 160 congregations throughout Malaya and Borneo, with a membership aggregating more than 13,000. The leaflet pictures nine of the churches, all handsome modern edifices that would do credit to any American city.

Probably most interesting is a large cut showing the conference Sunday choir of 203 singers from the Methodist churches of Singapore, standing before the large organ. This chorus was composed of many nationalities. While the majority were Chinese, there were also

English, Irish, Welsh, Tamil, Eurasian, Japanese, Ceylonese and American singers!

The March, 1941, issue of the *Methodist Book News*, published by the Book Room in Singapore, contains the information that "we have just received from England a supply of a very excellent collection of anthems entitled 'Anthems Ancient and Modern.' * * * The editor trusts that the music of this book may give wings not only to the words of Holy Scripture included in it, but also of the men and women of many ages who have given poetic form to their deepest thoughts, and so lead worshippers both in the home and the church upwards to the Eternal Father."

It is significant proof of the power of music that while the dispatches tell of war and threats of war all over the world, there is at work in nearly every war theater another power—a power that brings comfort and hope, rather than destruction and misery. It is represented by the missionary, who finds the church musician his powerful and efficient aid. These forces, it is to be hoped, will be able to make themselves effective until the words of Thomas Hastings' hymn shall become a fulfilled prophecy: See, from all lands, from the isles of the ocean,

Praise to Jehovah ascending on high; Fallen are the engines of war and commotion,

Shouts of salvation are rending the sky.

We Serve and Are Served

Since all of us are servants, and all of us require service, there should be some interest in a preliminary summary of the 1940 census of service establishments in the United States, released a short time ago by the Bureau of the Census. Turning to the field that interests us most we find that in 1939 there were 521 establishments devoted to "piano and organ tuning and repair service" and that their receipts aggregated \$913,000. The statistics would be of greater interest if piano and organ men were separated. There are, in addition, 461 "musical instrument repair shops." By this no doubt is meant establishments where instruments aside from pianos and organs are repaired.

The piano and organ service concerns are in a group with blacksmith shops, of which one may be amazed to find there are today 16,797, with receipts for the year of \$22,567,000, and radio repair shops, numbering 10,732, with receipts of \$21,687,000. Figures for "disinfecting and exterminating service" reveal that there are 952 establishments and that the people of America spent in 1939 the handsome sum of \$11,143,000 in the war on rats and cockroaches. Barber shops were counted by the government to the total of 117,998, taking in nearly \$231,000,000, no doubt exclusive of tips, while beauty parlors numbered 83,071, and took in about a million dollars more than did the barber shops—a tidy sum spent for the enhancement of feminine pulchritude. Incidentally the beauty parlors showed an increase of more than 35 per cent between 1935 and 1939.

How busy we are in serving one another may be gleaned from the statement that in 1939 there were in operation in the United States 645,966 service establishments, whose volume of business for the year amounted to \$3,410,202,000. These establishments reported employment of 1,098,582 persons. In addition, 652,449 proprietors were reported who devoted the major portion of their time to the operation of their business. The total pay roll for the year (exclusive of proprietors' compensation) amounted to \$1,064,187,000. Most important in the service field from the standpoint of volume of business done are power laundries, which alone account for over one-eighth of the total receipts of all service establishments in the United States. We are indeed devoted to cleanliness next to godliness! The 277,805 establishments classified in five kinds of business (power laundries, funeral directors and crematories, beauty parlors, barber shops

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

TWENTY-FIVE YEARS AGO THE following events in the organ world were reported in the August, 1916, issue—

The ninth annual convention of the National Association of Organists was to be called to order at the Municipal Auditorium in Springfield, Mass., Aug. 1. Listed among the recitalists were Edward F. Laubin, Richard Keys Biggs, Kate Elizabeth Fox, Percy Chase Miller, Charles M. Courboin, Clifford Demarest and Francis Hemington.

The list of new fellows of the American Guild of Organists contained among others the names of E. Harold Geer, Hope L. Baumgartner, Miles P.A. Martin and Charles Sanford Skilton. Among those who had passed the associateship examination were Edward Shippen Barnes, Russell P. Broughton, Sidney C. Durst, C. W. Dieckmann, Edith E. Sackett, J. Alfred Schehl, Adolph Steuterman and Homer E. Williams.

TEN YEARS AGO THE FOLLOWING items of news were recorded in the issue of August, 1931—

The organ business and facilities of the Welte-Tripp Organ Corporation of Sound Beach, Conn., were taken over by the W. W. Kimball Company of Chicago.

A large four-manual organ built by M. P. Möller for the Municipal Auditorium in Philadelphia, a building seating 18,000 people, was completed.

Warren H. Gehrken, a prominent organist of Rochester, N. Y., died July 15 after a long illness.

C. Albert Scholin was appointed organist and director at the Second Presbyterian Church of St. Louis, leaving the First-Broad Street Methodist Church, Columbus, Ohio, to take the new position.

To the Austin Organ Company was awarded the contract to build a four-manual for St. Aedan's Catholic Church, Jersey City, N. J. Henry Pilcher's Sons completed a four-manual for the beautiful Church Street Methodist Church in Knoxville, Tenn. The W. W. Kimball Company was building a four-manual for Gray Chapel at Ohio Wesleyan University, Delaware, Ohio. Another recent installation was that of a Casavant of ninety sets of pipes and 5,696 pipes in the large store of T. Eaton & Co., Toronto, Ont.

and general automobile repair shops) reported receipts of \$1,394,921,000, which represents over two-fifths of the receipts of all service establishments in the United States.

This census does not include the business activities of doctors, lawyers, dentists and others—such as organists—performing a professional or scientific service; nor does it include the fields of finance, education, real estate, insurance or transportation. Religious and charitable institutions, hospitals and sanitariums, public utilities and government-operated enterprises are also excluded from this census.

Choir Concert at Las Vegas, N. Mex.

The Methodist Church choir of Las Vegas, N. Mex., under the direction of Irving D. Bartley, F.A.G.O., gave a program Sunday evening, July 13, in the church, which was filled with music-lovers. The chorus of thirty-four voices rendered the following selections: "O Sing unto the Lord a New Song," Irving D. Bartley; "O Come to My Heart, Lord Jesus," Ambrose; "Fear Not, O Israel," Spicker, and "Prepare Ye the Way of the Lord," Lucina Jewell. The choir was assisted by Nadine Harrah Frazier, soprano, who sang "Evening and Morning," Spicker; "Come unto Me," Handel, and "How Beautiful upon the Mountains," Harker. Mr. Bartley, organist and director, rendered the following organ selections: Concert Overture in C major, Hollins; Cantabile, Loret; Canon in B minor, Schumann, and Italian Rhapsody, Yon. The program was enhanced by two organ-piano duets, "Dance of the Sugar-Plum Fairy," Tchaikowsky-Bartley, and "Exultation," Weaver, with Mrs. J. A. Myers at the piano and Mr. Bartley at the organ.

THE FREE LANCE

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

AUGUST 1—

1740—First appearance of "Rule Britannia" (Thomas Arne) in the Masque "Alfred."

1873—Henri Verbruggen, conductor of the Minneapolis Orchestra, 1923-1931, born.

1893—Antonin Dvorak spends the summer with fellow Czechs in Iowa.

1935—Federal Music Project established in aid of unemployed American musicians. — (*Almanac for Music-Lovers.*)

Being an unmitigated old fogey it looks to me as if the Schoenbergian school were made up of artificers or machinators, and not of composers. Why give up the idea of the composer as part poet?

The poet's eye in a fine frenzy rolling
Doth glance from heaven to earth, from
earth to heaven;

And as imagination bodies forth
The forms of things unknown, the poet's
pen

Turns them to shapes, and gives to airy
nothing

A local habitation and a name.

Or, take a few minutes for the reading of Ernest Newman's article in the *Sunday Times* of June 21, a review of Krenek's book on counterpoint. (Poor old counterpoint! What crimes are committed in thy name!) Newman says: "Counterpoint jiggery on the lines so ably laid down by Krenek is a great game which anyone can play, and which it is great fun to play. But when we get down to brass tacks, how many undisputed goals have been scored in the last thirty years in the bigger game, not of mechanical plastics, but of atonal aesthetics?"

If you want to have a go with atonalism take down your copy of that valuable work by Nicholas Slonimsky, "Music Since 1900," turn to pages 565-571 and read the discussion by Alban Berg with a friend on "What Is Atonality?"; take a day off, summon your analytical powers and study.

"Bear in mind," Newman says, "the history of music is strewn with the debris of ingenious theories for which the Spirit of Music has so far had no use."

In my early years, when I prepared to add courses in music appreciation to the department of music at Wellesley, I talked it over with an old friend, experienced in such matters. He said: "You have one advantage in Wellesley, since you have the class in music appreciation and are at the same time organist and choirmaster at the chapel; let your chapel music follow your course of music history as closely as possible; see that the chapel and the class-room, so far as possible, go along together." The idea was rather inspiring, although (as proved to be the case) it was only later in the academic year that the two plans could complement each other to any extent.

Nowadays when I come across a service list spotted with pieces of the sixteenth and seventeenth centuries, with little to recommend them save historical interest, or a Bach prelude and fugue used as organ service prelude I consider such things as clear perversions of good material. Let the O. and C. M. attend strictly to his business, which, as I apprehend it, is to give music of any school or period, provided it is emotionally moving, dignified and worshipful in spirit.

One of the most attractive towns in Vermont is Brattleboro, on the west bank of the Connecticut River, about ten miles north of the Massachusetts line. Brattleboro is more or less of a hill town; attractive in layout, the general impression of the place as you approach it from the north is one of beauty, liveliness and a sort of we're-getting-along-very-well-thank-you complacency. Maple sugar is in the air, but scenery and a famous organ factory also claim one's attention. I had only an hour one early July day to spend in the Estey factory, but I was taken about by Mr. Dunklee of the

office and had the pleasure of playing an organ in the setting-up room that pleased and interested me. By no means miss looking into their reed organ product for church and studio.

Ellingford, organist to the Liverpool Corporation, writes me: "In spite of the damage done by the bombing and rain, it is a comforting thought that when happier times come we may look forward to seeing our grand old St. George's Hall organ restored to its former tonal glory. All this matter of restoration has been thoroughly discussed and estimates made, and can be proceeded with the moment the condition of the times permits. * * * My last recital at the hall was Dec. 21, 1940; it was the 1,484th recital since my appointment in 1913." That's the spirit!

Mr. Ellingford also reports that the number of separate items—considering a sonata, symphony or suite as one item—had mounted to 1,899. Among these 1,899 items were included transcriptions of various kinds, his own and others. He had completed 167 of these, and several of them—a Schumann symphony was one—were written completely two and three times.

By the B.B.C. orchestra and chorus John Alden Carpenter's "Song of Faith" was given its first performance in England July 4 last. I assume this to be a new work.

Here are the titles of the music a June bride wished to have used at her wedding: Intermezzo, "Liebestraum," "Drink to Me Only with Thine Eyes," "Believe Me, if All Those Endearing Young Charms," "Roses of Picardy," "One Alone," "My Heart at Thy Sweet Voice." She forbade a wedding march and "O Promise Me." The organist at the wedding writes me that he used a well-known hymn-tune in place of the "Lohengrin" music.

Letters to the Editor

Defense of Modernists.

Briarcliff Manor, N. Y., July 11, 1941.
—Dear Mr. Gruenstein: Two articles in the July issue of THE DIAPASON deserve the attention of every organist.

First, the excellent work of Miss Merrell on the French organ composers. From the first two installments it is safe to say this represents one of the best-done research projects that has come to my attention. There is, however, one serious omission, and that is the work of Mr. Bonnet. He must be reckoned with in any complete study of French music. If Miss Merrell would add his works to her study, we would then have a work that should be published in book form and made available to all organists and composers.

The second article of which I want to speak is that of Roland Diggie. Unfortunately I can't speak so well of it. He reviews the work of fourteen composers represented on the latest festival of modern music at the First Congregational Church in Los Angeles, under the direction of Mr. Jacobs. Of the fourteen men represented, he gave unqualified praise to only four (two men identified with church music, a business man who happens to have done some very good work as a composer and a recent holder of a Guggenheim fellowship). Three others he liked with some reservations. These included Mr. Jacobs' associate, Mr. Martin, and Poulenc, a young Frenchman.

As for the remaining seven, including six well-known composers, five of them not organists, he had no use. And his remarks about one of these, Normand Lockwood, I cannot let go unchallenged. I was a pupil of Mr. Lockwood, so know something about his work. If there is one thing that his works are not, it's that they are dead. He has one of the keenest senses for word accentuation that I've found in any modern composer. And if it's the modal tonality that your reviewer doesn't care for, I might ask if he still thinks the major scale is the only one under God's heaven. And may I say that organist-composers could learn a lesson from Mr. Lockwood, who isn't an organist, if they would examine his "Psalm 114," published about a year ago by Schirmer. The organ part is better organ music than most of what organists write for the simple reason that the composer knew enough to put the chorus on its own and didn't have the organ repeat all the chords with it. The fact that this is good music was attested by at least

Members of the American Guild of Organists who heard the great organ in the National Cathedral at Washington need no further evidence that tonal splendor and churchly character are, as always, the artistic objectives of THE ERNEST M. SKINNER & SON COMPANY, ORGAN HALL, METHUEN, MASSACHUSETTS.

two New York reviewers soon after it was published.

As for the rest of the review, concerning the others he didn't like, the remarks would indicate that more organists need to know the music of other fields than their own, especially before setting themselves up as critics. We may all write some music that belongs in the wastebasket, but a good critic should be more definite and not make such blanket statements as were made in this article about Harris, Lockwood and Bartok. In some of these cases your reviewer heard one work from a composer and, instead of speaking about the piece in question, made an overall statement about the man's work, often just a slurring adjective, which hardly falls in the field of good criticism. We should bear in mind that every one of these men is a trained composer, which many organists are not.

Instead of saying that composers aren't keeping up with performers, one might tell all organists to get busy and know something about other branches of music, for in the end we have to live with them, too.

Sincerely,
RAY B. RAYBURN.

Appreciates Convention Report.

Buffalo, N. Y., July 10, 1941.—Dear Mr. Gruenstein: * * * Your report of the Washington convention was simply splendid, and I don't for the life of me see how you were able to cover it so thoroughly and have it ready for THE DIAPASON on the first of the month. Congratulations!

Very sincerely yours,
DEWITT C. GARRETSON.

Compensation for Missing Convention.

Pittsburgh, Pa., July 12, 1941.—Dear Mr. Gruenstein: * * * I enjoyed your account of the Washington convention. It was so complete and so graphically written that it went far to compensate for not being able to attend. * * *

CHARLES A. H. PEARSON.

For Thousands to Read.

Elizabeth, N. J., July 17, 1941.—Dear Mr. Gruenstein: THE DIAPASON just at hand. Congratulations! You certainly

know how to take notes that you can use for further development. Your reports are fine. They will be read with keen interest by the 600 who were there and by thousands of others who could not enjoy the conference with us.

Yours sincerely,
THOMAS WILSON.

Calls It "Splendid Job."

Baltimore, Md., July 8, 1941.—Dear Mr. Gruenstein: Have just been reading (at the excellent Pratt Library here) your splendid account of the Washington A.G.O. convention. It seems to me you did a splendid job in covering it. My compliments!

And let me add here a word to what others have been saying of THE DIAPASON—it fills a very important and necessary part of my life. * * *

CLAUDE MURPHREE.

Reads from Cover to Cover.

Niagara Falls, N. Y., March 19, 1941.—Dear Mr. Gruenstein: * * * I do appreciate THE DIAPASON, which keeps me in touch with what is going on outside. When one gets into a school life is so busy that one hardly gets a chance to know what the others are doing. I do read every month's issue from cover to cover, and what greater commendation for you than that?

Yours very sincerely,
H. PROCTOR MARTIN.

RUSSELL G. WICHMANN
M. S. M.

Organist and Director of Music
Shadyside Presbyterian Church
Organist, University of Pittsburgh
Pittsburgh, Pennsylvania

ALBIN D. McDERMOTT

Church of the Holy Name
New York

Recitals — Instruction

Are Organ Recitals Dull? Gaul Answers with Resounding "No"

BY DR. HARVEY B. GAUL

"But organ recitals are such dull affairs." So spoke the violinist.

"Indeed," I answered him, "and are fiddle recitals so exciting?"

"Yes," chimed in the pianist, "and the literature is so limited; hardly any good composers have written for the organ."

"So!" I replied, "and the piano literature is so extensive that the many forays into organ works transcribed for piano seem most unnecessary, eh?"

"Yeh," said the Man-in-the-street, "but you have to go to a dimly-lighted church to hear the recitals."

"And I suppose," I retorted, "that when you go to the Philadelphia Academy, Carnegie Hall, Town Hall or Kimball Hall, you are sitting in full 90-watt light! M'eye! Paderewski was the first to start concerts *obscura* in this country, and every artist since his day, and every orchestra, insists upon a *chiaroscuro*, which to you, my unnamed man-in-the-street, means a light that is so dim you can't even read your program, let alone the program notes.

But what about this legend of the "dull organ recital?"

I never heard Alexandre Guilmant (may his white beard be among the patriarchs) or Charles Marie Widor (may his aristocratic face shine among St. Cecilia's cherubs) ever play a "dull recital;" *au contraire*, they were always exciting. I never heard Will Macfarlane, Gerrit Smith (of blessed memory) or George W. Andrews of Oberlin play a listless recital. I never heard Edwin H. Lemare or Mark Andrews thumb one lifeless note; indeed, they always had invigorating things to say.

And what of the moderns?

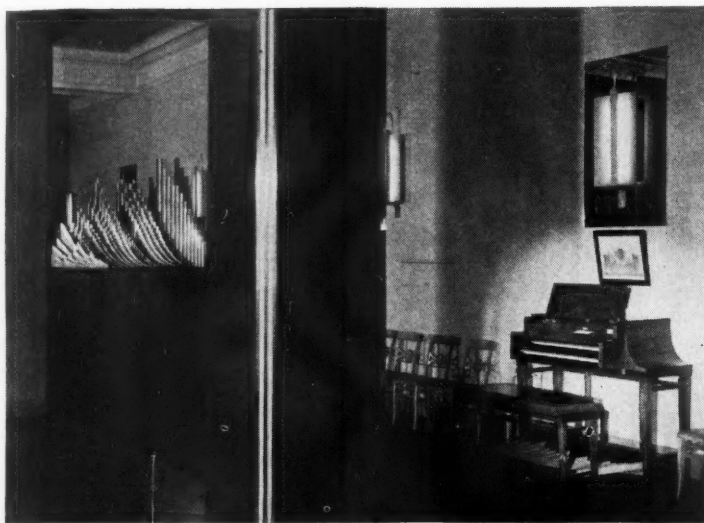
Is Dupré ever dull? Is Bonnet lethargic? Was Vienne deadly? Was the blind Marchal boresome? Don't bother answering; I have never heard more entrancing, exciting music in my life than these men gave, come all the violin, 'cello and piano recitals lumped together.

Are our contemporary American players an uneventful group? Edwin Arthur Kraft ("Grinder" to us who know him well) never touched a dead diapason, Arthur Poister is the epitome of brilliancy, Charles Heinroth is a glorious example of scholarly attainment surcharged with life.

There are others—many others—on the American scene who give vital performances—Claude L. Murphree from down Seminole-way, for one—and Frank Asper from out Mormon-way, and Francis Snow from up Boston-way, and Porter Heaps from out Windy City-way. They are all far from being dull digitalists. E. Power Biggs, with his devotion to baroque and Bach, turns out a dazzling recital, and as for vivacious Virgil Fox, every recital I have heard him play is as alive as a streak of lightning. Compare both of those men with the piano recitalists you know, and write your own answer.

Within the last decade there has been a steady forward movement in the feminine contingent—"woman's suffrage, a

WICKS DISPLAYS DIAPASON CHORUS AT WASHINGTON



THIS PICTURE SHOWS the exhibit of the Wicks Organ Company at the convention of the American Guild of Organists in Washington the last week in June. The exhibit consisted of a diapason chorus, played from a newly-designed spinet console. All the pipes were out in the open. A number of organists played the instrument and displayed its resources, and the exhibit, installed in the parlors of the Wardman Park Hotel, was one of the attractions of the convention.

In connection with the display the

vote for all"—and it must be observed that the woman players take no back organ seat for anybody. Thus we arrive at commendable Claire Coci, a virtuoso of the first rank, and with her charming Charlotte Lockwood and the equally charming Charlotte Klein from down Washington-way. Every one of these women is capable of giving, and does give, an entrancing organ recital.

Now I am not press-agenting a single one of these people; some of them I don't even know. I know them only by their recitals. My purpose in making these personal citations is merely to call to the attention of readers the fact that we have organ recitalists who are able to give throbbing and stirring performances, players who are virtuosos in every sense of the word and who are never "dull." We have three or four right here in our own town [Pittsburgh] who belong to that category, but as they are friends of mine and neighbors, I refrain from mentioning them by name. The foregoing list is not intended to be all-inclusive; there are other exceptional recitalists, only I can't call them right "off the top o' my head."

I, for one, am tired of the organist being booted and shoved around by the men in the other fields of music. If we really were an inferior breed of musician perhaps there would be some justification, but I am as sure as I'm sure of anything that we are not—and this comes from long association with fiddlers, 'cellists and pianists. Comparisons are invidious, malodorous and often unfortunate, but there comes a time when the

Wicks Company distributed prizes ranging from \$25 to \$5, at the banquet which closed the convention, for the best answers to certain questions. The winners were: Mrs. Nancy S. Williamson, Silver Springs, Md., who carried off \$25; Thomas B. Durr, Baltimore; Bonita Crowe, Atlanta, Ga., and Grace A. Fresh, Baltimore, who received \$10 each; Alonzo Meek, Selma, Ala.; Mrs. E. Cunningham, Washington, D. C.; Mildred Holden, Poughkeepsie, N. Y., and Joan Groncke, Washington, D. C., who received \$5 each.

worm turns, and the year 1941 is the year when the wormwood and the Gaul turn, and as far as I am concerned the American organ recitalist stands shoulder to shoulder with recitalists in other fields.

DR. JAMES ALLEN DASH GOES TO CHURCH AT ARDMORE, PA.

Announcement is made at Ardmore, Pa., of the appointment of James Allen

Dash, Mus.D., as organist and choir-master of St. Mary's Episcopal Church, Ardmore, effective Sept. 1. Dr. Dash has been the conductor of the annual Philadelphia Bach festivals since 1931 and is a member of the music faculty of the University of Pennsylvania. He has been the recipient of graduate fellowships from the Carnegie Corporation and other foundations. Among his principal teachers have been Pietro Yon, Felix Weingartner, conductor of the Vienna Opera, and Karl Straube, cantor of St. Thomas' Choir School, Leipzig.

The musical establishment of St. Mary's consists of the church choir of men and boys, which sings at the regular Sunday services, and a choir of girls which sings at the church school services.

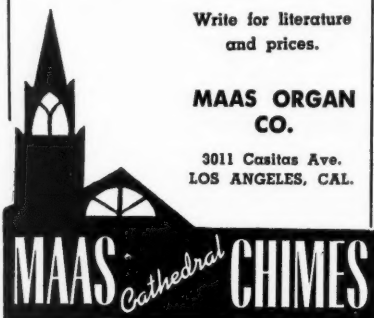
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Wellesley Recitals
Played by Prominent
Men Mark Conference

A group of prominent organists gave recitals as part of the program of the school for church music of the Wellesley Conference, held from June 23 to July 2 at Wellesley, Mass. The large Aeolian-Skinner organ at Wellesley College was used and the public was invited to hear the performances. The recitals took place in the afternoons at 5 o'clock, except Thursday, June 26, when Christ Church in Cambridge and the Harvard Germanic Museum were the places for the performance. Saturday, June 28, there was a program of liturgical music in the Monastery Church in Cambridge. Carillon concerts were given by George Faxon and Earl Chamberlain Thursday and Tuesday at 7 p. m.

The organists taking part in the recitals were: E. Power Biggs, Virgil Fox, W. Judson Rand, Jr., Clarence Watters, Francis W. Snow and Clarence Snyder. Their programs were as follows:

June 24—By Clarence Watters: Chorale in E major, Franck; Adagio and Allegro Vivace, Fifth Symphony, Widor; Berceuse and Scherzetto, Vierne; "Cortege et Litanie," "Le Chemin de la Croix" and Fugue in G minor, Dupré.

June 25—By Francis W. Snow: Prelude, Fugue and Chaconne, Buxtehude; "Soeur Monique," Couperin; Gavotta, Martini; Prelude in G minor, "Through Adam's Fall" and Dorian Toccata, Bach; "Regina Coeli," Titcomb; "Benediction," Karg-Elert; Prelude on "Rhosymedre," Vaughan Williams; Intermezzo, Widor; "Carillon de Westminster," Vierne.

June 26—By W. Judson Rand, Jr.: Chorale Preludes, "Christum wir sollen loben" and "Gelobet sei'st Jesus Christ," Bach; Toccata and Fugue in D minor, Bach; Prelude, Fugue and Variation, Franck; "Epithalame" and Arabesque, Vierne; "Legend of the Mountain," Karg-Elert; "Carillon de Westminster," Vierne; Chorale Preludes, "Ach Gott, vom Himmel sieh darein," Hanff, and "Was Gott thut, das ist wohlgethan," Walther; Fugue in E flat ("St. Anne"), Bach; Partita, "Jesus, Priceless Treasure," Walther.

June 27—By Clarence Snyder: Prelude and Fugue in D major, Bach; Chorale Preludes, "O World, I e'en Must Leave Thee" and "A Rose Breaks into Bloom," Brahms; Chorale in A minor, Franck; "Divertissement," Vierne; Pastorale, Roger-Ducasse; Toccata, Durufle.

June 29—By E. Power Biggs: Symphony in G major, Sowerby; Sonata in G minor on the Ninety-fourth Psalm, Reubke.

June 30—By Virgil Fox: Lento from "La Toussaint," Tournemire; Trumpet Tune and Air, Purcell; Fugue a la Gigue, "Come, Sweet Death" and Fugue in D minor, Bach; Giga, Bossi; "Clair de Lune," Vierne; Toccata, Andriessen; Serenade (MS.), Wheeler-Beckett; "Perpetuum Mobile," Middelschulte; "Communium sur un Noel," Huré; Toccata, "Thou Art the Rock," Mulet.

On the evening of July 1 a program of anthems and motets was given at the Wellesley chapel, with Louise Winsor of Providence, R. I., playing the organ preludes. Grace Leslie sang solos. Everett Titcomb directed the conference chorus in the motets. The service accompaniments and concluding voluntary were played by George Faxon of the faculty.

Conference at Ocean Grove, N. J.

A conference on sacred music was held July 21 to 26 at Ocean Grove, N. J., under the auspices of the Ocean Grove Camp-Meeting Association. Walter D. Eddowes, minister of music of the Carmel Presbyterian Church, Edge Hill, Pa., directed the events of the conference and among the prominent organists who taught and delivered lectures were G. Darlington Richards of New York and Rollo F. Maitland, Newell Robinson and Harold Wells Gilbert of Philadelphia. The organ was dealt with by a representative of M. P. Möller, Inc., who pointed out what to look for in the purchase of an organ, its construction, capacity and care. Earl J. Beach spoke on the value of the electronic organ.

Death of J. Alfred Webb.

J. Alfred Webb, a former organ builder, died July 12 at his home in Woodstock, Ont., at the age of 70 years. He was born in England, moved to New York at the age of 12 and later was engaged with his father in organ building in various parts of the United States.

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French Organ Music of the Twentieth Century

[The following study of the work of composers of French organ music of the present century has been prepared for THE DIAPASON by Miss Evelyn Merrell from material contained in two chapters of a thesis written by her in partial fulfillment of the requirements for the degree of master of arts at Mills College in 1940.]

By EVELYN MERRELL

[Third Installment.]

The element of harmony in contemporary French organ music is of paramount importance, and the various aspects which will be considered briefly in this discussion are: tonality, modality, dissonance, modulation, cadence, chromaticism, polytonality, spacing, and the use of contrapuntal devices within harmonic framework.

The "Deuxième Symphonie" of Dupré is an excellent example of tonality which is not concerned primarily with establishing a definite key or mode. The predominating interest is one tone as a complex tonality of the fundamental note and its overtones. In the first movement of this work—Preludio—the key signature is four sharps, although the entire movement is based on the tone of G sharp as a tone of attraction, and its dominant, D sharp. The tempo is *allegro agitato*; in contrast to the extreme which Dupré reaches in his dissonant treatment of harmony, his style in phrasing is of the utmost regularity. Passing modulations, enharmonic relationship, chromaticism and the frequent use of the augmented second—melodically and harmonically—characterize this movement, which ends in C sharp major. The second movement—Intermezzo—begins in B minor, the relative minor of D major, which is a half-step above C sharp, the concluding tonality of the first movement. In view of the chromatic texture of the first movement, it does not seem an exaggeration to explain the continuity of tonality by means of the relationship of the minor to the chromatic keynote above; furthermore, inasmuch as the melodic form of the B minor scale is used, the G sharp and C sharp are notes in common with the tonality notes of the first movement. The third movement—Toccata—begins in C sharp major; it includes frequent passing modulations and chromaticism and ends in C sharp major.

A prominent feature of the texture of contemporary French organ music is the harmonic accompaniment and embellishment of the ecclesiastical modes. Although modality is used to some extent by Dupré and Peeters, it is to be found principally in the works of Tournemire and de Maleingreau. There are also many instances in which an element of modality is introduced casually, in a composition written in a minor key, by means of the alternation of the natural minor or Aeolian mode with the harmonic or melodic minor scales.

Dissonance in its most extreme form is found principally in the works of Tournemire: "L'Orgue Mystique"; of Dupré: "Deuxième Symphonie" and "Le Chemin de la Croix"; of de Maleingreau: "Symphonie de Noël" and "Symphonie de la Passion." The quality of dissonance is emphasized by the liberal use—vertical and horizontal—of such intervals as minor seconds, major seconds, augmented seconds (enharmonic minor thirds), augmented fourths (enharmonic diminished fifths), augmented fifths, major sevenths (enharmonic diminished octaves), augmented octaves and major ninths.

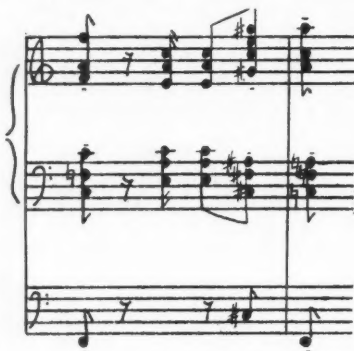
The following are other means by which dissonance is made conspicuous: appoggiatura notes and chords—or unprepared suspensions—on primary accents; major seventh and ninth chords, which, instead of resolving, act as points of rest. In other words, the fundamental characteristic of extreme dissonance in this music is that it accentuates the harmonies which, when used at all in the eighteenth and early nineteenth centuries, were considered secondary and only passing effects; comparatively speaking, it makes what was formerly secondary now primary in importance.

False relationship, a tendency toward polytonality, is another means by which dissonance is emphasized; it is used intentionally to such an extent that the principal tonality is definitely contradicted.

Another point is illustrated in the following example of false relationship. It

is generally agreed by theorists and composers that contemporary music is justified in containing any combination of apparently unrelated notes, provided a chromatic resolution follows, either in a parallel or contrary motion (contrary motion in the following example). In other words, the importance of dissonance is not the fact that it is a discordant element, but that it represents movement in a definite direction; it is this quality of implication which needs increased appreciation.

Example 4: Dupré, "Deuxième Symphonie," I, mm. 193-194.



Chromatic and enharmonic means of modulation are conspicuous in contemporary French organ music. The latter is especially prominent in the works of Dupré. Dupré takes advantage of the present system of equal temperament to use certain notes enharmonically as pivot notes which represent a relationship to the two keys involved in a modulation. There are also many instances in which an enharmonic modulation is accomplished by means of a pivot chord, usually a triad or seventh.

From any given tonality modulations are made principally to the tonality which is at intervals of a perfect fourth above, a major second, a major third and a minor sixth. Liberal use is made of the diminished seventh in transitory or passing modulations, as well as in modulations of a longer nature.

The final cadences in contemporary French organ music are characterized by harmonic elision; in other words, the conventional dominant seventh chord is avoided almost entirely. Augmented 6-4-3 chords—principally the French and German sixths—are followed usually by variations of the tonic chord. The final cadences throughout the "offices" of "L'Orgue Mystique" of Tournemire end usually on the open perfect fifth or on the final note of one of the ecclesiastical modes.

Chromaticism, one of the outstanding features of contemporary French organ music, is essentially diatonic chromaticism. ["The musician of tomorrow will be compelled to discriminate between diatonic chromaticism and atonal chromaticism. The first emphasizes the seven-note scale with the intervening half-steps and the latter the twelve-note scale and the negation of the triad," says Horace A. Miller, "New Harmonic Devices" (Oliver Ditson Company, 1930), page 198.] The compositions of each of the five composers are filled with examples ranging from the simplest to the most elaborately complex types, particularly in the works of Tournemire, Dupré and de Maleingreau.

An evasion of tonality in contemporary French organ music is often suggested in one of the following ways:

1. Frequent and continued use of tonic-dominant pedal point.
2. Trills (especially in the works of Tournemire and de Maleingreau).
3. Liberal use of parallel fourths—particularly as a result of a series of triads in second inversion—and parallel fifths; also, triads with the third omitted.

Effective use of intervals of fourths and fifths are found in the "Carillon-Sortie" of Mulet and "Seven Pieces," No. 4 ("Carillon") of Dupré. Another means of evading tonality is the building of chords by fourths instead of thirds, although the importance of this practice in the music under discussion is of a secondary nature; in other words, the chord built by fourths in contemporary French organ music is primarily the indirect re-

sult of sustained harmonies or suspensions.

Although French organ music of the twentieth century makes frequent and abundant use of the intervals of the augmented fourth and augmented fifth, whole-tone harmony is used only as a means of contrast in passing from one tonality to another. The following is an example of the use of whole-tone harmony in a cadence within the principal cadence—A major within A flat major, chromatically related. In the first measure, the inverted tonic pedal of A flat is the enharmonic G sharp of the whole-tone harmony.

Example 5: Peeters, Choral, Op. 39, No. 3, mm. 19-20:



With the exception of sustained harmonies and single or double pedal points, the aspect of polytonality is not an outstanding characteristic of contemporary French organ music. In the "Seven Pieces," Op. 27, No. 4 ("Carillon") of Dupré the varying durations of certain harmonies to give the effect of the overlapping resonance of many bells struck at various intervals and a pedal point in all voices may be considered polyharmony.

The following are examples of bimodality. In the first, the soprano is in the Phrygian mode, and the tenor chorale theme and bass in the key of G major.

Example 6: Peeters, Choral, Op. 39, No. 10 (Var. 2), mm. 1-4.



Later at m. 8b, the C major scale is played in the soprano over a descending G major tetrachord in the pedal; at mm.

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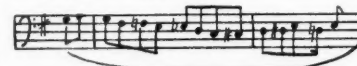
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12b-13, the B flat major scale is played over the tonality of G major in the pedal. In mm. 14-15, the soprano theme accompanies the concluding phrase of the chorale with the following chromatic pedal line; if not polytonal, this certainly represents a step farther away from unequivocal tonality.

Example 7: Peeters, Choral, Op. 39, No. 10 (Var. 2), mm. 14-15.



In the following example, the melodic line of the soprano in the mixolydian

mode is the augmentation of the "Alleluia" of section D of the first movement of the "Symphonie de Noël" of de Male-

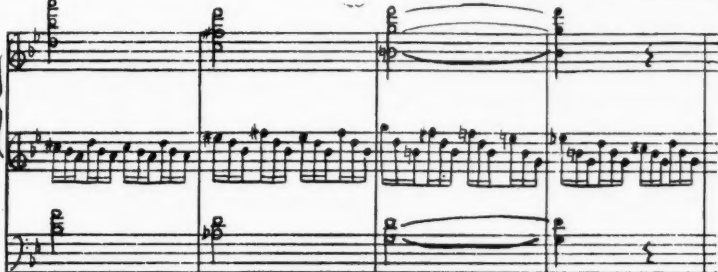
ingreau. The alto and bass are in the tonality of G major. This is also an excellent example of the kind of ostinato figuration—in the alto and bass—which occurs with great frequency in the compositions of each of the five composers. The equally frequent use of duple against triple rhythm is also illustrated.

Example 8: de Maleingreau, "Symphonie de Noël," IV, mm. 55-58.



The aspect of spacing in contemporary French organ music, analogous to *chiaroscuro* in pictorial art, is of great significance. The following are examples of the special effect that may be gained by widely-spaced chords in a high range, displaced chromaticism and resolution.

Example 9: Dupré, "Trois Préludes et Fugues," Op. 7, No. 3 (Prélude), mm. 130-137.



Example 10: Dupré, "Variations sur un Noël" (Presto, Variation XI), m. 31.



Example 11: Dupré, "Variations sur un Noël" (Presto, Variation XI), mm. 62-66.



A further example of interest in spacing may be found in the frequent use of the bass register in various movements of "Le Chemin de la Croix" of Dupré, particularly in Numbers 2, 3, 7 and 9. Harmonic counterpoint is an essential element in French organ music of the twentieth century; the principal contrapuntal devices characteristic of the music of Johann Sebastian Bach are used by each of the five composers and by Dupré

and Peeters in particular. Examples of the art of canon, a primary factor in the style of César Franck, may be found in the following compositions:

Mulet—"Esquisses Byzantines," No. 2, ("Vitrail"). Perfect canon at octave between soprano and pedal, mm. 27-59.

Dupré—"Variations sur un Noël." Variation 3, at octave between soprano and pedal; variation 6, triple canon at fourth

and fifth; variation 8, at second between pedal and soprano.

de Maleingreau—"Opus Sacrum," Op. 10, VII. Canon at sixth, mm. 1-5a; canon at fifth, mm. 5b-26a; canon at sixth, mm. 26-27.

[To be continued.]

Van Dusen Lectures in Dubuque. Frank Van Dusen was engaged for

organ lectures at the institute of liturgical music held at Loras College, Dubuque, Iowa, the week of July 14. On July 15 Mr. Van Dusen's subject was "A Historical Sketch of the Organ and a Brief Survey of Its Literature." He was assisted in this lecture by Edward Eigenschenk, who illustrated on the organ the spirit and structure of each school of composition from Palestrina to Sowerby. The lecture-recital was well received by more than 250 organists and directors and music-lovers, many from different parts of the state.

Mr. and Mrs. Arthur A. Griebbling of Milwaukee announce the initial appearance of a daughter, Janet Louise, on July 12.

ROBERT ELMORE COMPOSES
AS HE RESTS THIS SUMMER

"Three Colors," a suite for string orchestra by Robert Elmore, the Philadelphia organist, which Frank Black gave its premiere May 18, will be presented by Eddy Brown and his ensemble from New York on WQXR Aug. 12 at 7 o'clock. That will be the fourth performance of the work. Ormandy has tentatively listed it for the fourth pair of concerts next season, Oct. 24 and 25. Mr. Elmore's music will be in good company then, too, for Mr. Rachmaninoff appears on the same program.

Mr. Elmore has just completed a short organ piece, is in the midst of two others, is completing a mass for Pietro Yon, is scoring the opera "It Began at Breakfast" for possible performance with orchestra, writing a short, brilliant orchestral overture and beginning a concerto for horn and orchestra, which Sabatini, conductor of the Trenton Symphony and the Philadelphia WPA Orchestra, desires for his son, who is an excellent horn player.

Hymn Festival at Hanover College.

A hymn festival at which Dr. Joseph W. Clokey was the soloist and Dr. William Chalmers Covert of the Hymn Society presided was held at Hanover College, Hanover, Ind., June 18, before the synod and synodical society of the Presbyterian Church, meeting there. Choirs from New Albany and Madison led in the singing. Dr. Clokey played two Bach chorales and his Symphonic Fantasy on "St. Patrick's Breastplate." The choir and congregation sang his faux-bourdon on "St. Anne." The program was arranged by Mrs. Albert G. Parker, Jr., and Miss Ruth Graham of Hanover College.

Gives Brahms' Requiem in Cincinnati.

The choir of the Seventh Presbyterian Church of Cincinnati, Ohio, closed its season with a rendition of Brahms' Requiem Sunday afternoon, June 15, at a vesper service before a large and enthusiastic audience representative of choirs and choral societies throughout the city. During the season the choir has sung "Rejoice, Beloved Christians," Buxtehude; "The Redeemer," Dickinson; "Gallia," Gounod, and the Brahms work, besides the regular candlelight service at Christmas. Soloists for the Requiem were Wilson Jones of Lima, Ohio, who sang bass, and Agatha Evers, soprano, of Middletown. Harry J. Tomlinson, Jr., minister of music at the Seventh Church, directed the choir from the console.

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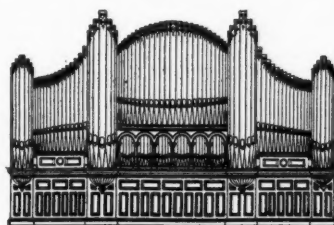
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Programs of Organ Recitals of the Month

D. Sterling Wheelwright, A. A. G. O., Washington, D. C.—Mr. Wheelwright's evening recitals at the Washington Chapel of the Church of Jesus Christ of Latter-Day Saints continue despite heat or vacation periods and attract many to the beautiful edifice of the Mormon Church in the capital city. As examples of Mr. Wheelwright's offerings at these "community organ concerts," three times a week, may be given the following in the week of July 13:

July 14—Impromptu, Coleridge-Taylor; "Suite in Olden Style," Corelli; Reverie, Bonnet; "Carillon," Sowerby; Hymn Reverie; "Softly Beams the Sacred Dawning"; An Old Melody; Finale, Vierne.

July 16—"Träumerei," Schumann; Sixth Concerto, Handel; Communion in G, B. A. T. I. S. T. E.; "Water-Sprites," Nash; Finale, Fourth Sonata, Guilman.

July 18—Mrs. D. Sterling Wheelwright, soprano, assisting: "Come, Peaceful Rest," Bach; Triple Fugue ("St. Anne's"), Bach; Capriccio, Lemaigre; "The Angelus," Massenet; Gavotte, Thomas; soprano, "By a Lonely Forest Pathway," Griffes; "The Night Has a Thousand Eyes," Hageman, and "Beautiful Dreamer," Foster; "Thou Art the Rock," Mulet.

Russell Wichmann, Pittsburgh, Pa.—At his recital in Heinz Chapel, University of Pittsburgh, at noon July 2 Mr. Wichmann, the university organist, presented the following program: "Psalm XIX," Marcello; Three Chorale Preludes, "My Heart Is Filled with Longing," Johann Kuhnau; "Praise to the Lord, the Almighty," J. G. Walthers, and "Have Mercy On Us, O Lord," Bach; Cathedral Prelude and Fugue, Bach; "Piece Heroique," Franck; "Before the Image of a Saint," Karg-Elert; "Ariel," Van Denman Thompson; "Vespers at Solesmes," Miles T. A. Martin; "Cortege and Fanfare," Edmundson.

For his recital July 11 Mr. Wichmann selected these numbers: Sketch in C, Schumann; Sarabande, Corelli; "The Fifers," d'Andrieu; Toccata and Fugue in D minor, Bach; Intermezzo, Callaerts; Chorale in A minor, Franck; Prelude to "The Blessed Damsel," Debussy; "Ronde Francaise," Boellmann; "Distant Chimes," Albert W. Snow; "Carillon-Sortie," Mulet.

Richard T. Gore, Ithaca, N. Y.—Mr. Gore, organist of Cornell University, gave the following program in Sage Chapel July 13: Suite in D minor ("Grand Plein Jeu"), Duo, "Basse et Dessus de Trompette," "Recits de Cromorne et de Cornet" and "Dialogue sur les Grands Jeux", Clerambault; Fantasy in F minor, Mozart; Chorale Preludes, "My Inmost Heart Rejoiceth," "Deck Thyself, My Soul," "My Heart Is Filled with Longing" and "O World, I E'en Must Leave Thee," Brahms; Communion, from "L'Orgue Mystique," Tournemire; Scherzetto, Vierne; "The Reed-grown Waters," from "Pastels of Lake Constance," Karg-Elert; Toccata on "O Filii et Filiae," Farnam.

Eldon Hasse, Oak Park, Ill.—Playing in the summer series of recitals at Rockefeller Memorial Chapel, University of Chicago, June 26, Mr. Hasse, organist of the First Congregational Church of Oak Park, presented the following program: Chorale Preludes, "Sleepers, Wake" and "Rejoice, Ye Christians," Bach; Fugue in E flat ("St. Anne"), Bach; "Jesus Comforts the Women of Jerusalem" (from "The Stations of the Cross"), Dupré; Chorale Prelude on "Andernach" ("O Lord, Thou Art My God and King"), Willan.

Alice R. Deal, Chicago—The following program was played at the Rockefeller Memorial Chapel, University of Chicago, June 25 by Miss Deal, organist of the Garfield Boulevard Methodist Church: Prelude in B minor, Bach; "The Primitive Organ," Yon; Chorale in A minor, Franck; Air in D, Bach; Chromatic Fantasia, Thiele.

George William Volkel, F. A. G. O., New York City—Mr. Volkel's recitals at Chautauqua, N. Y., which will continue in August, will include the following programs: Aug. 27—Prelude in C minor, Mendelssohn; "Benediction," Karg-Elert; "Clair de Lune," Sarabande and "Cortege," Debussy; "Rhosymedre," Vaughan Williams; "Legende" and Intermezzo, Bedell; "The Swan of Tuonela," Sibelius; Allegro, Organ Sonata, Elgar.

Aug. 31—Fantasia in F minor, Mozart; "Dedication" (from "Through a Looking-Glass"), Taylor; "Tu es Petrus" (Toccata), Mulet; Chaconne, "Sheep May Safely Graze," "Anna Magdalena's

March," Air for the G String and Toccata and Fugue in D minor, Bach.

Thomas H. Webber, Jr., Memphis, Tenn.—Mr. Webber played the recital dedicating the Müller organ in the First Baptist Church of Brownsville, Tenn., June 29 and his program was made up of the following compositions: Chromatic Fantasia, Thiele; Sarabande, Bach; "Tidings of Joy," Bach; Allegro, Fourth Concerto, Handel; Andante Cantabile, Tschaiakowsky; Fantasia on "Ein feste Burg," Faulkes; Largo, Handel; Intermezzo, Sixth Symphony, Widor; "Ave Maria," Schubert; "The Squirrel," Weaver; Etude in A minor, Chopin; Toccata in G, Dubois.

John F. Callaghan, Oswego, N. Y.—Mr. Callaghan, organist of St. Paul's Church, gave a recital July 18 in the fine arts auditorium of Syracuse University and his program consisted of the following compositions: Chorale Prelude, "We All Believe in One God," Sinfonia to the Church Cantata No. 156 and Toccata in C major, Bach; Chorale Improvisation, "O Filii et Filiae," Verrees; Musette, J. J. McGrath; Variations and Fugue, Berwald; Magnificat (Cantabile), Dupré; Pastoral, Vierne; "Piece Heroique," Franck.

Among Mr. Callaghan's programs in recitals at St. Paul's Church on Sundays in July have been the following:

July 6—Vierne program: First Symphony (Allegro vivace, Andante); Second Symphony (Cantabile); Third Symphony (Cantilena); Pieces in Free Style ("Lied," Pastoral and "Carillon").

July 13—Variations and Fugue, Berwald; Siciliana, Bossi; Elegie, Vierne; Chorale Preludes, "Tantum Ergo," McGrath; "My Inmost Heart Doth Yearn," Brahms, and "O God, Thou Faithful God," Karg-Elert; Two Magnificats (Cantilena and Gloria-Finale), Dupré.

July 20—Chorale Improvisation, "O Filii et Filiae," Verrees; Andante, Harwood; Cantilena, Mailly; Sonatina, "God's Time Is Best," Bach; Adagio, Bach; "Priere a Notre Dame" and "Menuet Gothique," Gothic Suite, Boellmann.

July 27—Allegro from First Symphony, Maquaire; Andante, Wesley; Cantilena, Pierne; Prelude, Vierne; Meditation, Vierne; Sixth Sonata, Mendelssohn.

Parvin Titus, Cincinnati, Ohio—In an hour of organ music at Christ Church July 19 under the auspices of the Cincinnati Conservatory of Music Mr. Titus played this program: Improvisation on an Old Hebrew Theme, Erich Werner; Chorales, "A Child Is Born in Bethlehem," "Now Be Thou Welcome, Lord Jesus Christ" and "To Us Is Born a Little Child," Flor Peeters; "Poëms Evangeliques" ("The Nativity" and "The Palms"), Jean Langlais; Symphony 1, Op. 18 (Andante and Toccata on a Gregorian Theme), Edward Shippen Barnes; Prelude on "Now Sinks the Sun," Bruce Simonds; "Jesus Comforts the Women of Jerusalem" and Toccata on "Ave Maris Stella," Marcel Dupré; "O Quanta Qualia," Russell Broughton.

Ethel Sleeper Brett, Sacramento, Cal.—In the final concert of the season at the First Methodist Church, Sunday evening, June 8, Mrs. Brett played the following organ selections: "Fiat Lux," Dubois; "Spirit Wind," Shure; Toccata, Fifth Symphony, Widor; "Wind and the Grass," Harvey Gaul; "Moonlight," Karg-Elert; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Rhapsodie Catalane," Bonnet; Toccata on "O Filii et Filiae," Farnam.

Arthur R. Croley, Nashville, Tenn.—Mr. Croley of Fisk University has been dividing his time during the summer teaching at Fisk and at Scarritt College. He played the following compositions in a recital at the Scarritt chapel July 2: Prelude and Fugue in D major, Bach; "Jesus, Joy of Man's Desiring," Bach; Pastoral from "Le Prologue de Jesus," arranged by Clokey; Slow Movement from Sonata 2, Hindemith; Finale from First Symphony, Vierne; "Liebestod," from "Tristan and Isolde," Wagner; Canon in B minor, Schumann; Toccata, "Thou Art the Rock," Mulet.

Mr. and Mrs. Frank Collins, University, La.—Mr. Collins, assisted by Genevieve Collins, gave the 438th recital at the University of Louisiana July 7. Mr. Collins played the following compositions: Air from Suite in D, Chorale Preludes, "Rejoice, Christians" and "O Man, Behoome Thy Fearful Sin," and Prelude and Fugue in D major, Bach; Allegro Vivace,

Adagio and Toccata, from Fifth Symphony, Widor. Mrs. Collins played: Cantabile, Franck, and the Finale from the Sixth Symphony, Widor.

Horace Toni Roelofsma, Los Angeles, Cal.—In a recital at the University of California at Los Angeles on the afternoon of July 2 Mr. Roelofsma presented the following program: Chorale, "Jesus, meine Freude," Bach-Gaul; Fantasia in G minor, Bach; "Soeur Monique," Couperin; Prelude, Clerambault; Variations on a Theme of Praetorius, Edmundson; "Kenya Colony Folk-tune," Stanley E. Saxton; "Waldenwoods," R. Deane Shure; Scherzetto, Vierne; Suite in B minor, Ernest Douglas.

Arthur C. Becker, Mus. D., Chicago—Dr. Becker, with the assistance of Barbara Becker, gave a recital of compositions for organ and piano in the summer faculty series at the De Paul University School of Music July 18. The following works made up the program: Concert Overture, Arthur C. Becker; "The Legend of the Mountain," Karg-Elert-Becker; Variations on Two Themes (by request), Dupré; Symphonic Piece, Clokey.

G. N. Tucker, Pittsburgh, Pa.—Mr. Tucker, choirmaster and organist of St. Paul's Episcopal Church, Mount Lebanon, gave the following recital at Christ Church, Brownsville, Pa., at a union summer evening service: Toccata and Fugue in D minor, Bach; Chorale Preludes, "I Call to Thee" and "Jesus, Joy of Man's Desiring," Bach; Sonata No. 6, in D minor, Mendelssohn; Evening Song, Bairstow; Largo, "New World" Symphony, Dvorak; "Elfin Dance," Edmundson; Air for the G String, Bach; "Evening Idyl," Bidwell; Courante in D, Maurice Greene.

Martin Argall, Chicago—Mr. Argall, a pupil of Dr. Franklin Stead, gave a recital at the Austin Congregational Church Sunday afternoon, June 22, presenting this program: Toccata and Fugue in D minor, Bach; "Starlight," Karg-Elert; "Dreams," McAmis; "Song of the Basket Weaver," Russell; "The Bells of St. Anne de Beaupre," Russell; "Suite Gothique," Boellmann.

W. Arnold Lynch, A. A. G. O., Topeka, Kan.—In a graduate recital at the University of Kansas May 18 Mr. Lynch played: Toccata-Prelude on "Vom Himmel hoch," Edmundson; Fantasia for Flutes, Sowerby; Two Chorale Preludes (Adagio and "Ben Ritmato"), Roger Sessions; "Sonata Eroica," Jongen; "My Inmost Heart Doth Yearn," Brahms; Canon in B minor, Schumann; Cantabile, Franck; Passacaglia and Tema Fugatum in C minor, Bach.

Royal A. Brown, San Diego, Cal.—Mr. Brown's recent programs, played on the outdoor organ in Balboa Park, have included the following:

June 28—Fanfare March, "Proclamation," Diggle; Suite, "Tanglewood Tales," Stoughton; "The Last Smile," Wollenhaupt; "Sylvia," Speaks; Canzonetta, Godard; "Calm as the Night," Bohm; "Tales of the Vienna Woods," Strauss; "The Pilgrim's Song of Hope," Batiste; "Carry Me Back to Old Virginny," Bland; Scotch Poem, MacDowell; Paean-Finale (Christmas Suite), Royal A. Brown.

June 29—"Etude de Concert," Shelley; "An Indian Serenade," Vibbard; Thematic Selections from "H.M.S. Pinafore," Sullivan; Scherzo-Toccata, "Will-o'-the-Wisp," Nevin; Flower Song, Lange; Overture, "Il Guarany," Gomez; Paraphrase on "Lead, Kindly Light," Hilding Anderson; "Love Dream," Liszt; "The Boyards' Triumphal Entry," Halvorsen; Waltz, Brahms.

Dr. Minor C. Baldwin, Florence, S. C.—In a recital at Florence June 15 Dr. Baldwin played: Scherzo, Bossi; Reverie, Baldwin; Overture to "Tannhäuser," Wagner; "At Evening," Baldwin; "Finlandia," Sibelius; Overture, Rossini; "In a Monastery Garden," Ketelbey; "By the Sea," Schubert.

Dr. Baldwin will spend a portion of his summer outing at his chateau at Cape Cod, Mass.

Cecil C. Neubecker, Fond du Lac, Wis.—Mr. Neubecker, organist and choirmaster of St. Paul's Episcopal Cathedral, Fond du Lac, was heard in a recital Sunday evening, June 29, at the First Evangelical Church, Neenah, Wis. His program was as follows: "Water Music" (Allegro Vivace, Air, Hornpipe, Allegro Maestoso), Handel; "Sheep May Safely Graze," Bach; "We All Believe in One God," Bach; Cantabile, Franck; "L'Arlequin," Nevin; "The Citadel at Quebec,"

Russell; "Benedictus," Reger; "Ariel," Thompson; Polish Lullaby, Kraft; Finale from Symphony 1, Vierne.

Dorothy Fliteroft, contralto, of Walworth, Wis., was the assisting artist and sang two groups of solos, consisting of numbers by Bach, Mendelssohn, Gounod, Kountz, Hageman and Malotte.

Mr. Neubecker also had a recital engagement at Christ Episcopal Church, Delavan, Wis., July 1.

Roberta Bitgood, Bloomfield, N. J.—Miss Bitgood gave the dedicatory recital on a three-manual organ in the Christian Reformed Church of Whitinsville, Mass., July 17. Her program consisted of the following numbers: Fantasia and Fugue in G minor, Bach; Chorale Preludes, "I Stand at Heaven's Portal," "In Thee Is Joy" and "Comest Thou Now, Lord Jesus," Bach; "Fugue a la Gigue," Bach; Aria, Handel; Allegro, Second Concerto, in B flat, Handel; Trumpet Tune, Purcell; "Twilight at Fiesole," Bingham; "The Squirrel," Weaver; "Echo Caprice," Mueller; "The French Clock," Bornschein; Toccata, "Thou Art the Rock," Mulet.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in short recitals before the evening service at the Church of the Pilgrims: July 13—Chorale Preludes, C. H. H. PARRY. July 20—Versets on "Ave Maris Stella," Dupré.

July 27—First Movement, Sonata in D major, Fumagalli. **Edward E. Dix, Menasha, Wis.**—Mr. Dix, organist and choirmaster of Trinity Lutheran Church, Menasha, played a dedicatory recital at St. Paul's Evangelical Church, Dale, Wis., Sunday evening, July 13. The following numbers were included on the program: Festival Prelude on "A Mighty Fortress," Faulkes; Chorale Preludes, "Vater unser im Himmelreich," "Jesus, meine Freude," "Wenn wir in höchsten Nöthen sein" and "In Dir ist Freude," Bach; Fountain Reverie, Fletcher; "Harmonies du Soir," Bedell; "The West Wind," Rowley; "Calm as the Night," Bohm; Echo Caprice, Mueller; Toccata from Symphony 5, Widor.

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Topical Titles as Aid in the Understanding of Chorale Preludes

BY PAUL LUTHER McFERRIN

It is most fortunate for us that Johann Sebastian Bach left such a wealth of organ music. Of all this vast amount nothing more truly represents the intimate spirit of Bach than the chorale preludes. It is unfortunate, however, that the titles of these master works should have appeared in the form of German sentences. To one who does not understand the German language the sentences used to label the chorale preludes are in many instances repellent and nonsensical. The titles might as well be written in Chinese characters.

These compositions should be known by *short topical titles*, rather than by sentences, whenever possible. We cannot agree with the belief that literal translations of the German sentence should be used. These translations are generally awkward and cumbersome. Only the spirit of the German sentence should appear as a topical title—and in good English style. Even when playing these chorale preludes for a German congregation it would be well if topical titles were given in German instead of the usual sentences.

It has been very interesting to study the various translations given to these German sentences. In the April, 1940, issue of THE DIAPASON there appeared an excellent article dealing with the titles of chorale preludes as translated into English. We herewith submit the same list of eighty-eight chorale preludes in German, preceded by English topical titles. Possibly a number of these titles could be improved. They are suggestive. We hope they will be helpful to all who play the preludes and increase appreciation on the part of the listeners. Every organist who may see this list of topical titles might write them over each chorale prelude:

1. ABIDE WITH US—"Ach bleib bei uns, Herr Jesu Christ."
2. CONFESSIO—"Ach Gott und Herr."
3. FLEETING TIME—"Ach wie flüchtig, ach wie nichtig."
4. THOU, GOD, SEEST ME—"Ach Gott vom Himmel sieh darein."
5. PRAYER FOR HELP—"Ach was soll ich Sünder machen."
6. MAN IS MORTAL—"Alle Menschen müssen sterben."
7. GLORY TO GOD—"Allein Gott in der Höh' sei ehr."
8. THE WATERS OF BABYLON—"An Wasserflüssen Babylon."
9. GOD IS LOVE—"Auf meinen Lieben Gott."
10. OUT OF THE DEPTHS—"Aus tiefer Noth schrei' ich zu Dir."
11. CHRIST, THE COMFORTER—"Christe, aller Welt Trost."
12. THE LAMB OF GOD—"Christe, du Lamm Gottes."
13. LIGHT OF THE WORLD—"Christ der Du bist der helle Tag."
14. THE RESURRECTION—"Christ ist erstanden."
15. CHRIST DIED FOR US—"Christ lag in Todesbanden."
16. CHRIST AT JORDAN—"Christ, unser Herr, zum Jordan kam."
17. ALL PRAISE TO CHRIST—"Christum wir sollen loben schon."
18. CHRIST, OUR JOY—"Christus, der uns selig macht."
19. THE CRUCIFIXION—"Da Jesus an dem Kreuze stund."
20. THE NEW YEAR—"Das Alte Jahr vergangen ist."
21. THE CHILD JESUS—"Das Jesulein soll doch mein Trost."
22. DAY OF REJOICING—"Der Tag der ist so freudenreich."
23. THE DECALOGUE—"Dies sind die heil'gen Zehn Gebot'."
24. ADAM'S TRANSGRESSION—"Durch Adam's Fall ist ganz verderbt."
25. A MIGHTY FORTRESS—"Ein feste Burg is unser Gott."
26. PRAYER FOR MERCY—"Erbarm' Dich mein, O Herr Gott."
27. THE GLORIOUS DAY—"Er-schlenen ist der herrliche Tag."
28. EASTER SONG—"Erstanden ist der Heil'ge Christ."
29. OUR SALVATION—"Es ist das Heil uns kommen her."
30. PRAISE TO CHRIST—"Gelobet seist Du, Jesu Christ."

ROBERT L. HUTCHINSON, JR., AT UNIVERSITY OF FLORIDA



ROBERT LEE HUTCHINSON, JR., of Jacksonville, Fla., a young organist of talent, is spending his youthful years in many and varied activities, creating a firm foundation for a future career. He is a member of the senior class of the University of Florida and a piano and organ pupil of Claude L. Murphree, the university organist. Young Mr. Hutchinson is organist of St. Mark's Episcopal Church in Jacksonville, spending the week-end in Jacksonville and returning to Gainesville for a busy college week. He is also organist and choir director of the Chapel of the Incarnation in Gainesville. This beautiful new chapel is maintained by the Episcopal dioceses of Florida for Episcopal boys who are attend-

ing the university. In addition to his organ work, he is first cellist in the university orchestra and record librarian of the Carnegie record library of the university. Supplementing all this he has a class of organ and piano pupils. Mr. Hutchinson is financing his entire college expenses with his musical activities.

Mr. Hutchinson offers a fifteen-minute radio program over station WRUF every Monday night at 6:15, Eastern standard time, playing on the four-manual Skinner organ in the auditorium of the university.

Robert is the son of Mr. and Mrs. Robert Lee Hutchinson of Jacksonville. His mother is organist of St. John's Episcopal Church and regent of the Jacksonville branch of the A.G.O.

31. GOD, THE FATHER—"Gott, der Vater, wohn' uns bei."
32. THE HOLY GOD—"Gott, Heiliger Gott."
33. THE EVERLASTING FATHER—"Gott Vater in Ewigkeit."
34. THE GOODNESS OF GOD—"Gott, dich Deine Güte."
35. BEHOLD THE SON OF GOD!—"Gottes Sohn is kommen."
36. GOD'S GOODNESS PRAISE—"Helft mir Gottes Güte preisen."
37. THE ONLY SON—"Herr Christ, der ein'ge Gottes-Sohn."
38. THE HEAVENLY GATES—"Herr Gott, nun schleuss den Himmel auf."
39. THEE, WE PRAISE—"Herr Gott, Dich loben wir."
40. SUPPLICATION—"Herr Jesu Christ, Dich zu uns wend'."
41. YEARNING FOR GOD—"Herzlich that mich verlangen."
42. THE TRIUMPHANT SON—"Heut' triumphiret Gottes Sohn."
43. PRAYER FOR VICTORY—"Hilf Gott dass mir's gelinge."
44. GOD LEADETH ME—"Ich hab' mein Sach' Gott heimgestellt."
45. I CALL TO THEE—"Ich ruf zu Dir, Herr Jesu Christ."
46. TRUST IN GOD—"In Dich hab' ich gehoffet, Herr."
47. GLADNESS—"In Dir ist Freude."
48. JUBILATION—"In dulci Jubilo."
49. JESUS, SAVIOUR—"Jesus Christus, unser Heiland, Der den Tod."
50. OUR REDEEMER—"Jesus Christus, unser Heiland, Der von uns."
51. CHRIST'S PASSION—"Jesu Leiden, Pein und Tod."
52. JESUS, MY JOY—"Jesu, meine Freude."
53. A SURE DEFENSE—"Jesu, meine Zuversicht."
54. PRAYER FOR GOD'S PRESENCE—"Komm, Gott, Schöpfer, Heil'ger Geist."
55. COME, HOLY SPIRIT—"Komm, Heiliger Geist, Herr Gott."
56. JESUS CAME DOWN FROM HEAVEN—"Kommst Du nun, Jesu, vom Himmel herunter."
57. FATHER, HAVE MERCY—"Kyrie, Gott Vater in Ewigkeit."
58. HOLY SPIRIT, HAVE MERCY—"Kyrie, Gott Heiliger Geist."
59. AWAITING HIS PRESENCE—"Liebster Jesu, wir sind hier."
60. PRAISE GOD—"Lobt Gott, Ihr Christen allzugleich."
61. PRAISE BE TO GOD—"Lob sei dem Allmächtigen Gott."
62. MAGNIFICAT—"Meine Seele erhebt den Herren."
63. THE DEPARTURE—"Mit Fried und Freud fahr ich dahin."

64. THANKSGIVING—"Nun danket Alle Gott."

65. REJOICE IN THE LORD—"Nun freut Euch, lieben Christen g'mein."

66. SAVIOUR OF THE WORLD—"Nun komm, der Heiden Heiland."

67. GOD IS FAITHFUL—"O Gott, Du frommer Gott."

68. O LAMB OF GOD—"O Lamm Gottes, unschuldig."

69. REPENT YE!—"O Mensch, bewein' Dein Sünde gross."

70. FATHER, ALMIGHTY—"O Vater, Allmächtiger Gott."

71. THE NATIVITY—"Puer Natus in Bethlehem."

72. REJOICE GREATLY—"Schmücke Dich, O liebe Seele."

73. HAIL, MASTER—"Sei gegrüßet, Jesu gütig."

74. THE FAREWELL—"Valet will ich Dir geben."

75. THE HEAVENLY FATHER—"Vater unser im Himmelreich."

76. FAITHFUL TO GOD—"Von Gott will ich nicht lassen."

77. BREAD OF HEAVEN—"Vom Himmel hoch, da komm ich her."

78. PEACE ON EARTH, GOOD WILL TO MEN (OR "THE ANGELIC HOST")—"Vom Himmel kam der Engel Schaar."

79. BEFORE THY THRONE—"Vor deinen Thron tret' ich hiermit."

80. HEAR YE HIS VOICE—"Wachet auf, ruft uns die Stimme."

81. THE ADVERSARY—"Was fürcht'st Du, Feind Herodes, sehr."

82. DELIVERANCE—"Wenn wir in höchsten Nöthen sein."

83. FAITHFUL GUIDE—"Wer nur den lieben Gott lässt walten."

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RALEIGH, NORTH CAROLINA

Dunham and Hilty in Summer Recitals at Colorado University

A series of Sunday afternoon recitals is a feature of the summer quarter at the University of Colorado in Boulder and the recitalists are Rowland W. Dunham, F.A.G.O., dean of the college of music, and Everett J. Hilty, M.Mus., instructor in organ.

Dean Dunham's offerings in July were the following:

July 6—Fantasie and Fugue in G minor, Bach; Cantabile, Jongen; Quasi Menuetto (Suite in D), Foote; Scherzo-Caprice, Mansfield (soloist, Lawrence Hart, pianist); Concert Etude in B flat, Whiting.

July 13—Chorale in E, Franck; Prelude on "Lovely," Vaughan Williams; Rhapsody on Breton Themes, Saint-Saens; "Calm du Soir," Quief; "Chant sans Paroles," Bonnet; Largo, "New World" Symphony, Dvorak; "Evening Rest," Hollins; Religious March, Guilmant.

July 20—Allegro Serioso (Sonata 1), Mendelssohn; "Liebster Jesu," Bach; Allegro (Sonata 1), Bach; "Grand Choeur" in D, Guilmant; "Meditation a Ste. Clotilde," James; Canon in F sharp, Jadassohn; Cantilena, Foote; Finale (Symphony 1), Vierne.

July 27—Sonata in the Style of Handel, Wolstenholme; Canon in B minor, Schumann (soloist, Professor Horace Jones, violinist); "Piece Heroique," Franck.

Mr. Hilty's programs in June were the following:

June 22—Concert Variations, Bonnet; Pastorale, Guilmant; Cornet Minuet, Miller; "Angelus," Massenet; "Pantomime," Jepsen; Meditation, Bubeck; Rhapsody No. 1, Saint-Saens; "Ave Maria," Bach-Gounod; "In dulci Jubilo," Bach; "In dulci Jubilo," Karg-Elert.

June 29—Doric Toccata, Bach; "Jesu, Joy of Man's Desiring," Bach; "Kol Nidrei," Traditional Hebrew Melody; "Noel," d'Aquin; Andante ("Orpheus"), Gluck; Allegro, Handel; Reverie, Strauss; "Go Chain the Lion Down" (Spiritual), Miller; "Romance" and Finale, Fourth Symphony, Vierne.

Mr. Hilty will give the recitals Aug. 3 and 10.

Anthem Program in New York.

Christmas and Easter carols, with other festival music appropriate to each season of the church year, will be sung by the choir at Grace Episcopal Church, New York City, Sunday, Aug. 3, at 8 o'clock in the evening, under the direction of Robert W. Schmidt, assistant organist and choirmaster. In this musical presentation, unusual in summer church programs, will be heard anthems fitting for Lent, Advent, Thanksgiving, Epiphany and other seasons. Works by Purcell, Berlioz, Praetorius, Noble, Sowerby, Tschaiakowsky and Friedell will be among those sung by the special summer choir of men and women.

84. THE MORNING STAR—"Wie schön leuchtet der Morgenstern."
85. CHRISTIANS, REJOICE—"Wir Christenleut'."
86. THANKS BE TO GOD—"Wir danken Dir, Herr Jesu Christ."
87. GOD, THE CREATOR—"Wir glauben all' an Einen Gott, Schöpfer."
88. THE OMNIPRESENCE OF GOD—"Wo soll ich fliehen hin?"

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[Readers of THE DIAPASON will share in the sorrow of all our members over the passing of Miss Emily Swan Perkins. No one is better qualified to testify to her character than her chief co-worker in the earliest days of the society, Carl F. Price, who was its president for the five years from 1922 to 1927. We are grateful to him for the following tribute.—REGINALD L. MCALL.]

Our great loss in the Hymn Society of America through the death of its founder, Miss Emily S. Perkins, on June 27, we are sure to realize in days to come more fully than we can just now. And this is true in spite of the fact that recently she had been making methodical efforts to prepare the society that had leaned so hard upon her work through the years for her passing, by urging its incorporation, by insisting upon a successor as corresponding secretary in the duties she had so ably filled from the start and by providing most generously for the society in her will.

It is as a wonderful friend, however, that the society's members will miss her most—a loyal friend, generous to a fault, patient with all our shortcomings, eager for the best, sensitive to beauty and always Christian in spirit. Outside the society, too, her friends were legion and included many leaders of American thought. I recall, for instance, her friendship with Theodore Roosevelt, a not infrequent visitor in the home of her distinguished brother, George W. Perkins, who was a partner of J. P. Morgan and treasurer of the Roosevelt "Bull Moose" campaign in 1912.

It was in this very home that one afternoon nearly twenty years ago she expressed to me her hope that a hymn society be formed. Together we summoned a group of hymn-lovers to Dr. Calvin W. Laufer's office in the Presbyterian Building, New York, and there the society was organized. Her dominant motive for lavishing her time and money and golden counsel on the development of the society through subsequent years was her keen eagerness for better hymns and tunes in Christian worship. In her earlier years she had played in a Colo-

EMILY SWAN PERKINS



rado church; in later years she composed many hymn-tunes. Fifty-six of them were published by her in "Stonehurst Hymn-tunes" and "Riverdale Hymn-tunes," many of which are now finding their way into standard hymnals. Her tunes were played at her funeral in Riverdale on June 30 and tributes were paid to her life by her pastor, the Rev. George M. Duff, and the Rev. Philip S. Watters, former president of the Hymn Society.

As long as life shall last the memory of her kindly, radiant spirit will be very dear to us, and her good works will continue to influence the lives of thousands who never knew her.

CARL F. PRICE.

WANTS

IN THE ORGAN WORLD

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

ON PAGE 23 OF THIS ISSUE

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**NEWS FROM LOS ANGELES;
YOUTH DOES FINE PLAYING**

BY ROLAND DIGGLE, MUS. D.
Los Angeles, Cal., July 15.—These tired old ears have listened to the world's foremost organists for a far longer time than I care to remember, but the playing of a young boy of 17 a few days ago gave me the thrill of a lifetime. With superb technique and a depth of musicianship unique in so young a person he gave us a stunning performance of such works as the Roger-Ducasse Pastorale, the Durufle Toccata and other things by Bach, Vienne and Gigout. It was some of the finest organ playing I have ever heard. Such a sense of rhythm must, I believe, be born in a person, but only a fine mind and serious study could account for the beauty of the phrasing and the deep appreciation of the musical values involved. This, with an effortless feeling for effective registration, makes this young man a person to be watched with interest. I should like to be one of the first to place Clarence Snyder among the elite of the organ world. Mr. Snyder is a student at Curtis Institute of Music in Philadelphia and for the last four years has been a pupil of Dr. Alexander McCurdy. After a few recitals in Texas he returns to Philadelphia for further study.

It was a pleasure to have Dr. McCurdy in our midst for a few days and a great treat to hear him in a recital at the summer session of Westminster Choir College, held at Occidental College. There was a very good attendance at the recital and his playing of such pieces as Karg-Elert's "Legend of the Mountain," Jacob's "Sunrise" and some of the Bach chorale preludes left nothing to be desired—beautiful playing of beautiful music.

I attended the church music festival at the First Congregational Church during the N.F.M.C. biennial convention. The papers read by Professor W. B. Olds, Mrs. Jacobs and Mr. Swan were good. The program given in the church consisted of some excellent singing by the choir of the church under the direction of Arthur Leslie Jacobs. Some good entertainment was provided by the Robert Mitchell boy choir and some fair singing of some poor music by the Los Angeles Oratorio Society.

Season in Needham, Mass., Church.
At the First Baptist Church of Needham, Mass., the church choirs have concluded their year's work. The three groups consist of a senior choir of thirty voices, a youth choir (junior and senior high school students) of thirty-five voices and the junior choir of forty-five voices. The youth choir was organized last September with twelve high school girls. By December there were twenty-five girls and at the beginning of the year ten boys between 16 and 18 years of age asked to join the group. The junior choir under the leadership of Mrs. James T. Crossman has added much to the spirit of worship in their anthems. Both the junior and youth choirs have contributed one anthem a month, while on two different occasions the youth choir has presented all the music, anthems and chants for the morning worship. As a special feature of the Christmas and Easter seasons the combined choirs presented an evening service of choral music. The senior choir during the year presented two cantatas, "The Crucifixion," Stainer, and "Hear My Prayer," Mendelssohn. James Taylor is the organist and director of the youth and senior choirs.

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**Summer Recitals in
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Organ recitals at the City Hall in Portland, Maine, which have been a summer attraction for thousands of tourists ever since the large Kotschmar memorial organ, built by Austin, was installed, were begun for the 1941 season with a performance by Alfred Brinkler, F.A.G.O., July 8. The recitals take place at 2:30 in the afternoon from Tuesday to Friday. They are under the auspices of the Maine Chapter of the A.G.O. Besides Mr. Brinkler the performers of the first week were John E. Fay, A.A.G.O., and Howard W. Clark. Edward H. Prescott was to play July 11, but because of his illness Mr. Brinkler repeated his program of the preceding Tuesday. Mr. Brinkler's program included: Concert Overture, Hollins; "Sheep May Safely Graze," Bach; "Grand Choeur," Weitz; "Bells through the Trees," Edmundson; "Minuet l'Antico," Seeboeck; Prelude to "Lohengrin," Wagner; Andante from Violin Concerto, Mendelssohn; Scherzo, Macfarlane; Toccata-Caprice, Woodman.

Mr. Fay's program July 9 was as follows: Prelude in D, Clerambault; Chorale Preludes, "I Cry to Thee" and "We All Believe in One God," Bach; "Stella Matutina," Dallier; Rustic March, Boex; "Wind in the Pines" and "Canyon Walls," Clokey; "Album Leaf," Dethier; "The Primitive Organ," Yon; "Clair de Lune," Vierne; "Caprice Heroique," Bonnet.

On July 10 Mr. Clark played: Prelude and Fugue in G, Bach; Andante, C. P. E. Bach; Toccata and Offertoire in E, Du Bois; Rondino, Beethoven-Kreisler; Larghetto, J. K. Paine; Scherzo, Capocci; Allegro, Guilman; "Woodland Revery," Lemare; Coronation March, Meyerbeer.

The first recital of the second week was given by Homer C. Humphrey of the New England Conservatory, dean of the Massachusetts Chapter, A.G.O., July 15 and was as follows: Adagio in E major, Merkel; Sonata in E minor (Scherzoso and Intermezzo), Rheinberger; Fantasia and Fugue in G minor, Bach; "Prayer" and Berceuse, Guilman; Gavotta, Martini; Andantino, Second Suite, Boellmann; Finale, Symphony 6, Widor.

The remaining three recitals of that week were played by Mr. Brinkler and his offerings consisted of the following:

July 16 — Maestoso (Sonata in G minor), Merkel; "Before the Image of a Saint," Karg-Elert; Chorale with Variations, Mendelssohn; Fountain Reverie, Fletcher; Three Mountain Sketches, Clokey; Andante Espresso, Elgar; Minuet, Clewell; "Pomp and Circumstance," Elgar.

July 17—Concert Overture in B minor, Rogers; "Jesu, Joy of Man's Desiring," Bach; Chorale in A minor, Franck; "Peer Gynt" Suite, Grieg; "Dreams," Wagner; Toccata, de la Tombelle.

July 18—Festival Prelude, Woodman; "A Rose Breaks into Bloom," Brahms; Prelude and Fugue in D, Bach; Adagio and Scherzo in Modo Pastorale, Sonata No. 2, Rogers; Allegro Vivace, Symphony 5, Widor; "Kamennoi Ostrow," Rubinstein; "Dance of the Reed Flutes," Tschalkowsky; "Finlandia," Sibelius.

Organists who played the week of July 20 were: John F. Cartwright of Boston, John E. Fay, Alfred Brinkler and Howard W. Clark.

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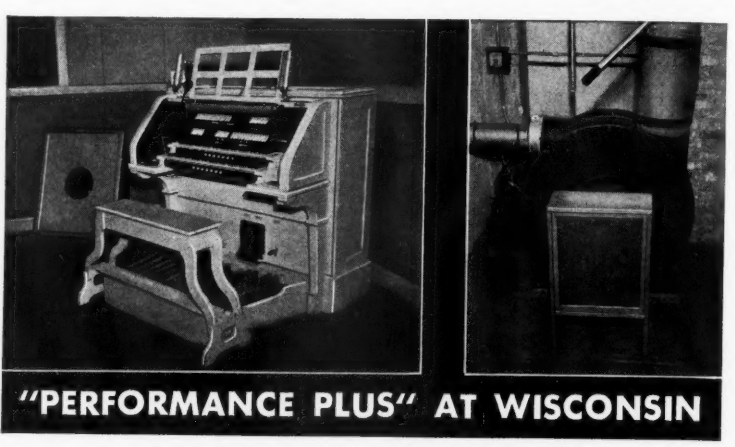
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MISS ADRIENNE MORAN



AFTER A LEAVE OF ABSENCE of a year, during which time she studied at the University of Michigan, Miss Adrienne Moran last month returned to her work as organist of the Christian Catholic Apostolic Church in Zion, Ill., and the Ravenswood Methodist Church. Miss Moran received the degree of master of music at Ann Arbor after a course of study under Palmer Christian, professor of organ. On May 29 she gave a recital at Hill Auditorium, University of Michigan, in partial fulfillment of the requirements for the degree. Her program was made up of the following compositions: Toccata, Adagio and Fugue in C, Bach; Chorale Preludes, "In dulci Jubilo," "Wenn wir in höchsten Nöthen sein" and "Nun freut Euch," Bach; Chorale in B minor, Franck; Adagio and Intermezzo, from Symphony No. 6, Widor; "The Soul of the Lake," Karg-Elert; "Carillon-Sortie," Mulet.

Miss Moran was a student of the late Arthur Dunham for four years and of Heniot Levy in piano for six years. She earned her bachelor of music degree in piano from the American Conservatory, where she was awarded first honor in the graduating piano class. For two years she was staff accompanist of radio station WCBD in Chicago. Miss Moran has appeared in recitals in Milwaukee and Lake Geneva, Wis., Chicago and Evanston, and with the American Conservatory Symphony in Orchestra Hall, Chicago. She is a member of Sigma Alpha Iota.

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St. John's Episcopal Church, Elizabeth, N. J., has engaged James R. Douglas of Westfield as organist and choirmaster of the church. Mr. Douglas succeeds Mrs. Bauman Lowe, who resigned recently after thirty years' service. Mr. Douglas is a graduate of Brown University. Courses at Columbia University and the Juilliard School of Music followed. To this has been added study in England, Scotland, Holland, France and Germany. For two years Mr. Douglas has been organist of the Schermerhorn Street Lutheran Church in Brooklyn.

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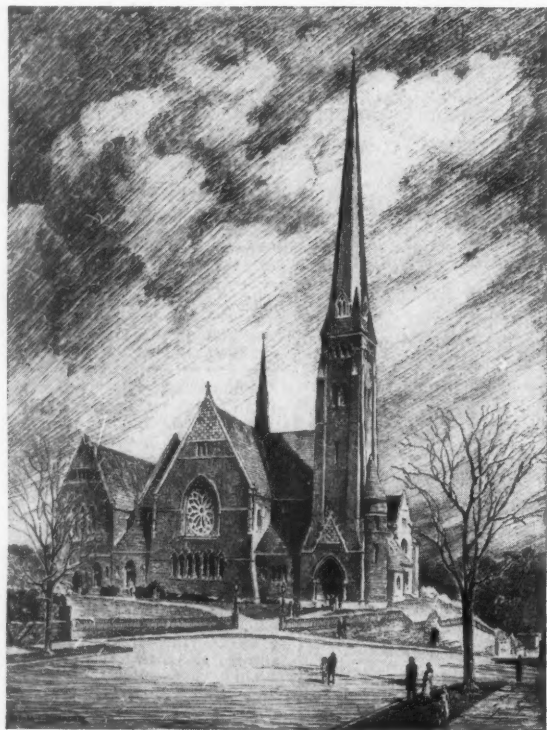
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