

# THE DIAPASON

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## T. F. H. CANDLYN NAMED TO POST AT ST. THOMAS'

### SUCCESSOR TO DR. T. T. NOBLE

Well-Known Composer, for Twenty-eight Years at St. Paul's Episcopal Church in Albany, Appointed to New York Church.

T. Frederick H. Candlyn, known to all church musicians through his compositions, and for the last twenty-eight years organist and choirmaster of St. Paul's Episcopal Church in Albany, N. Y., has been appointed organist and choirmaster of St. Thomas' Church, on Fifth Avenue, New York. He will succeed Dr. T. Tertius Noble, who retired in June after serving thirty years. The appointment was announced Aug. 5 by the Rev. Dr. Roelif H. Brooks, rector of St. Thomas', who from 1906 to 1926 was rector of the Albany church, going from there to St. Thomas'. Dr. Candlyn will take up his duties in New York Sept. 1.

In addition to his services at St. Paul's Dr. Candlyn has been head of the department of music of the State College for Teachers, founder and conductor of the Albany Oratorio Society and for two years conductor of the Albany Mendelssohn Club.

Mr. Candlyn was born in Cheshire, England, in 1892, and is a graduate of the University of Durham. He was sub-organist of Doncaster Parish Church for several years. After coming to this country and holding positions in the vicinity of New York, he was appointed organist and choirmaster of St. Paul's Church, Albany, in 1915. Mr. Candlyn served with the American expeditionary forces in the first world war for twenty months, nine months of which were spent in France, and returned to the United States in 1919. In 1920 he was appointed an instructor in music at the New York State College, Albany.

In 1919 Dr. Candlyn was the winner of the Clemons gold medal of the American Guild of Organists. A composition prize of \$500 offered by the Austin Organ Company under the auspices of the National Association of Organists was won by him in 1926 with his "Sonata Dramatica."

In honor of Dr. Candlyn's twenty-fifth anniversary at St. Paul's Church, an evening service was held there April 14, 1940. His Prelude on "Divinum Mysterium" and "An Indian Legend" were played by Mrs. Frederick Chapman, a former pupil of Dr. Candlyn. His anthem "The Royal Banners Forward Go" was sung, as well as a Te Deum in D composed by Dr. T. Tertius Noble especially for this celebration and dedicated to Dr. Candlyn. The sermon was preached by the Rev. Roelif H. Brooks, S.T.D., D.C.L.

In a message to the members of St. Paul's the rector, the Rev. George A. Taylor, afforded a glimpse of the service Dr. Candlyn has rendered the church and paid him a tribute which in part was as follows:

... Except for one Sunday a few years ago, when he suffered a broken leg, Dr. Candlyn has not missed a single Sunday service during that part of the year when our full choir is in the chancel. And on that occasion it was only one Sunday that he missed. John Dick, with hammer and nails, went to work on the organ bench, put on some extra props and supports, and Dr. Candlyn was there, in place, the very next Sunday. During the years 1917-1919 Dr. Candlyn was a soldier in France serving with the American expeditionary forces. But not one Sunday did he miss while "over there." He was always at service, and served, in almost every instance, as the organist for the soldiers' service.

Mrs. Candlyn is a graduate of Wellesley College of the class of 1913. Dr. and Mrs. Candlyn have two children—a daughter, Elizabeth R., and a son, Donald S.

## ALFRED H. BOOTH, DEAN OF WORCESTER ORGANISTS



See story on page 10.

## LILLIAN ARKELL RIXFORD PASSES AWAY IN CINCINNATI

Lillian Arkell Rixford, for more than three-score years a prominent organist of Cincinnati, Ohio, and the preceptor of many organists now serving in Cincinnati and in every part of the country, died at her home in the Ohio city July 25. Her death brings to a close a remarkable career in which she was regarded as a leader in her profession and exerted a marked influence on a large circle.

In June Mrs. Rixford had completed her sixtieth year of teaching at the Cincinnati College of Music, where she was head of the organ department for many years. She was eminently successful as a teacher, training hundreds of church organists who hold prominent positions in all parts of the United States. Mrs. Rixford was organist of the Old First Presbyterian Church, the oldest of Cincinnati churches, where for many years her recitals were famous. She also presided at the Music Hall organ for the "pop" concerts given by the Cincinnati Symphony Orchestra.

Mrs. Rixford was one of the leaders in forming the Southern Ohio Chapter of the American Guild of Organists. She was active in Guild affairs, having been dean twice, and with the exception of one year was a member of the executive board since the inception of the chapter in 1913.

## MISS NEWBERRY MILWAUKEE BRIDE OF THOMAS MATTHEWS

At a wedding which was one of the most prominent events of the season in Milwaukee, Miss Mary Wolcott Newberry became the bride of Thomas Matthews of Philadelphia. The ceremony was performed at St. Paul's Episcopal Church on the afternoon of June 27 by the Rev. Holmes Whitmore. The bride is the daughter of Mr. and Mrs. Roger W. Newberry, and Mr. Matthews, son of Mrs. Thomas Matthews of Utica, N. Y., is organist and choirmaster of the Church of St. Martin-in-the-Fields, Chestnut Hill.

The bride was attended by two of her classmates at Bryn Mawr and three of

her sisters, and the best man was Lieutenant Richard Baker, Jr., the bride's cousin, who had flown from his post at Jacksonville, Fla., for the wedding. A small reception at the Athenaeum followed the rites in the church.

Miss Newberry attended school in England for six years while her parents lived there and then was a student at Miss Fine's School in Princeton, N. J. In 1940 she was graduated from Bryn Mawr College.

Mr. Matthews, a fellow of the American Guild of Organists, attended Trinity School and Columbia University and before going to the prominent Philadelphia church was assistant organist of the Cathedral of St. John the Divine in New York City.

## MARSHALL PIERSON TAKES JACKSONVILLE, FLA., POST

Marshall Pierson of Poughkeepsie, N. Y., has been appointed organist and director of music at the Riverside Presbyterian Church, Jacksonville, Fla. He will begin his new duties Sept. 6. The membership of this church numbers 2,000.

Mr. Pierson has been organist of St. John's Evangelical Lutheran Church in Poughkeepsie the last eleven years; director of the junior choir of the Reformed Church for five years; a member of the staff of the Oakwood School for two years, and associate director of the Orpheus Glee Club. He also was one of the organizers and a director of the junior music festival which is composed of junior choirs.

Mr. Pierson was graduated from the Poughkeepsie high school, class of '31, and from the School of Sacred Music of Union Theological Seminary in 1937, having studied organ with Dr. Clarence Dickinson, director of the school.

Mr. Pierson received his B.S. degree from Teachers' College, Columbia University, and while at Columbia he became a member of Beta Gamma Chapter of Phi Mu Alpha, Sinfonia, national music fraternity. He received the degree of master of sacred music from Union Theological Seminary.

## LA BERGE FINDS PUBLIC DEMANDS ORGAN MUSIC

### NEEDS IT MORE THAN EVER

War and Gas Rationing Do Not Discourage Him—Offers New Feature in Michael Strange Reciting Scripture with Organ.

Bernard R. La Berge, whose faith in the future of the organ recital has not been affected by the war, gas rationing or any other rationing, keeps relentlessly promoting the cause.

"I must admit that the past season has been the poorest one in my already long career as a promoter of great concert organists and great organ music," writes Mr. La Berge. "This despite the fact that I worked harder than ever before and made every conceivable effort to impress upon my patrons the advisability of not letting down for the duration, even though there are many difficulties of which I am perfectly well aware. My contention was that there never was a time when people needed great organ music more than they do now. Quite a number felt the same way and carried on, notwithstanding the difficulties. The larger number, however, thought that they would not find sufficient support from the public and decided to discontinue or wait.

"Now I am able to report that most of my clients who carried on met with outstanding success, had some of the largest audiences they could ever draw and found their finances in a healthy and encouraging state. To me it proves but one thing—war or no war, rationing or no rationing, the people will just not stay home and forego the relaxation and entertainment they need.

"In the course of my travels through the country I have had the opportunity to meet and talk with many organ enthusiasts and they were unanimous in stating that more than ever they enjoy hearing organ music in these troubled times. It is my conviction that the coming season will see a great revival of interest, and this is substantiated by advance bookings to date.

"I am presenting next season a novelty, introducing to my clientele the well-known poet, playwright and actress Michael Strange in programs entitled 'Great Words with Great Music.' Such programs are particularly fitting for these times. To hear this great artist recite from the Scriptures, with an organ background, is an experience one does not easily forget."

The recitalists Mr. La Berge is offering for the coming season are: Walter Baker, Dr. Charles M. Courboin, Catharine Crozier, Hugh Porter, Alexander Schreiner and Carl Weinrich. Virgil Fox is still in the army. Arthur Poister and Alexander McCurdy are in defense work. Claire Coci will devote her entire next season to her work at the Oberlin Conservatory. Robert Elmore will not tour during the coming season, but will make a transcontinental tour in 1944-45.

## CARL NESTMANN, WHEELING ORGANIST, UNDER THE KNIFE

Carl Nestmann, organist of St. James' Lutheran Church in Wheeling, W. Va., and known throughout the region surrounding Wheeling as a church musician, is recovering slowly from an operation in which his right leg was amputated above the knee. He was in the North Wheeling Hospital, but expects soon to be able to return to his home.

Mr. Nestmann has been at St. James' Church for the last thirty-two years. During all these years he has been a reader of THE DIAPASON. He numbers among his friends a large number of the most prominent organists in all parts of the country.

**PLAYS WORKS OF 125 AMERICAN COMPOSERS**

**PROGRAMS BY DR. BIDWELL**

Offerings at Carnegie Music Hall, Pittsburgh — Eighty-three New Compositions Included—Forty-eighth Year of Recitals.

To bring the American organ composer to the fore, Dr. Marshall S. Bidwell, organist of Carnegie Music Hall, Pittsburgh, has included works of 125 American writers for the organ in his programs in the season just ended, of a total of 275 composers. As a further illustration of the part these recitals play in promoting a knowledge of organ music it is interesting to note that eighty-three compositions on Dr. Bidwell's programs were played for the first time in these recitals. This is an unusually large number for one year.

The repertoire at Carnegie Music Hall is purposely varied from year to year and no attempt is made to include all worthy compositions in any single season. Compositions are chosen for their suitability in recitals.

In his foreword to the volume containing the programs he played in the season of 1942-3, published by Carnegie Institute, Dr. Bidwell asserts that when Andrew Carnegie instituted the free Saturday and Sunday recitals in Pittsburgh in 1895 he brought a new appreciation of music to the people of the city. "After forty-eight years these recitals today find a better reason for their existence than ever before," he declares.

Referring to the generous use made of American compositions, Dr. Bidwell says: "It seems appropriate that emphasis should be placed on the American composer at this time and also on the history and development of our own country's music. With this fact in mind, six Lenten lectures were delivered on the subject of American music. Three organ programs were given over to our native composers, past and present; and a radical innovation was made by including the popular war songs of the present day on patriotic programs."

There were also during the year six Bach programs, as well as four Sunday afternoon concerts planned especially for young people.

The following is a list of thirty composers heard most frequently during the season, with the number of their works performed:

- Bach, 138; Handel, 32; Widor, 20; Mendelssohn, 18; Beethoven, 16; Wagner, 16; Schubert, 14; Edmundson, 12; Vierne, 11; Franck, 10; Gaul, 10; Guilmant, 10; Tschalkowsky, 10; Chopin, 9; Brahms, 8; Debussy, 8; Grieg, 8; Haydn, 7; Karg-Elert, 7; Liszt, 7; Reger, 7; Saint-Saens, 7; Floyd, 6; Mozart, 6; Schumann, 6; Sibelius, 6; Yon, 6; Bedell, 5; Bonnet, 5; Rimsky-Korsakoff, 5.

**ROLLO F. MAITLAND HEARD ON THE WANAMAKER ORGAN**

Dr. Rollo F. Maitland was guest organist at the Wanamaker Philadelphia store from July 31 till Aug. 14, during the absence on vacation of the regular organist, Mary E. Vogt. Four days a week Dr. Maitland played a total of a little over an hour, divided into three periods. On Wednesdays and Fridays at 11:30 he played a special half-hour recital, continuing the series mentioned last month in THE DIAPASON. During this engagement he played a total of 128 compositions, without repetition, entirely from memory. Following are the programs of the special recitals:

Aug. 4—Adagio and Allegro from Tenth Concerto, Handel; Folk-tune and Scherzo, Whitlock; "Will-o'-the-Wisp," Nevin; "Variations de Concert," Bonnet.

Aug. 6—Prelude in B minor, Bach; Chorale Prelude on "Rhosymedre," Vaughan Williams; Fantasia, from Twelfth Sonata, Rheinberger; Scherzo from Second Sonata, Mark Andrews; Fantasia-Toccata, Maitland.

Aug. 11—Concert Overture in C, Hollins; Melody in D, Guilmant; Allegretto, Parker; Fantasia and Fugue in G minor (the Great), Bach.

Aug. 13—Allegro from Sixth Symphony, Widor; Andante Espressivo, R. H. Miles; Fugue in D major, Bach; Improvisation on Familiar Hymn-tunes.

Dr. Maitland played the following brief program in connection with the sacred music conference at Ocean Grove, N. J.,

DR. T. FREDERICK H. CANDLYN

FRANCES RAY DUNLEVY



Aug. 23: Evensong, Martin; Scherzo, Whitlock; Toccata and Fugue in D minor, Bach; Fantasia on American Patriotic and Camp Songs, 1776-1943, Maitland.

**IOWA TOWN HONORS ORGANIST WHO HAS SERVED IT 50 YEARS**

So appreciative are the citizens of the town of Pierson, Iowa, of half a century of service rendered them as a church organist by Wier R. Mills that they arranged a celebration recently in his honor to mark the fact that in 1943 he would round out fifty years at the console in the Methodist Church. Mr. Pierson is a prominent merchant in Pierson who takes care of the business of his store on six days, while on Sunday he leads the worshipers in his church in this small community in the western part of the state. He places emphasis on the hymns, while not forgetting to play compositions of Bach and other standard organ works as a means of educating the taste of his people. Mr. Mills interprets every hymn according to its character and has trained the congregation and choir to make of the singing a real and important part of the service.

A reception in honor of Mr. Mills followed a dinner, and a musical program was presented by a group of musicians of the town—violinists, singers and pianists. Miss Faith Foster Woodford of Sioux City, dean of the Western Iowa Chapter, A.G.O., of which Mr. Mills is a member, was invited to play several organ numbers and Mr. Mills played to close the program. A purse was presented to him as a token of the community's appreciation. To the speeches of the evening Mr. Mills responded by reviewing the history of the church from the time when, as a small boy, he began playing for the services, first using a reed organ, then a piano, and finally the two-manual pipe organ which he himself bought for the church.

**ALICE R. DEAL TAKES POST LONG HELD BY MISS PRATT**

Miss Alice R. Deal has been appointed organist and director at the Epworth Methodist Church, Chicago, and took up her new work there Aug. 29. She succeeds Miss Mary Porter Pratt, who retired from her position in June after serving Epworth Church for nineteen years.

Miss Deal was for the last nine years at the Garfield Boulevard Methodist Church on the south side. Previously she was at the Leavitt Street Congregational, the First Congregational and the Austin Presbyterian. She is the treasurer of the Illinois Chapter, A.G.O., and is active in the Chicago Club of Women Organists and the Harrison M. Wild Organ Club. Miss Deal has been heard frequently in recitals.

Miss Pratt rendered a service at the north side church, which is in the Edgewater district, that attracted wide attention over a long period. The organ is a large three-manual Möller which was given as a memorial to Charles O. Barnes by his widow and his sons, one of whom is Dr. William H. Barnes.

AT THE COMMENCEMENT of the summer session of Boston University Aug. 14 Frances Ray Dunlevy was awarded the master of arts degree, with a major in music. As the title of the thesis submitted in partial fulfillment of the requirements for the degree Mrs. Dunlevy selected "Cesar Franck's Fugue Vocales." This work is a little known but significant volume containing seventy-six fugues of from two to eight parts, completely in the handwriting of the author and done by him while a student at the Paris Conservatoire at the age of 15 and 16. The volume is in the possession of the Boston Public Library as a part of the Allen A. Brown collection. It bears signatures and dates.

Mrs. Dunlevy is organist and choir director at the Allston Congregational Church and also directs the junior choir at Harvard Congregational Church in Brookline. She teaches at the Woodward School, Marlborough Street, Boston, and in the summer play school at Central Square Center, East Boston. Mrs. Dunlevy is the mother of three children.

**IN THIS MONTH'S ISSUE**

Dr. T. F. H. Candlyn, well known composer, is appointed to succeed Dr. T. Tertius Noble at St. Thomas' Church, New York City.

Bernard R. La Berge, the organ impresario, makes it known that the public needs and demands organ music more than ever before during war.

Alfred H. Booth, dean of Worcester, Mass., organists, has served one church sixty-four years.

S. Lewis Elmer, new warden of the A.G.O., greets the membership and outlines some of his policies.

A tribute to Dr. Wilhelm Middelschulte is paid by his old friend Dr. Rossetter G. Cole, who recalls interesting incidents of the past.

E. Power Biggs to broadcast new concertos for organ with the orchestra from Harvard Germanic Museum in September.

Dr. T. Tertius Noble's compositions are listed and evaluated by Dr. Harold W. Thompson.

**THE DIAPASON**

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**M**ICHAEL STRANGE has taken the poems of Shelley, Keats, Poe, Whitman, Shakespeare, among others; the great words of the Old and New Testaments—with the great music of Bach, Beethoven, Tschaiikowsky, Wagner, to mention only a few of the composers used—put them together and thus rediscovered an Art.

**T**HIS meeting of word and sound, ancient as legend, now coming to us absolutely fresh in newly created relationships drawn from the infinite source of literature and music is the present Art of Michael Strange.

**W**HEN she stands beside an organ and tells us with her amazing intimate directness the Psalms of the Old Testament or the parables of the New, accompanied by the beautiful music of a Bach Chorale, she is a veritable modern Bard — even a Prophet. The beauty of her voice rises above the music, making itself heard, felt and comprehended as only great words beautifully spoken can be felt and comprehended, and in a manner so memorably compelling that the listener feels that he is hearing these words for the first time. The music floating in the background adds a dramatic profundity like the soaring vaults of a cathedral.

**From Repertoire With Organ  
Or Orchestra**

- I. The Nativity . . . . .Prelude to "Lohengrin"  
—Wagner
- II. A Selected Sequence from the New Testament given without pause.
  - a. Christ's Temptation . . . St. Matthew Passion —Bach
  - b. Christ's Ministry Begun and the First Miracle —Frescobaldi
  - c. Sermon on the Mount . . . Out of the Deep —Bach
  - d. The Foolish Virgins..Sleepers Wake! —Bach
  - e. The Prodigal Son..Rhapsody—Brahms
  - f. The Destruction of the Temple and of Jerusalem Foretold—
  - g. The Last Supper and the Crucifixion! Prelude to "Parsifal" —Wagner
- III. The Thirteenth and Fourteenth Chapters of St. Paul to the Corinthians—
- IV. The Twenty-third Psalm...Largo—Handel
- V. Psalms 9 and 19..Jesus, Joy of Man's Desiring —Bach
- VI. Arrangement of Six Psalms  
Sarabande—Bach
- VII. Selections from Isaiah
  - 1. The Book of Esther.....Bach
  - 2. The Songs of Solomon  
L'Enfant Prodigue —Debussy
- IX. Selections from the Revelations  
Moussorgsky, Liszt

**POWER BIGGS TO PLAY  
TWO NEW CONCERTOS**

**OFFERINGS FOR SEPTEMBER**

Radio Programs with Stradivarius Quartet and Fiedler Sinfonietta from Harvard Include Works by Sowerby and Harris.

\*The following programs will be broadcast over the Columbia network from the headquarters of the United States Army School for Chaplains in the Germanic Museum of Harvard University, Cambridge, Mass., Sunday mornings from 9:15 to 9:45 Eastern war time by E. Power Biggs, the Stradivarius Quartet and the Fiedler Sinfonietta, conducted by Arthur Fiedler:

Sept. 5—Sonatas for string and organ by Handel and Corelli, played by Mr. Biggs and the Stradivarius Quartet.

Sept. 12—E. Power Biggs and the Fiedler Sinfonietta in Concerto for organ and orchestra, Scarlatti; Concerto for organ and orchestra by Sowerby and Concerto in B flat for organ and orchestra by Felton.

Sept. 19—Sonatas for strings and organ by Stölzel and Corelli, Mr. Biggs and the Stradivarius Quartet.

Sept. 26—E. Power Biggs and the Fiedler Sinfonietta in Concerto No. 10 in D minor, Handel, and Concerto for organ and orchestra, Harris.

Of special interest is the fact that the September broadcasts include first performances of the concertos by Sowerby and Harris. It is announced that Quincy Porter has just completed a work for organ and orchestra which is to be played soon in this series.

The concerts are sponsored by Mrs. Elizabeth Sprague Coolidge in collaboration with the Columbia Broadcasting System, and are presented by the music department of Harvard University.

**D. STERLING WHEELWRIGHT  
TAKES STANFORD POSITION**

Dr. D. Sterling Wheelwright, for six years organist and director of the Washington, D. C., Chapel of the Latter-Day Saints Church, has accepted an appointment to Stanford University, California, as acting organist and lecturer in music for the next school year. Upon the invitation of Dr. Warren D. Allen, the university organist, who is taking sabbatical leave for travel and writing, Dr. Wheelwright will play two recitals weekly in the Memorial Church, conduct the chapel choir in Sunday services and give two music courses in the school of humanities. One of these courses is in a unique field of study built about the subject "Music and Society," which Dr. Allen has approached in his recent book, "Our Marching Civilization," published in July by the Stanford University Press.

Dr. and Mrs. Wheelwright were the recipients of lifetime fountain pens, presented at a testimonial in the Washington Chapel Aug. 7 by the chapel choir. Over 300 guests assembled on this occasion. Members of the Washington Rotary Club also took unprecedented notice of a departing member Aug. 4, when the president, Albert Atwood, presented Dr. Wheelwright with an expanding brief-

**CLINTON REED, A.A.G.O.**



CLINTON REED HAS BEEN APPOINTED organist of the Chapel of the Intercession, Trinity Parish, New York City, and became permanent occupant of the post in July. He has been acting organist since last November. The work at the Intercession includes a choir of men and boys and a girls' choir. There are three Sunday services.

Mr. Reed has established a fine reputation as a recitalist, having given a weekly program at historic Trinity Church for sixteen months as assistant to George Mead. One of the events of the festival of the American Guild of Organists last June in New York was Mr. Reed's recital at St. George's Church.

Mr. Reed's early musical training was received from George H. Fairclough in St. Paul. He was graduated from the Juilliard School of Music, New York, in piano, numbering among his teachers there James Friskin in piano and Bernard Wagenaar and Howard Brockway in composition. Conducting was studied with Philip James at New York University. Mr. Reed's organ study consists of work with Alfred M. Greenfield at New York University and extensive work with Dr. T. Tertius Noble at St. Thomas' Church.

Mr. Reed received the associate certificate of the Guild in 1938 and is a member of the council.

case, large enough to contain manuscript scores. The closing victory musicale of July 31 marked the 800th twilight hour of music under the direction of Dr. Wheelwright at the Mormon chapel on Sixteenth Street, a dozen blocks above the White House. Mrs. Edna C. Wheelwright, soprano, has assisted in many of these recitals besides serving her husband as research assistant in graduate studies which recently led to his receiving a Ph.D. in education. With their children, Carol Jean, 16, and David, 9 years old, they plan to make their home in Palo Alto, Cal.

**GALAXY MUSIC CORPORATION**

takes pleasure in announcing that its new Christmas issues will include compositions by

- |                           |                   |
|---------------------------|-------------------|
| T. FREDERICK H. CANDLYN   | GRIFFITH J. JONES |
| MARIO CASTELNUOVO-TEDESCO | KIENZL-LIEBLING   |
| KATHERINE K. DAVIS        | GUSTAV KLEMM      |
| HARVEY GAUL               | ORVIS ROSS        |
| ELIZABETH HENDERSON       | ALEXANDER RUSSELL |

and the Air, "SO APPEARS THY NATAL DAY" for low voice, from the Christmas cantata "For Us A Child Is Born" by BACH

*Inspection copies will be sent to organists and choirmasters, as in the past, during the present month*

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## Friend Pays Tribute to Middelschulte as a Musician and Man

By ROSSETTER G. COLE, Mus.D.

The passing of Wilhelm Middelschulte in Germany on May 4 closes the career of one of America's greatest organists. I am glad to respond to Mr. Gruenstein's request for some personal comments, for I had known him intimately from the time I met him in Berlin until he went back to Europe about four years ago.

When I went to Germany as a student I had planned to study with Rheinberger in Munich. Arriving too late to join his classes that fall, I met a young German musician in Goettingen who had just come from Berlin. His enthusiasm for this city made me change my plans, and to Berlin I went, with a letter in my pocket to his friend and teacher, Wilhelm Middelschulte, then recognized as the most gifted pupil of the great August Haupt, with a growing reputation as a concert organist. My young Goettingen acquaintance had arranged that we should meet in the Berlin station at a certain train, the sign of mutual recognition being that I should wear a white handkerchief on my right arm and he a similar badge on his left arm. Thus we met, and he helped me to find a room across the street from his own room on Steglitzer Strasse. His landlady, Frau Geister, served his meals in his room and he invited me to have my dinners with him at the "Geisterei" for the nine or ten months till he came to America late in the next summer.

Before he sailed for America I gave him several letters of introduction that I thought might be of value in getting located here—one to Clayton F. Summy, the music publisher. One day while in Summy's music store he learned that the position of organist of the Holy Name Cathedral was vacant, so he hurried over to the north side and rang the bell at the parish-house. On stating his errand he was brusquely told to go and get his music and come back. Middelschulte insisted he needed no music, as he always played from memory. The priest, thinking that he was an impostor, tried to get rid of him. But Middelschulte persisted and finally was permitted by the incredulous priest to go to the organ loft. Here he played from memory one great Bach masterpiece after the other for over an hour before the astonished and bewildered priest. He had to sign a contract before he was permitted to leave the church and for many years he was organist and choir director there.

Middelschulte was probably the first prominent American organist to make a practice of playing in public from memory. His astounding memory, as evidenced by his public performances, caused something of a sensation among organists, and so unusual was it at this period that W. S. B. Matthews, editor of the magazine *Music*, published in this well-known monthly a symposium on "Should Organists Play in Public from Memory?" Eight or nine of the most prominent American organists (among them, as I recall, Clarence Eddy and Harrison M. Wild and, of course, Middelschulte) contributed articles. Nearly

all of the contributors urged the great complexity of the organ's mechanism as the necessary and compelling objection to the innovation.

Middelschulte soon gained a national and, from his frequent trips to Europe, international reputation as one of the world's outstanding organists. He was organist of the Chicago Symphony Orchestra for many years—indeed, until the hysteria of the first world war caused him to leave this position.

It is doubtful if there has ever been in the United States a greater scholar and interpreter of Bach's organ works, an astounding amount of which he could play either from memory or at a moment's notice. But his acquaintance with the literature of music extended far beyond the domain of the organ—including the whole realm of orchestra, chamber, piano and choral works. His technical equipment was characterized by an incredibly prodigious pedal technique. I still recall his first performance of his Concert Piece for organ and orchestra with the Chicago Symphony Orchestra. This has a long pedal cadenza, probably the most difficult thing ever written for two feet alone. In the intermission following the performance an organist sitting near me in the balcony of Orchestra Hall, who had been craning his neck to see the astounding feat, said to me: "In watching him I felt like the farmer who, seeing a giraffe at a circus for the first time, turned to his wife in baffled amazement and exclaimed 'There just ain't no such animal!'"

Personally Middelschulte was a most lovable man, simple, modest and unassuming in thought and action—almost naive in many of his likes and dislikes—yet in his mental processes he was capable of solving the most complex and intricate contrapuntal problems. He was big in mentality as well as in physique. In his later years, when his leonine head was amply showered with white, he was a striking figure wherever he went. People frequently turned and looked at him on the street. Though he spent over forty years in the United States (practically all of it in Chicago), he retained to the last a passionate fondness for his native land. As he grew older he often voiced the hope that he might go back and pass his last days in his old home. This hope evidently was granted, for, though the three years preceding his death were spent largely in Italy because of the war, he passed away in the town of his birth, close to Dortmund.

So has passed a truly great musician and a gentle and lovable man!

### Friends Honor Mr. and Mrs. Meyer.

The esteem in which Mr. and Mrs. Jerome B. Meyer are held by their friends and by Mr. Meyer's many acquaintances in the organ business was illustrated on the occasion of their golden wedding anniversary last month, announced in the August issue of THE DIAPASON. The Milwaukee couple received 150 cards of congratulation from all parts of the United States, and twenty floral pieces. A total of 171 guests called on them at their home, including many organ men and organists, in addition to which there were a large number of letters of congratulation and several long-distance telephone calls.



## "ORCHESTRAL"

In using this adjective do we mean the imitation of orchestral tone, or do we mean the growth and sweep of the music as we hear it from the orchestra? This poor word has been so abused that we might well consider what we mean when applying it to organ tone and to organ music.

We used to judge our solo reeds by their ability to remind us of a single orchestral instrument. Happily we came to see that there was no musical value in the mere fidelity of reproducing certain tones by means of organ pipes.

Today, with our fine ensemble tone, we are reminded of the orchestra when our organs produce the color, life, sparkle and energy that you may hear from the "full band". With a properly developed organ structure we may say we play in the "orchestral manner" if we mean that our playing is clean, rhythmic, balanced and well phrased—in other words musical. The organ and orchestra are both musical instruments. There is no need for imitations. The organ is again comparable to—not in the shadow of—the orchestra.

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Designed along the same lines as *At the Console*, this book contains forty-two excellent arrangements of medium difficulty, chiefly from Classic and Romantic sources. Among the composers represented are: Bach, Beethoven, Dvořák, Grieg, Holmænder, Lardelli, Mendelssohn, Rimsky-Korsakoff, Saint-Saens, and Wagner. As in its companion volume, Hammond Organ registrations are provided also.

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## PLANS BIG SEASON IN GRAND RAPIDS CHURCH

### ROBERT NOEHREN IN CHARGE

Bonnet, Miss Crozier and Gallup to Give Recitals in Fountain Street Baptist Church—Thirty Programs by Local Organist.

The music department of the Fountain Street Baptist Church, Grand Rapids, Mich., announces an unusual series of musical events for the coming season. Robert Noehren, organist and director of music, has organized a small choir of twelve professional singers to present the choral background to the Sunday worship services. In addition the choir will give performances of the Brahms "Requiem" and the Franck Mass in A.

Joseph Bonnet, the famous French organist; Catharine Crozier, distinguished young American organist, and Emory L. Gallup, organist and choirmaster of the First Methodist Church in Evanston, Ill., have been invited to play recitals.

The complete program is as follows:  
Sept. 19—Recital by Robert Noehren.  
Oct. 19—Recital by Emory L. Gallup.  
Nov. 14—Performance of the Brahms "Requiem" by choir and soloists.  
Jan. 25—Recital by Catharine Crozier of the Eastman School of Music, Rochester, N. Y.

March (date to be announced later)—Recital by Joseph Bonnet.

March 19—Performance of the Franck Mass in A by choir and soloists.

May 7—Recital by Robert Noehren.  
May 21—Choral festival by choir and soloists.

In addition, Mr. Noehren will give a series of thirty recitals of organ music which will take place every Friday at noon throughout the season.

The organ is a large four-manual built by the Skinner Organ Company in 1924.

Mr. Noehren went to the Fountain Street Church in September, 1942, after serving eight years as organist and choirmaster at St. John's Church, Buffalo, N. Y. He studied organ and piano with Gaston Dethier and later won a scholarship at the Curtis Institute of Music, where he studied with the late Lynnwood

Farnam. He has appeared as a recitalist throughout the United States and Canada, and has played at the National Cathedral, Washington; Princeton University, the Museum of Art, Cleveland; Calvary Church, the Fifth Avenue Presbyterian Church and the world's fair, New York City; the Second Presbyterian Church, Philadelphia; Music Hall, Cincinnati, and Christ Church Cathedral and the Cathedral of Christ the King, Hamilton, Ont. At an A.G.O. regional convention in Chicago Mr. Noehren performed the Symphony in G by Leo Sowerby in a lecture-recital with the composer.

### DUNCAN MCKENZIE HEAD OF MUSIC IN N. J. COLLEGE

Duncan McKenzie, educational director of Carl Fischer, Inc., New York, has been appointed acting head of the music department of New Jersey College for Women, New Brunswick, N. J., for the 1943-44 academic year. He succeeds Dr. J. Earle Newton, who died suddenly July 6.

Mr. McKenzie received his M.A. degree from Edinburgh University and studied under the late Professor Friedrich Niecks. He came to Montreal from Scotland during the last war and was director of music in the High School for Girls and in the Commercial and Technical High School and lecturer on theoretical subjects and teacher of organ at McGill University Conservatory of Music in Montreal. After overseas service with the Canadian army he was appointed director of music of the public schools in Toronto and lecturer on public school music at Toronto Conservatory of Music.

In 1926 Mr. McKenzie became the first manager and editor of the music department of the Oxford University Press, New York. He also organized the Bach Cantata Club of New York, which was sponsored by the Oxford University Press.

Miss Natalie Gutekunst, director of youth choirs and assistant organist of the Central Presbyterian Church, New York City, will play her debut organ recital at the Chester Hill Church, Mount Vernon, N. Y., Sept. 24 at 8:30.

*"Music,  
when Sweet voices die,  
Vibrates in the Memory"*

— PERCY BYSSHE SHELLEY



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## The Warden's Column

A hearty greeting to every member of the American Guild of Organists; may you have a successful season! Many of our members are in active war service; all honor to them. Let us on the home front give of our best in our respective positions and in advancing the cause of our Guild, founded with such noble vision nearly a half century ago.

All of us will agree, I am sure, that we can render valuable service to our country by helping to maintain the highest possible standards of organ and choral music, as a real stimulus and inspiration for all our people in welding the nation together for its greatest war effort. Our government is recognizing the value of music as never before.

The Guild will exert even more influence as our numbers increase, and throughout this broad land with its multitude of organists we should add to our membership increasingly. A campaign is being organized to form chapters and branches in large numbers, and to invite all organists in every one of our states to join this country-wide professional movement.

The importance of the chapters cannot be exaggerated. It has been my privilege to visit several, to meet many of our splendid organists and to hear their superb work, in various regions of our country from coast to coast. I hope to make many visits as warden and become better and better acquainted with the activities of the chapters, of which we are so proud. We aim to cultivate the closest relations with all the chapters and to demonstrate our deep interest in each one. Ours is a national organization and we should be nationally minded as regards its purposes.

The larger our membership and the more who receive our literature, the greater will become the number of candidates for the examinations, which are the main purpose of the Guild. Please help us in stressing the value of preparing for these examinations.

Periodically I propose to direct attention to outstanding chapter projects and

hereby request each chapter to report such successes, in order that other chapters may profit. The Rhode Island Chapter conducted a Guild school from April 26 to May 5. This was highly successful and will be repeated in 1944. A full report will be found on page 9 of the June DIAPASON.

We are all buying war bonds. Would it not be a fine thing if chapters made this patriotic investment also? We are planning to do this at headquarters.

The inclusion of social evenings of a lighter character in our program this season, in addition to recitals, lectures and services, will enable us to become better acquainted and exchange ideas for the general good. Thus we shall have a serious program and one not so serious.

Please communicate with us, giving the benefit of any thoughts which you believe would be of value to the Guild and let us know of any ways in which we may help in your work, for we are genuinely interested.

With all good wishes, I am,  
Faithfully yours,  
S. LEWIS ELMER, Warden.

### Farewell Party for Ernest D. Leach.

The Northeastern Pennsylvania Chapter held a farewell party for Ernest D. Leach, former organist-director of the Good Shepherd Church, Scranton, July 16 at the home of Miss Ruth White. Mr. Leach, who has been at the Good Shepherd twenty-one years, will leave Sept. 1 for St. Anne's Episcopal Church in Lowell, Mass. While in Scranton he has been active in the Guild, having served as registrar and dean several terms. Every year he presented noted cantatas in his church and gave recitals in the Lenten series sponsored each year by the Guild. He has made many friends who will miss him and his family.

At the party Hayden Oliver entertained the group with colored films of a trip to the coast and played a program of modern recordings.

Announcement was made by Robert Andrews, the dean, of the formation of a large Guild chorus in the fall.

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### East Tennessee Chapter.

The annual "dean's dinner" of the East Tennessee Chapter was held June 15 at the home of the dean, Mrs. D. P. Miller, Bristol, Va. Following the meal the annual election took place. Officers for 1943-44 will be: Dean, Miss Christine Williams, Elizabethton; sub-dean, Miss Evelyn Good, Bristol; secretary, Mrs. Graydon Ryan, Elizabethton; treasurer, Miss Edna Edens, Elizabethton.

After the business session the members were privileged to hear a recital by Dorothy Stout, violinist. Miss Stout is the daughter of Mrs. D. G. Stout of Johnson City, a past dean. Miss Stout's accompanist was her mother.

PECK DANIEL, Secretary.

Chapter news for publication should be sent directly to the editorial office of THE DIAPASON, 1511 Kimball Building, Chicago 4.



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IN NOVEMBER

ONE OF AMERICA'S MOST  
BRILLIANT VIRTUOSI OF THE ORGAN

"THE ATLANTA JOURNAL"



**ATLANTA** — "Miss Crozier is one of America's most brilliant virtuosi of the organ. Her concert here was one of those occasions rare and beautiful for the lover of organ music, as well as the scholar of the art."—*THE ATLANTA JOURNAL*

**BIRMINGHAM (Ala.)** — "Crozier Plays Brilliant Program to Large and Appreciative Audience" (Headline).—*BIRMINGHAM POST*

**BIRMINGHAM (Ala.)** — "Rarely has a local audience heard the kind of organ recital that was given by Catharine Crozier. Her playing revealed remarkable registration, brilliance and sheer beauty."—*BIRMINGHAM NEWS*

**CHICAGO** — "Miss Crozier disclosed herself to be one of the most remarkable organists heard here in recent years. Her technical accomplishments, both on the manuals and pedals, leave nothing to the imagination, and she is at once an example and a lesson to her colleagues who are accustomed to stop in the middle of a phrase in order to change the registration."—*Felix Borowski in the CHICAGO SUN*

**CINCINNATI** — "Miss Crozier gave a brilliant recital. The program embraced a wide variety of compositions and gave the artist opportunity to demonstrate her ability to make the most of the moderately small, but very effective new organ."—*CINCINNATI POST*

**CINCINNATI** — "Miss Crozier played with individual style and a refined sense of timing, rhythm, and expression. Her handling of the mechanics of the organ was unobtrusive, and her pedal passages were accomplished with phenomenal dexterity. She has great charm of manner and naturalness and ease of performance. Miss Crozier is an artist and merits the high position she holds among the virtuosos of the organ."—*CINCINNATI ENQUIRER*

**MONTREAL** — "Crozier Recital Is Outstanding" (Headline)—  
"Miss Crozier proved to be one of the most accomplished organists who has been heard in this series. The organist has also a fine sculptural perception. She can build up a vast work like Bach's Toccata, Adagio and Fugue in C major carry its breadth and its power, without ever falling into the usual fault of the organist under these circumstances. The fugue in this instance was a sheer joy to listen to. Miss Crozier kept the lightness and transparency of its texture, its nobility and its purity of line. But it was in five of Bach's choral preludes that the Rochester organist really demonstrated the full measure of her art as a colorist and as one who is unusually poetic and sensitive musically."—*Thomas Archer in the MONTREAL GAZETTE*

**MONTREAL** — "Miss Crozier's art is the essence of simplicity and restraint—the product of a rare technical mastery suffused by an artist's delicacy that was a continuous revelation."—*MONTREAL DAILY STAR*

**TOLEDO** — "Organ Artist Delighted 1,400 at Peristyle—Show Keen Sense of Rhythm—Clear-cut Technique" (Headline).

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**Dean of Worcester Organists Serves His Church for 64 Years**

Sixty-four years of service to one church—all without salary—must be a world record. Ever since 1879 Alfred H. Booth, dean of organists of Worcester, Mass., and beloved by all his fellows, has served St. Matthew's Episcopal Church and on the first Sunday in September he will reach his sixty-fourth anniversary in this capacity. Acting at first as organist, he soon was appointed also choirmaster. In his work at St. Matthew's Mr. Booth has been associated with four rectors—the Rev. George E. Osgood, the Rev. Henry Hague, the Rev. George S. Southworth and the present rector, the Rev. William Smith.

Mr. Booth played his last full service Nov. 9, 1924. After a short time he began playing for the early services of Holy Communion and he continues in this capacity at present. It is of interest to note that Mr. Booth did not miss a single service or choir rehearsal during forty-five years. The organ at St. Matthew's is a George S. Hutchings of three manuals and thirty-four stops.

Mr. Booth is 82 years old. He studied with the late G. Arthur Smith, organist at All Saints' Episcopal Church, and Charles H. Grout, organist at Central Congregational Church, Worcester. Besides the St. Matthew's Church post, he is organist of the Worcester Royal Arch Chapter of Masons. He was clerk and treasurer of the church for forty-five years, up to 1925.

On Aug. 1, 1930, Mr. Booth retired as clerk at the American Steel and Wire Co. North Works, after fifty-five years with the company.

**TRINITY CONFERENCE SCHOOL SESSION A MARKED SUCCESS**

Reports from the Trinity Conference School for Church Music, held in Boston, indicate that the sessions were very successful. Everett Titcomb, the organist and composer, was in charge. The conference chorus of about seventy-five voices did excellent work. Anthems ancient and modern were sung at a choral evensong service in Trinity Church July 4. An organ recital was played by Carl K. McKinley, Mus.D., at the Old South Church June 25. Dr. McKinley's program consisted of the following compositions: Second Sonata, Hindemith; "Gaudemus" (Improvisation on a Gregorian Theme), Titcomb; First Movement of Trio-Sonata in D minor, Bach; Chorale in B minor, Franck; Berceuse, from the "Suite Bretonne," Dupré; Scherzo from Fourth Symphony and Allegro from Sixth Symphony, Widor.

**PHILIP M'DERMOTT GOES TO LARGE DAVENPORT CHURCH**

Philip McDermott has been appointed minister of music of the First Presbyterian Church of Davenport, Iowa, and left Chicago in July for his new position. The church is one of the largest of its denomination, with a membership of 1,700. There are five choirs—the senior choir, which sings at the morning service; the eventide choir of young people, which sings at the evening service; the cathedral singers, a boy choir, and the Cecilian choir, composed of very young girls, and the intermediate choir, which sings in the intermediate department of the Sunday-school.

Mr. McDermott was for the last eleven years at the Austin Lutheran Church, Chicago.



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## TRANSCONTINENTAL TOUR IN FEBRUARY 1944

Hugh Porter, who occupies an important place among American organists, came to Howard University last night to demonstrate a command of the instrument in recital that justified his distinguished reputation.

He exacts from it a surprising flexibility. He makes it responsive to the rhythmical pulse. He exploits its inexhaustible capacities for color with taste, developing a limited but explicit vocabulary of effects. Finally, he is a discreet program maker, with a knowledge of the literature that discovers grateful works that nevertheless command the respect of serious lovers of art.

WASHINGTON Herald



# HUGH PORTER

ORGANIST OF COLLEGIATE CHURCH OF ST. NICHOLAS  
ORGANIST OF THE ORATORIO SOCIETY OF NEW YORK  
MEMBER OF THE FACULTY, SCHOOL OF SACRED MUSIC  
—UNION THEOLOGICAL SEMINARY, JUILLIARD SUMMER SCHOOL

### SOME QUOTATIONS TAKEN AT RANDOM FROM HUGH PORTER'S SCRAP BOOK

*"The instinct for making the organ interesting."* (THE CHICAGO EVENING POST) — *"An expert propagandist for his instrument."* (THE WASHINGTON TIMES) — *"Received with waves of applause."* (THE INDIANAPOLIS NEWS) — *"A skilled and sensitive musician."* (THE WASHINGTON POST) — *"His understanding is as acute as is his interpretation gratifying."* (NORFOLK VIRGINIA-PILOT) — *"He is one with the spirit of the piece."* (NORFOLK LEDGER-DISPATCH) — *"The organ becomes the mouthpiece of a soul attuned to beautiful music."* (HARRISBURG TELEGRAPH) — *"Selections of intrinsic beauty . . . glorified by skillful interpretations."* (OMAHA WORLD-HERALD) — *"Minds and hearts of hearers were touched."* (HARRISBURG TELEGRAPH) — *"Disclosed admirable musicianship, with command of technic on pedals and manuals."* (NEW YORK SUN).

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## THE DIAPASON

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

CHICAGO, SEPTEMBER 1, 1943

### Americans Recognized

The American composer for the organ has his eminent champions, even though he does not always realize the fact. A distinguished example is brought to our attention by the annual report of Dr. Marshall S. Bidwell, incorporated in the bound volume of his programs of the season at Carnegie Music Hall in Pittsburgh. A total of 275 composers represented in Dr. Bidwell's recitals in the last year included 125 American writers for the organ.

The Carnegie Hall recitals have been a feature of American music every Saturday and Sunday since they were established by Andrew Carnegie in 1895. What they have done to promote appreciation of organ music in all these years is incalculable. Dr. Bidwell, his immediate predecessor, Dr. Charles Heinroth, and Edwin H. Lemare and others who went before, have made these recitals a great musical attraction for Pittsburgh people. Nor are the programs in any way intended to appeal to a low type of popular taste. Bach's compositions led the list with 138 numbers during the season, and there were six all-Bach programs. At the same time Dr. Bidwell had the good judgment and the sense of fairness to those in the United States who are creating our own school of composition to devote three entire programs to native composers, many of them still among the living.

It is both informative and encouraging to read the record of the Carnegie Hall recitals for the year as told in our news columns.

Apropos of what has been done in Pittsburgh it is interesting to read the National Music Council's fourth annual survey, covering the season of 1942-3, of compositions performed by the major symphony orchestras of the United States at the regular subscription concerts in their home cities. The disbanding of the Detroit Symphony has changed the number of major orchestras from sixteen to fifteen, and of course has reduced somewhat the total number of compositions performed. In spite of this, the survey shows again a decided increase over the preceding season in performances of works by American-born composers. During the past season 140 performances of such compositions were given, or 11.3 per cent of the total performances of all works, foreign and American, as against 120, or 8.8 per cent, for the season of 1941-42, and ninety-two, or 6.5 per cent, for 1940-41. The number of composers represented was sixty for 1942-43, as against sixty-three for 1941-42.

### Wilhelm Middelschulte

The death of Dr. Wilhelm Middelschulte removes one of the few remaining men of a group of scholars of his generation who kept alive the traditions of organ playing that have come to us from the past. Dr. Middelschulte was

a repository of knowledge of Johann Sebastian Bach—a well-spring of information on every phase of classical organ playing. The last pupil of August Haupt, he brought into his teaching on this side of the Atlantic the principles of his art taught by that famous German. Haupt was a pupil of August Wilhelm Bach, an organ virtuoso who was the organ teacher of Mendelssohn. He taught more than thirty-five Americans, one of them the late Clarence Eddy.

Dr. Middelschulte had no time for anything but his art and his devotion to its purity marked his entire life. The majority of us in these days live such busy lives that men of the Middelschulte ideals are seldom produced. They belong to a monastic type to whom we must look for the preservation of much that we admire but are too preoccupied to cultivate.

The lifework of men such as Wilhelm Middelschulte will live through the ages by virtue of what they inspired in their pupils. Thus they have achieved a real immortality.

Dr. Middelschulte was one of the group of men who were founders of the American Guild of Organists, aside from the fact that he was one of the charter members of the Illinois Chapter, as told in our obituary last month.

His friends will find satisfaction in the fact that Dr. Middelschulte, having reached the four-score mark, too ill to return to his home in America after seeking health abroad, was able to pass his last days among near relatives in the place of his birth, and that his body rests in the old family burial-ground in Germany.

Dr. Rossetter G. Cole, the eminent Chicago composer, teacher and organist, has written, at the request of THE DIAPASON, a very interesting and intimate article recalling his first meeting with Dr. Middelschulte and paying tribute to his old friend. This appears on another page of this issue.

It is not often that a monthly publication can "scoop" the metropolitan daily newspapers. But that is what happened in the case of an important story last month. THE DIAPASON gave its readers news of the passing of Dr. Wilhelm Middelschulte in its August issue, which reached the majority of its readers before Aug. 1; the first publication in any newspaper appeared in the Sunday issue of a Chicago paper Aug. 15—half a month later.

### A Broadminded Profession

In her "Musical Musings" in *The Musical Forecast* of Pittsburgh in August Esther H. Elias writes:

That editorial "Fellowship in Spite of War" (last month's DIAPASON) brings to mind that which we have always noticed, that no field, music or otherwise, enjoys quite such religious and racial broadmindedness and fellowship as the organ world. How many times have we seen a gentile at the synagogue console, and vice versa, and there must be hundreds of Catholics and Protestants organ playing in one another's churches. The same is true with the organists' Guild too—all faiths and denominations belonging to its membership.

### Letters from Our Readers

#### Reads Macdougall and Thompson.

Middletown, N. Y., Aug. 12, 1943.—Dear Mr. Gruenstein: Your magazine continues to be full of interesting things for an organist. I particularly enjoyed the detailed account of the Wanamaker organ in Philadelphia. I always read Dr. Macdougall and Dr. Thompson and find something of merit in their columns invariably. With best wishes for your continued success, I am

Faithfully yours,  
JAMES R. WEEKS.

#### Approves Mr. Bruening's Article.

Westboro, Ont., Aug. 4, 1943.—Dear Mr. Gruenstein: I take pleasure in writing you re the excellent article in this month's DIAPASON on "Selecting Service Organ Music That Is Inspired by Faith." I want to express to Herbert D. Bruening my most sincere appreciation and ad-

### Looking Back into the Past

TWENTY-FIVE YEARS AGO (SEE THE DIAPASON of Sept. 1, 1918)—

The eleventh annual convention of the National Association of Organists, held in Portland, Maine, drew 200 visitors to that city.

A lively controversy was raging in San Francisco over the post of municipal organist, held by Edwin H. Lemare. Mr. Lemare, whose annual salary had been \$10,000, was offered a renewal of his contract at \$6,000, but was unwilling to remain for less than \$7,500. One newspaper friendly to Mr. Lemare pointed out that in the first year of his recitals at the Exposition Auditorium 101,475 persons had paid admission to hear him, and their contribution more than paid his salary.

Lynnwood Farnam resigned as organist and choirmaster of the Fifth Avenue Presbyterian Church in New York City to join the Canadian army and was stationed with the field artillery at Petawawa Camp, Ont.

John Doane was the organizer and pianist of the Great Lakes Chamber Music Quintet, made up of enlisted men at the Great Lakes Naval Training Station. Mr. Doane took his musicians on a nine-months' concert tour on which they won acclaim from coast to coast.

A large four-manual organ was completed by M. P. Möller for the College of Emporia, Kan.

Edward I. Horsman, Jr., organist and composer, whose "The Curfew" has enjoyed great popularity, fell dead in his war garden at Summit, N. J., July 27.

TEN YEARS AGO (SEE THE ISSUE of THE DIAPASON of Sept. 1, 1933)—

Several hundred organists gathered in Chicago the first week in August for the twenty-fifth anniversary convention of the National Association of Organists. The recitalists ranged from 21 to 82 years—the former age being represented by Virgil Fox and the latter by Clarence Eddy. Dr. Charles Heinroth was re-elected president of the organization. Among the other performers heard were Wilhelm Middelschulte, Julian R. Williams, Charles M. Courboin, Leslie P. Spelman, Rollo Maitland, Thomas Webber, Jr., and E. Stanley Seder.

Organ builders from every part of the United States met in New York Aug. 22 and 23 to organize the National Organ Builders' Association and approved a business code to be submitted to the NRA in Washington.

miration of his fine writing on the above subject. What he says is very timely and true. It is a matter that should not be allowed to go unnoticed or be dropped too quickly. There is every cause for organists to give serious attention to all the points brought out in Mr. Bruening's article.

I had an opportunity this summer of visiting some of the outstanding churches on this continent (U.S.A. and Canada). Frankly, I was amazed at the appalling display of so-called music in worship. It would take too long to describe in detail all the things that actually happened. There was, however, much evidence of some remarkably fine organ solo work. When it came to such things as accompanying, showing a sense of proper tempo, good choir work and so forth—well, it just wasn't there.

The quotation given from Henry V. Stearns is so very true and cannot be overemphasized. We organists must learn to put first things first, and a church musician's job is not that of being a first-rate recitalist primarily. There are other things that are more important and Mr. Bruening's article, I feel, has pointed out in a splendid way just what those things actually are.

Sincerely yours,  
ALLANSON G. Y. BROWN,  
Organist and Choirmaster, Dominion Church, Ottawa.

#### Information Wanted.

W. Allen Taylor, 16 First Street, San Francisco, Cal., a member of the A.G.O. and organist of the Community Church of Millbrae, Cal., is seeking information which some reader of THE DIAPASON might be able to give him. He has in his home "a two-manual Taber reed organ—age unknown, but of splendid tone. It has a large blower under it, in the basement, has fine volume, and was formerly in a Lutheran church in Palo Alto, Cal. All efforts to locate anyone who can give any information regarding the company or the original sale of the organ have been in vain. Perhaps some of your readers can enlighten me on the subject."

### Dr. Berwald Retires; 52 Years at Syracuse; Son-in-Law Carries On

Aug. 31 marked an important anniversary for two musicians in the same family who are well known to readers of THE DIAPASON. On that date Dr. William Berwald retired from his post as professor of music at Syracuse University after fifty-two years of continuous service and his son-in-law, Professor Russell Hancock Miles, completed his twenty-first year at the University of Illinois.

The annals of American music will show few, if any, who have had a continuous service in the same university to equal Dr. Berwald's tenure at Syracuse. Dr. Berwald, born in Schwerin, Germany, Dec. 26, 1864, began the study of music at an early age. From 1883-87 he studied under Josef Rheinberger in Munich. In the same class were the American students Horatio Parker and Sidney Homer. After four years' service as director of the Philharmonic Society of Libau, Russia, Dr. Berwald was called to Syracuse to succeed Percy Goetschius as head of the theory department. In 1912 Syracuse University conferred on him the degree of doctor of music.

In 1897 Dr. Berwald married Eugenia Baker, who had been a theory student of his at Syracuse. Three children were born of this union—Elsa Eugenia (Mrs. R. H. Miles), Alice, a singer, and William, Jr., a brain surgeon in Rochester, N. Y. Mrs. Berwald passed away in 1931.

Dr. Berwald has a long list of compositions in the catalogues of American publishers. T. Tertius Noble gave the first performance of his oratorio "The Seven Last Words of Christ" at St. Thomas' Church, New York. His Violin Sonata in F won special recognition from Joachim. Walter Damosch, Frederick Stock and Nicolai Sokoloff have performed his orchestral works. Among the many prizes won by Dr. Berwald were the Philadelphia Manuscript Society prize for a quintet for piano and strings, the Clemson medal for an anthem and the Estey \$1,000 prize for the best composition for organ and orchestra.

Russell Hancock Miles began his work at the University of Illinois Sept. 1, 1922. In 1941 he was advanced to a full professorship. He teaches advanced organ courses, a graduate course in organ literature, counterpoint and composition, and is conductor of the university chorus. He shares with Dr. Frederic B. Stiven, director of the school of music, and Paul Pettinga the playing of the Sunday vesper recitals. These recitals are a feature of university life. In 1939 Professor Miles was elected to the faculty of the graduate school and he is a member of the university senate. At the summer sessions of 1936 and 1937 he was a visiting professor at the University of California at Los Angeles. The degrees of bachelor of music and master of music were received by Professor Miles from Syracuse University and his principal teachers were Adam Geibel, Rollo Maitland, William Berwald and the late Harry L. Vibbard. In 1923 Professor Miles married Miss Elsa Berwald.

Professor Miles has been heard in recitals in all parts of the United States. In 1926 he played at the Sesquicentennial Exposition in Philadelphia, in 1925 he gave a recital at the N.A.O. convention in Cleveland and in 1936 he played for the A.G.O. in San Diego, Cal.

Professor Miles' published compositions include six cantatas and a sonata for organ. He confesses that he has read THE DIAPASON for more than a quarter of a century and that his favorite features are Dr. Macdougall's "Free Lance," Dr. Thompson's reviews and Dr. Diggle's "fearless appraisals of recitals and publications."

### WORK OF N. LINDSAY NORDEN HAS ORCHESTRAL PREMIERE

A new orchestral work by N. Lindsay Norden, the Philadelphia organist and choral conductor, had its premiere July 21, when it was played by the National Symphony Orchestra, conducted by Hans Kindler, at its concert in Washington. The work is entitled "Reflection on the River." The new composition was very favorably received by the audience at the sunset symphony concert.

**THE FREE LANCE**

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

Several months ago I made an attempt to answer the question "What makes a good hymn-tune?" My task, however, seemed so difficult that I gave it up altogether. Let us talk a little intimately about hymn-tunes and not feel as though we knew so much about them that we could enlighten the world.

"Hymn," a sacred ode expressive of praise or adoration. "Hymnal," a collection of hymns with tunes for public worship. "Hymn-tune," a bit of music to which hymns are or may be sung. If you read carefully what I have written you will realize the distinction between "hymn" and "hymn-tune"; yet, strange to say, a great many musicians use the word "hymn" when they are thinking of a hymn-tune.

It is evident that a good hymn-tune is one that helps a hymn to say clearly and forcefully what the poet intended to express. Here at once we come to a strange thing—to wit, some words, even of hymns to be used in church, are so destitute of any feeling or emotion, are so didactic, that no composer can ever get up courage enough to write a hymn-tune for them. We must not forget that no music has lasting power unless the composer was emotionally moved in writing it.

To hear some people talk, one would imagine that emotion was something to be avoided in art of any kind, whereas it is always absolutely a basis of expression. We may go so far as to say that one of the supreme tasks of the executant is to discover how the composer felt, and how interwoven with feeling bits of his musical structure were. This ridiculous horror of emotion and dread of its possible devastating effects would be almost comic if we did not know how widespread it is among music-lovers whose intellectual strength is greater than

their power of pure artistic appreciation; and we can understand how dry some hymn-tunes are when composed as a pure cerebral exercise. We must not shrink from the conclusion that a hymn-tune, good as a piece of music, may be poor in its relation to the words it tries to interpret.

It is now time to say that there are styles in hymn-tunes. If you wish to write "good" hymn-tunes, you must choose the sort of musical style that is accepted at the moment. I would not, if I were you, write a hymn-tune in the style of the Victorian period, even if what you might turn out was as good as the superlatively beautiful piece of music by J. Barnby called "Laudes Domini." We must not, however, think it altogether wrong that from time to time there should be accepted styles in hymn-tunes. How else would we be able to conserve the beautiful melodies of the middle ages, associated with the Calvin Psalter (1562), Sternhold and Hopkins (1562), the Scotch Psalter (1635) and the from-time-to-time inspired melodies that we owe to musicians who loved religion enough to ornament it with their priceless gems?

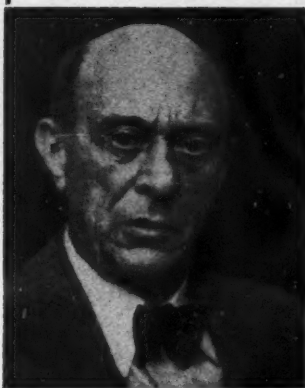
**CLASSES BY T. F. H. CANDLYN  
AT GUILMANT ORGAN SCHOOL**

T. Frederick H. Candlyn, noted composer and newly-appointed organist and choirmaster of St. Thomas' Church, will conduct a series of classes in composition at the Guilmant Organ School in New York during the season of 1943-44. The forty-fourth year of the school will open Oct. 5. Scholarship examinations will be held Oct. 1.

**Returns to Los Angeles Church.**

John T. Burke, organist of the First Congregational Church of Los Angeles, returns from his vacation Sept. 1 to begin his second year as assistant to Arthur Leslie Jacobs, minister of music of this large church. Mr. and Mrs. Jacobs returned to Los Angeles early in August after conducting courses in church music in July in Springfield, Mass., and Ocean Grove, N. J.

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Shure, R. D.— <i>The Sheep Lay White Around</i> . . . . .	7882	.18
Shure, R. D.— <i>Anchored By The Grace of God</i> . . . . .	7931	.18
Sowerby, L.— <i>Choral Responses</i> . . . . .	7926	.16
Swiss-McKinney— <i>A Chorale for Our Country</i> . . . . .	7938	.16
Wentzell, W.— <i>Ancient Benedictus</i> . . . . .	7884	.15
Yon, P.— <i>They Call Him Jesus</i> . . . . .	7962	.16

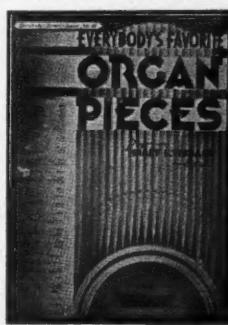
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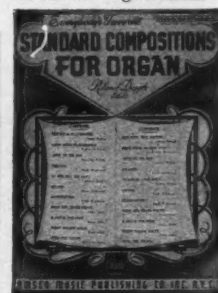
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THREE GRACES!



THREE GRACES THAT ADORN the organ world are here shown enhancing the charm of the woods in Oak Bluffs, Martha's Vineyard, Mass., while they are enjoying their summer vacations. On the left is S. Lewis Elmer, the new warden of the American Guild of Organists,

while at the right is Seth Bingham, the organist and composer of nationwide fame, who this fall takes office as sub-warden. Supported on the flanks by these dignitaries and otherwise by his cane is none other than Joseph Bonnet, the French organist now sojourning in the United States.

**Courboin Remains at Peabody.**

Dr. Charles M. Courboin will continue on the faculty of Peabody Conservatory of Music, Baltimore, next winter. He will conduct master classes for church and concert organists as well as for those who desire to study the organ for the purpose of teaching. The fame of this distinguished organist is evidenced by the fact that his pupils represent nearly all sections of the country and many of them have attained positions of importance. Dr. Courboin joined the Peabody summer school faculty five years ago and the winter faculty last season. Born in Belgium and given his early training and education there, he came to America forty years ago to be municipal organist of Springfield, Mass. Charles M. Widor dedicated his Sixth Symphony to Dr. Courboin. King Albert knighted Dr. Courboin for his service to music, giving him the Order of the Crown, and King Leopold later added the Order of King Leopold I, the highest of Belgian honors.

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**LITTLE ROCK (Arkansas)**—"He played with fine regard for the composer's profound musical qualities. A capacity audience attended."

**CINCINNATI** — "The depth of Mr. Schreiner's understanding of the Bach music was immediately felt. The interpretations were moving for their dignity, fineness of shading, and consistent flow of the language. Each musical line was set on with admirable coloring and meaning which evidenced first regard was for musicianship. Technical difficulties were so skillfully mastered that the instrument was forgotten in the reception of the beautifully expressed continuity." — *Mary Leighton in the ENQUIRER*

**TORONTO** — "Organist Schreiner Enchants Audience" (Headline). "No organist had ever faced such an autograph crush after a recital as Alexander Schreiner from Salt Lake City did on Saturday evening at Eaton Auditorium. The chief of three organists at the Mormon Tabernacle gave an exhibition of such fluent magic at keyboard and pedals that people mobbed about the console after the Casavant Society recital, as though the organ had been the shrine of some miracle.

"In a scintillating program dominated by Bach and Vierne, the organist left an indelible impression of Schreiner. His Bach Chorale Prelude was exquisite tonal art." — *August Bridle in the DAILY STAR*

**TORONTO** — "As a master of footwork, he probably stands supreme." — *Hector Charlesworth in the GLOBE and MAIL*

**TORONTO** — "His interpretative genius is even greater than his splendid technique." — *Edward W. Woodson in the EVENING TELEGRAM*

**SAN JOSE** — "His Bach was clear as the most ardent Baroque devotee could have craved and it was full of sentiment as a summer breeze sweeping over a field of clover." — *LeRoy V. Brant in the MERCURY-HERALD*

**SAN DIEGO** — "Schreiner Wins Acclaim" (Headline). "One of the finest events ever presented here by the local chapter of the American Guild of Organists,—the large audience filling even the galleries of the Church." — *Constance Herreshoff in the SAN DIEGO UNION*

**MINNEAPOLIS** — "Schreiner proved himself a master of the great instrument, his chief gift being that of delivering genuine musical values from it, instead of dreamily playing around with registers and dynamics in the kind of trivial impressionism many organists indulge in." — *John K. Sherman in the STAR JOURNAL*

**DALLAS** — "Mr. Schreiner is the possessor of a startling technique. His rhythm is dynamic, his style classical and traditionally correct. He displayed an impeccable pedal facility." — *DALLAS MORNING NEWS*

## Dr. T. Tertius Noble as Composer of Works for Choir and Organ

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

The chief consolation to his thousands of admirers in the retirement of Dr. T. Tertius Noble is the fact that now he will have time to compose at leisure. Meanwhile, however, we owe it to ourselves and to this great master of music to survey his compositions, to see whether we have not been short-sighted in limiting ourselves to "Souls of the Righteous," "Fierce Was the Wild Billow," and one or two of the services.

I recall that a short time before his lamented departure the late J. S. Matthews said at a dinner of the Guild in Boston that he wished he could meet someone who used an anthem of his less than fifteen years old. I fear that composers, like "movie" actors, are too often "typed"; we say: "Tertius Noble—composer of superb unaccompanied anthems and of services in the style of Stanford—I've been using them all my life since I was a choir boy." That's just the trouble—maybe we've been using the same works for thirty years, while Dr. Noble has gone on steadily composing. To be sure, his style has not changed much in that time, but if it is a good style—and most people think that it is—how about trying some of the later examples of it?

### Anthems

Before the last war Dr. Noble had composed splendid unaccompanied numbers published by Banks & Son, York, England, where he was organist of the great Minster before St. Thomas' called him to New York. In the following list I try to include all of his anthems—even the early ones, a few of which have never had American editions:

"An Easter Alleluia." Double chorus, each SSA, accompanied. (Galaxy, 1940.)  
"Breathe on Me, Breath of God." Unaccompanied. (Schmidt, 1928.) Whitsuntide.

"Blessed Art Thou, O Lord." See Benedictus Es, under services.

"But Now, Thus Saith the Lord." S or T solo. (Schmidt, 1923; earlier edition by Episcopal Board of Missions.) Missionary.

"A Christmas Pastoral." S solo; last section has separate part for S or semi-chorus. Twelve pages. (Gray, 1916.)

"Come, O Creator Spirit." Unaccompanied. (Banks, 1912; also Schubert.) Whitsuntide.

"Come, O Thou Traveller." Unaccompanied. (Banks, Gray, G. Schirmer.) Also quartet edition. (G. Schirmer.)

"Eternal Mysteries." Unaccompanied, some divisions. (Schmidt, '32.) Fine harmonic painting; some might prefer to use it at a choir concert rather than a service.

"Everywhere Christmas Tonight." In the baritone solo a clever counterpoint on "Adeste Fideles" in tenor accompaniment. Fine text by Bishop Brooks. (Galaxy, 1938.)

"Fierce Was the Wild Billow." Unaccompanied. (Banks, Gray, Ditson, G. Schirmer.) Also quartet edition. (G. Schirmer.) Also TTBB. (G. Schirmer.)

"Glory to God." Has short tenor obbligato. Chorus needed. (Banks, Ditson, Gray, G. Schirmer.)

"God, the Eternal Ruler." Unaccompanied. Has section for ATBB; also solo can be used. (Schmidt, 1929.) Good for wartime.

"Go to Dark Gethsemane." Unaccompanied. (Gray, '18.) Also edition for TTBB. (Gray.) Probably the most widely used Lenten anthem composed in America.

"Grieve Not the Holy Spirit." T or S obbligato and solo. Nine pages. (Gray, '15.) Whitsuntide, unity.

"Hail, Gladdening Light." Unaccompanied, some divisions. (Banks, Gray, G. Schirmer.) Also quartet edition. (G. Schirmer.) One of the best evening anthems.

"Into the Woods My Master Went." Unaccompanied. Poem by Lanier. (Banks, 1922; also Schmidt.) One of the best of many settings of this great Lenten poem.

"I Will Lay Me Down in Peace." Unaccompanied, some division. (Banks, Gray, G. Schirmer.) Also quartet edition. (G. Schirmer.) Early work; lovely evening anthem.

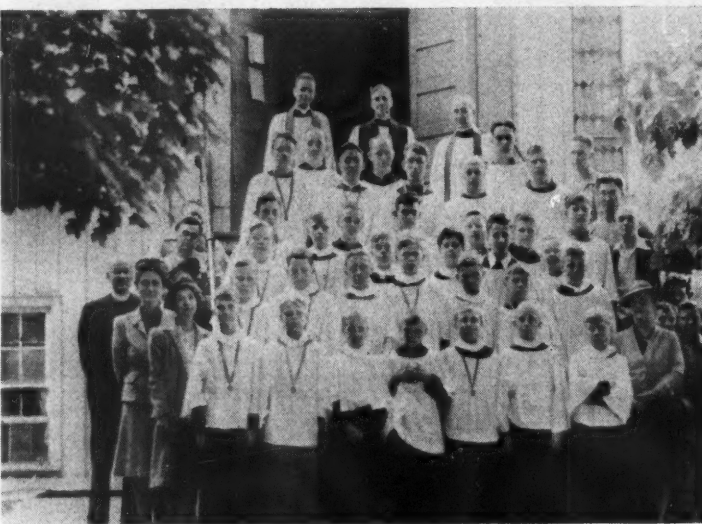
"Jesus, How Sweet the Thought." Unaccompanied. Early work. (Banks.) Best at evensong.

"Let All the World." Unaccompanied, a little division. Fine text by Herbert. (Banks, 1914; also Schmidt.)

"Lord of the Worlds Above." S solo ad lib. Easy and melodious. (Galaxy, 1940.) The church; also wartime.

"O Harken Thou." Unaccompanied, some divisions. (Banks, Ditson, Gray, G.

## CHOIR BOYS AT CAMP WA-LI-RO FOR SUMMER WORK AND PLAY



THE WA-LI-RO BOY CHOIR CONFERENCE at Put-in-Bay, Ohio, was somewhat later this year than usual—July 19 to 23—but there was a gain in attendance in spite of the trying times. Two visitors who were not Episcopalians came to get the spirit of the liturgical service—one from Omaha, Neb., and the other from Burlington, N. C. The Right Rev. Beverly D. Tucker, Bishop of Ohio, made an address on appropriate music, liturgically, for the service of matins, or morning prayer. The bishop appears in the group picture, taken by J. Lewis Smith after the service of morning prayer on Thursday.

J. William Jones, organist and choir-master of the First Presbyterian Church,

Schirmer.) Morning song.  
"O Love That Wilt Not Let Me Go." Unaccompanied, some division. (Gray, '17.) Trust.

"O Master, Let Me Walk with Thee." Unaccompanied. (Schmidt, '26.) Labor, fellowship with Christ.

"O Sacred Head." Unaccompanied, some divisions. Not the familiar Passion Chorale. Fine bass part. (Schmidt, '32.)

"O Thou to Whom All Creatures Bow." Motet for eight voices, unaccompanied. Early work. (Banks, Schubert.)

"O Wisdom." Unaccompanied, some divisions. (Banks, Gray, G. Schirmer.) Also quartet edition. (G. Schirmer.) Advent, commencements. A favorite in schools and universities.

"Prayer of Thanksgiving." Resonant accompanied anthem on Kremser's famous Dutch hymn. Baritone solo. (Gray, '15.)

"Rejoice Today with One Accord." Unaccompanied, divisions. Middle section for quartet or semi-chorus. (Gray, '14.) Thanksgiving.

"Rise Up, O Men of God." Unaccompanied, divisions. (Schmidt, '25.) Brotherhood, service. Neglected; one of best.

"Save, Lord, or We Perish." Unaccompanied, divisions. (Composers' Publication Society, '21, then Schmidt.) Also edition for TTBB (Schmidt.) Lent, wartime. One of best.

"The First Easter Dawn." Effective high solo. Ten pages. (Schmidt, '25.)

"The Presence in the Silence." Unaccompanied. (Schmidt, '33.) Evening.

"The Risen Christ." High solo and obbligato. (Gray, '15.)

"The Saints of God." Unaccompanied, divisions. (Banks, '12, then Schmidt.) Almost as fine as "Souls of the Righteous."

"The Shepherds." S solo, or full. (Schmidt, '24.) Christmas.

"The Souls of the Righteous." Unaccompanied, some divisions. (Banks, Ditson, Gray, G. Schirmer.) Also edition for TTBB by Page. (Ditson, '26.) Widely used anthem for saints and funerals; perhaps his finest.

"The Soul Triumphant." Baritone solo. Orchestra parts available. (Gray, '15.) Fourteen pages. Also edition for TTBB and baritone solo. (Gray, '42.) Saints, wartime. Earlier edition ends with last stanza of "America"; men's edition with fine stanza by Holmes. Recommended.

"When I Consider Thy Heavens." Tenor solo. Arrangement of an anthem by W. Amps. (Gray, '14.)

Considering the rich variety found here, in accompanied as well as in unaccompanied works, we must agree that few composers have signed so many admirable anthems in any generation.

### Carols and Hymns

Dr. Reginald L. McAll of the Church

Rome, N. Y., formerly of the Cathedral of All Saints, Albany, emphasized through the conference the matter of pure vowels; Ray F. Brown, director of music at the General Theological Seminary, New York City, and a member of the hymnal committee, brought some of the new hymns to be included in the hymnal. The "Smith-Jones-Brown" trio motored over from Cleveland with Laura Louise Bender making up the "four-some." On the return trip Ray Brown stopped at Oberlin to play for the fortieth anniversary of Canon Louis E. Daniels' ordination on July 25. Dom Anselm Hughes from Nashdown Abbey, England, authority on plainsong and Gregorian music, also was present.

of the Covenant in New York, executive secretary of the Hymn Society of America, writes to remind me of the superb quality of some of Dr. Noble's hymns. Dr. McAll recommends, for instance, the tune called "Ely Cathedral" as absolutely suited for marching in a processional, especially when used to the words of Katherine Lee Bates. He reminds me also that there is an admirable tune version of "Fierce Was the Wild Billow."

It is good to have this recommendation to enforce my own. Among the many hymns I mention a few only. First of all, there is the collection of seven called "Via Lucis" (Gray, 1940), published in a booklet, including a charming Easter carol for children, "The Sabbath It Was By." The texts are by Dean H. C. Robbins. The firm of G. Schirmer publishes a number of hymns, including the following:

"Brightly Gleams Our Banner." Processional. 1915.

"The God of Abraham Praise." Processional. 1910.

"For Thee, O Dear, Dear Country." Processional. 1910.

"Lord, Keep Us Safe." Vesper hymn.

"I Will Lay Me Down." York Minster Vesper Hymn. One of the finest of modern hymns.

Dr. Noble has a collection of "Pre-Christmas Antiphons and Four Christmas Carols" (G. Schirmer, 1913). The antiphons include "O Wisdom"; the carols include the charming "Shepherds' Song" (unison with a delightful accompaniment) and "Cornish Bells" (practically all unison, with bell effects). In a collection of "Eight Christmas Carols" (G. Schirmer) you will find two of special merit, "The Carol of the Star" and the "Ave Jesu," the second of these being practically all soprano solo. I have used all of these with a choir. I have not used the pretty little "Christmas Greetings" (G. Schirmer, 1908), in four-part harmony.

### Music for Episcopal Service

Probably the most admired and most used of the services is the one in B minor (Schmidt), which includes (published separately) Te Deum, Benedicite Omnia Opera, Benedictus, Jubilate Deo, Communion Service and Magnificat and Nunc Dimittis. In a note for the Communion Service (1930), which is his easiest as well as his most beautiful, Dr. Noble says: "This service is written to mark the fiftieth year of active work as a church musician, and as a tribute to the memory of my great teacher, the late Sir

Walter Parratt, who in my student days asked me to write an evening service in B minor, taking as my model the great service of Walmisley in D minor."

My second choice would be the Service in G minor (G. Schirmer), and I am well aware that many would put it first. It has Te Deum and Jubilate, communion service, Magnificat and Nunc Dimittis. The Magnificat has attractive solos for S and T; the Nunc Dimittis has an excellent one for baritone. The communion service has some perfectly lovely music, most of which can be done by a quartet; the little solos for S and T in the melodious Agnus Dei could not be more appealing. More recently Dr. Noble has published a setting in G minor of the "new" canticle, the Benedictus Es, Domine (Schmidt), admirable music which completes the service.

Specially fine for university choirs of men is the unison Te Deum in F (Schmidt, '32), with a grand organ part. Another unusual work is the Communion Service for Junior Choir (two parts), which is also the best of its type (Galaxy, '41). The Te Deum and Jubilate in D (published separately) are vigorous, bright and rather easy (Gray, '17); I liked the Jubilate so well that I used it again and again with a quartet choir years ago. One of Dr. Noble's few ventures into what might be called modal music is the Festival Te Deum (Galaxy, '40), dedicated to the admirable musician who is to succeed him at St. Thomas', Dr. Candlyn.

While I am naming my favorites, let me recommend the settings of the Benedictus Es, Domine in A minor (Schmidt, '24) and the one in C minor (C. Fischer, '41). Also the Jubilate in G, with its admirable Gloria (Galaxy, '40), and the evening canticles in A minor (Boston), in A (Schmidt, '34), and in B flat (Schmidt, '26, from Banks, '23). Other settings of canticles include communion services in A and in F (G. Schirmer) and in A and E (Schmidt, '29); Te Deum and Benedictus in A (Banks, Schubert) and in A minor (Boston Music, Schubert); a Jubilate in B flat (G. Schirmer); evening services in A (Schubert), and in A minor (Boston, Schubert).

I can recommend highly "Sixteen Settings of the Kyrie Eleison" (Gray, '36), including eight threefold and six ninefold. Earlier there was a four-page publication of "Seven Threefold Kyries with Final Amens" (Gray, '15), including the wonderful little unison setting (No. 5), also in the later issue.

Of the "Ten Offertory Sentences" (G. Schirmer, '18) there are two good ones in G minor, a key in which Dr. Noble has always done well. On a card there was published years ago by Houghton & Co. in London a fine fourfold "Benediction Amen"

### Vocal Solos and Cantata

One of the most popular of sacred solos, especially for choir boys—it has medium range—is "The Shepherd" (G. Schirmer). "Sun of My Soul" (J. Fischer, later Galaxy) is useful for alto or medium voice. Most interesting is "O for a Closer Walk with God" (Schmidt, '33), on the fine old Scotch tune "Stracathro"; it requires a high F, but would otherwise be called a medium solo. "Souls of the Righteous" has been arranged as a medium solo (Gray).

"Gloria Domini" (G. Schirmer) is a cantata of fifty pages with words descriptive of the dedication of the Temple. It is an early work, with sonorous parts for solo bass and baritone. It is remembered now chiefly for its "Solemn Prelude" for organ, one of the composer's best-liked pieces.

### Organ Solos

One of the most interesting developments of church music in the last twenty years has been the use of organ preludes on more or less familiar hymns, commonly called "chorale preludes" and, when at their best, in the true tradition of organ music. Of these the best-known are those which Dr. Noble began to publish with the Arthur P. Schmidt Company in 1925. I like to recall that the first of these, on "Melcombe," was dedicated to me and therefore was easy to play. The issues by Schmidt now include chorale preludes on "Melcombe," "St. Anne," "Rockingham," "Dundee," "Picardy," "Stracathro," "St. Kilda," "Walsal," "Drumclog," "Dominus Regit Me," "Ton-y-Botel," "Charity," "Bangor," "Tallis' Canon" and "St. Peter."



Note how fine Scottish and Welsh tunes are included; also that some are useful as recital pieces—for example, the one on "Ton-y-Botel." Recently two more have been published by Galaxy: "Aberystwyth" ('43) and "Watchman" ('42).

# Birchard Anthems

## FOR CHRISTMAS

- 1397 As Joseph Was A-Walking. Malin. SATB..... .15
- 1368 As Joseph Was A-Walking. Malin. SSA..... .12
- 1404 Candle Lights of Christmas. Repper. SSA..... .15
- 840 Hark, Now, O Shepherds. Moravian-Luvaas. SSAATTBB. .16
- 1150 In Dulci Jubilo. Pearsall-Parratt. SSAATTBB (double chorus).. .20
- 41 In Excelsis Gloria. Breton-Luvaas. SSAATTBB..... .20
- 1370 Jesu, Joy of Man's Desiring. Bach-Wilson. SATB..... .15
- 1350 Let All Together Praise Our God. Herman-Malin. SSAATTBB ..... .16
- 1389 Patapan (Burgundian carol) arr. Wilson. SATB..... .15
- 506 Rouse Ye, Shepherds. Gibb. SSA ..... .15
- 2006 Saint Stephen. Clokey..... .10
- 534 Star Shone Down, A Stoughton. SSA..... .10

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Next to these chorale preludes, the pieces most admired by our more ambitious organists today are the Toccata and Fugue in F minor (J. Fischer, later Galaxy), a brilliant early work that Dr. Noble himself has always liked, I think, and the Introduction and Passacaglia (Schmidt, '34). These are both recital pieces. The Solemn Prelude to "Gloria Domini" (G. Schirmer) has held its own pretty well as a service piece and of the charming little things the "Elizabethan Idyl" (J. Fischer, '15) comes at once to mind. Here are some others, all well made and useful and beautiful:

"A Summer Idyl." (Galaxy, '41.)  
 "Autumn." (Schmidt, '34.) Chance for your English horn.  
 Intermezzo in A flat. (Formerly J. Fischer, now Galaxy.)  
 "Melancholique." (J. Fischer.)  
 "Nachspiel." (G. Schirmer.)  
 "Prelude Solonelle." (Schmidt, '23.)  
 Three Short Pieces: "Reverie," "Elegie," Finale. (G. Schirmer.)  
 "Triumphal March." (Gray, '15.) One of those inevitable, swinging tunes in D major.

Two Compositions: Solemn March in E minor, Theme in D flat with Variations. (G. Schirmer.)

Two Traditional Hebrew Melodies: "A Memorial for the Departed" and "A Passover Table Hymn." (Gray, '15.) Excellent.

As an editor of older works Dr. Noble has given us the delightfully Handelian Concerto in G minor by Camidge (Gray), and the Corelli Suite in F (G. Schirmer).

#### In Conclusion

Next month I shall tell you what the favorite compositions by Noble seem to be, if I am to judge by the votes received. I should like to have a postcard ballot from many more of his admirers. Just address me at Goldwin Smith Hall, Ithaca, N. Y. I apologize for mistakes made in this article, written hastily after a siege in the hospital, though I must add that I have been collecting its materials for years.

#### Dr. Charles B. Kraft Takes Bride.

The marriage of Miss Jessie L. P. Lofgren to Dr. Charles B. Kraft of the United States Air Force took place in St. John's Lutheran Church, Salina, Kan., on the evening of July 24 and was a social event of great prominence. Private Luther Noss, organist of Yale University, played the wedding music. The Rev. B. R. Lantz, who performed the ceremony which united the parents of the bridegroom, officiated at the son's wedding. The bride is a daughter of Dean and Mrs. Oscar Lofgren and is a graduate of Bethany College and a member of Sigma Alpha Iota honorary musical fraternity and of the Kansas Authors' Club. Her short stories and poetry have won her widespread recognition. The bridegroom, a son of Mr. and Mrs. H. M. Kraft of Salina, is an organist and a graduate of the Northern Illinois College of Optometry, Chicago. He is at present in the service in the eye, ear, nose and throat clinic at the station hospital of the Smoky Hill Air Base in Salina.

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- 5072 ARISE, O GOD, AND SHINE—O. C. Christiansen..... .16
- 5064 PEACE, IT IS I—Jones..... .15
- 5068 THE LITTLE CARES—F. M. Christiansen..... .16
- 6513 WE THANK THEE, LORD—Tkach..... .15
- Treble Voices
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## Recital Programs

**David Stanley Alkins, Roanoke, Va.**—Professor Alkins, director of the division of music and organist and choirmaster at St. John's Episcopal Church, Roanoke, gave a recital at the First Congregational Church in Bingham, Maine, recently. On his program were the following selections: Prelude and Fugue in A minor, Bach; Largo, Handel; Chorale Improvisation, "Lord, Take My Heart, It Beats for Thee," Karg-Elert; Andante Cantabile, Fourth Symphony, Widor; Trumpet Tune, Purcell; Fantasia in G, Bach; "Ave Maria," Bach-Gounod; "Jesu, Joy of Man's Desiring," Bach; Hymn-tune Fantasy on "Martyn," Bingham; Toccata and Fugue in D minor, Bach.

**Mae Marshall, Joplin, Mo.**—In a faculty recital for the Joplin Junior College, played at the Scottish Rite Temple July 14, Mrs. Marshall presented the following program: Toccata and Fugue in D minor, Bach; "Bells through the Trees," Edmundson; "The Squirrel," Weaver; Toccata, Nevin; Chorale in A minor, Franck; "The Little Red Lark," Clokey; "Swing Low, Sweet Chariot," Diton; Largo, Handel-Lemare.

**Thane McDonald, Wake Forest, N. C.**—Professor McDonald of Wake Forest College played the following program of compositions of Americans in a recital at the Baptist Church on the evening of July 25: "Mountain Sketches" ("Canyon Walls" and "Jagged Peaks in the Starlight"), Clokey; "From the Southland," Gaul; Scherzo, from Sonata in E minor, Rogers; "O Zion," Miller; "Dedication" (from the Orchestral Suite "Through the Looking-Glass"), Deems Taylor; "Introspection," Frederick Stanley Smith; "Dreams," McAmis; Hymn-tune Fantasie on "St. Theodolph," McKinley.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—Mr. Murphree's recitals at the University of Florida have been marked by the following programs in August:

Aug. 1—"Toccata Pomposa," Diggie; "Pastoral Psalms" (complete), Bingham; "Prince Igor" Dances, Borodin; "An Irish Pastel," Bedell; "Bible Poems" (complete), Weinberger; Fantasy-Epilogue, Diggie.

Aug. 15—"Catalan Rhapsody," Gigout; "Aquarelle," Sedlacek; Sarabande, Karg-Elert; Variations, "Weinen, klagen," Liszt-Bonnet; "Mist," E. W. Doty; "Slumber Song," Haydn Wood; Symphonic Movement, Guy Weitz; "Nativity Song," Bingham; "A Summer Idyl," Noble; Introduction and Passacaglia, Noble.

**Frank Collins, Baton Rouge, La.**—Louisiana State University presented Mr. Collins in a recital Aug. 5. His program was as follows: Concerto No. 5, Handel; Chorale Prelude, "The Old Year Now Has Passed Away," Bach; Toccata, Adagio and Fugue in C, Bach; Andante sostenuto ("Symphonie Gothique"), Widor; Prelude and Fugue in G minor, Dupré; Cantilena, McKinley; "The Fountain," DeLamarter; Finale, Sixth Symphony, Verne.

**Raymond C. Robinson, Mus.D., Boston, Mass.**—Dr. Robinson of King's Chapel played the following program for Boston University Aug. 5: Chorale in A minor, Franck; Chorale Prelude, "Blessed Jesus, at Thy Word," Bach; Sinfonia from the Cantata "I Stand before the Gate of Heaven," Bach; Chorale Prelude, "We All Believe in One God," Bach; Canon in A flat, Schumann; Andante, Second Symphony, Widor; "Hymn to the Stars," Karg-Elert; "Distant Chimes," Snow; "Chanson," Barnes; Toccata, "Tu es Petra," Mulet.

**Elizabeth Marine Harvey, M.A., Boston, Mass.**—Miss Harvey has been heard in the summer series of recitals of Boston University, played in Trinity Church. July 29 she gave a program of works of romantic and modern composers which consisted of the following numbers: Chorale Preludes, "My Heart Is Filled with Longing" (two settings) and "Lo, a Rose Is Blooming," Brahms; Chorale in B minor, Franck; Adagio, Sixth Symphony, Widor; "Chant de May," Jongen; Fantasy on "Italian Hymn," McKinley; "Lied" and Arabesque, Verne; "Variations de Concert," Bonnet.

July 22 Miss Harvey played works of composers from the sixteenth to the eighteenth century, making use of the following: Canzona, Gabrieli; Prelude in A major, Corelli; Trumpet Tune, Purcell; "Be Thou but Near," "Sleepers, Wake," "Sheep May Safely Graze" and Prelude

and Fugue in E minor, Bach; Air and Gavotte, Wesley; "Good News from Heaven," Pachelbel.

**J. T. Fesperman, Jr., Kannapolis, N. C.**—Mr. Fesperman, who is in the naval training unit at Chapel Hill, N. C., gave a recital at the First Presbyterian Church of Kannapolis Sunday evening, June 6. He played: Toccata, Muffat; Fugue on the Kyrie Couperin; Chorale, "As Jesus Stood beside the Cross," Scheidt; Fugue in G minor, Bach; Prelude and Fugue in C minor, Bach; "Psalm XVIII," Marcello; Toccata, Fifth Symphony, Widor.

**Austin C. Lovelace, Charlotte, N. C.**—Mr. Lovelace, of Queens College, gave the following programs in the memorial chapel of the Charlotte Memorial Hospital at vespers:

Aug. 1—"Psalm 18," Marcello; Three Liturgical Preludes, Oldroyd; Andante Cantabile, Widor; "The Squirrel," Weaver; Largo, Handel; Vesper Hymn, Bortniansky.

Aug. 8—Prelude in D minor, Clerambault; Air for the G String, Bach; "Angelus," Karg-Elert; Three "Bible Poems," Weinberger; Rondo for Flute Stop, Rinck; Andante Religioso, Rowley; "Now the Day Is Over," Barnby.

Aug. 15 Mr. Lovelace gave a recital at the First Presbyterian Church, Charlotte, which was amplified on the lawn for visiting soldiers. He played: Trumpet Tune and Air, Purcell; Sonata in F major, Kuhnau; Adagio from Third Chorale, Franck; Canon from First Symphony, Verne; "Rhosymedre," Vaughan Williams; "The Squirrel," Weaver; Fanfare, Lemmens.

**Laurence A. Petran, Los Angeles, Cal.**—Dr. Petran gave the following request program at the University of California, Los Angeles, July 30: "Toccata avanti la Messa Della Domenica," Frescobaldi; Fugue in C major, Buxtehude; "Les Cloches," LeBegue; "Adagio für Harmonika," Mozart; "Hymn pour l'Elevation," Berlioz; "Gethsemane," Malling; "Easter Morning," Malling; "Song of the Basket Weaver" (from "St. Lawrence Sketches"), Russell; "Rhapsodie sur des Cantiques Bretons," No. 2, in D major, Saint-Saens.

Aug. 20 Dr. Petran played a program of transcriptions made up as follows: "My Little Sweet Darling," Byrd; "The Goldfinch," Cosyn; Trumpet Tune and Air, Purcell; Sinfonia in Cantata No. 156, Bach; "Ich lasse Dich nicht," J. C. Bach; Andante, Mozart; Melodrama (from "Leonora Prohaska"), Beethoven; Toccata, Berlioz; Canon No. 1, in C major, Schumann; "Melody for the Bells of Berghall Church," Sibelius; Solemn Melody, Davies.

**Ruth Pilger Andrews, Madison, Wis.**—Mrs. Andrews, organist at Luther Memorial Church, played the following works of American composers at her fifteen-minute Sunday morning recitals in August: "Peace," Shure; Madrigal, Sowerby; "The Bells of St. Anne de Beaupré," Russell; "Faith, Hope and Love," Mueller; Meditation on "Rock of Ages" and Cradle Song on "Jesus, Tender Shepherd, Hear Me," Burdett.

Corporal Charles Raymond Berry, Truax Field, played the recital July 4, using the following compositions: Chorale, Honegger; "Will-o'-the-Wisp," Nevin; "Credo in Unum Deum," Titcomb.

**John T. Erickson, Mus.D., A. A. G. O., New York**—Mr. Erickson gave a recital in the Helen Hughes Memorial Chapel, Silver Bay, Lake George, July 22 and rendered the following program: "Now Thank We All Our God," Bach-Means; "Ave Maris Stella" ("Procession du St. Sacrement a St. Malo Bretagne"), Bedell; "Benediction Nuptiale," Saint-Saens; "An Irish Pastel," Bedell; Festival Toccata, Fletcher.

**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:

Aug. 1—Fugue in C minor, Krebs; "Marche Religieuse," Benoit.

Aug. 3—Prelude and Fugue in A major, Wesley; March on "Innocents" and "St. Bees," Lutkin.

Aug. 15—Fugue in F major, Krebs; "Chant du Soir," Bossi.

Aug. 22—Fugue in E (Plagal Mode), Albrechtsbarger; Allegretto, Op. 92, Bossi.

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**California Audience  
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Miss Robertson Play**

Irene Robertson, organist of the First Methodist Church in Los Angeles and a well-known southern California recitalist, presented a program in Bridges Auditorium July 27 as the third and concluding event in the summer series sponsored by Claremont Colleges, the first two programs having been given by the London String Quartet. Preceding Miss Robertson's recital, William G. Blanchard, head of the organ department at Pomona College and organist for Claremont Colleges, delivered an informative lecture on the Estey four-manual organ, dealing with the construction of organs in general and this one in particular and explaining in non-technical language just what goes on behind the scenes when an organist plays. At the conclusion of the performance open house was held in the organ chambers and many persons inspected the pipe-work of the instrument, which was explained by Mr. Blanchard and by P. T. Gearhart, in charge of maintenance of the organ.

One of the largest audiences ever to attend an organ recital in Claremont was enthusiastic about Miss Robertson's playing and demanded several encores. The following program was played: "Hark, a Voice Saith All Are Mortal," "We All Believe in God, Creator" and "Subdue Us by Thy Goodness," Bach; Allegro, "The Cuckoo and the Nightingale," Handel; Sketch in D flat, Schumann; "Clair de Lune," Karg-Elert; Toccata from Fifth Symphony, Widor; Roulade, Bingham; "Dripping Spring," Clokey; Second Toccata in C minor, Rogers; "Divertissement," Vierne; "Romance sans Paroles," Bonnet, and Finale from First Symphony, Vierne.

On the evening of Aug. 9 Mr. Blanchard presented Miss Jean Burke of Sacramento, one of his organ majors, in her senior recital in Bridges Hall of Music on the four-manual Möller organ installed there four years ago. Miss Burke, playing from memory, presented the following program: "Grand Choeur," Du Bois; "Fugue a la Gigue," Bach; Fountain Reverie, Fletcher; "May Night," Palmgren; "Sportive Fauns," d'Antalfy; "Legend of the Mountain," Karg-Elert; An Old Irish Air, Clokey, and "Pomp and Circumstance," Elgar. Following the recital a reception for Miss Burke, her guests and members of the Pomona College music faculty was held at the Blanchard home.

**Mrs. Rawls in Washington Church.**  
The Hamline Methodist Church of Washington, D. C., announces the appointment of Mrs. Kathryn Hill Rawls, A.A.G.O., as organist beginning Aug. 1. Mrs. Rawls succeeds William O. Tufts, Jr., who has entered the armed services.

**ELLA SCOBLE OPPERMAN**



**ELLA SCOBLE OPPERMAN  
RECEIVES DOCTOR'S DEGREE**

The honorary degree of doctor of pedagogy was conferred upon Ella Scoble Opperman, dean of the School of Music of the Florida State College for Women, Tallahassee, Fla., July 30. This honor was bestowed by her alma mater, the Cincinnati Conservatory of Music, at its commencement, celebrating the seventy-fifth anniversary of the founding of the institution.

Dean Opperman began her study of piano at the age of 5 with her aunt, Miss Laura H. Scoble, a former student of the Cincinnati Conservatory of Music, and continued with her until she entered college. She studied three years abroad, taking piano with Jedliczka and Moszkowski and organ with Guilment.

Dean Opperman is professor of piano and organ and has been head of the Florida State College School of Music since 1911. She has been active in musical work in the state of Florida and is a past president of the Florida State Music Teachers' Association. She has also held offices in the National Association of Schools of Music and the National Music Teachers' Association.

**Robert L. Bedell on the Air.**

Beginning Wednesday, July 7, Dr. Robert Leech Bedell, organist of the Brooklyn Institute of Arts and Sciences, is being heard in broadcasts from the Brooklyn Museum of Art every Wednesday from 10:15 to 10:45 a. m. on the Skinner organ in the museum. Along with standard organ repertoire, some of Dr. Bedell's latest compositions will be heard for the first time.

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Warren D. Allen, the Stanford University organist, is the author of a volume entitled "Our Marching Civilization," a new book that is quite out of the ordinary and fascinatingly interesting. It embodies a carefully-prepared history of the march, the music of varied character that marks the development of marching in various periods and in different countries and a study of every type of march. The volume, the author points out, really is a by-product, using material gathered in the course of his explorations for his book on "Music and Society," which he is at present writing.

The march not only is a musical form, he says, but is suggestive of the condition we have set up for our civilization and is inseparably connected with progress. "We therefore speak automatically of the 'march' of this or that whenever we mean that this or that has been improved, or has improved the life of man."

"Our Marching Civilization" is believed to be not only the first history of the march in English, but the first to tie in that history with the history of ideas.

The author is organist and professor of music and education at Stanford University, where he has been since 1918. Prior to that he was dean of the conservatory of music of the College of the Pacific. He is the author also of "Philosophies of Music History" and "Music Histories" in the "Encyclopedia of Music and Musicians," edited by Oscar Thompson, and has prepared the chapters on music for "The Challenge of Education" and "Education and the War" by Stanford faculty members.

Dr. Allen's book is published by the Stanford University Press.

MRS. BENJAMIN G. HADFIELD



AUG. 1 MARKED THE CLOSE of one year's continuous service as organist at Eglin Field, Fla., of Mrs. Benjamin Gee Hadfield, the former Jessica Jane Mackey of Pensacola. Mrs. Hadfield has played all Catholic and Protestant services and acted as choir director. She has been presented in recital before the Woman's Club of Eglin Field and has begun a new series of weekly recitals on Wednesday evenings at 6:45. In this series she will be assisted by guest artists from Eglin Field and Pensacola.

Jessica Jane Mackey began her organ career when she was 12 years old under the direction of Nita Osbourne Benn. She was organist of the First Baptist Church in Pensacola at the age of 13. In 1938 she received the degree of bachelor of music from the Florida State College for Women in Tallahassee, where she studied organ under Margaret Whitney Dow and Dean Ella Scoble Opperman. In college she was active in the Tallahassee branch of the American Guild of Organists, being secretary for two years. She is a member of Delta Zeta national fraternity.

Further organ study was pursued by Miss Mackey at the Juilliard School of Music in New York City under Hugh Porter. From 1938 to 1942 she was organist of the East Hill Baptist Church in Pensacola and taught public school music in two junior high schools. She was president of the Cecelian Singers for two and a half years and a member of the Pensacola Music Study Club.

May 18, 1943, Miss Mackey was married to Captain Benjamin Gee Hadfield at the First Baptist Church of Pensacola.

**Recital by Pupils of Ruth A. White.**

Miss Ruth A. White, A.A.G.O., presented a group of her pupils in an "hour of organ music" June 26 at the Green Ridge Presbyterian Church, Scranton, Pa., of which she is organist. Those taking part were Mrs. Martha M. Knott, organist of the Primitive Methodist Church; Miss Charlotte E. Bohrer, organist of Trinity Evangelical; Miss Maud D. Thomas, organist-director at Simpson Methodist; Miss Edith L. Markwick and Miss Eleanor Hawley, all of Scranton.

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HARRY J. DITZLER, prominent Philadelphia organist, has received the appointment to be director of music at the New Mexico School for the Blind, Alamogordo, N. Mex.

Mr. Ditzler was graduated from the Overbrook (Philadelphia) School for the Blind, holds a music bachelor degree from the University of Pennsylvania and earned the fellowship certificate of the Guild when a pupil of Dr. Rollo F. Maitland, with whom he studied service playing and recital repertoire for five years. Prior to his new appointment Mr. Ditzler was for twelve years organist and choirmaster at the Universalist Church of the Messiah, Philadelphia; taught at the Overbrook School for the Blind; directed a glee club of sixty-five voices at Our Lady of Lourdes parochial school, and for two years trained a boy choir in a suburban Catholic church. His recitals in Pennsylvania and neighboring states were enhanced by verbal explanations whose aptness led a music critic to call Mr. Ditzler "The blind Deems Taylor."

Mr. Ditzler served six years on the executive committee of the Pennsylvania Chapter, A.G.O., and has been an examiner of candidates for Guild certificates and adjudicator of organ at the University of Pennsylvania's cultural Olympics.

**ABEL M. DECAUX, NOTED PARIS ORGANIST AND TEACHER, DIES**

Abel M. Decaux, distinguished French organist and teacher, who was for some time an instructor at the Eastman School of Music in Rochester, N. Y., died in Paris Aug. 11, according to word received by American friends. His age was 66.

Before coming to America, M. Decaux was organist at the Basilica of the Sacred Heart in Paris, and he had been at the Schola Cantorum there for many years. He taught many American pupils before coming to the United States. For sixteen years M. Decaux was a member of the organ department of the Eastman School, retiring six years ago and returning to France.

Mr. Decaux left a widow and a daughter.

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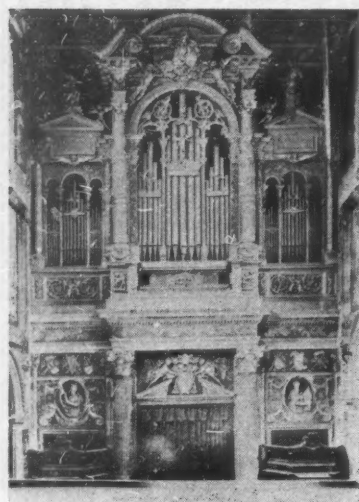
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HISTORIC ORGAN IN ROME



THE PICTURE FROM WHICH this cut was made is in the rare collection of organ pictures and data assembled over a period of years by H. J. Winterton of Muskogee, Okla. It shows the instrument in the Church of St. John Lateran, Rome. This organ has been restored after a period of a century in which it was not playable. No attempt has been made to modernize the instrument. It was built at the order of Pope Clement VII. by Luca Blasi of Perugia and has about 1,500 pipes of an alloy of zinc and lead. The keyboard has fifty-nine pure ivory keys, the ones that are black on most organs. The keys customarily white are of ebony. As far as possible this instrument has been restored to its original state. Two large intaglios of an unknown period, which were on the side of the console, unfortunately have been sawed through and ruined.

The church in which this organ stands was built by Constantine the Great. After he embraced Christianity he became the greatest builder of churches in history. He possessed a palace which at an earlier period belonged to a senator, Plautius Lateranus, who had been executed by Nero about 260 years earlier. This palace was called the "Lateran." On the site of a portion of the palace, which had been destroyed, Constantine built his first church. The remainder of the building was used as a residence for the bishop. The church was first called Santo Salvatore (Holy Saviour) but became popularly known as the Church of St. John Lateran, the name by which it is still known. The palace served as the chief residence for the popes for nearly a thousand years.

When repairs were made to the building not many years ago the coins of thirteen emperors were found embedded in the masonry. All these emperors had been restorers or benefactors of the basilica, which was the scene of coronations, installations and entombments of the popes.

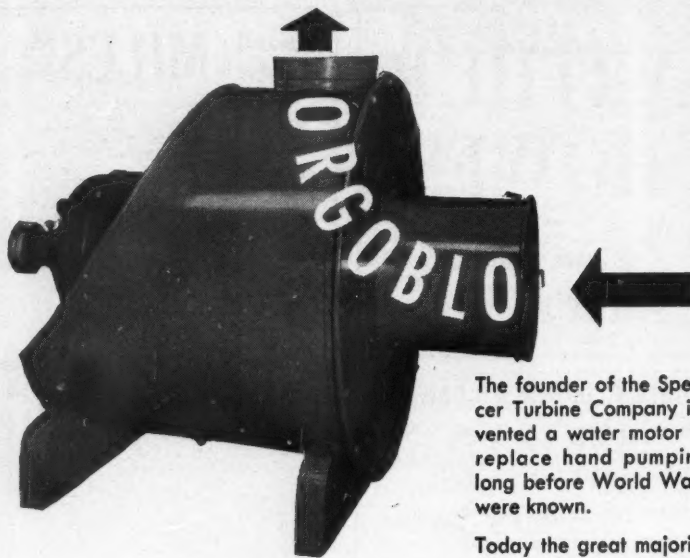
In the tenth century the church was rebuilt by Pope Sergius III., and John X. is said to have consecrated the richest spoils taken from his Moslem foes in this renovated basilica. In 1308 occurred the second fire in the ancient Lateran Church. In 1364 the entire restoration of the Lateran Basilica was ordered by Pope Urban V. The fine facade was added in 1736.

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**NORTHWESTERN INSTITUTE  
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The eleventh annual Northwestern University Church and Choral Music Institute, held in Evanston the first week of August, attracted 172 organists and choirmasters who spent a week in absorbing new ideas and enjoying the various features offered. There were present registrants from twenty-five states.

Out of the fullness of their experience in every phase of church music, Dr. Clarence Dickinson and his talented wife, Dr. Helen Dickinson, gave inspiration to all who attended the meetings. A prominent feature of the week was the hymn festival held in the First Presbyterian Church of Evanston Sunday evening, Aug. 1. Despite the heat there was a large attendance. Members of the in-



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stitute formed the choir which sang a group of ten hymns under the rarely fine leadership of Dr. Dickinson at the organ, while Mrs. Dickinson delivered an address on "The Hymnal, a Church Treasury," an excursion into church history which showed how hymns were the fruit of the religious experience of the founders of every faith.

A banquet the evening of Aug. 2 at the First Methodist Church brought together the institute forces, who were welcomed by Professor Oliver S. Beltz, head of the church music department at Northwestern. Dr. James Taft Hatfield, professor emeritus of German at the university, was toastmaster. The speaker of the evening was Dr. Robert Enyeart Harper of the University of Iowa, who dwelt on the importance of cultivation of the arts.

Tuesday evening an organ tour was conducted by Dr. William H. Barnes, taking in the instruments of various Evanston churches and ending at the Barnes home. C. Wesley Andersen, newly-appointed organist and choirmaster of the Church of St. John the Evangelist in St. Paul, gave a recital at Lutkin Hall Aug. 4.

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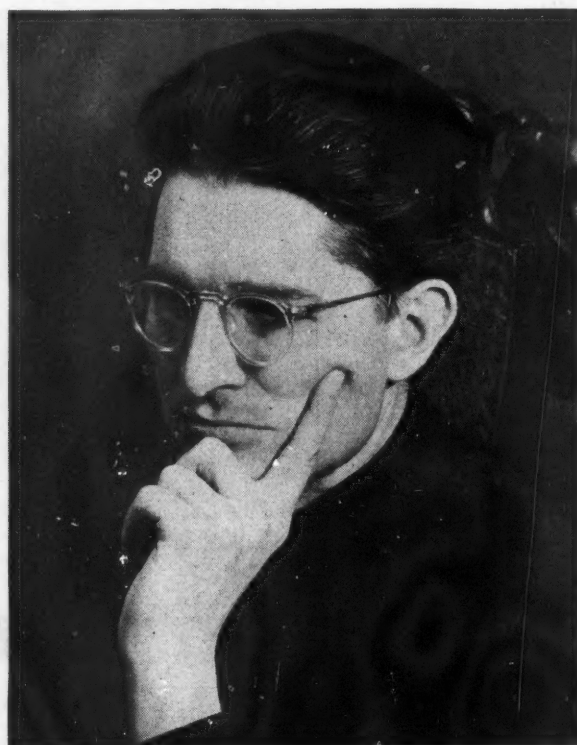
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