A HISTORY OF THE AMERICAN GUILD OF ORGANISTS IN BOSTON, MASSACHUSETTS
1905-1954
H. Winthrop Martin
Introduction to the transcription

This is a transcription of the doctoral dissertation of Harold Winthrop Martin, which he wrote in partial fulfillment of the requirements for the Master of Sacred Music degree at Union Theological Seminary, New York City.

I have transcribed the document as close to the original as possible, including punctuation and spellings.

I have changed obvious misspellings (e.g., where “tablet” was meant, yet “table” was typed, I changed the wording to “tablet”).

Using Word software, the footnotes are numbered sequentially throughout the entire document in the transcription. In the original, footnote numbering begins at every chapter.

I have inserted digital copies of recital and concert programs, where those programs were already loose in the original document. If the original was not accessible, I did not include it, as I did not want to damage the already fragile work.

Any other errors are unintentional and are mine alone.

Claire DeCusati
November 2018
A HISTORY OF
THE AMERICAN GUILD OF ORGANISTS

IN

BOSTON, MASSACHUSETTS

(1905-1954)

Harold Winthrop Martin

April 1, 1954

In partial fulfillment
Of the requirements for the
Master of Sacred Music degree
Union Theological Seminary
New York City
Preface

Most church musicians today are familiar with the work of the American Guild of Organists is doing “... to advance the cause of worthy church music ...”, either through belonging to a local Guild chapter, or through a subscription to the national magazine of the Guild, “The Diapason.” The organization has increased by several thousand members in the past few years, largely due to the efforts of its indefatigable President, Mr. S. Lewis Elmer, who has contributed many, many hours and uncountable miles of travel to the task of spreading the gospel of the Guild. Under his presidency, now in its eleventh year, the Guild has established chapters in each of the forty-eight states as well as in the territories beyond the seas such as Hawaii and the Canal Zone. The total Guild membership has now passed the 13,000 mark.

This writer has been intimately associated with the Guild in Boston, Massachusetts for a number of years. Before beginning his studies at Union Seminary he served for six years as a member of the Executive Committee of the Massachusetts Chapter, the latter three as the first Registrar. Thus he has had the opportunity to observe the inner workings of the Guild in Boston.

This account of the history of the Boston Chapter would have been impossible without the generous cooperation of Dean Grover J. Oberle and Sub-Dean George Faxon, who granted him the privilege of perusing the old records of the Chapter and making them conveniently available to him. Thanks are also extended to Mrs. Emma Jane Trembly, Secretary, and Mr. Marshall Sumner Wilkins, Registrar, for their courtesy in letting him borrow their most recent journals in order to cull out pertinent data for this history.

The records of the first ten years of the New England Chapter (as the Boston group was known originally), are not now in the possession of the Chapter. They have been sought for, unsuccessfully, but this gap has been bridged by consulting the files of the “New Music Review” at the offices of the H.W. Gray Company in New York City. Through the kind permission of Mr. Donald Gray and the assistance of Mr. John Rodgers, M.S.M., these records have been put at the disposal of this researcher. President Elmer has been most generous in allowing him to look through the old records at National Headquarters for material on the early years of the Chapter. Sincere thanks are extended to him and to the H. W. Gray Company for their help in this matter.

The late Dr. Hamilton C. Macdougall of Wellesley College and Mr. Herbert C. Peabody, recently deceased, collaborated on a short “Story of the New England Chapter,” Which appears in “The Story of the American Guild of Organists,” published by the H. W. Gray Company in 1946. Some of the ellipses in this history have been overcome by quoting from their account.

Talks with various members of the Guild in Boston have brought to light much information which would never have been found in any journal. Special thanks go to Mr. Harris S. Shaw, Dean of the Massachusetts Chapter during 1944-1947, for his contribution to this record. His remembrances of the early years are sincerely appreciated, while his succinct comments on the various episodes throughout the Guild history have thrown light on some dark corners.

This journal is sincerely dedicated to that infinite array of Boston organists who have contributed to the history of the American Guild of Organists in “The Hub of the Universe.” Those who carry on have a worthy heritage to follow. May the always prove true to the trust.

H. W. M.
April 1, 1954

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Chapter I Early Beginnings

The New England Chapter of the American Guild of Organists was formally begun in December, 1905. “It was the second Chapter to be organized, preceded only by Pennsylvania three years earlier.” ¹

The record in the “New Music Review” of February, 1906 gives a detailed account of that first meeting:

With instructions from the Council, the Warden (Mr. Brewer) and the Registrar (Mr. Day) visited Boston on Wednesday, December 27th and consulted with the members of the Guild residing in that vicinity relative to forming a Chapter of the Guild in New England.

A meeting was called of the 26 members of the Guild residing in Massachusetts, Rhode Island, New Hampshire, and Maine, and a number of the organists of Boston to meet at Mr. Everett E. Truette’s studio, 218 Tremont Street, Boston, on Thursday, December 28th at 2 p.m. 22 members and invited organists were present, and 9 members wrote letters saying they were heartily in sympathy with the movement to form the Chapter but they would unavoidably be absent. The Warden explained the wishes of the Council to those present and said that the special committee from the Council were [sic] in Boston to study the best way to form the Chapter; they were not leading, but were being advised by the members who were conversant with affairs in New England.

The Officers of the Chapter who were appointed at the meeting in Boston and elected at the meeting in New York, January 1st, were as follows:

- George A. Burdett, Dean
- Everett E. Truette, Secretary
- Warren A. Locke, Treasurer

The Executive Committee elected by the members of the Guild in Boston were [sic] as follows:

- The Dean
- The Secretary
- The Treasurer
- Walter J. Clemson, Taunton
- Henry M. Dunham, Boston
- Arthur Foote, Dedham
- William C. Hammond, Holyoke
- Benjamin J. Lang, Boston
- Hamilton C. Macdougall, Wellesley Hills
- Samuel B. Whitney, Boston

On motion the name of the Chapter thus formed is to be known as “The New England Chapter.”

This Chapter will be conducted on lines similar to the Pennsylvania Chapter, and the Executive Committee have [sic] power to make a constitutional and by-laws, which, having been ratified by the Council of the Guild, shall be the authority for the conduct of the Chapter’s affairs.

Those present at the meeting in Boston, December 28th, were:

B. J. Lang
H. G. Tucker
Walter J. Clemson, Taunton
Arthur Foote
Warren A. Locke
Robert Allen, New Bedford
Allen W. Swan, New Bedford
Mrs. L. B. Felch, Natick
Alfred Brinkler, Portland
F. N. Shackley
Charles S. Johnson
Charles P. Scott
Wilbur Hascall
B. L. Whelpley
J. F. Driscoll
Alois Bartschmidt
Sargent Morss
George A. Burdett
Everett E. Truette ²

² New Music Review, February, 1906
Chapter II: The Deanship of George Albert Burdett (December 1905 - September 1908)

The New England Chapter’s first Dean was the versatile George A. Burdett. He was born in Boston June 17, 1856 and came from a musical line, his father having been in his youth organist at the historic “Bullfinch” Church at South Lancaster.³

At Harvard Mr. Burdett came under the wing of J. K. Paine, graduating summa cum laude in music. He was editor of the Harvard Crimson and helped revive interest in Greek plays. Following college he spent several years in postgraduate study, a portion of the time with Haupt in Berlin, continuing with Fischer in Dresden.⁴

Immediately upon his return to this country, he accepted a call as organist and choirmaster at Harvard Church, Brookline, where his twenty years of service developed the musical ministry into great and ever-growing significance and all-around worth. In 1889 he went to Central Church, Boston, where he was enabled to put into practice many of his high ideals for worship music. After sixteen years in this position, he returned to Harvard Church in 1911, retiring a few years later to devote himself to composition and his publication interests. He was a Founds of the Guild (A.G.O.) and was one of the committee of three (with S. B. Whitney and Henry M. Dunham) appointed from Headquarters in New York to arrange illustrative services before New England had a Chapter. He was appointed to organize and to be Dean of the New England Chapter, the second in the Guild. Several years later (1920-1922) he again was elected to head the group.

Mr. Burdett was an acknowledged leader, and the new Chapter began operations suspiciously. The Chapter’s early roster included organists as Arthur Foote, George W. Chadwick, Horatio Parker, John D. Buckingham and George E. Whiting. Hamilton C. Macdougall was at Wellesley, Sumner Salter at Williams, William Churchill Hammond at Mount Holyoke and Charles H. Morse at Dartmouth.⁵

The first Chapter retail was given by William C. Hammond, the second by John Hermann Loud. This tabulation of 1907 records sixty-nine active members and seventy-seven subscribing members, sixteen of whom were Founders, twenty Honorary Associates and 132 subscribers.⁶

The First Public Service of the New England Chapter was held at Emmanuel Church, Boston, on Tuesday evening, November 20, 1906, with a choir of about fifty men and boys under the direction of Arthur S. Hyde, organist and choirmaster:

³ Pp. 42, 45, The Story of the A.G.O.
⁴ Clipping from the Chapter scrapbook.
⁵ P. 42, The Story of the A.G.O.
⁶ P. 45, The Story of the A.G.O.
Several Chapter members who were present at that first Guild service are still living, among these are Miss Ruth Bosworth Eddy, A.A.G.O., of Swansea Centre; Homer C. Humphrey of Boston; Alfred Brinkler, F.A.G.O., of Portland, Maine and Miss Georgia B. Easton, A.A.G.O., of Methuen. It is reported that a congregation of twelve hundred people filled the church and evidences of interest were manifest among those present.

The First Organ Recital was given by William Churchill Hammond, A.G.O., at New Old South Church, Boston, on February 27, 1907:

Sontata VI in E minor, Op. 137 ................................................................. G. Merkel
Benediction Nuptiale .............................................................................. Saint-Saëns
Pastorale (Symphony II) ..................................................................... Widor
Passacaglia (composed 1627) ............................................................... Frescobaldi
Fugue on B-A-C-H .............................................................................. Schumann
Suite in D ............................................................................................. Handel
Oriental Sketches ............................................................................... A. Bird
Nocturne in A flat Major ..................................................................... H. W. Parker
A Springtime Sketch ......................................................................... J. H. Brewer
Christus Resurrexit (Inno di Gloria) ..................................................... O. Ravanello

The Second Organ Recital was given by John Hermann Loud, A.A.G.O, at the Old First Church, Boston, on March 14, 1907:

Sontata XIX, Op. 193 ............................................................................ Rheinberger
Lamentation .......................................................................................... Guilmant
Fugue in B minor .................................................................................. Bach
Grand Piéce Symphonique, Op. 17 ........................................................ Franck
Two Posthumous Works ..................................................................... Mendelssohn
   a. Andante, with Variations
   b. Allegro in B flat
The Second Public Service was held at the First Baptist Church, Commonwealth Avenue, Boston, April 16, 1907:

Prelude: Adagio (Sonata in G minor) ................................................................. H. M. Dunham  
(Henry M. Dunham of Boston)
Magnificat in A ................................................................................................. Stainer
Offertory: Andantino (Suite in D) ................................................................. Arthur Foote  
(E. Cutter, Jr.)
Three Selections from Stabat Mater ............................................................. Dvorak
Postlude: Allegro maestoso (Sonata in G, Op. 28) ........................................ Elgar  
(Alfred Brinkler of Portland)

The service was played by James D. D. Comey, organist and choirmaster, assisted by a chorus of 21 solo voices.

The correspondent of the Chapter to the official organ of the Guild, “The New Music Review”, in the issue of December, 1907 says:

The services in Portland, New Bedford, and Providence have been committed to the direction of Alfred Brinkler, F.A.G.O., Allen W. Swan, A.G.O., and Arthur H. Ryder of Grace Church, respectively. These gentlemen will form local committees for the arrangements and furtherance of the movement and will enlist the customary assistance in the services.

The Third Public Service was held at St Thomas’ Church, Taunton, on November 6, 1907:

Prelude: Pastorale .............................................................................................. Trillat
Vision ................................................................................................................. H. W. Parker
Magnificat .......................................................................................................... Iliffe
Nunc Dimittis .................................................................................................... Iliffe
Anthem: O Lord, Thou art my God ................................................................. C. Lee Williams
Offertory: Nocturne ......................................................................................... Wheeldon  
(Walter J. Clemson, A.G.O.)
Postlude: Fantasia in G Major ........................................................................... Bach  
(B. J. Lang, A.G.O.)

The service was played by George Shaul.

A recital was given by R. Huntington Woodman, Mus. Doc., A.G.O., F.A.G.O., at First Church in Boston on November 29, 1907:

Passacaglia and Fugue in C minor .................................................................... Bach
Variations from Concerto I ............................................................................... Handel
Pastorale ............................................................................................................. Foote
Concert Overture in C minor ........................................................................... Hollins
Cantilene in B flat .............................................................................................. Woodman
Scherzo in Canon form (arr. H. W. Parker) ...................................................... Jadassoon
Pièce Heroique .................................................................................................. Franck
Cazone in F minor ............................................................................................. King Hall
The Fourth Public Service was held at Grace Church, Providence, Rhode Island, on December 2, 1907. The service was played by Arthur H. Ryder, organist and choirmaster and sung by "the surpliced choir" of the church. Mr. F. E. Streeter, F.A.G.O., and Mr. Henry Clough-Leighter of Boston, former organist of the church, assisted Mr. Ryder at the organ in "the usual manner."

A service was held at the Second Church in Dorchester, Congregational, on November 24, 1907. Dean Burdett of Central Church, Boston, opened the new organ built by the Hook & Hastings Company. He was assisted by John F. Hartwell, organist of the church and the Quartet Choir:

Vision .................................................................................................................. Rheinberger
Romance .............................................................................................................. Whealdon
Anthem: I Will Sing of Thy Power ................................................................. Sullivan
Fiat Lux ...........................................................
Ave Maria ........................................................................................................ Bossi
Alleluia ............................................................................................................. Bossi
Andantino ........................................................................................................ Franck
Anthem: Praise the Lord ................................................................. Randegger
Adagio (Sonata V) ..................................................................................... Guilmant
Largo (by request) ....................................................................................... Handel
Hymn: Coronation
Hallelujah Chorus (Messiah) ....................................................................... Handel

A Guild service was held in New Bedford on January 14, 1908 at Grace Church, Episcopal. The service was sung by the vested choir and played by Edgar A. Barrell, organist. The Prelude was played by Home C. Humphrey of Boston; the Offertory by Robert Allen of New Bedford and the Postlude by George Sawyer Dunham of Brockton.

An exceptionally impressive service was held at St. Paul’s Cathedral, Boston, on January 29, 1908. Three vested choirs: St. Paul’s, the Church of the Advent and Christ Church, Cambridge, made a body of 100 choristers. Warren A. Locke conducted and Albert W. Snow played the service. B. L. Whelpley played the Prelude; Harry Wry played the Offertory and Alois Bartschmidt, F.A.G.O., the Postlude:

Prelude: Organ Fantasie in C minor .............................................................. Hans Huber
Anthem: How Blest are They ................................................................. Tschaikowsky
Anthem: By Babylon’s Wave ................................................................. Gounod
Anthem: O Come Before His Presence ..................................................... Martin
Offertory: Andante Cantabile ................................................................. Franck
Postlude: Third Concert Fantasie in D ..................................................... O. Dienel

At the second annual dinner of the Chapter in March, 1908, speakers were Mrs. H. H. A. Beach and Louis G. Elson. Mr. Elson said in part:

America, to being with, started out a musical desert. The early settlers had no music of their own and all the hymns tunes they had could be counted on the hand. A little later there was published the Bay Psalm Book, the words of which were sometime very prosaic, as poetry was at a low ebb at that time.
The first organ in the colony was owned by Mr. Brattle of Brattle Square. This organ was spoken of as early as 1709 in some of the diaries which have been preserved. When he died, his will made the provision that the organ be given to his church if they would accept it, but if they did not, the organ should be given to the Episcopal Church of Boston. His church would not accept it, so it was given to and placed in King’s Chapel.  

The Ninth Public Service was held at the Second Congregational Church, Holyoke, on March 15, 1908, under the direction of Professor William C. Hammond. The service was sung by the Chorus Choir of the church, assisted by the Quartet and Chorus Choir of the First Congregational Church, Springfield:

Prelude: Prelude on “O Filii”  
(Harry H. Kellog, First Church)

Festival Te Deum in A  
(G. H. Westbury)

Magnificat in E flat  
(John E. West)

Offertory: In Paradisum  
(Dubois  
(Prof. Edwin B. Story, Smith College))

Postlude: Finale (Sonata V)  
(Rheinberger)

Dean Burdett’s annual report of 1908 summarizes the activities of the 1907-1908 season, to wit:

There are seventy-five active members, including fourteen Fellows and Associates, one hundred and thirty-five subscribers and nineteen Honorary Associates. Since November 1907 there have been given eight Guild services under the auspices of this Chapter, viz: Two in Boston, and one at each of the following cities: Taunton, New Bedford, Holyoke, Springfield, Portland, Maine; Providence, Rhode Island; also two organ recitals in Boston churches and three receptions were tendered the members at residences having concert organs.  

The annual meeting took place May 15, 1908, in Jordan Hall, Boston. Much regret was expressed at the resignation of George A. Burdett as Dean of the Chapter, which position he filled with such success for two years. Professor Hamilton C. Macdougall of Wellesley College was elected to succeed him, with Professor C. G. Hamilton, also of Wellesley College elected Secretary, with B. L. Whelpley as Treasurer. A private recital followed the meeting:

Suite  
(Arthur Foote  
(Henry M. Dunham  
(Alois Bartschmidt  
(N. E. Conservatory Orchestra))

Concerto for Organ and Orchestra  
(Handel  
(N. E. Conservatory Orchestra))

Finale  
(Homer Humphrey  
(Handel  
(N. E. Conservatory Orchestra))

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7 New Music Review, 1908.
8 New Music Review, June, 1908
The Eleventh Public Service of the Chapter was held at Mount Holyoke College on May 3, 1908, with a choir of 300 voices under the direction of Professor William C. Hammond:

Prelude to Cantata 106 ................................................................. Bach
(William C. Hammond)
Processional” The Strife is O’er ...................................................... Palestrina
Congregational Hymn: O Come, Emmanuel .................................... Hebrew
Festival Te Deum in A ................................................................. Westbury
Magnificat and Nunc Dimittis in E flat ........................................... West
Choir Hymn: Remember Now Thy Creator
Offertory: Cantabile ..................................................................... Sleeper
(Prof. Henry D. Sleeper)
Sermon by the Rev. Rockwell Harmon Potter, D. D.
Evening Anthem: from “The Golden Legend” .................................. Sullivan
Recessional: Fight the Good Fight .................................................. A. H. Mann
Postlude: Allegro Vivace (Symphony V) ........................................ Widor
(Harry H. Kellogg)

Those participating included the Quartet and Chorus of the First Congregational Church, Springfield (50 voices); the Quartet and Chorus of the Second Congregational Church, Holyoke (50 voices); the Vesper Choir of Mount Holyoke College (150 voices) and the Junior Choir of the College (50 voices).
Chapter III: The Deanship of Hamilton Crawford Macdougall (1908-1909)

Hamilton Macdougall was born in Warwick, Rhode Island, October 15, 1858. He was early attracted toward a musical career, and studied piano, organ and theory under such masters as J. C. D. Parker, S. B. Whitney and B. J. Lang. He went to London and prepared himself for the examination offered by the Royal College of Organists, studying with Dr. E. H. Turpin, distinguished organist and theorist. Mr. Macdougall was awarded the diploma of Associate of the College in 1883, the second American to receive this honor.

Returning to Providence, he rapidly rose to the head of his profession as teacher, composer and performer. From 1882 to 1895 he was organist-choirmaster of the Central Baptist Church, where he raised the choir to a high point of efficiency. He gave a yearly series of Saturday afternoon recitals, supplemented occasionally by assisting organists and his own pupils. He became active in the Music Teachers’ National Association and organized the Rhode Island state association, serving as its first president.

IN 1895 he became organist at the Harvard Church, Brookline and in 1900 was called to take charge of the music department at Wellesley College. There he found his plans generously supported by the new President, Miss Caroline Hazard, herself an enthusiastic and cultivated musician, with whose assistance the chapel music was greatly enriched in its choral and ritualistic features. Under Dr. Macdougall’s leadership, the music department at Wellesley came to the fore as one of the best-equipped music departments in any American university.

He served several years as lecturer at Brown University and the Brooklyn Institute of Arts and Sciences. He was awarded the doctorate of music by Brown University in 1902. Dr. Macdougall was virally interested in the success of the Guild and contributed greatly to the early leadership of the Chapter. He became Dean in 1908, succeeding George Burdett, and although he only served a single term he always maintained an avid interest in the affairs of the Chapter until his death in 1945. For many years he contributed a column to the monthly issues of “the Diapason,” entitled – “The Free Lance.” His column was devoted to many facets of music, not only the organ. Under his deanship, the Chapter continued the practice of featuring both organ recitals and public services.

The Twelfth Public Service was held December 3, 1908 at Eliot Church, Newton, under the direction of Everett E. Truette, A.G.O., organist and director. The service included Verdi’s “Manzoni Requiem.” The Prelude, “Fantasia in A flat,” Franck, was played by Henry M. Dunham, A.G.O.; the Postlude, “Allegro appassionata” (Sonata V), Guilmant, was played by George A. Burdett, A.G.O.

The Fourth Organ Recital was given by W. Lynnwood Farnam, A.R.C.M., A.R.C.O., at New Old South Church, Boston, on January 28, 1909, playing from memory this program:

- Symphony VI .......................................................... Widor
  - a. Largo
  - b. Adagio
- Marche Pontificale (Symphony IV) .................................................. Widor
- Elegie in F# minor .......................................................... Claussman
- Toccata in B minor .......................................................... Gigout
Choral Prelude: Thou comest now, Jesu ................................................................. Bach
Toccata, Adagio and Fugue in C Major ........................................................................... Bach
Le Carillon ................................................................................................................ Wolstenholme
Theme and Variations in A flat ................................................................................... Thiele

The Secretary (C. G. Hamilton) reports that the performance was “...brilliant and masterly and evoked great enthusiasm.”

An all-Mendelssohn program was given at Central Congregational Church, Boston, on Sunday January 31, 1909:

Morning Service

Prelude in G
How lovely are the messengers (St. Paul)
Cast thy burden on the Lord (Elijah)
O come, everyone that thirsteth (Elijah)
Postlude: March of the Priests (Athalie)

Afternoon Service

Chorale Variations, Fugue and Finale (Sonata VI)
For He shall give His angels (Elijah)
Lift thine eyes (Elijah)
Hear ye, Israel (Elijah)
Be not afraid (Elijah)
Holy, holy, holy (Elijah)
Postlude: Allegro molto (Sonata VI)

A recital was given by John Herman Loud, F.A.G.O., in Jordan Hall, Boston, on February 24, 1901:

Ciacona ......................................................................................................................... Pachelbel
Prelude and Fugue in G ................................................................................................. Bach
Sonata III in A Major ................................................................................................... Mendelssohn
Scherzo Symphonique ................................................................................................. Lemmens
Second Meditation ....................................................................................................... Guilmant
Allegro vivace (Pastoral Sonata) ................................................................................ Rheinberger
Andante (Organ Sontata, Op. 65) ................................................................................ H. W. Parker
Passacaglia, B minor (Mss.) ....................................................................................... E. Blum

The Fourteenth Public Service was given by the combined choirs of the First Congregational Church of Springfield, Harry H. Kellogg, organist and director, and the Second Congregational Church of Holyoke, William C. Hammond, organist and director, at the Holyoke church on March 14, 1909:

Prelude: Adagio, Op. 42 ................................................................................................. Merkel
Anthems: Holy, Holy, Holy .......................................................................................... Maunder

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9 New Music Review, March, 1909.
The annual dinner was held on April 28, 1909 at the Young’s Hotel, Boston. Speakers were President W. H. P. Faunce of Brown University, on “The Place of Music in Modern Life;” Mr. Rubin Goldmark, on “The Lasting Qualities in Music” and Mrs. Florence Rich King, F.A.G.O., on “The Woman Organist.” Addresses were also made by the Rev. Dr. W. H. Lyon and by Walter J. Clemson, A.G.O.

No mention is made in the reports to the “New Music Review” about when the annual meeting of 1909 was held, whether in the month of April in connection with the annual dinner, or in May or June. It is assumed that it was held in April.

A crisis concerning the legality of “Chapters” came to a head at Headquarter in New York in early 1909:

In certain quarters there was strong opposition to the election of “members” without examination. The objection finally took the form of a formal complaint to the Board of Regents at Albany that the Guild had violated its charter and was asked to show cause why the charter should not be revoked. Warden Hedden and Messrs. Brewer and Wright were commissioned to go to Albany to see what could be done to straighten out the matter. It is true that the election of “members” was illegal. The situation would have been serious if the Albany authorities had not been friendly and disposed to do all they could to help us. In order to legalize all that we had done it was necessary to petition the Board of Regents to amend the charter. Before this the constitution must be amended to conform.

The amended constitution was adopted at the annual meeting in New York on May 27, 1909. At a Council meeting June 19, 1909 it was announced that the new charter had been granted. The situation was amusing –there were no chapters – there were no “members.” The Council, therefore, at their request, reorganized the Pennsylvania Chapter. The New England Chapter, the Western Chapter, the Ohio Chapter, and the Chapter of Western New York were also reorganized, and those previously elected as “members” were declared colleagues. 10

To conform to this reorganization of the Guild at Headquarter, the New England Chapter reorganized itself and elected officers at

“...the annual meeting of the Chapter in Boston on December 13, 1909. Those elected included: Dean, Walter J. Clemson, A.G.O. Sub-Dean, Albert W. Snow Secretary, James D. D. Comey Treasurer, B. L. Whelpley, A.G.O.

Executive Committee:

George A. Burdett, A.G.O.
S. B. Whitney, A.G.O
Alfred Brinkler, F.A.G.O.
Henry M. Dunham, A.G.O.
Wallace Goodrich
William C. Hammond, A.G.O.”

11 New Music Review, February, 1910.
Chapter IV: The Deanship of Walter John Clemson (1909-1918)

Walter John Clemson, M.A. (Cantab.), F.R.S.A., served as Dean of the New England Chapter for nine years, longer than any other person before or since. As the records of the Chapter are incomplete, if is impossible to determine the actual date of his first election, but it is quite certain that he began his term of service on September 1, 1909. On December 13, 1909, the Chapter reorganized in compliance with the new charter at Headquarters and elected the officers noted on the previous page. Evidently these were the same officers elected at the annual meeting the spring before.

Mr. Clemson was a native of England and came to this country in 1885 as organist-choirmaster of St. Thomas’ Episcopal Church, Taunton, where he served the remainder of his life. He was a Fellow of the Guild of Church Musicians in London and became one of the Founds of the Guild in Boston. He was a real “gentleman of the old school.” In talks with present-day Guild members, he is described as “extremely dignified and well-bred.” Meetings of the Chapter in the days of Mr. Clemson’s deanship were chiefly characterized by their formality. The men always wore full-dress suits to Guild events. Alfred Brinkler, F.A.G.O., of Portland, Maine, recalls board meetings those days in which Dean Clemson “...used to entertain us royally at the old St. Botolph Club.” Mr. Clemson, believing as he did in the furtherance of compositions by American composers, instituted an award beginning in 1897 for the best composition of the year to be judged by a committee of Guild members at Headquarters. The prize took the form of a gold medal and the “Clemson Medal” was awarded up until 1920. The H. W. Gray Company later added a prize of fifty dollars to the award.

There is no report of any meeting during the 1909-1910 season included in the “New Music Review” until the April, 1910 issue which describes the public service held at Temple Israel, Boston, on March 1, 1910, under the direction of Henry L. Gideon, organist and choirmaster. An address was given by the Rev. C. Fleischer, Honorary Associate of the Guild. The ritual was using in the tradition of the Reformed Synagogue, the choral portions being composed by Arthur Foote:

Prelude: Sonata II .......................................................... Mendelssohn
(B. L. Whelpley, A.G.O.)

Anthems: Thine, O Lord .............................................. W. Frank Harling
When the Lord Turned Again the Captivity ................ Eaton Faning

Interlude: Adagio (Symphony VI) ................................. Widor
(H. T. Wade)

Postlude: St. Anne Fugue ............................................ Bach
(Homer C. Humphrey)

By invitation of Archbishop William H. O’Connell, the Chapter attended Vespers at the Roman Catholic Cathedral of the Holy Cross, Boston, on March 11, 1910. The music was directed by J. T. Whelan and Alois Bartschmidt, F.A.G.O.:

Prelude: Chorale in A minor ........................................... Franck
(George Sawyer Dunham)

Antiphons and Psalms (antiphonally)
(Sanctuary and Gallery Choirs)

12 Letter from Alfred Brinkler to this writer, Mar. 19, 1954.
Gregorian Tones: I, VII, V and VI.
Magnificat, Tone VIII (harmonized) ................................................................. Ett
Sermon: His Grace, the Most Rev. Archbishop of Boston
Ave Regina .................................................................................................................. Witska
Tantum Ergo ................................................................................................................ Gluck
And the Glory of the Lord ........................................................................................... Handel
Postlude: Finale (Sonata I) ......................................................................................... Mendelssohn
(H. G. Tucker)

The Fifth Organ Recital was given March 18, 1910 by Professor Harry Benjamin Jepson of Yale University at Jordan Hall, Boston:

Symphony VIII .......................................................................................................... Widor
Prelude and Fugue in D Major .................................................................................... Bach
Serenade ...................................................................................................................... Miller
Prelude in G minor ...................................................................................................... Jepson
Melodia ....................................................................................................................... Reger
Scherzo ........................................................................................................................ Gigout

At the annual meeting held April 21, 1910 at the Hotel Brunswick, Boston, Dean Clemson, Sub-Dean Albert Snow and Secretary James D. D. Comey were re-elected. Dean Clemson expressed his cordial appreciation of the service Benjamin L. Whelpley had rendered as Treasurer and his deep regret at Mr. Whelpley’s enforced retirement due to ill health. It was at this meeting that Wilbur Hascall began his eleven-year tenure as Treasurer of the Chapter. Thomas Whitney Surette, composer and lecturer, spoke on “Tendencies of Modern Music.” Mr. Surette’s summary of “…the work of Debussy, Strauss and Puccini was keenly analytical, and his tribute to Beethoven satisfied every one, and particularly those whose sympathies cling to the composers and traditions of the old school.”

By invitation of Edward F. Searles, sixty-five members of the chapter journeyed to Methuen on Saturday, June 11, 1910 to hear the new organ in Serlo Organ Hall.

“....This organ formerly stood in the old Boston Music Hall, and in its day was the most celebrated, as well as the largest, organ in the country. More recently it has been revoiced, modern wind pressure and modern action installed, and is now a modern instrument in every respect. Mr. Searles has had the hall specially constructed to display the tonal beauties of this remarkable instrument, and he has succeeded in every way. The acoustics are perfect and the electric light arrangements are unique.”

The program played by Chapter members on the Methuen organ was as follows:

Prelude in B minor: ................................................................. Bach
Messe de Mariage ...................................................................................................... Dubois
Sonata in D minor, Op. 42 ................................................................. Guilmant
(Everett E. Truette, A.G.O.)
Prelude and Fugue in E minor ................................................................. Bach
Pastorale ............................................................................................................ Franck

14 Ibid., August, 1910.
(Albert W. Snow)
Passacaglia in G minor, Op. 23 (Ms.) ................................................................. Henry M. Dunham
Caprice in B flat Major, Op. 20 ......................................................................... Guilmant
Finale in C Major (Ms.) .................................................................................. Homer Humphrey

(Homer C. Humphrey)

On November 14, 1910, a recital was given at the First Church of Scientist, Boston, by Professor Samuel Atkinson Baldwin, A.G.O., F.A.G.O., of the City College of New York. “Professor Baldwin gave the recital on the seventy-stop Hook & Hastings instrument to a congregation of 4900. The scholarly rendering of the cosmopolitan programme gave keen delight to the hearers, characterized as it was by clarity of execution, mobility of phrasing and exquisite taste in registration.” 15 The program included:

Prelude in E flat ................................................................................................. Bach
Choral Prelude: Jesu, meine Zuversicht ......................................................... Bach
Symphony V ..................................................................................................... Widor
  a. Allegro vivace
  b. Allegro cantabile
  c. Toccata
Prelude to Parsifal ......................................................................................... Wagner
Soutenir (a study on one note) ................................................................. Edwin H. Lemare
Scherzo in G minor ......................................................................................... M. Enrico Bossi
Nocturne, Op. 50, No. 6 ............................................................................. Arthur Foote
Theme and Finale in A flat ........................................................................... Johann Ludwig Thiele

The Ninth Public Recital of the Chapter was held at the Eliot Church, Newton, December 15, 1910, given by Everett E. Truette, A.G.O.:

Fugue in B minor .......................................................................................... Bach
Sonata in G minor ......................................................................................... Dunham
Berceuse ....................................................................................................... Faukles
Lamentation .................................................................................................. Guilmant
Toccata in G Major ........................................................................................ Truette
Serenata ......................................................................................................... Wostenholme
Concert-Satz in E flat minor ......................................................................... Thiele

The Twenty-Fifth Public Service was held in Trinity Church, Boston, Thursday, February 9, 1911. The Rector, the Rev. Alexander Mann, D.D., welcomed the members of the Guild and spoke of the influence exerted by the organization. The program consisted of:

Prelude in [sic] .............................................................................................. Bach
Magnificat and Nunc Dimittis ...................................................................... West
Anthems: Say, Watchman ............................................................................ Sullivan
  Hail, Gladdening Light ............................................................................. George C. Martin
Adagio (Symphony in G minor) ................................................................. Lemare

15 New Music Review, January, 1911. (This is undoubtedly the largest audience ever to attend an organ recital in the city of Boston and has never been surpassed to date.)
The Twenty-Ninth Public Service was held at Wellesley College, Tuesday, May 16, 1911.

The choral music, including Arthur Foote’s “Mount Carmel” was sung with style by the College choir, under the direction of Professor Macdougall, who accompanied the service on the chapel organ. The resources of the instrument were well-illustrated by Messrs. Geo. A. Burdett, John Hermann Loud and Walter J. Clemson, who play respectively, Cesar Franck’s “Andantino in G minor”, Guilmant’s “Allegro con fuoco” from the Sixth Sonata, and Jon E. West’s “Passacaglia.” Fifty organists and visitors journeyed from Boston to wander about the beautiful grounds, to be entertained at supper and to listen to a reverent and inspiring service. 16

A recital was given in Trinity Church, Boston, on January 4, 1912 by the parish organist, Ernest Mitchell:

Choral Prelude ........................................................................................................... Bach
Sonata in A minor .................................................................................................... Rheinberger
Pastorale .................................................................................................................. Foote
Chorale in E Major ................................................................................................... Franck
Canon in B minor................................................................................................. Schumann
Symphony in G minor ............................................................................................. Widor
Finale ......................................................................................................................... Vierne

The Fourteenth Organ Recital was given by Clarence Dickinson of the Brick Church, New York City, on December 13, 1911, at King’s Chapel, Boston. “The subjoined programme was conceived with just taste and executed with the brilliancy always connected with Mr. Dickinson’s ability.” 17

Fantasia in F# minor ................................................................................................. Bubeck
Trio ......................................................................................................................... Krebs
Fugue in D Major .................................................................................................... Bach
Descant on the Chorale, “Rejoice, Beloved” ....................................................... Ducis
Toccata ...................................................................................................................... de Meraux

Variations on Two themes from the Cantata
“Weeping and Mourning” and the “Crucifixus” from the Mass in B minor,
Ending with the chorale, “What God wills is best.” ............................................. Liszt
Prayer in F Major .................................................................................................... Guilmant
Minuet ...................................................................................................................... Seeboeck
Berceuse ................................................................................................................. Dickinson
Rhapsodie Guerrière ................................................................................................ Sinding

The Thirty-First Public Service was held at the First Baptist Church, Arlington, January 12, 1912:

Prelude: Adagio (Sonata V) ..................................................................................... Guilmant
(Miss Georgia B. Easton, A.A.G.O.)
(Trinity Congregational, Lawrence)
Anthem: Great is the Lord ....................................................................................... Burdett
Anthem: Peace I Leave with You ............................................................................ Roberts
Anthem: Lord, How Long wilt Thou forget me? ..................................................... Mendelssohn

16 New Music Review, July, 1911.
17 Ibid, February, 1912.
Offertory: Noel Languedogien ................................................................. Guilmant
(Harris S. Shaw, A.A.G.O.)
Postlude: Finale (Sonata VII) ............................................................... Guilmant
(D. Ralph Maclean)
(Tremont Methodist Episcopal, Boston)

The service was played by the host organist, Mr. Charles S. Johnson, A.G.O.

The Thirty-Second Public Service was held at the Baptist Temple, Fall River, February 7, 1912:

Prelude: Fantasy .............................................................. Franck
(Edwin E. Wilde of New Bedford)
Sonata ................................................................. Dunham
Anthem: Sing Unto God ..................................................... Harker
Peace and Light ................................................... Chadwick
Offertory: Prière (Suite Gothique) ...................................... Boëllmann
(Myron C. Ballou of Providence)
Postlude: Menuetto (Sonata IV) ........................................... Guilmant
(George W. Bottom of Fall River)

The service was played by Edmund Bottomley, organist and director of music of the Temple. Dean Clemson made a very instructive and noteworthy address on the history of the Guild and the opportunities it affords its members. He brought to the attention of the congregation the purposes of the Guild, to wit:

To advance the cause of worthy church music; to elevate the status of church organists; to increase their appreciation of their responsibilities, duties and opportunities as conductors of worship; and to obtain acknowledgement of their position from the authorities of the Church.

To raise the general efficiency of organists, by a system of examinations and certificates, and by the fostering of solo organ playing.

To provide opportunities for intercourse among organists; for the discussion of questions of interest connected with their work and for hearing model performances of sacred compositions.

It is interesting to note the similarities and also the changes that have been made in the present “State of Purposes of the Guild,” to wit:

To advance the cause of worthy church music; to elevate the status of church organists; to increase their appreciation of their responsibilities, duties and opportunities as conductors of worship.

To raise the standard of efficiency of organists by examination in organ playing, in the theory of music and in general musical knowledge; at to grant certificates as Fellow, Associates, or Choir Masters to members of the Guild who pass such examinations.

To provide members with opportunities for meeting, for the discussion of professional topics, and to do other such lawful things as are incidental to the purposes of the Guild.
The Thirty-Ninth Public Service was held in St. Paul’s Church, Pawtucket, Rhode Island, October 15, 1912:

Prelude: Procession du St. Sacrament ................................................................. Chauvet
Anthem: O come, let us worship ................................................................. Hauptmann
        How lovely is Thy dwelling place .................................................. Brahms
Offertory: Canzona ................................................................................. Demarest
Postlude: Toccata in C Major ................................................................. Bach

The Fortieth Public Service was held at Harvard Church, Brookline, November 18, 1912 under the direction of Past-Dean George A. Burdett. His Quartet Choir was assisted by Stephen Townsend, baritone:

Prelude: Chorale in A ................................................................. Boëllmann
        (B. L. Whepley of Arlington St. Church)
Kyrie from mass in A ................................................................. Franck
Anthem: For He shall give His angels .................................................. Rheinberger
        Still, still with Thee ................................................................. Burdett
        Lo! Summer comes again ..................................................... Stainer
Ninefold Amen ................................................................. Clemson
Offertory: Adagio from Symphony VI ................................................ Widor
        (Ernest Mitchell of Trinity Church)
Postlude: Sonata III, Movt. I ............................................................. Mendelssohn
        (Everett E. Truette of Eliot Church, Newton)

The Nineteenth Organ Recital of the Chapter was given at King’s Chapel, Boston, February 24, 1913, by Edwin Arthur Kraft, F.A.G.O., of Trinity Cathedral, Cleveland, Ohio:

Paean (Song of Triumph) ................................................................. H. Alexander Matthews
Scherzo (Sonata I) ................................................................. Becker
Autumn Song ................................................................. Matthews
Melodie ................................................................. Tschaikowsky
Caprice ................................................................. Dethier
Evening Bells ................................................................. Macfarlane
Fantasie Symphonique ................................................................. R.G. Cole
Intermezzo ................................................................. Bonnet
Canzona ................................................................. Faulkes
Fantasie Sonata ................................................................. Neuhoff
Passacaglia in G minor ................................................................. H. M. Dunham
Pastorale ................................................................. Arthur Foote
Toccata (Sonata III) ................................................................. Becker
Caprice ................................................................. Kinder
Ride of the Valkyries ................................................................. Wagner

The Twentieth Organ Recital was given March, 13, 1913 at Trinity Church, Boston, by Wallace Goodrich:

Fantasie in G minor ................................................................. Bach
Two Choral Preludes on Hymns of the Passion ........................................... Bach
Prelude and Fugue in E Major ................................................................. Saint-Saëns
Lento assai ....................................................................................... Guilmant
Prière .............................................................................................. Franck
Upon a Breton Melody ................................................................. Ropartz
Symphony Romane (four movements) ........................................ Widor

The Forty-Sixth Public Service was held April 21, 1913 at Christ Church, Fitchburg, under the direction of Herbert C. Peabody, organist and choirmaster: 18

Prelude: Vision ............................................................................. Burdett
(George A. Burdett, A.G.O.)
Magnificat and Nunc Dimitis in A .............................................. Stainer
Offertory: Praeludium (Sonata XIX) ........................................... Rheinberger
Romanza, Op. 17 ................................................................. Parker
(John Hermann Loud, F.A.G.O.)
Choral: To God on High ............................................................. Mendelssohn
Postlude: Grand Chorus in D ..................................................... Guilmant
(W. W. Farmer of Worcester)

Dean Clemson as assiduous in promoting increased membership for the Chapter and in April, 1913, he formulated a letter which was sent to “...the other 830 organists in New England not members of the Guild, inviting them to join:

Dear Sir or Madam,
Allow me to call your attention to the work of the American Guild of Organists, which now has twenty Chapters in the United States and Canada. By examination of the list of officers, graduates and colleagues, you will see that, with rare exceptions, the representative organists of New England are members of this Chapter.

To make our membership as comprehensive as possible, it is desired to enlist your interest in the aims of the Guild, as set forth on the last page.

Should you desire to become a Colleague, the procedure is as follows:

You will obtain from the Dean, Secretary or Treasurer, a form of application which must be signed by two organists (members) who can endorse your ability as an organist from personal knowledge.

Your application is then considered by the Executive Committee and, if accepted, is forwarded to Headquarters for ratification.

Having been elected, the sum of three dollars should be paid to the Treasurer; after which you become a Colleague, and are entitled to take an active part in the affairs of the Chapter.

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18 Mr. Peabody is co-author, with Dr. Hamilton C. Macdougall of “The Story of the New England Chapter” (pp. 41-50) which appears in the H.W. Gray publication, “The Story of the American Guild of Organists.”
The advantages of membership are clearly in the direction of broadening your personality and your work, by hearing Guild Recitals and Services in representative churches; by meeting fellow organists socially at the Annual Dinner and at informal suppers, on which occasions vital questions of music and management are discussed.

Tickets are issued for all events of the Chapter, and each Colleague receives THE NEW MUSIC REVIEW, an authoritative publication of matter pertaining to music in general, and to the Guild in particular.

If you are interested, kindly address the undersigned, who will give you the information desired.

Cordially yours,

WALTER J. CLEMSON
Dean. 19

The Twenty-Fifth Organ Recital was given by W. Lynnwood Farnam at Emmanuel Church, Boston, on December 11, 1913:

Concerto in C minor ................................................................. Handel
Choral Improvisation, Op. 65 ....................................................... Karg-Elert
Prelude and Fugue in F minor ..................................................... Bach
Meditation in A Major ............................................................... Bairstow
The Repose of the Holy Family (The Childhood of Christ) ......................... Berlioz
Symphony VIII in B Major ....................................................... Widor

The members of the Chapter were invited by Wallace Goodrich, Dean of the New England Conservatory of Music, to attend his lecture on the Tenebrae Office of the Roman Catholic Church, on a Wednesday morning in April, 1914:

The Office, with its historical and local use, was fully illustrated by the lecturer and was intended to be illuminative of the Tenebrae Office in the Cathedral of the Holy Cross the same evening, to which the members were invited by the Rt. Rev. Msgr. Splaine. Special seats were reserved for the Chapter. The Office was rendered a cappella by His Eminence, William Cardinal O’Connell, the clergy and seminarians, and the sanctuary choir, 250 in all, led by Mr. J. F. Driscoll, the cathedral organist. The Tenebrae Office, consisted of Matins and Lauds, containing antiphons, psalms, lessons, versicles and responses was rendered most impressively by the unaccompanied voices, the altar lights being extinguished one by one as the Office proceeded. 20

The Fifty-Second Public Service was held at Christ Church, Fitchburg, May 21, 1914, under the direction of Herbert C. Peabody, assisted by the choir:

Organ:  (a) Hosanna ............................................................................. Wachs
(b) Andante con moto ..................................................................... Ruefer
(Dr. Hamilton C. Macdougall)

19 New Music Review, July, 1913.
20 New Music Review, May, 1914.
A Public Service was given by the Chapter at the Church of the Advent, Boston, on November 113, 1914. This service was in memory of the late Samuel Brenton Whitney, A.G.O. (known as “S. B. Whitney”), former organist of the church. The service was played by Albert W. Snow, the incumbent organist.

Prelude: Lamentation ................................................................. Guilmant
(Allen W. Swan, A.G.O., First Unitarian Church, New Bedford)
Processional Hymn ................................................................. S. B. Whitney
Magnificat in C Major .............................................................. Stanford
Anthems: Bllest are the Dead ...................................................... Stanford
How Bllest Are They ............................................................... Tschaikowsky
Offertory: Marche Funèbre et Chant Séraphique ......................... Guilmant
(Everett E. Truette, A.G.O., Eliot Church, Newton)
Recessional Hymn .................................................................. Whitney
Postlude: Moderato maestoso .................................................. Borowski

A recital was given at First Church in Newton, Congregational, on January 11, 1915:

Sonata in E flat, Op. 65 ............................................................. Parker
(John Hermann Loud, F.A.G.O.)
Prelude in G minor ................................................................ Pierne
Choral: Es ist ein’ Ros ’entsprungen ......................................... Brahms
At Sunset ............................................................................... Diggle
Three Movements from Second Concerto ................................ Handel
(Harris S. Shaw, A.A.G.O.)
Three Movements from Seventh Sonata ...................................... Guilmant
(Ernest Mitchell)

The Thirty-Fifth Recital was given at the Unitarian Church, New Bedford, January 26, 1915, by Allen W. Swan, A.G.O.:

Sonata in A minor .................................................................. Borowski
Choral Improvisations, Op. 65 ............................................... Karg- Elert
Adagio (Symphony VI) .............................................................. Widor
Toccata in G minor ................................................................ Matthews
Andante (Symphony V) .............................................................. Tschaikowsky
Cantilena in G .................................................................. Foote
Choral No. 3, in A minor ......................................................... Franck

The Thirty-Sixth Recital was given at All Saints’ Memorial Church, Providence, Rhode Island, February 4, 1915:
The Thirty-Seventh Public Recital was an interesting one by the fact that all the composers and performers represent on the programme are graduates of Harvard University. As this was essentially a Harvard programme, the recital was held in the Harvard University Chapel at Cambridge. The organ numbers were rendered by Ernest Mitchell of Trinity Church, Boston; Henry L. Gideon of Temple Israel, Boston and Carl Paige Wood of Taunton, while the vocal music was rendered by the Harvard University Choir under the capable direction of Dr. Archibald T. Davison, Jr. The programme contained works by Arthur Foote, G. L. Osgood, George A. Burdett, Percy Lee Atherton, Frederick S. Converse and John K. Paine.

A large bronze tablet in memory of the late S. B. Whitney, for many years organist and choirmaster of the Church of the Andver, Brimmer Street, Boston, was dedicated in the church with a special service on Sunday, March 21, 1915, at which the Rev. William can Allen officiated. The tablet, designed by Robert T. Walker and executed by George E. Gerner, was erected by the New England Chapter of the American Guild of Organists, of which Mr. Whitney was a Founder. It is affixed to the wall of a stall facing the organist’s bench in the choir loft. The tablet is two feet long and eight inches deep, inscribed:

In Memory of Samuel Brenton Whitney, 4 June, 1842 - 3 August 1914; Organist of This Church, 1871-1908. A Founder of the American Guild of Organists.

The late organist was dearly beloved by parishioners as well as by fellow-musicians, and several services have been held in the West End Church in reverence to his memory. The committee in charge of the tablet consisted of Dean Walter J. Clemson, B. L. Whelpley, John D. Buckingham and Wilbur Hascall.

The Thirty-Eighth Recital was held on Monday, November 15, 1915, at Park Street Church, Boston:

**Prelude and Fugue in A minor** ................................................................. Bach
**Scherzo (Sonata I in F Major)** ............................................................... Lemare
**Melodia, Op. 59** .................................................................................. Reger
**Toccata in D Major** ............................................................................. Kinger
  (John Hermann Loud, F.A.G.O.)
**Fugue in G minor (the greater)** ............................................................ Bach
**Die Antworte** ..................................................................................... Wolstenholme
**Symphony V** .................................................................................... Widor
  a. Allegro Cantabile
  b. Toccata
(Everett E. Truette, A.G.O.)
Pastorale (Sonata XII) ................................................................. Rheinberger
Scherzo (Symphony IV) ................................................................. Widor
Concerto II, in B flat ................................................................. Handel
  a. Andanta maestoso
  b. Allegro
  (W. Lynnwood Farnam)

On January 10, 1969, an animated discussion of “Organ Arrangements” took place in the rooms of the Harvard Musical Association, Boston, with about 60 members present.

Messrs. Will C. Macfarlane, A.G.O., and John A. O’Shea spoke for, and Messrs. Henry M. Dunham, A.G.O. and George A. Burdett against such “arrangements.” The arguments advanced on both sides were pertinent and strong. Everett Truette advocated a middle ground, but deprecate modern programmes in which arrangements and transcriptions predominate. He said that if such arrangements were confined to secular buildings, complaints would lose some of their force; but the advocates of strict organ playing decry the use of any music other than that written for the instrument as foreign to its spirit, and to that extent a debasement of its purpose and dignity. 21

A recital was given at the Harvard Club of Boston on Sunday afternoon, February 27, 1916, by W. Lynnwood Farnam:

Allegro vivace (Symphony V) ......................................................... Widor
Two Impressions ................................................................. Karg-Elert
  a. Clair de lune
  b. Harmonies du soir
Sketch in D flat ................................................................. Schumann
Toccata, Adagio, and Fugue in C Major ............................................ Bach
Larghetto (Clarinet Quintet) ..................................................... Vierne
Theme, Variations and Finale in A flat ............................................ Thiele

A recital was given at the Harvard Club, December 3, 1916 by Richard Keys Biggs:

Sonata in G minor ................................................................. Piutti
The Garden of Iran ............................................................. Stoughton
Fantasia in C minor ............................................................. Bach
Scherzo ................................................................. Dethier
Leibestod from Tristan .......................................................... Wagner
Magic Fire from Die Walkure .................................................. Wagner
Forest Murmurs from Siegfried ................................................ Wagner
Sakuntala Overture ............................................................. Goldmark

The Fiftieth Organ Recital was given March, 29, 1917 at Park Street Church, Boston:

Suite in F ................................................................. Corelli-Noble
Andante Expressivo (Sonata in G Major) ............................................ Elgar

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The Seventy-Third Public Service was held at the Porter Congregational Church, Brocton, April 6, 1917. The service was under the direction of George Sawyer Dunham, organist and director:

Prelude: Allegro moderato (Sonata Pontificale) .............................................................. Lemmens
(John Hermann Loud, F.A.G.O.)

Anthems: Our Father who art in Heaven ................................................................. Gretchaninoff
O Praise the Name of the Lord ................................................................. Gretchaninoff
Joshua ........................................................................................................ Moussorgsky

Offertory: Elegie (Suite I) ................................................................................ Borowski
(William N. Andros, South Congregational, Brockton)

Anthems: Bless the Lord, O My Soul ................................................................. Ippolitoff-Ivanoff
Cherubim Song ........................................................................................ Rachmaninoff

Postlude: Marche Solenell (Suite I) ................................................................. Borowski
(Bernard B. Nye, First Baptist, Brookline)

At the annual meeting of May 2, 1917 held at the rooms of the Harvard Musical Association, Professor John P. Marshall of Boston University spoke on “The Organ in the Orchestra,” describing his duties as the official organist of the Boston Symphony Orchestra.

During the winter of 1917 there was agitation for secession from the national Guild because of controversy over the assessment of dues to members. Happily, this was settled after several months of negotiations, with the Boston group remaining within the Guild.

At an Executive Committee meeting of the Chapter held on April 22, 1918, it was voted “to retain all ex-deans as members of the Executive Committee, ex-officio.” This provision was officially discontinued by vote of the annual meeting of the Chapter held of May 18, 1953, at which time a complete set of By-Laws for the Chapter was adopted. Past-Deans are now invited to meetings of the Executive Committee, but have no vote. They may, however, be elected to the committee.

The 1917-1918 season marked the completion of the nine years’ term of service of Dean Walter J. Clemson.
Chapter V: The Deanship of Everett Ellsworth Truette (1918-1920)

Everette E. Truette, A.G.O., a Founder of the American Guild of Organists and one of the founders of the New England Chapter was elected Dean on May 6, 1918 and took office on September 1. He previously served as the first Secretary of the Chapter. The organization meeting of the Chapter was held in his studio in December, 1905. When he became Dean, John Hermann Loud took over the Secretary’s position, succeeding John D. Buckingham who had served for five years.

Mr. Truette was a distinguished Boston organist, composer and teacher, whose pupils numbered in the hundreds. He was born March 14, 1861 in Rockland, Massachusetts and graduated from Phillips Andover Academy in 1878. The same year he entered the Massachusetts Institute of Technology, but soon changed his plans and matriculated at the New England Conservatory of Music, from which he was graduated in 1881. Two years later he received the degree of bachelor of music from Boston University.

He was active in church work for nearly fifty-three years. According to an account of his life work which was published in “The Diapason” on the occasion of his fiftieth anniversary as a recitalist in April, 1931, Mr. Truette had then imparted knowledge of organ playing to 565 persons in his career, and of these more than 300 were holding position in churches in all of the New England states and other sections of the country. A unique organization which is an outgrowth of the love of those who had studied under this teacher was “The Truette Organists’ Club,” which had a membership of more than eighty. 22

One of the innovations of his deanship was the Symposium on Bach which was held at the rooms of the Harvard Musical Association, 57-A Chestnut Street, Beacon Hill, on March 3, 1919. There were numerous speakers who spoke on the various facets of J.S. Bach, to wit:

- Everett Truette: The Forerunners of Bach
- Charles D. Irwin: The Life of Bach
- B. L. Whelpley: The Piano Music of Bach [sic]
- Mrs. Florence Rich King: The Oratorios and Cantatas
- John Hermann Loud: The Organ Music of Bach
- Henry M. Dunham: Teaching Bach to Pupils
- George A. Burdett: After Bach, What?

The Symposium was a great success and each speaker had carefully prepared his data for the occasion. This was the first time that such an extended discussion in the form of a panel had taken place, and all present were favorably impressed.

The first year of Mr. Truette’s deanship was featured by a large number of Guild events: 14 recitals were given and 10 public services, a record up to that time. Several were held outside Boston: in Brookline, Quincy, Providence, Pawtucket, Fitchburg, Portland. The membership that year (1918-1919) totaled 234 active members with 153 subscribers. At the second social meeting of the season on Dec. 16, 1918, the well-known French organist, M. Joseph Bonnet, was introduced and spoke briefly. The work of the Portland and Providence branches under the leadership of Messrs. Brinkler and J. Sebastian Matthews was lauded. Ernest M. Skinner gave his illustrated talk on “Modern Developments in Organ Pipes and

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22 The Diapason, April 1931.
Their Position in the Art of Organ Building.” The Secretary, Mr. Loud, describes the event as a “red-letter occasion.”

In Dean Truette’s second season, 16 recitals, 8 services, and 3 social meetings were held. At the first social held on October 27, 1919, a large number of Guild Certificates were awarded:

F.A.G.O. certificate to
   Mrs. Florence Rich King
   Joseph K. Dustin
   Edwin E. Wilde

A.A.G.O. certificate to
   May Ramsay Thorn
   Edward Bellamy Whittredge

Three prominent Chapter members passed to the large life that season: Horatio W. Parker, composer of “Hora Novissima,” Warren A. Locke of St. Paul’s Cathedral, and Arthur S. Hyde. Lynnwood Franam left Emmanuel Church to become organist of the Church of the Holy Communion, New York City.

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23 Minutes of Social Meeting, December 16, 1918
Chapter VI: The Deanship of George Albert Burdett (1920-1922)

George Burdett served as the first Dean of the Chapter. Twelve years after he left office he again assumed the deanship, succeeding Mr. Truette.

Only 5 recitals were held during the 1920-1921 season (including those of Harry B. Jepson and Lynnwood Farnam) and 2 services with the usual three social meetings and the annual dinner. Warden Victor Baier was guest at the social meeting in November, 1920. He spoke at length on the value of the Guild examinations, stating that they “... are the backbone of the Guild. Of all the Chapters the New England is a livewire all through, the Buffalo Chapter a good second.”24 He made reference to the 25th anniversary of the Guild on April 13, 1921 and said that an effort would be made to raise the membership to 2500, it being nearly 2000.

The social meeting of the Chapter always proved exceptionally interesting and have been a good balance for the recitals, programs, and services which the Guild sponsors. At the socials many prominent speakers have been engaged. At the meeting February 27, 1922, Dr. Archibald T. Davison of the Harvard University told this history of the Harvard Glee Club, giving a complete story of how candidates are examined for membership and how it had grown to its present efficiency. He also recounted the trip made to Paris, Rome, Venice, and other points by the Glee Club in the summer of 1921. Another speaker that season was Wallace Goodrich who told of his trip to Europe the previous summer.

Recitals given during the year included:
- Nov. 7, 1921  - Raymond Robinson at First Church
- Dec. 12, 1921  - Francis Snow at Church of All Nations
- Feb. 12, 1922  - John Hermann Loud at the Harvard Club
- Mar. 27, 1922  - Everett Truette at Eliot Church, Newton
- April 3, 1922  - Alfred Brinkler at South Congregational
- Apr. 25, 1922  - Lynnwood Farnam at Emmanuel Church

Public services numbered three: at Second Church, Boston, with Thompson Stone conducting and Anne H. Merritt, A.A.G.O, and Homer Humphrey, organists; at King’s Chapel, Boston; a memorial service to Dr. Victor Baier on March 27; and a service at Christ Church, Fitchburg, with Francis Snow, Wallace Goodrich and John Hermann Loud as assisting organists.

24 Minutes of the Social Meeting, November 8, 1920.
Chapter VII: The Deanship of John Hermann Loud (1922-1926)

John Hermann Loud, F.A.G.O, A.R.C.M., has served many years as organist of Park Street Church, Boston, and only recently completed thirty-five years of service as its organist and director of music.

Mr. Loud was born in Weymouth on August 26, 1873. He graduated from Thayer Academy in South Braintree, went on to the New England Conservatory of Music as a student in 1889-1890 and studied in Germany, France and England in 1893-1895. “Who’s Who in America” lists Mr. Loud in its columns, stating that his repertoire consists of “… more than 1000 compositions.” He received his Associate certificate from the Royal College of Music in London after his study there. He served for a period as organist and director at the Newton Centre Baptist Church until he came to Park Street to serve with the eminent Dr. A.Z. (Arcturus Zodiac) Conrad, its minister, who passed on about fifteen years ago. Part Street Church is located at “Brimstone Corner” of the early Colonial days and is the church where Samuel Francis Smith’s hymn “America” was first sung in this country.

Mr. Loud had a keen sense of the responsibilities of the office of Dean of the New England Chapter and was aware of his goals. More native talent was used for recitals than today, as more and more the Chapter seeks for the “big-name” artists. A combination of both is probably ideal. Mr. Loud served four terms as leader of the Chapter, making way for his Sub-Dean, John P. Marshall, in 1926.

Many controversial questions were debated at forums held during the years of his deanship with some definite results as proof that such discussion was held on “The Promiscuous Giving of Free Organ Recitals.” With Irving H. Upton, B. L. Whelpley, Frederick N. Shackley, Prof. Marshall and Mr. Burdett taking part. As a result of this panel forum, Dean Loud announced on January 16, 1924 that the authorities of Tremont Temple had invited several organists to give daily recitals on the new Casavant organ there during a period of two week “… at a satisfactory rate of renumeration.” 25

The question of organists’ salaries and organ practice for students was also taken up during Mr. Loud’s regime and although not too noticeable results were evident, it served to agitate the subject in the minds of organists of the Chapter.

At the social meeting on January 16, 1924, Past-Dean Truette spoke on “The Organist’s Salary.” H E said “Make yourself indispensable to your church. The Guild is powerless to do anything.” 26 Charles Irwin said that his salary had been raised once in twelve years and most had been returned to help the parish. He had read of a parish in Michigan where a committee had guaranteed an organist’s salary for ten years at $5000 per year. Drawing largely upon imagination he submitted his conception of an organists’ union that could compete with the unions of bricklayers and plumbers. “It this scheme were adopted, in time organists would have become so scarce that their rates would be double those of the pastors.” 27 It was voted on the motion of Dr. Macdougall “… that to take such steps as they may think proper to bring the matter of the payment of adequate salaries for organists to the attention of Headquarters or of the various chapters of the Guild.” 28

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25 Minutes of Social meeting, January 16, 1924.
26 Minutes of Social Meeting, Jan. 16, 1924
27 Ibid.
28 Ibid.
Other topics discussed at the meetings during the 1923-1924 season were the question of the copyright law and the protection of organ transcriptions of non-copyright music and the question of an established fee for services of organists at weddings and funerals.

One of the highlights of this season was a meeting at Eliot Church, Newton, where Mr. Truette was organist. He gave an exposition of the qualities, timbres and virtues of the registers in the new Casavant organ build in 1921. Following this, a program was played by three Fellows of the Guild:

Sonata on the 94th Psalm ................................................................. Reubke
   Mrs. Florence Rich King
Adagio ................................................................. Frank Bridge
Scherzo ................................................................. Alfred Hollins
   Frederick H. Johnson
In a Mission Garden ................................................................. Ronald Diggle
Concert Fantasia ................................................................. Bird
   Joseph K. Dustin

The season 1925-1926 brought reports of the Committee appointed to investigate the possibility of an Organists’ Bureau, the renting of a room for Chapter purposes, and the report of the Committee on Organ Practice. All the reports were negative. The Warden, in a letter to the Dean, suggested “The New Music Review” to be the Guild’s official publication, but the New England Chapter members seemed more favorable inclined to “This Diapason.” 29 The Secretary, S. Harrison Lovewell, reported in his minutes that “... he feels muzzled at not being able to write criticism of recitals for these magazines.” 30 In his annual report of May 12, 1925, Mr. Lovewell criticizes holding liturgical services in non-liturgical churches, call them “pseudo-services.” In his typically-straight-forward fashion, he also brings up another point regarding music on Guild programs. He says:

During the season there have been many instances of inartistic program-making and the public has been compelled to listen to some remarkably poor selections of salon music. 31

One of the accomplishments of the 1925-1926 year was the institution of a Committee of Judges to listen to prospective candidates for Guild membership before they could be accepted into the organization. This was to be applied generally to those whose work was unfamiliar to embers of the Executive Committee. A notable paper was given by Frederick N. Shackley at the Annual Dinner on February 15, 1926. He spoke on “The King’s Chapel Organ or 1756.” Several registers of this organ are incorporated in the organ of the First Baptist Church, Brockton, the ancient case being in King’s Chapel. The Secretary, in his annual report, urged the restoration of the ancient Brattle organ, once the property of King’s Chapel, Boston, “... but now standing in ruinous condition in St. John’s Church, Portsmouth, New Hampshire.” 32 This instrument was built by a London firm named Bridges and brought to Boston in 1713.

Other speakers during the year were Dr. Carl F. Pfatteicher of Andover, Henry L. Gideon of Temple Israel, and Professor John P. Marshall of Boston University, the Sub-Dean of the Chapter, who discussed the

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29 Minutes of the Executive Committee, Oct. 6, 1924
30 Annual Report of the Secretary, May 12, 1925
31 Report of Secretary at Annual Meeting, May 12, 1925.
32 Report of Secretary at Annual Meeting, May 11, 1926.
status of music in the universities of the United States. Organ recitals were given by Dr. Clarence Dickinson of the Brick Church, New York and Ernest Mitchell of Grace Church, New York, former organist of Trinity Church, Boston. The Secretary notes in his report that the Scrapbook for events of interest to Chapter members has been instituted.
The New England Chapter
American Guild of Organists
One Hundred and Fifteenth Organ Recital
By Dr. Clarence Dickinson, Guest Organist
Organist and Choirmaster, Brick Presbyterian Church, New York City
Emmanuel Church, Boston
Rev. Edmund Morrister, B.D., Rector
Monday Evening, April 11, 1926
at 8 o’clock

PROGRAM

FANTASIA AND FUGUE ON B-A-C-H
Rondo, from Concerto for Flute Stop
“In the Cathedral”
Giles Farnaby’s Dream
His Humour. His Rest. His Dream.
(a) ALLEGRO MAESTOSO from “Storm King Symphony” Dickinson

The Allegro Maestoso suggests the impressive, even stern aspects of the rocky heights of Storm King Mountain, the highest point on the Hudson, with moments of calm beauty and serenity.

(b) MEMORIES

Cathedral Prelude and Fugue
Anna Magdalen’s March
Arioso: “Do Stay Here!”
Piece Heroique
The Ox-Cart
The Humming Bird
Goblin Dance
A Dutch Lullaby
Norwegian Rhapsody

Note. The usual offertory will be taken to defray the expenses of the recitals and services of the Chapter.

ANNOUNCEMENT

The next recital of the New England Chapter will be given Tuesday, May 4th, at First Church, Boston, (Berkeley and Marlboro Streets), by Mr. Ernest Mitchell of Grace Church, New York City.
Chapter VIII: The Deanship of John Patten Marshall (1926-1930)

John Patten Marshall was elected to his first term as Dean of the New England Chapter in May 1926 and served until 1930, the same length of service as his predecessor, Mr. Loud. In this respect he became the last Dean to serve longer than three years in that office.

Mr. Marshall was born in Rockport on January 9, 1877. Like Rheinberger, he began to play in church at the age of 12. From his first position at the First Congregational Church in Rockport, he went to the Universalist Church in Gloucester, then for one year at the Winthrop Street Methodist Episcopal Church, Roxbury. The next ten years were devoted to the music at St. John’s Episcopal Church, Roxbury Crossing, a church devoted to the cultivation of plainsong and congregational singing. His love for Gregorian chant must have begun at this time. He served as organist of the First Church in Boston (Unitarian), Berkeley and Marlborough Streets, from 1910 to 1926, becoming organist-emeritus when the church merged with the Central Congregational Church. He succeeded Arthur Foote at First Church, and in turn was succeeded by William E. Zeuch.

Mr. Marshall studied piano with Edward A. MacDowell and with Benjamin J. Lang. He was also a pupil of George W. Chadwick and Homer A. Norris. For ten years he was director of music at the Middlesex School, Concord. His connection with Boston University began in 1902 when he was appointed lecturer on music. In 1928 he became the first Dean of the new College of Music at that University. He also served as “official organist” for the Boston Symphony Orchestra for many years. While he was Dean of the Guild, Holy Cross College in Worcester conferred upon him the degree of Doctor of Music.

Several outstanding events occurred during his tenure as Dean of the Chapter. Louis Vierne of Paris came to America and played at Holy Cross College under Guild auspices. Speakers at social events of the Chapter included a panel on choir training with Albert Snow, Raymond Robinson and Thompson Stone; also, a talk on church architecture and its relation to music was given by Ralph Adams Cram of Boston. Recitals were played by several Chapter members, including one by Franklyn Glynn at Temple Mishka Tefila, Roxbury.

The series of noonday organ recitals was inaugurated and was found to be notably successful. Various churches were utilized for this purpose and prominent Chapter members played the programs. It was found that attendance at these were even better, in some cases, than at evening programs. Recitals by Lynnwood Farnman and Hugh McAmis were given during the 1927-1928 season.

Papers were given by several musicians and artists; one by Professor Harold W. Thompson of Teachers’ College, Albany, New York, who gave a plea in favor of stronger Americanism in music. George C. Phelps, organist and choirmaster of All Saint’s Church, Ashmont, spoke to a social meeting of the Chapter on English music. He traced the influences under which the English people developed and the evolution of English music. Regarding the organ, he said that although the English builders invented the swell organ, the pedalboard was some 400 years late in coming to general use. Even as late as 1851, Sir George Smart called it a “gridiron.” Seibert Losh of the Midmer-Losh Company spoke of aesthetics and

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33 The last Dean to serve more than two successive terms was Harris S. Shaw, A.A.G.O. (1944-1947). By-Laws of the Chapter adopted May 18, 1953 now prohibit a Dean from serving more than two successive one-year terms.
34 Dean Marshall also served as lecturer in music at Holy Cross College, Worcester, Mass.
technic of the equipment of the organist, while physics form the foundation of the organ-builder’s art. His company, he said, has experimented with a 7-octave organ. Even quarter-tones can be played.

At the first social of the 1929-1930 season, a symposium on organ music was held at the Harvard Musical Association Rooms. The following participated in this forum:

- George A. Burdett – The Prelude
- Herbert C. Peabody – The Postlude
- Hamilton Macdougall – Accompaniments
- Edith Lang – Transcriptions

Notice was taken of the 85th anniversary of the birth of Charles-Marie Widor and felicitations were sent to him. Three of his pupils, Daisy Swadkins, Harold, Schwab, and Wallace Goodrich reminisced about his methods of teaching. Services were held in several outlying sections of the metropolitan area this season: at West Newton, at Ashmont, and again at Fitchburg. Recitals were given by Marshall Bidwell, Edward G. Mead, Chandler Goldthwaite and Lynnwood Farnam. A joint recital by John Hermann Loud and William Self was given with David Blair McCloskey, baritone.
The New England Chapter
American Guild of Organists
One Hundred Thirty-Fifth Organ Recital
By Lynwood Farnam, Guest Organist
Emmanuel Church, Boston
Thursday Evening, May 10, 1928
at eight o'clock

Toccata from Suite, Opus 14 . . . de Maleingreau
Fugue, C Sharp Minor . . . . . Honegger
Variations on an Old Song, "The Woods So Wild" . Byrd
Concerto No. 5 . . . . . . . . . Handel

Chorale-Prelude
"To Shepherds as They Watched by Night" . . Bach

Vivace (from Sixth Trio-Sonata) . . . . Bach
Chorale-Prelude, "Jesu, My Chief Pleasure" . . Bach
Dorian Prelude on "Dies Irae" . . . . Simonds
Chorale-Prelude, "Nunc Dimittis" . . . . Wood
Divertissement . . . . . . . . . . . . . Baumgartner

"The Mirrored Moon" (from "Seven Pastels") . Karg-Elert
Carillon-Sortie in D . . . . . . . Mulet

Note: An offering will be taken to defray expenses.
The New England Chapter
American Guild of Organists
One Hundred Forty-Eighth Organ Recital
by
Lynnwood Farnam
at the
Emmanuel Church
15 Newbury Street, Boston
Dr. Benjamin M. Washburn, Rector
Thursday Evening, May 8, at 8:00 o'clock

PROGRAM

TOCCATA in A ........................................ Purcell
LARGO from Fifth Trio Sonata .................. Bach
CHORALE AND EIGHT VARIATIONS in the form of Partitas
on the Chorale, "O Gott, du frommer Gott" .... Bach
CARILLON ............................................ Leo Sowerby
LA REINE DES FETES ("The Queen of Feasts" - Easter)
......................................................... William Y. Webbe
CANON in B minor ................................ Schumann
(a) Elevation from Suite No. 2, L'Orgue Mystique  Tournemire
(b) Paraphrase-Carillon from Suite No. 35, L'Orgue
    Mystique ........................................ Tournemire
QUASI LENTO AND ADAGIO from Fantaisie in C, Op. 16  Cesar Franck
WESTMINSTER CHIMES ............................. Vierne
Chapter IX: The Deanship of Raymond Clark Robinson (1930-1933)

Raymond Robinson, Mus.B., Mus.D., F.A.G.O., served as Dean of the New England Chapter for three terms. He was a graduate of the Worcester Classical high School and an honor graduate of the New England Conservatory. He studied piano with B. J. Lang and composition and orchestration with George Chadwick. His organ teachers were Wallace Goodrich and Joseph Bonnet. His experience as a teacher included the position as instructor in music at Wellesley College from 1919 to 1932, instructor in organ, harmony and harmonic analysis at the New England Conservatory since 1920 and instructor in music at Boston University since 1918. He became professor of organ at the latter institution in 1930. He received his Mus. Bac. Degree from the University of Toronto and the Mus. D. from the New York College of Music. His positions as church organist included: All Souls’ and Brace Church, Worcester; The First Parish Unitarian Church of Concord; the Central Congregational Church of Boston, where he remained eight years, and King’s Chapel, Boston since 1924. He passed away in the spring 1945.

The most outstanding contribution Dean Robinson made for the Guild was his supervision of the national convention of the A.G.O. held in Boston June 20-25, 1932. Details of this event appear later in this chapter. The passing from this life of Lynnwood Farnam who served for several years as organist and choirmaster at Emmanuel Church and who was very active in Boston Guild affairs, was noted. A service of dedication of a plaque to his memory was held at Emmanuel Church on May 31 with Guild members participating in the service. Mr. Farnam passed away November 23, 1930.

Speakers during the 1930-1031 season included Henry Gideon who told of his past season in Europe; also G. Donald Harrison of the Skinner Organ Company. Mr. Harrison spoke at the annual dinner held at the Boston City Club, Feb. 16, 1931; his topic being the general subject of the English organs and organ-builders and eminent organists known to him through his connection with the firm of Henry Willis of London, famous for the many fine organs build by them through several generations. He stated that no fewer than half the organs in cathedrals in England had been built by this firm. He told of the nature of English ideals in organ-building and the general style of performance cultivated by English organists. “His speech was helpful toward a broad view of English contributions to organ voicing, that of particular registers and of ensemble, and illuminating as to the traditions embodied in English organ music and English organ accompaniments.” 35

Everett E. Truette, past-Dean of the Chapter (1918-1920) was honored at a reception given by the Chapter in commemoration of his fifty years of activity as a concert organist, as an organist and choir-director in leading churches, and as a teacher and composer; at the rooms of the Harvard Musical Association on April 27, 1931. The Secretary’s record of this event says:

Mr. Truette was one of the founders of the Chapter. A large number of his friends present included many of his pupils from among the 300 of his students holding church positions. The members of the Truette Club were invited to attend – those not Chapter members being invited to come as guests of the Chapter.

There were addresses by Past-Deans Burdett, Clemson, Macdougall and Loud. LeRoy T. Fuller, president of the Truette Club spoke for the Club. Dean Robinson summarized the many distinctions won by Mr. Truette in his long and actively continuing musical career.

Mr. Truette told, most entertainingly, of his earlier experiences in the musical life of Boston, leaving it for other to recount his thorough studies in Berlin, Paris, Liverpool, London, and in this country.

As a memento of the occasion, a book of etching of churches in France was presented him by the Chapter. Mrs. Truette, by being present, made the rejoicing complete. 36

In May, 1931 at an Executive Committee meeting, it was voted that Mr. Burdett prepare and send a letter to John Hyatt Brewer in recognition of his completion of fifty years of service as organist and choirmaster at the Lafayette Avenue Presbyterian Church, Brooklyn, New York. Dr. Brewer, having been the prime mover in the founding of the New England Chapter and Mr. Burdett having been active in its original organizations to a degree only second to Dr. Brewer.

At the annual meeting of 1931 the Secretary, Arthur H. Ryder, enumerated the events of the season. In addition to the Guild service at Emmanuel Church in Mr. Farnam’s memory, it was noted that Mrs. C. Nichols Greene of Chestnut Street had opened her home to the chapter for a meeting in memory of Mr. Farnam, with addresses and music appropriate to the occasion.

Dean Robinson paid tribute to his predecessor, Dr. Marshall, in his annual report and quoted Cardinal O’Connell who said recently upon his thirtieth anniversary as a Catholic Bishop that he “... had long made it a practice to meet every new situation without a fear and yet with no feeling of overconfidence.” 37 The Dean said he felt the same way in succeeding someone like Dean Marshall.

Services during the 1930-1931 season were held at Salem and Fitchburg, also a recital at the Methuen Organ Hall by Carl McKinley, and a performance of Brahms’ Requiem by the choir of the First Church in Boston, William E. Zeuch, organist and choirmaster.

The 1931-1932 season featured numerous services; at St. Paul’s Cathedral, at the Cathedral of the Holy Cross, at All Saints’ Church, Ashmont and at the Winchester Unitarian Church. The eminent German organist-composer, Dr. Sigfrid Karg-Elert gave a recital in Jordan Hall. Dean Robinson said: “His concert was both a revelation and a disappointment, the latter because of the type of registration different enough from what I imagined for his works, that is was in a sense disillusioning. We greatly enjoyed the man himself, simple, unassuming, naive, enthusiastic, a thorough artist.” 38

The National Convention of the A.G.O. (the Tenth such convention) was held in Boston in June, 1932 from the 20th to the 25th.

Despite an economic situation which caused many organists to suffer reductions of incomes of loss of positions, there was a most encouraging attendance, more that 225 being registered. The visitors represented 20 states. The New England Chapter, under the leadership of Dean

36 Report of the Secretary, April 27, 1931.
37 Report of the Dean at annual meeting, May 21, 1931.
38 Report of the Dean at Annual Meeting, May 16, 1932
Robinson and Dr. Hamilton Macdougall, chairman of the Program Committee, received high praise for the perfection of the arrangements and the excellence of the program.  

Convention Events Included:


A bus trip to notable organs: the First Church of Christ, Scientist, Temple Mishka Tefila, Roxbury, Holy Cross Cathedral.

Service of Solemn Evensong at the Church of the Advent with the choir of St. Paul’s Cathedral singing from the gallery of the south transept.

Recital by Marion Janet Clayton of Brooklyn, New York at the Church of the Covenant. Paper by Dr. Archibald T. Davison. Recital at Methuen by Alexander McCurdy. Recital at First Church by Carl Weinrich. Recital at Trinity Church by Hugh Porter. Recital at Emmanuel Church by Robert Cato.

Other events included a bus trip to the Second Church in Newton (Congregational), West Newton, for a recital by Ralph Kinder and a performance by the Second Church Choir of the Guild prize anthem “Let Not Your Heart Be Troubled.” By Mark Shumway Dickey, and a “Magnificat” by Warden Sealy.

The final day of the convention was spent on a tour of two organs in Hartford, Connecticut, through the courtesy of the Austin Organ Company and the Aeolian-Skinner Company. A visit was made to the 4-manual Austin in Bushnell Memorial Auditorium and the organ in the chapel of Trinity College.

The 1932-1933 season opened with a social meeting at the Harvard Musical Association with rooms Gunther Ramin, the prominent German organist gave a recital at First Church on January 23, 1933. At the annual dinner in February 1933, Warden Charles Henry Doersam was introduced and mention the report of the console standardization committee.

Services were held at the Holy Cross Cathedral, at the Second Church in Boston, at the Church of Our Saviour, Longwood (Brookline), and at the First Congregational Parish (Unitarian) in Arlington Centre. Recitals were given during 1932-1922 by E. Power Biggs at the Church of the Covenant and by Edward D’Every of Brompton Oratory, London, a member of the Trinity College board of examiners visiting in the country, also at the Church of the Covenant. A service was held at St. mark’s Methodist Episcopal Church, Brookline, with a chorus from the Boston University School of Religious Education, Dr. H. Augustin Smith, conductor, Harold J. Bartz, organist.

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39 Report of the 10th Annual Convention in “The Diapason”, July 1, 1932. (No author’s signature given.)
40 Report of the Dean at annual meeting, May 9, 1933.
The matter of Guild Chapter expansion in New England was brought up at board meetings and the Dean was authorized to write to various Chapter members throughout the region to see what their ideas would be on the subject. \(^{41}\)

\(^{41}\) See Chapter XX – Guild Expansion