

The Career of Clifford Demarest (1874-1946):

Organist, Social Advocate, and Educator

by

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ABSTRACT

As an organist, church musician, and educator, Clifford Demarest (1874-1946) was a prominent figure in New York during the first half of the twentieth century. However, prior to this thesis, Demarest's place within the history of American music, like that of many of his contemporaries, was all but neglected. This research reveals Clifford Demarest as an influential figure in American musical history from around 1900 to his retirement in 1937.

Led by contemporary accounts, I trace Demarest's musical influence through his three musical careers: professional organist, church musician, and educator. As a prominent figure in the fledgling American Guild of Organists, Demarest was dedicated to the unification of its members and the artistic legitimacy of the organist profession. As the organist and choir director of the Church of the Messiah, later the Community Church of New York (1911-1946, inclusive), Demarest played an integral part in the liberal atmosphere fostered by the congregation's minister, John Haynes Holmes (1879-1964). Together Holmes and Demarest directly influenced the nascent National Association for the Advancement of Colored People and supported luminaries of the Harlem Renaissance. Influential figures such as Langston Hughes (1902-1967), Augustus Granville Dill (1881-1956), Egbert Ethelred Brown (1875-1956), and Countee Cullen (1903-1946) were inspired by the liberal environment in the Church of the Messiah; however, prior to this research, their connections to the church were unexplored. As the music supervisor of Tenafly High School and later, for the state of New Jersey, Demarest influenced countless students through his passion for music. His compositions for student

orchestras are among the earliest to elevate the artistic standards of school music ensembles during the first four decades of the twentieth century.

Archival sources such as church records, letters, and newspaper editorials, are synthesized with current research to characterize Demarest's place in these three professional orbits of the early twentieth century. His story also represents those of countless other working musicians from his era that have been forgotten. Therefore, this research opens an important new research field—a window into the dynamic world of the American organist.

DEDICATION

This work is dedicated to my wife Chelsea for all her love, work, and support throughout this research project. Thank you for making my dreams a reality.

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CHAPTER 1

INTRODUCTION

The careers of many American organists working in the first half of the twentieth century have been all but forgotten. Their stories and significance in the history of music have suffered neglect, largely because scholars have, instead, turned primary attention to their European counterparts. However, a close examination of any prominent American organist of this era will reveal a dynamic world of passionate characters with equally passionate opinions. Clifford Demarest (1874-1946) was an organist, composer, and educator who lived at a time when the concept of the “American” organist was in its infancy. His experiences illuminate the development of this identity and help explain the ways social, economic, and political events shaped the careers of many other organists working in the first half of the twentieth century.

This thesis is designed to disperse some of the shadows that have obscured this era of American music for nearly a century. The neglect endured by this area of study has left little in the way of synthesized research. The majority of resources addressing Demarest and his peers exist in the form of archival documents, contemporary articles in journals and newspapers, the music written by these individuals, and in rare cases, volumes of dictionaries and encyclopedias published during the musician’s lifetime. The few American organists who have benefited from more current research are limited to essentially three individuals: Dudley Buck (1839-1909), Horatio Parker (1863-1919), and Charles Ives (1874-1954). Although Demarest was an exact contemporary of Ives – both men were born in the same year – he never achieved the lasting fame that Ives has

experienced. This thesis marks the first exploration into Demarest's life and importance as a figure in American music.

The life of Clifford Demarest is a story of both the typical and extraordinary. Through his experiences the development of the "American" organist takes shape. The insight gained from his work with the American Guild of Organists sheds new light on the average working organists of the early twentieth century and the challenges that confronted this group of professionals. Like many of his contemporaries, Demarest also worked as a church musician. However, his ties to the National Association for the Advancement of Colored People and the Harlem Renaissance, inspired by the liberal atmosphere of the church he served, are unique. Moreover, as a public school music educator, Demarest worked and thrived in the midst of many of the most important social and educational reforms taking place at the beginning of the twentieth century. By examining his different careers we gain a better understanding of the working American organist and Demarest's place within the history of American music.

In an attempt to better understand Demarest and his world, a brief examination of his early life and family dynamics is necessary. During these formative years Demarest developed his love of music, an intrinsically rooted sense of patriotism, and his tireless work ethic. Importantly, Demarest worked throughout his life in fields other than music; however, only his experiences and accomplishments as a professional musician are examined in this work. Some brief descriptions of these occupations are included in Appendix A. A more comprehensive examination of his non-musical activities must await another study.

The Formative Years

At the time of Demarest's birth on 12 August 1874, his hometown of Tenafly, NJ was a village of approximately 1,000 residents situated on the palisades of the western shore on the Hudson River.¹ The village's famed railroad station was built two years earlier in 1872 and the convenience it offered the village's residents prompted an influx of inhabitants from the larger neighboring cities. Many wealthy business owners, including Demarest's father, began building their estates in Tenafly during the 1870s and 1880s. Over the next three decades the population of the village tripled.²

Demarest's father, Abraham G. Demarest (1830-1900), was a patriotic, hard-working entrepreneur, traits the younger Demarest would exhibit throughout his life (Figure 1). Abraham was a descendant of the Des Marest family who had traveled to America from the Pas-de-Calais region of Northern France in the seventeenth century and settled in Bergen County, New Jersey. Abraham displayed a keen interest in the military from a very young age. When he was twenty-two, he recruited enough men to form a company of the New York Militia, first called the American Rifles, and later, the 71st Regiment of New York City.³ Abraham gained recognition for his "faithfulness in attending to duty and his efficiency in matters military" and was soon promoted to the level of a drill-master.⁴ His regiment was a prominent force within New York City and

¹ Alice Renner Rigney and Paul J. Stefanowicz, *Tenafly* (Charleston, SC: Arcadia Publishing, 2009), 7.

² Ibid.

³ James M. Van Valen, *History of Bergen County, New Jersey* (New York: New Jersey Publishing and Engraving Co., 1900), 675.

⁴ Ibid. Van Valen notes that Abraham Demarest was never absent from a drill or parade while as a drill-master.



Figure 1: Abraham G. Demarest as a Union soldier during the Civil War. Source: Tenaflly Historic Archives Collection, Tenaflly Public Library. Used with permission.

their success became legendary. On 4 July 1857, a city-wide gang war broke out between the Dead Rabbits and the Bowery Boys which continued for two days. It was not until Abraham and his men intervened that the violence ended. The following year, on 2 September 1858, Abraham and his men ended the “Quarantine War” on Staten Island when a mob of island residents stormed the New York quarantine station with battering rams, matches, and straw and set the hospital complex ablaze.⁵ The attack was viewed by

⁵ Kathryn Stephenson, “The Quarantine War: The Burning of the New York Marine Hospital in 1858,” *Public Health Reports* 119, no. 1 (January/February 2004): 79.

locals as “a necessary evil to protect the health of the local community.”⁶ However the destruction of the nation’s largest quarantine station was essentially an act of fear. The mandatory detainment of immigrants with infectious diseases such as yellow fever caused the neighboring communities to quickly blame the compound for any outbreaks.⁷ The *New York Times* called the violence “the most diabolical and savage procedure that has ever been perpetrated in any community professing to be governed by Christian influences.”⁸ By the time Abraham and his regiment intervened, everything, including the doctors’ residences, outhouses, and coalhouse, were destroyed. The “Quarantine War” was Abraham’s last act with the New York Militia. He retired in 1860 with the intent of creating a quieter life for himself and his family.

Those intentions were soon thwarted. The Civil War began in 1861 and his sense of duty once again got the better of him. For the second time, Abraham recruited a company of men and organized an independent battalion of the Bergen County Brigade. Later these men became part of the Twenty-Second New Jersey Volunteer Infantry. Once again, Abraham’s leadership qualities were recognized and he was promoted to captain and, finally, colonel, in 1863.⁹ During the War, Abraham was stationed in Washington, D.C., where he took part in the “Mud March” in January 1863 and the Battle of Chancellorsville in May of the same year. Following the battle, Abraham and his men were ordered home for muster out. They reached Trenton on 22 June 1863 and were

⁶ Ibid., 1

⁷ Ibid., 82.

⁸ “The Quarantine Incendiaries,” *The New York Times*, September 1858.

⁹ Van Valen, 676.

honorably discharged the same day. Following the war Abraham considered assisting with the Second Regiment of the New Jersey Calvary. His family protested, undoubtedly tired of his military exploits, and Abraham abandoned the idea. With his military career finally behind him, Abraham was able to focus his attention on his family and mercantile business in Cresskill, NJ. In the first few years of the 1870s, Abraham was approached by the representative of Tenafly to move his business to the village. He accepted and purchased a prime lot upon which to build his store (Figure 2).¹⁰



Figure 2: Abraham Demarest's mercantile store in Tenafly, NJ. The family home is visible in the background.

Source: Tenafly Historic Archives Collection, Tenafly Public Library. Used with permission.

¹⁰ Rigney and Stefanowicz, 111.

Both of Demarest's parents had been married prior to their union. Abraham married Charity Fedron in 1851 and together they had four children: Charles Frederick (1854), Margaretta (1859), Maria Louise (1860), and Edwin (1861). Charity died in 1872 and shortly thereafter he married Clifford's mother, Ellen Van Gieson (1841-1904).¹¹

Abraham had four additional children with Ellen: Clifford (1874), Amy (1877), Marion (1879), and Henry LeRoy (1882).¹² Ellen had been widowed after her first husband, James C. Pulis (1842-1868), died suddenly. James and Ellen had two sons, Charles (1867) and James Jr (1875). Charles died as an infant and James lived for only seven years.¹³

Unfortunately, little else can be determined about the life of Demarest's mother. However, several conclusions may be drawn about her character: she was a devoted wife, she led a religious life, and she was a talented musician. Ellen was recognized as a competent organist by members of her community and she played at the First Presbyterian Church in Tenafly where her family worshiped (Figure 3).¹⁴ Ellen shared her talent with her children and taught several of them to read and play music (Figure 4). Certainly Demarest's childhood home was filled with the sounds of his mother playing the piano, and his passion for music was nurtured in this environment. Throughout his life Demarest remained relatively quiet about his parents. However, multiple

¹¹ Charity is buried at Woodside Cemetery in Dumont, NJ.

¹² Mary A. Demarest and William H. S. Demarest, *The Demarest Family: David Des Marest of the French Patent on the Hackensack and his Descendants* (New Brunswick: 1938), 336.

¹³ James Sr., Charles, and James Jr. are all buried at Cedar Lawn Cemetery of Paterson, NJ.

¹⁴ "Clifford Demarest," *Etude Magazine* 35 (May 1917): 342, accessed 23 March 2013, <http://books.google.com/books>.



Figure 3: The Presbyterian Church in Tenafly, NJ.
Source: Photo taken by the author (2013).



Figure 4: Children of Abraham G. Demarest. Clifford is standing in the back on the right. Other figures included (left to right): Henry LeRoy, unknown, Amy, Marion, unknown.
Source: Tenafly Historic Archives Collection, Tenafly Public Library. Used with permission.

contemporary accounts written about Demarest, including his article in William Howard Benjamin's *Biographies of Celebrated Organists of America* (1908), mention that he had received his first musical training from his mother. Demarest certainly provided the information for these publications and the frequent repetition of this detail may suggest that Demarest regarded his mother as one of the most influential musical figures in his life. The fact that he did not try to obscure this detail may also suggest he regarded the learning experience with his mother as a source of pride.

Musical Development

From a very early age, Demarest was given opportunities to develop his technique as a musician. He was a quick learner and by the time he was fourteen years old, Demarest shared the responsibilities as organist with his mother at the Tenafly Presbyterian Church. Yet despite this talent, interest, and opportunity, music remained a secondary feature of his early life. By 1890 Demarest was beginning to set aside his musical studies to prepare for a career in engineering.¹⁵ He applied to the Stevens Institute of Technology in Hoboken, NJ, and was about to enter the institution when something within him changed. Demarest stated that his “love for music became so strong,” he completely abandoned the idea of pursuing a career in engineering and refocused his ambitions towards a serious study of music by enrolling at the Metropolitan College of Music in New York.¹⁶

¹⁵ “Clifford Demarest,” *New York Evening Post*, 27 January 1919.

¹⁶ *Ibid.*



Figure 5: R. Huntington Woodman (left) and Clifford Demarest (right).
Source: Howard Benjamin, *Biographies of Celebrated Organists of America* (New York: Benjamin Publishing Co., 1908).

It was at the Metropolitan College of Music that Demarest began a five-year period of instruction with the renowned organist and composer R. Huntington Woodman (1861-1943). Woodman (Figure 5) was the only other person with whom Demarest studied music besides his own mother. At a time when American musicians made pilgrimages to Europe to study with one of the many European masters, Demarest never expressed a desire to participate in the trend. However, he did visit Europe briefly, in 1895, probably to celebrate the completion of his studies at the Metropolitan College of Music. Joined by a group of approximately eleven other musicians, Demarest journeyed to England and the Continent to simply tour and play organs of the great cathedrals, not to study. The group departed from New York sometime during the summer, first for England, and returned

from Belgium on 9 August.¹⁷ This excursion marked the only time Demarest would leave the United States.

Later in his life, Demarest's critics commented that this singular trip "hardly much damaged" him as a composer.¹⁸ This comment is a reflection of the musical tastes of the time. Up until the United States joined the war effort in 1917, American musicians and audiences favored the German musical masters such as Bach, Wagner, and Beethoven. However, with the outbreak of World War I many these composers were abandoned in favor of others who represented the allied countries of England, and in particular, France. This dynamic also allowed many American composers to be recognized when they otherwise might have gone unnoticed. Early in his career, Demarest chose to be known as an "American" composer and organist, responding to the social, economic, and political issues taking place during the early twentieth century. Throughout his life, Demarest took pride in the fact that he composed music for the average American performer and listener. His artistic ideals were better served by writing populist music for as wide an audience as possible, rather than contributing to styles derived from European models or modernist aesthetics.

While it is true that his exploits in Europe had little impact on Demarest as a composer and musician, his association with Woodman became the greatest influence on him both professionally and musically. Though he was not associated with the top tier of higher education in the city, such as Columbia University (where Edward MacDowell

¹⁷ U.S. Bureau of Customs, "Passenger Lists of Vessels Arriving at New York, 1820-1897: July 19-August 10, 1985" (Washington, D.C.: National Archives and Records Service). <https://archive.org/details/passengerlistsof0645unit> (accessed 19 May 2014).

¹⁸ T. Scott Buhrman, "Clifford Demarest," *The American Organist* 1, no. 6 (June 1918): 325.

chaired the music department from 1896) or Juilliard (founded in 1905), Woodman worked as the head of the organ department at the Metropolitan College of Music from 1889 to 1898. In 1900, that college merged with several other similar institutions in New York to form the American Institute of Applied Music; Woodman served as the head of the theory department from 1901 until his retirement in 1941.¹⁹ Woodman also worked on the music faculties of the Master School of Music, the Packer Institute, and the Brooklyn Institute of Arts and Sciences.²⁰ In addition to his teaching responsibilities, Woodman was an accomplished and well-known organist and composer. Woodman had received his musical training first from his father and then from the prominent American organists, Dudley Buck (1839-1909).²¹ After spending approximately four years with Buck from 1880 to 1884, Woodman left for France to continue his training with the renowned organist and composer César Franck (1822-1890).²² Upon his return to New York, Woodman resumed his position as organist and choirmaster at First Presbyterian where he became known for his exceptional choir and beautiful service playing.²³ He was the organist and choirmaster at the First Presbyterian Church in Brooklyn for over sixty years and was a featured soloist at both the Chicago World's Fair in 1893 and the Pan-American Exposition in 1901.²⁴

¹⁹ Waldo Seldon Pratt & Charles Newell Boyd, *Grove's Dictionary of Music and Musicians: American Supplement* vol. 6 (New York: The MacMillian Company, 1920), 114.

²⁰ *Ibid.*, 408.

²¹ William Howard Benamin, *Biographies of Celebrated Organists of America* (New York: Benjamin Publishing Co., 1908), 155.

²² *Ibid.*

²³ *Ibid.*

²⁴ *Ibid.*

Throughout his career, Demarest benefited from Woodman's reputation as an accomplished musician and teacher. Most of the recognition achieved by Demarest early in his career owed its existence to his association with Woodman. As one of the organization's founders, Woodman introduced Demarest to the American Guild of Organists. It was also Woodman who likely helped Demarest get his first significant job as an organist at the Old First Reformed Church in Brooklyn. Woodman had remained in the church's good graces since he played the inaugural recital of the Reformed Church's organ on 10 November 1891.²⁵ Woodman's devotion to his student helped Demarest become recognized as an accomplished musician.

A Life in Three Parts

Woodman's influence on Demarest both musically and professionally provided various opportunities for growth to Demarest throughout his life. The two men remained friends and colleagues until Woodman's death in 1943. In many ways, Demarest modeled his life after his teacher's, working as a professional organist, a church musician, and as an educator. The remaining chapters of this thesis focus on these three areas of Demarest's career. Chapter Two is dedicated to his involvement in the American Guild of Organists. I examine Demarest's role as the organization's warden and also address the general state of organists in America during World War I. Chapter Three concerns Demarest's work as organist and choir master at the Church of the Messiah in New York City. The church's liberal minister, John Haynes Holmes, and his influence on civil and

²⁵ "Old first Reformed Church," *New York City Chapter of the American Guild of Organists*, <http://www.nycago.org/Organs/Bkln/html/FirstReformed.html#Roosevelt>, accessed 4 November 2013.

cultural movements during the early twentieth century created a unique environment for Demarest. The fruits of his association with this organization set Demarest apart from other church musicians of the time, particularly with his ties to the National Association for the Advancement of Colored people and the Harlem Renaissance. Demarest consistently expressed his support for the improvement of society and community through his actions as a musician. This is no different in relation to his career as an educator. In Chapter Four I address Demarest's pedagogical role as the music teacher at Tenafly High School and supervisor of music for the State of New Jersey. This chapter also provides a study of the reform in music education that took place in the first half of the twentieth century with particular attention to the earliest attempts at writing music specifically for student orchestras in the United States.

Every one of the three areas that Demarest worked in situated him at the center of one type of reform or another. These reforms covered political, civil, and educational issues that many Americans were coming to terms with during the first five decades of the twentieth century. This turbulent time provided Demarest with the experiences and opportunities to become an "all-American product" as expressed by his words, deeds, and music.

CHAPTER 2

THE "AMERICAN ORGANIST"

Today, the concept of the “American” organist is accepted throughout the world and this country holds claim to many of the world’s leading performers of the instrument. However, at the beginning of the last century, many organists struggled with their identities. The majority of organists working in the United States had studied in Europe, primarily Germany and France, and to find organists in prominent positions who had not been trained outside of the country was rare. These European-trained organists flaunted their pedagogical heritage as a means to elevate their status as serious musicians.

With the United States’ entrance into World War I, musicians’ relationships with European traditions and nations—once sources of pride—were no longer acceptable. The most dramatic change was an intentional moderation of Germany’s influence on American composition. The resulting situation essentially left two predominant choices for organists living in America: either assimilate with the traditions of the French organists or create a completely new identity centered on Americanism. Throughout this time of conflicting ideas, Demarest focused on the developing concept of the “American Organist.” His involvement with the American Guild of Organists (AGO) during the first half of the twentieth century gave him the platform to promote his ideals and to serve as a mouthpiece for the “American Organist.”

Demarest aligned his life to harmonize with the values established by the AGO’s founders. He believed that organists should rise up to the expectations that their “dignified profession” required of them and educate themselves and others about what it

means to be an organist.²⁶ The AGO sought to unify organists at a time when they were anything but united. Many disputes arose over technical and aesthetic aspects of organ building, performance, and composition. The opinions and writings of prominent organists provided fuel to the dividing fire and attracted disciples to their personal dogmas. These divisions, combined with the issues created by the onset of World War I, posed many challenges to the American organist as the twentieth century unfolded.

The American Guild of Organists and the “American Organist”

The idea to establish the AGO was first conceived by the prominent New York organist, Gerrit Smith (1859-1912). While visiting England in the summer of 1894, Smith became impressed with the Royal College of Organists and its values. The Royal College of Organists was, and remains so to this day, a distinguished organization dedicated to “elevating and advancing” the organist profession in England.²⁷ It was established in 1864 by Richard Limpus (1824-1875), a celebrated English organist and composer at St. Michaels Church in Cornhill. The organization had been refining itself for thirty years by the time Smith visited in 1894 and he became fascinated with what it had become. Upon his return, he began the process of establishing a similar organization in the United States.²⁸ After recruiting the support of many of the more prominent American organists

²⁶ J. Lawrence Erb, “Organ Players verses Organists,” *Etude Magazine* (April 1919): 248.

²⁷ “Introduction,” Royal College of Organists, accessed 15 November 2013, <http://www.rco.org.uk/aboutus.php>.

²⁸ Agnes Armstrong, “American Guild of Organists Centennial: The Examinations and Academic Regalia of the American Guild of Organists,” *The American Organist* (July 1996): 7, accessed 4 April 2013, <http://www.agohq.org/education/docs/HistOfCert.pdf>.

of the time, the AGO was founded in 1896, with Smith as warden and Henry G. Hanchett (1853-1918) as the first secretary.²⁹

Smith recognized the need in America for a unifying organization like the Royal College of Organists. He aimed to legitimize the profession of organists across the country. Reflecting on the founding AGO, the organist Samuel A. Baldwin (1862-1949) described the purpose and goals of the organization in an article written for the AGO's fiftieth anniversary:

Advance the cause of worthy church music; to elevate the status of church organists; to increase their appreciation for their responsibilities, duties and opportunities as conductors of worship; and to obtain acknowledgment of their position from authorities of the church.

To raise the standard of efficiency of organists by examinations in organ playing, in the theory of and in general musical knowledge; and to grant certificates of Fellowship, Associateship and Choirmastership to members of the Guild who pass such examinations.³⁰

The examinations mentioned by Baldwin were the organization's answer to determining and awarding the legitimacy it sought. The responsibility of devising exams for the certificates of Associateship and Fellowship fell to the first Examination Committee, appointed by the governing body of the AGO on 4 May 1896. Its three members were Clement R. Gale (1862-1934), Homer N. Bartlett (1845-1920), and R. Huntington Woodman (1861-1943), all prominent organists and educators working in New York. Their *Prospectus* outlines the purpose of these examinations:

The American Guild of Organists has been formed to advance the character of church music and the standing, facilities and musical education of church

²⁹ Hanchett was a prominent physician and organist. He is primarily remembered as the inventor of the "Sostenuto" pedal on the piano.

³⁰ Samuel A. Baldwin, "The American Guild of Organists," *The Musical Quarterly* 32, no. 2 (April 1946): 289.

organists . . . The Fellows of the Guild are those who have passed severe examinations proving them to be organists, directors and scholarly musicians of high theoretical and practical attainments.³¹

This statement illustrates the importance placed on their new organization; it marks the first time that organists began advocating for their profession in the United States. The certificates gained by the successful completion of these exams were intended to be a coveted prize. However, the notoriously difficult process proved to be a deterrent for many amateur organists in the exam's infancy. This issue led other organists to question whether or not the exam was even necessary.

“Proving” oneself became a central tenet of the AGO. However, some did not support this idea and offered two main arguments: organists who had already established lofty reputations would not benefit from a piece of paper, and individuals who passed the examination would not automatically rise to the same level as the great performers of the era.³² It had been less than a year since the establishment of the examinations and these arguments already began to have a devastating effect on the membership of the AGO. Within that first year of the AGO's founding only one individual attempted the exam and failed.³³ Critics argued that if the examination was so important for the credibility of an organist, then the founders themselves should take the exam and provide “good examples” to American organists.³⁴ R. Huntington Woodman volunteered first to take the exam; eleven others followed his example, including Demarest. The exam was held on 29

³¹ Ibid., 3.

³² Armstrong, 4. This debate continues among many organists to the present day.

³³ Armstrong, 7.

³⁴ “Anent Examinations,” *The Pianist and Organist* 2 (August 1896): 144.

May 1902, with prominent organists Arthur Foote (1853-1937) and Samuel P. Warren (1841-1915) serving as examiners.³⁵ The exam consisted of two parts, the first of which involved playing selected pieces from the standard repertoire of organ literature, sight reading, transposing the distance of a fourth at sight, playing from a vocal score, improvising on a given theme, and harmonizing a given melody at sight. Part two was a written exam with questions pertaining to theory and counterpoint, fugal writing, instrumentation and orchestration, and general musical knowledge.³⁶ The process took two days to complete. Of the twelve individuals who took the examination, ten succeeded, five of whom were founders.³⁷ Demarest was one of five others who passed the examination, demonstrating not only his ability as an organist but also as a music director and composer. Later in life, Demarest stated that passing the AGO's examinations "is necessary before a candidate can be stamped as a competent church organist."³⁸ He consistently used the acronym "F.A.G.O." (signifying Fellow of the AGO), when advertising himself professionally (Figure 6).

³⁵ Armstrong, 7.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Clifford Demarest, "The Equipment of a Church Organist," *The Etude* 35, no. 5 (May 1917): 342.

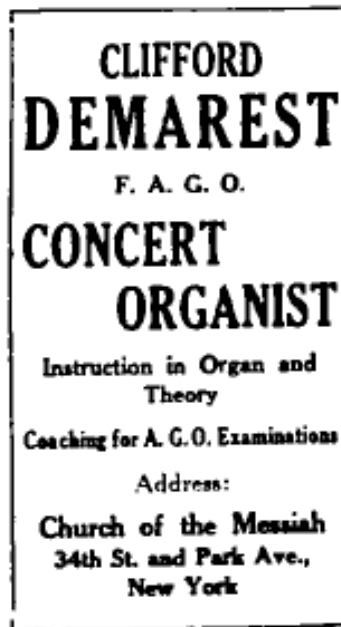


Figure 6: The above advertisement is an early example used by Demarest to promote his services as organist and coach for the AGO examinations. Source: *The New York Tribune*, 13 October 1916.

The AGO's plan to use founders as examples thus proved successful. The difficulty of the examination that had once been a deterrent for many organists was now viewed as a rite of passage for the serious musician. Professional certification grew in popularity not only among members of the AGO but also with the clergy and congregations these organists served. There was a substantial need for skilled church organists in the early part of the twentieth century. In an outspoken article titled "Organ Players versus Organists," J. Lawrence Erb (1877-1950) acknowledges that "there is a despairing cry from churches everywhere that the number of organists who can play the service adequately and fittingly is far less than the demand."³⁹ He goes on to say that the

³⁹ Erb, 248.

voluntaries are played well (although too often they are inappropriate for a church service), but the rest of the music performed during the service is less than adequate:

The accompaniments are perfunctory, where they are not bad, the hymn playing is less inspiring than if done by a barrel organ. The trouble here, as in too many other directions, lies in the type of preparation. The organist has specialized too much in the direction of performance and at the expense of musicianship. The American Guild of Organists has recognized this tendency from the beginning, and, therefore, has always insisted that candidates for its degrees shall qualify not only as performers, but even more as musicians, and, to some extent at least, as leaders of worship.

The organist of today must be more than a performer, he must be a musician, competent to command his instrument for all of the various exacting demands of the church service, where necessarily many of the most effective results are brought about almost spontaneously. The successful organist knows how to take advantage of the psychological moment, to heighten and deepen the impression produced by the service or the exhortation. For such a work, which is the crowning glory of the church musician, something more is needed than mere technical proficiency.⁴⁰

In this passage Erb distinguishes between performers and musicians. He suggests that the organists who have focused more on performing have neglected becoming true musicians. Like Erb, Demarest also recognized the inadequacy of many organists and their complacency about their shortcomings. However, while Erb failed to expound on his solution of going beyond the actions of a “performer” to become a “musician,” Demarest believed the antidote was located within the AGO examinations. Demarest stated:

Any organist who is satisfied to simply play hymn-tunes and easy voluntaries does not deserve the name of church organist . . . This standard is not only the opinion of the writer, but will be found in the examination requirements of The American Guild of Organists and other similar bodies, the passing of which is necessary before a candidate can be stamped as a competent church organist.⁴¹

⁴⁰ Ibid.

⁴¹ Clifford Demarest, “The Equipment of a Church Organist,” *The Etude* 35 no. 5 (May 1917): 342.

Demarest recognized the advantage he had gained through his relationship with his own teacher and mentor, R. Huntington Woodman. With his own reputation and proficiencies now secured, Demarest likely saw himself in a position to impart his knowledge and expertise to other organists who wanted to advance their own abilities and careers.

Throughout his life Demarest offered his services as a coach for the AGO examinations and even served on the Examination Committee for several years. In 1910 he published his only treatise on organ playing, entitled *Hints on Organ Accompaniment*. The book offers suggestions and examples for the successful rendering of sacred music at the organ. The procedures addressed in the text were, and continue to be, advantageous for organists who find themselves accompanying singers. Topics include adapting piano music to the organ, accompanying anthems and hymns, effective use of pedals, and registration suggestions. Demarest's illustrations give clear examples of common vocal accompaniment patterns alongside a suggested manner of execution for organ performance. In addition to the purpose of improving service playing, Demarest's writings reflect the skills assessed by the AGO in their examinations. In an article published in *The Etude*, the American organist Frederick Maxson (1862-1934) stated that for the betterment of church organists,

Three very serviceable books on adaptations of piano accompaniments may be obtained, viz: *Illustrations in Choir Accompaniment*, by Dudley Buck; *Organ Accompaniment*, by Dr. Bridge; and (possibly best of all) the brief and very practical little book *Hints on Organ Accompaniment*, by Clifford Demarest.⁴²

Maxson testifies to the respect Demarest's contemporaries had for his work and the value they assigned to it. In his chapter addressing the adaptation of piano music for the organ,

⁴² Frederick Maxson, "Some Qualifications of a Church Organist," *The Etude* 36, no. 6 (June 1918): 478.

Piano accompaniment.



The same on the Organ.



Figure 7: The above example from *Hints on Organ Accompaniment* illustrates an excerpt of piano music taken from the AGO examination alongside Demarest's adaptation for the organ.
Source: Clifford Demarest, *Hints on Organ Accompaniment* (New York: H.W. Gray Co., 1910): 17-18, 23.

Demarest uses as examples the exact excerpts found on the AGO examination at the time (Figure 7). The inclusion of these excerpts changes the dynamic of the text from a method book to that of a study guide tailored specifically to the church organist.

Demarest's book thus became an invaluable resource for anyone preparing to take the AGO's examinations. Current AGO examinations have retained many of the same tasks Demarest and his peers were required to perform. Today's organists who desire a clear and practical manual in preparation for either employment as a church musician or the AGO examinations will also find in Demarest's writings a valuable resource.

Demarest was a traditionalist in his views on organ playing; many of his opinions concerning practices common among his contemporaries are also recorded in his *Hints on Organ Accompaniment*. A particularly notable section is the one regarding registration in which Demarest stresses the importance of "common sense."⁴³ He observes,

The organ is so frequently abused by thoughtless players that it is no wonder this noble instrument has not become more popular. Often we hear it sound like a bagpipe, or to imitate thunder and other trivial effects. These absurdities should be avoided, and especially should none of this clap-trap be introduced in church accompaniment.⁴⁴

The "trivial effects" mentioned can be found in various pieces from the late nineteenth and early twentieth centuries and frequently occur in the programmatic "storm" fantasias made popular among French organists. The genre spread throughout Europe and eventually made its way to the United States, probably by means of touring artists and Americans returning home after studying abroad. Demarest never embraced the genre, despite having a teacher who had studied in France. The French-trained Woodman would

⁴³ Clifford Demarest, *Hints on Organ Accompaniment* (New York: H.W. Gray Company, 1910): 43.

⁴⁴ Ibid.

not have passed the “storm” tradition on to Demarest, because he himself had trained with César Franck, a staunch conservative.

The “storm” genre was conceived to be dramatic and employ the full tonal and sonic capabilities of the organ. Typically, “storm” pieces began with a pastoral scene followed by the storm played at full-organ, and they concluded with a contemplative section representative of a hymn or prayer.⁴⁵ Demarest’s disapproving comments are most likely aimed at one piece in particular, the “Storm Fantasia” by the Welsh composer and conductor Tali Esen Morgan. Morgan’s composition premiered in 1908 at the Ocean Grove Auditorium in New Jersey and was called the “eighth musical wonder of the world” by many who heard it.⁴⁶ The theatrics that form part of the work’s climax were criticized by Demarest and he took it upon himself to warn other organists about falling victim to such “clap-trap.”⁴⁷

Demarest was not alone in his views as an organist. He represented a growing number of musicians in the United States who recognized the changes taking place in every aspect of the organist profession. The advent of film and the increasing number of instruments used to accompany the action on screen perpetuated a style of playing and organ building that Demarest and others felt threatened the dignity of their profession. Demarest’s influence as an advocate for preserving the high standards of the AGO was

⁴⁵ Orpha Ochse, *Organists and Organ Playing in Nineteenth-Century France and Belgium* (Bloomington: Indiana University Press, 1994): 48.

⁴⁶ Rick Altman, *Silent Film Sound* (New York: Columbia University Press, 2004): 332.

⁴⁷ A discussion of the organ at Ocean Grove and Demarest’s animosity for the instrument appears later in this chapter.

recognized and appreciated by its members. As a result of his reputation, his peers elected him in 1917 to serve as the eleventh Warden of the AGO.

Warden of the Guild

During Demarest's three terms as Warden of the AGO, from 1917-1920, he was characterized as a passionate and active leader.⁴⁸ His primary focus as Warden was to create a greater sense of unity and fraternity throughout the organization and promote the ideals of the church organist profession. He worked tirelessly to achieve this ambition. One of his contemporaries joked, "There's rest in his name, but that's the only place any of us find it near this Warden of the Guild."⁴⁹ As if to illustrate this point, Demarest visited many of the AGO chapters during a substantial tour in 1918 that lasted two weeks and covered nearly 4,000 miles.⁵⁰ The purpose of this trip was two-fold: to strengthen relationships among the various chapters and AGO leaderships and to promote the Guild examinations.

Demarest departed by train from New York on Sunday afternoon, April 28. His first stop was Columbus, Ohio, where he presided over a meeting and a luncheon with members of the recently formed Central Ohio Chapter of the AGO. Two new members joined the chapter that day.⁵¹ Demarest was pleased with the budding chapter. He stated,

⁴⁸ T. Scott Buhrman, "Incriminations," *The American Organist* 1, no. 1 (January 1918): 62.

⁴⁹ Ibid.

⁵⁰ Clifford Demarest, "A Message From The Warden," *The American Organist* 1, no. 6 (June 1918): 326.

⁵¹ Ibid.

Those present represented an earnest, enthusiastic group who are vitally interested in the aims and purposes of the Guild. This was especially manifested in the manner of examinations, which is very gratifying, for in this they recognize the main function of our Guild.⁵²

The chapter's understanding of the AGO's purpose and their enthusiasm for the examinations illustrate that the aim of the tour was already being achieved and that members felt the unity the AGO sought to strengthen among its members. The agenda was similar in many of the locations he visited. The second destination of the tour was Cincinnati. Demarest spoke to the members there about the AGO examinations and perceived that many in attendance gained considerable interest in completing the process.⁵³ Demarest hoped that his efforts would result in many candidates completing the examinations the following year.⁵⁴ The next morning Demarest left for St. Louis, Missouri. While in St. Louis, Demarest joked that he had encountered his only disappointment of the trip: "The Mississippi River was not nearly as broad and imposing as I had anticipated."⁵⁵ However, the disappointment was dispelled for by the reception he received at the train station upon his arrival.⁵⁶ The leaders of the local chapter whisked Demarest off on a day-long tour of everything the city had to offer.⁵⁷ In the evening following a large banquet, new chapter officers were elected. Demarest was impressed by

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ As quoted in *ibid.*

⁵⁶ Ibid.

⁵⁷ Ibid.

the way the chapter conducted the meeting and the honors they bestowed upon long-time members.⁵⁸

From St. Louis, Demarest left for Dallas, Texas, where he oversaw the establishment of the new Texas chapter of the AGO and conducted several examinations for certification. At a luncheon held that afternoon, Demarest was honored with a toast given by the chapter Dean, Mrs. J. H. Cassidy. Demarest delighted in the toast and its wordplay related to the organ. He later recorded the words:

We welcome you, New York. Since last September, Texas has sounded the *Trumpet* for your coming. True, we have a reputation for our *Wind-Chests* but may we not *Swell* with pride that we are soon to have a part in the *Great American Guild*. You have *played upon the keyboard* of our affections by your personal interest and we have felt the *electric connection*. May our *vox humana* be a *vox celeste* to you when we pipe to you with the joyous lay of a *perfect flute* that again we bid you welcome.⁵⁹

Demarest believed that the enthusiasm expressed by the Texas chapter should be emulated by all other chapters of the AGO.⁶⁰ Prior to his leaving Texas, eighteen individuals took the examination for associate.⁶¹

From Texas, Demarest traveled to Chicago, Illinois, where he enjoyed a luncheon and an “interesting program” of organ music played by the German-American organist, Wilhelm Middelschulte (1863-1943).⁶² Unfortunately what he played or why Demarest

⁵⁸ Ibid.

⁵⁹ Ibid., 326-327. Italics are Demarest's.

⁶⁰ Ibid., 327.

⁶¹ Ibid.

⁶² Ibid., 328. Middelschulte is known today primarily for being Virgil Fox's teacher from 1926-1929. Fox often included the *Intermezzo* for pedal solo from Middelschulte's *Concerto for Organ on a Theme by J. S. Bach* (1906) as part of his performances.

considered it only to be “interesting” is unknown. Middelschulte had adopted a harmonic technique known as “symmetric inversion.”⁶³ The technique is regarded as an early form of atonality and if Middelschulte had played any of his own music, Demarest’s conservative tastes would not have promised much appreciation for the performance. Demarest’s vague comment on the “interesting program” would have then been made out of sheer politeness.

Demarest concluded his tour in Cleveland, Ohio. It was the second time he had visited the city; the first was in 1908 when he accompanied Warren R. Hedden (1861-1930) to organize the Northern Ohio Chapter. Demarest welcomed the end of the tour and commented, “Had it lasted much longer your Warden would have come home in the baggage car.”⁶⁴ Over the course of his travels, Demarest spoke with more than 180 organists, all the while promoting the examinations. He presided over the organization of the Texas chapter of the AGO, which has grown at the time of this writing to comprise seventeen individual chapters. AGO members judged the tour to be very successful; Demarest had achieved what he had set out to do.⁶⁵ Demarest stated,

It seemed to me that [the chapters] welcomed this visit from Headquarters and that it will be the means of cementing a bond of sympathy and mutual understanding between us, so that in the future we can work together more unified, trusting each other, in the knowledge that all are working for the best intents of the Guild . . . It is my hope that the Guild is now entering a new era of greater interest and activity and that it will prosper to a greater degree than ever before.⁶⁶

⁶³ John J. Becker, “Wilhelm Middelschulte, Master of Counterpoint,” *The Musical Quarterly* 14, no. 2 (April 1928): 196.

⁶⁴ Demarest “A Message,” 328.

⁶⁵ “Missouri: A Welcome Visitor,” *The American Organist* 1, no. 6 (July 1918): 333.

⁶⁶ Demarest “A Message,” 328.

As a result of the trip, Demarest's aspirations for a more unified organization began to take shape. As more organists joined the AGO and more chapters were organized, Guild leaders continued looking for new ways to unite its members.

During Demarest's time in office, the AGO began publishing *The American Organist* in 1918, which is the current official publication of the organization. *The American Organist* was conceived as a way for members across the country to communicate with each other on a regular basis. Prior to its inception, the AGO used publications such as *The Etude* and *The Diapason* for this purpose. By having their own journal, the AGO better addressed the needs of its members. The journal also provided Demarest the opportunity to share his ideals, presented as the ideals of the AGO, with its subscribers. Previously, the AGO had been limited by the space allotted them and the censorship of editors who may not even have been citizens of the United States. T. Scott Buhrman (1887-1960), editor of *The American Organist*, boldly stated the journal's purpose,

The part this magazine shall take in its every issue is that of unconquered and unconquerable Americanism . . . preaching the gospel of the American organist's, the individual's, rising to the full measure of his illimitable opportunities.⁶⁷

Buhrman's declaration reflected the attitudes of the AGO's leadership and the vision the new journal represented. In his position as warden, *The American Organist* provided Demarest with a relatively uncensored platform that would expose American organists to issues he felt would be relevant to them.

In addition to the changes taking place among the organist community of the early twentieth century, the Nation as a whole was also experiencing radical transformations.

⁶⁷ T. Scott Buhrman, "The Part," *The American Organist* 1, no. 6 (June 1918): 294.

The country had entered World War I in April of 1917, and the effects of this crisis began to be felt by organists and the leadership of the AGO. In response to the war, the AGO invested \$1,000 in Liberty Bonds.⁶⁸ This action was meant to be an example to chapters across the country and rally support for the war effort. Membership in the organization continued to increase steadily and consistently, which was a unique trajectory during a time of war. The demand for organs persisted; however, the increases in the cost of materials led to the improvement of smaller, more versatile and cost-effective instruments.⁶⁹ Effects of the war also limited the number of men in church music positions. In May of 1917 the United States government passed the Selective Service Act requiring every man between the ages of eighteen and forty-five to register for the draft. Demarest was among those who participated in the third registration, which took place on 12 September 1918, although he was never called into duty. As increasing numbers of American citizens went off to war, a paradox began to unfold. There was a heightened awareness of Americanism in music and a call for patriotic tunes, juxtaposed with an increase in the affinity for music and musicians from allied countries, principally France. Many of these same issues would arise again in the AGO, only magnified, at the onset of World War II.

The Great War and the Organist

America's entrance into World War I caused the nation's organists to evaluate their places in society and attempt to define their identities. Opinions were strong and

⁶⁸ Approximately \$15,500 in current USD. Clifford Demarest, "Warden's Annual Message," *The American Organist* 2, no. 7 (July 1919): 303.

⁶⁹ This topic discussed at greater length later in this chapter.

often divided. While many musicians shunned German music, the majority of professional organists in America continued to play works by Bach and Wagner without giving it a second thought. Printed music with German titles was reissued with English translations. Many organists who sought something other than German influences began emulating the French and believed that there was nothing greater than French music, French organs, and French organists. Demarest, however, was part of a group of organists who believed that their place was on the home front, where they could perpetuate patriotism and lift the spirits of those who were burdened by the war. Many Americans sought an escape from the hardships of war, and composers were willing to do their part by writing lighter pieces that readily engaged audiences. Performers responded through the active promotion of music by Americans.

Not all organists, however, supported the efforts of American composers. In 1918 *The Etude* published an article by the American organist William C. Carl (1865-1936) entitled “The Spirit of France in Organ Study.” Although the article is biased—Carl had completed his study in France with Alexandre Guilmant (1837-1911) and was director of the Guilmant Organ School in New York—it reflects the attitude of many professional organists from the era. Carl declares:

If we are to advance in the art of organ-playing, in organ building, and in writing for the instrument, we must embody the traditions that have given to France her position of influence, importance and creative genius which places her above all other nations in the world of organ music to-day. The scholastic principles embodied in a perfect system formulated and put forward for years by such giants as César Franck, Alexandre Guilmant, Charles Marie Widor, Eugene Gigout, Joseph Bonnet, Louis Vierne and their associates, have produced an educational standard that commands the attention of the entire civilized world. Every organist

throughout this broad land of ours should become acquainted with the artistic imports of the French and inwardly digest what they have to say.⁷⁰ Carl was not alone in his opinions. Many of the nation's prominent organists studied their art in France: George Whitfield Andrews (1861-1932) studied with Guilmant and D'Indy; Clarence Dickinson (1873-1969) with Guilmant and Vierne; Harry L. Vibbard (1871-1938) with Widor; John Wallace Goodrich (1871-1952) also with Widor; Reginald De Koven (1859-1920) with Delibes; and R. Huntington Woodman with Franck. The early half of the twentieth century also saw an upsurge in concert organists from France touring the U. S. Guilmant toured in the United States three times. Joseph Bonnet (1884-1944) made his first extended tour in 1917. Marcel Dupré (1886-1971) had his American debut in 1921. The recitals of these performers and composers had a profound impact on American organists, primarily due to their choices of repertoire and their improvisations.⁷¹ Bonnet gave a recital dedicated to pre-Bach composers. All three of these organists emphasized Bach in their programs. Dupré was the first to perform his complete works on American soil.⁷² At his first recital in the United States on 18 November 1921, Dupré improvised a symphony in four movements on themes given to him by members of the audience, the result of which astounded everyone in attendance.⁷³ Each skill displayed by these French virtuosi became a tool in their arsenal to draw American organists into the French traditions.

⁷⁰ William C. Carl, "The Spirit of France in Organ Study," *The Etude* 36, no. 12 (December 1918): 799.

⁷¹ Ochse, 324.

⁷² Ibid.

⁷³ Derek Remeš. "French Influence on American Improvisational Practices in the 20th Century." 20 April 2013, Unpublished.

One of many examples is Dora Poteet Barclay (1908-1961), who studied organ with Demarest in New York during the 1920s. In the 1930s she left the United States to study with Marcel Dupré in France. Her association with Dupré overshadowed her connection to Demarest and his time as her teacher is all but forgotten. Barclay became an Associate Professor of Organ at Southern Methodist University, TX, and from 1941-1945 she served as the Dean of the Texas Chapter of the American Guild of Organists. Throughout her life, she was praised for her expertise in the French method of organ playing.

Although Demarest's own pedagogical heritage was linked directly with the French school, he hardly allowed it to influence his composition. Only a few examples in Demarest's early works show discernible evidence of French influence. The opening chords of his *Cantilena*, composed in 1904 for violin and piano, are reminiscent of Impressionistic sonorities used as gestures of color (Figure 8).



Figure 8: *Cantilena*, mm. 1-4. This excerpt illustrates Demarest's use of Impressionistic harmonies employed by many French composers.
Source: Clifford Demarest, *Cantilena* (New York: G. Schirmer, 1904).

Demarest's use of successive seventh chords to open the work creates a hazy, mysterious sound. The piece is in A major, however Demarest does not reach the tonic until the fifth measure with the entrance of the violin, after a dominant seventh that is heavily embellished. The remainder of the piece never strays far from the tonic key and the ambiguous chords from the introduction never return.⁷⁴ The feature that ties these introductory measures together is a descending chromatic line beginning with the E# in m. 1 that continues to E and D#, ending on D in m. 3. Through this descent, Demarest disguises a circle of fifths succession.

Another example of French influence in Demarest's music is the final movement of his *Pastoral Suite* for organ solo, published in 1913. The piece is inspired by the virtuosic French toccata style popular during the nineteenth and early twentieth centuries, characterized by rapid sixteenth-note patterns (Figure 9). The movement is titled "Thanksgiving" and its jubilant nature reflects Demarest's intention of closing the suite with a final flourish of virtuosity. The energetic opening theme is juxtaposed with a chorale-like middle section that is repeated at the end of the work as a majestic finale played with the full resources of the organ. The *Pastoral Suite* became one of Demarest's most popular works among other organists and was hailed as a "veritable gem of inspiration and construction" by critics.⁷⁵

⁷⁴ The piece is one of only three original compositions written for violin and piano by Demarest. The others are *Mélodie Pastorale* (1907) and *Cantabile* (1912).

⁷⁵ T. Scott Buhrman, "Clifford Demarest," *The American Organist* 1, no. 6 (June 1918): 325.



Figure 9: *Pastoral Suite* – “Thanksgiving”, mm. 37-47. This excerpt illustrates the French “toccata” style characteristic of the piece.
 Source: Clifford Demarest, *Pastoral Suite*, “Thanksgiving” (New York: H.W. Gray Co., 1913).

The *Cantabile* and *Pastoral Suite* were written before Demarest had developed his characteristic “American” style that would define his music for the remainder of his life. His training as a composer provided him with the skills necessary to compose along the lines of a more European tradition. However, Demarest demonstrated little interest in that style of music and soon abandoned it. He preferred writing lighter works that appealed to his sense of melody and contrast.⁷⁶ Demarest’s motivation was most likely linked to the cultural environment in which he lived. The storm cloud of World War I that loomed over the country and an ongoing influenza epidemic had devastating effects on the United States during the early twentieth century. These conditions prompted many

⁷⁶ As quoted in T. Scott Buhrman, “My Best Organ Compositions vs. My Best Sellers: A Symposium,” *American Organist* 2, no. 11 (November 1919): 458.

American musicians and composers to focus less on European aesthetics and turn their attention to affirming nationalistic themes. Demarest's actions at this time and the characteristics of his music are evidence of his choice to focus on American music.

A Patriotic Duty

Demarest was not alone in his heightened sense of patriotism and dedication to his country and its music. President Woodrow Wilson made a statement during World War I that many musicians took to heart and considered a "call to arms." He declared:

The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a present national need. There is no better way to express patriotism than through good music.⁷⁷

President Wilson's remarks resonated with leaders of the AGO and in May of 1918, the organization published a statement that eloquently put forth the organization's stance on the war:

When one half the world is engaged in the gigantic task of keeping the wheels of commerce moving midst the titanic conflagration of destruction to which the other half has been called to dedicate itself is no time for an Art world to repine. Refining fires are at work. Humanity cries aloud for a ray of hope, a cheering voice, a soothing touch. Who knows but that the organ world, in the University, in the High School, in the City Hall, in the Church, in the Theatre, in the Home, has come into its kingdom for just such a time at this? This is not the time for retrenching, but for entrenching; not for contraction, but for expansion. THE AMERICAN ORGANIST is dedicated to a deeper, a broader, a higher sphere of ministry for the American organ world. Let us face the task, individually and collectively, with a keener determination to make our Art more completely fill its place of ministrations to a war-ridden, struggling humanity. This is our first duty.⁷⁸

⁷⁷ As quoted in: Agnes J. Lorkcum, "Opera and the Great War," *The Etude* 37, no. 4 (April 1919): 246.

⁷⁸ "When one half," *The American Organist* 1, no. 5 (May 1918).

It thus became the organists' sacred responsibility to inspire and uplift the American citizens through their art. The AGO urged organists to hold recitals and then donate the proceeds to the war. One report of such an event was printed in the January 1918 edition of *The American Organist*:

The Y. M. C. A. War Work fund received sixty-seven dollars from the offering taken at the Christmas organ recital of Robert A. Sherrard, Johnstown, PA. Go thou and do likewise.⁷⁹

Free organ recitals became standard among American organists. Whether an offering was taken or not, organists saw this as a way to do their patriotic duty. Demarest had been in the habit of giving free recitals prior to the war. Beginning in January of 1915, he gave various recitals that were sponsored by the AGO and free to the public.⁸⁰ Unfortunately, Demarest's exact repertoire for many of his recitals is unknown, but announcements in newspapers occasionally offer general themes. For one recital in February of 1915, *The New York Times* publicized that Demarest "will give a program from French composers."⁸¹ Two weeks later, he gave a recital devoted to English composers.⁸² These recitals offer a glimpse of Demarest's abilities as an organist. With two recitals so close together and with such varied music, he must have had an extensive repertoire and a facility for preparing pieces quickly. Demarest spent the remainder of the year giving recitals following this pattern. His numerous engagements, together with the countless other recitals given by Demarest's peers, are evidence of the popularity and demand

⁷⁹ T. Scott Buhrman, "Amongst Ourselves," *The American Organist* 1, no. 1 (January 1918): 60.

⁸⁰ "Free to the Public," *New York Times*, 10 January 1915.

⁸¹ "Free to the Public," *New York Times*, 14 February 1915.

⁸² "Free to the Public," *New York Times*, 28 February 1915.

generated for organ music during the first half of the twentieth century. During this time, the golden age of the American organ recital took shape.

The American Organ Recital

In 1917, Demarest wrote an article for *The Etude* that expressed his thoughts about programming organ recitals and offered further insight into the attitudes of other organists active at the same time. Demarest's process for selecting recital pieces drew on the organizational example of the symphony, "An opening allegro followed by a soft andante; then a scherzo, or graceful minuet, and a dashing finale. What better model could we apply in arranging an organ recital program?"⁸³ This same idea was standard in the organization of symphonic concerts of the day. Demarest sought contrast and tried to order the works to maximize effect. Demarest commented,

The practice of putting a Bach number at the beginning of a program is one that I have never favored. The American public is not ready for such music at the start; they want something clean-cut and easy to understand. Marches, Grand Choruses and things of that sort are good for opening numbers.⁸⁴

Demarest goes so far as to provide a sample program to illustrate this message:

Grand Chorus in D - Guilmant
Andantino in D flat - Lemare
Prelude and Fugue in C minor - Bach
Andante Cantabile (Sym.5) - Tchaikovsky
Minuet in A (arr. by Lemare) - Boccherini
Serenade (arr. by Lemare) - Schubert
Toccata in G - Dubois⁸⁵

⁸³ Clifford Demarest, "Practical Recital Programs," *The Etude* 35, no. 5 (May 1917): 344.

⁸⁴ Ibid.

⁸⁵ Ibid.

True to Demarest's stated goals, Guilmant's *Grand Chorus* serves as the "opening allegro" while the following *Andantino*, *Prelude* and *Andante* add contrast as the "soft andante" portion, the *Minuet* and *Serenade* act as a "graceful minuet" which is all concluded by the *Toccata* as a "dashing finale." Demarest likely performed this exact program. It balances a work written specifically for the instrument with instrumental works by Tchaikovsky, Boccherini, and Schubert that had been transcribed for the organ.

The American Organ Industry

The appearance of transcriptions on a recital program reflected not only the tastes of the audience but current trends in organ building as well. The organ industry in the United States underwent many new developments, responding in part to The Great War, as well as to the changing tastes and opinions of the American organist. Since the latter part of the eighteenth century, the United States had been establishing a reputation as an organ building nation. In 1920, Pietro Yon (1886-1943), Italian born organist of St. Patrick's Cathedral in New York, stated that:

The best organs in the world are being built in the United States. You see, the United States has the three things necessary for such a result: The money, the supply of wood necessary for ideal construction purposes, and the workmen. The men have been recruited from all parts of Europe, and naturally gravitate to the land of best opportunity. And nowadays this opportunity is unlimited, for there is not only a call for finer and finer church organs; there also is an unprecedented demand for theater and residence organs, and of course all this means, in time, that the public taste is going to be educated to the level it has reached in the Old World.⁸⁶

Educating the public as to what constitutes a quality organ was addressed by many individuals during Demarest's time. Business magnate Andrew Carnegie (1835-1919)

⁸⁶ Pietro Yon, "World's Best Organs Being Built Here," *The Etude* 38 no. 4, (April 1920): 274.

and the Carnegie Corporation funded the installation, in whole or part, of 8,182 pipe organs from 1887 to 1924.⁸⁷ For Carnegie, listening to an organ was “a devotional experience” and he often stated that “while he would not be responsible for what the preacher might say, he would be responsible for the influence of music in a church.”⁸⁸

The Carnegie Corporation considered the placement of an organ in a church as an investment, for three reasons:

1. Churches are contributing instrumentalities in the social and cultural advancement of a community – the aggregate of communities make the Nation.
2. The efficiency of the services of a church is augmented by the use of a pipe organ, hence, through the church, the organ indirectly contributes to the social and cultural advancement of the community, and
3. Directly, the organ when used in recitals and by students of music, renders an important cultural service.⁸⁹

This emphasis on organs was shared by many Americans during the early twentieth century. However, the onslaught of World War I presented many challenges that organists and organ builders were forced to face.

The rise in cost of materials combined with the demand for high-quality instruments prompted the discussion about ways to build cost-effective, two-manual organs, which stops to include on such instruments, and suggestions for effective registrations. Soon, stoplists were drawn up for the “ideal” two-manual instrument. One such instrument was an unidentified tracker organ located in a small town in New York that was hailed by the organists Sumner Salter (1856-1944) and Clarence Eddy (1851-

⁸⁷ Ochse, 196.

⁸⁸ Simon Newton Dexter North. *A Manual of the Public Benefactions of Andrew Carnegie* (Washington, D. C.: The Carnegie Endowment for the International Peace, 1919): 301.

⁸⁹ *Ibid.*, 303.

Great		Pedal	
Open Diapason	8'	Diapason	16'
Dulciana	8'	Bourdon	16'
Melodia	8'	Flute	8'
Octave	4'	Couplers	
Flute	4'	Swell to Great	
Fifteenth	2'	Swell to Pedal	
Mixture		Great to Pedal	
Trumpet	8'		
Swell		Pedal Accessories	
Bourdon	16'	Great Piano	
Open Diapason	8'	Great Forte	
Stopped Diapason	8'		
Aeoline	8'		
Keraulophon	8'		
Flute	4'		
Violina	4'		
Oboe	8'		
Corno	8'		

Figure 10: Specifications suggested by Sumner Salter and Clarence Eddy as an ideal small instrument. Source: Sumner Salter and Clarence Eddy, "War and the Small Organ," *The Etude* 36, no. 9 (September 1918): 607.

1937) as an example of what can be accomplished when the correct stops are chosen and the organ is voiced properly (Figure 10).⁹⁰ Pieces from programs performed on the organ included Bach's *Tocatta and Fugue in D minor*, *Passacaglia and Fugue in C minor*, *Fantasia and Fugue in G minor*, *Prelude and Fugue in E minor*; Mendelssohn's *Sonatas Nos. 2, 3, 4, and 6*; Guilmant's *Sonata in D minor (No. 2)*; sonatas by Rheinberger, Merkel, and Buck; concertos by Handel; *Symphonie II* by Widor; and *Concertsatz*, *Chromatic Fantasie*, and *Theme and Variations* by Thiele.⁹¹ The variety of pieces performed on this organ illustrates the versatility demanded by organists of their instruments. If a builder desired that their organs remain relevant in the shifting economy,

⁹⁰ Sumner Salter and Clarence Eddy, "War and the Small Organ," *The Etude* 36, no. 9 (September 1918): 607.

⁹¹ *Ibid.*

it was necessary for them to develop instruments similar to the one acclaimed by Salter and Eddy.

The changing dynamics in the organ industry of the early twentieth century prompted discussion and, ultimately, reform in the way organs were designed and built. As a result of these changes, the American Guild of Organists, along with the National Association of Organists (NAO), began to explore the idea of standardizing organ consoles. Demarest was a member of the executive committee of the NAO and also served as the chairman of the Standardization Committee for a time. In 1919, he gave an address at a joint convention of the NAO and the Organ Builders Association of America, titled “Co-Operation Between Organists and Builders.” In his address Demarest described the features of a “real organ” and condemned organs that he felt were “not representative of the best in organ construction.”⁹² Prominent builders in attendance would have included M. P. Möller, Lewis C. Odell, Henry H. Holtkamp, John T. Austin, and Ernest M. Skinner.⁹³ Demarest stated, “Each group is impossible without the other and the advancement of one is not possible without the advancement of the other. The problem resolves itself into a demonstration of co-operation.”⁹⁴ The result Demarest hoped for was the standardization of all aspects of an organ console. The AGO had already adapted specifications for a standardized pedal board; however, the specifications for a console proved to be problematic. Demarest complained,

⁹² “Organists and Builders Meet,” *The Diapason* 10, no. 8 (July 1919): 6.

⁹³ M. P. Moller Pipe Organ Company (1872), Guilmannt Organ School, Votteler Organ Company (1855), Austin Organ Company (1898), Ernest M. Skinner Organ Company (1904).

⁹⁴ Demarest “Co-operation,” 379.

It is possible to have the actions and general console arrangements standardized. This would be one of the greatest helps to organ builders, to say nothing of the advantage to organ player. The builders stand ready to do it the minute we organists agree on what we want. The trouble is that so many of us are selfish, feeling that we have life jobs and when a new organ is built for us we have some absurd contrivances installed without considering the possibility that perhaps someone else may have to play that organ.⁹⁵

Aspects of organ console design that Demarest suggested should be standardized included the dimensions of the console and location of devices such as couplers and expression pedals; and the action of both manuals and pedals, including the weight of touch, depth of key depression, and style of resistance. Demarest criticized organ builders for being inclined to “consider things more from the mechanical, or business, standpoint than from the artistic.”⁹⁶ The extent of the impact of Demarest’s remarks on the assembled organ builders that day is unknown. However, following his address, Ernest M. Skinner, president of the organization at the time, gave an impromptu speech in which he commended organists as “faithful idealists, poorly paid, but about the only class who have never gone on strike.”⁹⁷ Demarest’s idealist views continue to be sought after by many organists of the present age. However, complete standardization in organ building has yet to become a reality.

The “Inartistic Blunder”

In 1912 Demarest was provided the opportunity to bring his philosophies concerning the aesthetics of organ building into actuality. The Church of the Messiah in

⁹⁵ Ibid., 380.

⁹⁶ Ibid.

⁹⁷ “Organists and Builders,” 6.



Figure 11: The figure is of the organ designed by Demarest and built by the Hutchings Organ Co. in 1912. The photo was probably taken at the company’s workshop in Boston in March 1912 while the organ was being built. The instrument was completed and installed at the Church of the Messiah, NY, in December of 1912. Source: “Hutchings Organ Co.” *The Diapason* 4, no. 4 (March 1912).

New York, where Demarest worked as an organist and choirmaster, needed a new organ to replace a failing two-manual instrument dating from 1868 (for more on that church, see Chapter 4). The George S. Hutchings Co. of Boston was selected to build a new organ for the cost of \$20,000.⁹⁸ Demarest oversaw every detail of construction. The resulting product was a four-manual instrument with fifty-six stops and fifty ranks (Figure 11). The Hutchings Organ Co. advertised the building of the organ with great pride. An invitation was extended to “all interested in the latest developments in organ building, along legitimate and artistic lines, to make a careful examination of this

⁹⁸ Approximately \$300,000 in current U.S. dollars.

organ.”⁹⁹ Unfortunately, Demarest’s organ was destroyed by fire in 1919. During the funeral of famed writer Horace Traubel (1858-1919), the organ suddenly burst into flames just as Traubel’s coffin was being carried into the church.¹⁰⁰ The fire, reportedly caused by faulty wiring in the organ, reached a three-alarm status within minutes. *The New York Times* described the horrific event:

The firemen entered the building in an effort to check the flames from within, but the smoke grew so thick and the heat so intense they had to withdraw. Deputy Fire chief Martin . . . ordered the men who were fighting the fire on the roof to withdraw, and by the time they reached the street the flames shot through the roof. A few minutes later the organ crashed to the floor.¹⁰¹

The fire gutted the interior and caused an estimated \$50,000 worth of damage.¹⁰²

Demarest’s organ was the culmination of his ideals and a prime example of the conservative tastes of other American organists who believed organ building was an artistic endeavor wherein refinement was to be commended. On the opposite end of the spectrum were organ builders like Robert Hope-Jones (1859-1914), who believed that the traditional church organ was a thing of the past; a grander, symphonic future awaited the instrument. Demarest condemned organs such as the one built in 1908 by Hope-Jones (1859-1914) for the large auditorium at Ocean Grove, New Jersey. The original organ had four manuals, 83 stops, and 1,215 pipes. Jones referred to the instrument as the “most powerful organ in the world.”¹⁰³ Playing the part of the traditionalist, Demarest declared:

⁹⁹ “Hutchings Organ Co.” *The Diapason* 4, no. 4 (March 1912).

¹⁰⁰ “Fire Destroys Church of Messiah,” *New York Times*, 12 September 1919.

¹⁰¹ *Ibid.*

¹⁰² Approximately \$680,000 in current U.S. dollars. “Fire.”

¹⁰³ As quoted in Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975): 338.

We should protest vigorously against such monstrosities . . . and with added vigor against the advertising of it as ‘the largest organ in the world.’ Are we to stand idly by and allow the public to be taught that such instruments are organs? What must they think when they hear a real organ? The result is they do not appreciate a refined beautiful instrument. If organ building is to progress it must proceed along artistic lines.¹⁰⁴

Demarest believed that an organ should not sound like an orchestra or a brass band. He even compared the sound of some organs to that of a “huge calliope.”¹⁰⁵ This attitude echoed the sentiments of one of the most prominent architects and organ designers of the time, George Ashdown Audsley (1838-1925). Audsley referred to the same organ at Ocean Grove as a “monstrosity,” “unscientific,” and an “inartistic blunder.”¹⁰⁶

Individuals like Demarest and Audsley believed that the growing trend towards larger symphonic organs was illegitimizing their profession. In response to the ridicule his instruments suffered, Jones countered,

“Degrading our art” indeed! Let me tell you that there is scope for the exercise of the highest art any of you can bring to bear, in rendering effectively good popular compositions on the new orchestral organ or “Unit Orchestra” as I prefer to call it. If any of you will successfully study this new art I can promise you will not lack remunerative employment.¹⁰⁷

Despite the efforts of organists like Demarest to promote what they believed to be the “ideal” pipe organ, the “Unit Orchestra” continued to gain momentum.

The rise in popularity of “orchestral” organs was directly related to the taste of the American public. With the advent of the silent film, movie palaces across the country

¹⁰⁴ Clifford Demarest, “Co-operation Between Organists and Builders,” *The American Organist* 2, no. 9 (September 1919): 382.

¹⁰⁵ *Ibid.*, 381.

¹⁰⁶ Ochse, 340.

¹⁰⁷ Ochse, 337.

were equipped with orchestras, or, more commonly, organs to accompany the action on screen. As movies became more popular, so did the theater organ. The design for the theater organ is closely related to the orchestral organ. When the Hope-Jones Organ Company closed in 1910 due to financial difficulties, many of Jones's patents were taken over by the Rudolph Wurlitzer Co., and Jones himself was placed in charge of the company.¹⁰⁸ The presence of the organ in movie theaters drastically raised the exposure of the pipe organs and the industry as a whole, which began to profit from it. Established organ building companies known for their church instruments, Möller and Kimball, for example, began acquiring contracts with movie theaters. As a result, the Kimball Organ Co. of Chicago produced more theater organs during the 1920s than they did church organs.¹⁰⁹

As companies grew and tastes evolved, the organ world became divided in the United States. Demarest and other traditionalists emphasized “purity” in organ building and sound, whereas the modernists embraced a future of larger, louder, and more technologically advanced organs. These contrasting views evolved over time and continue to impact the design and installation of organs in all locations of the world.

A Re-Evaluation

The first two decades of the twentieth century were a time of re-evaluation and re-defining for many American organists. The AGO served as a unifying body that brought musicians together with the common purpose of establishing the new “American

¹⁰⁸ Ibid., 334.

¹⁰⁹ Ibid., 332.

Organist.” As a result, organ playing in the United States began to be taken more seriously than it previously ever had. The effects of World War I also gave a deeper sense of purpose to many organists. The music they performed serves as a reflection of these musicians’ identities. At the center of all this, Demarest remained firm in his convictions.

For the remainder of his life he composed American music for an American public. He was the ideal leader during the War and helped to give a sense of identity and purpose to thousands of organists across the country. Today’s American organ culture resulted from the patriotic movement begun by organists such as Demarest early in the twentieth century. It has become one of the most eclectic and is admired by organists from around the world.

CHAPTER 3

ORCHESTRATING CULTURAL CHANGE

In his position as organist at the Church of the Messiah, later the Community Church of New York, Demarest, supplied the musical sound track for many of the most influential sermons to come out of a house of worship during the first half of the twentieth century. The preaching and social activism of the prominent Unitarian minister John Haynes Holmes (1879-1964) changed the way his congregants felt about their country and themselves. His sermons stirred the hearts of many who longed to find acceptance within society, but who increasingly disagreed with certain U. S. government policies. Once called “the greatest all-round minister of religion of the Twentieth Century,” Holmes developed a fruitful working relationship with Demarest and as part of his association, and later membership in the church, Demarest eventually found himself at the heart of a movement that focused on Socialism, pacifism, and human rights.¹¹⁰ The combination of Demarest’s music and Holmes’ words spearheaded a radical change in the social dynamics in New York City beginning in the 1910s and continuing through the 1940s—a change that continues to be felt to the present day. The influence of the Church of the Messiah and its progressive ideals would motivate many of the early human rights leaders and inspire organizations like the National Association for the Advancement of Colored People and cultural movements such as the Harlem Renaissance.

At the beginning of the twentieth century the typical Protestant pastor-organist relationship was primarily one of tolerance. Often the organist endured the drawn-out

¹¹⁰ Ronald Harrington, “John Haynes Holmes: The Community Church of New York” (Sermon, Community Church, New York, 2001): 1.

sermons of the pastor, and the pastor tolerated the drawn-out playing of the organist, the result of which often led to feelings of superiority or rivalry. These issues are no less common among organists and ministers today. This working condition prompted organists to theorize on the details of a model partnership. The American organist Frederick Maxson (1862-1934) wrote,

The ideal plan is for minister and organist to discuss in a friendly and mutually interested way the various items that come up for consideration, each being desirous only of producing the best practical legitimate results, and not of “carrying his point.”¹¹¹

Maxson’s view of an idyllic partnership formed on mutual respect and interest was not only shared by Demarest, it also became a reality made manifest in his relationship with Holmes. Demarest strongly believed that “as preaching is for the edification and inspiration of the hearers so must church music help to enforce the message of the minister. If it does not do this, it has no place in the church.”¹¹² He also stated that the duty of the organist was to oversee the music portions of the service and “lead [the congregation] spiritually in music as the pastor does in prayer and preaching.”¹¹³ These remarks suggest that Demarest’s relationship with Holmes was extraordinary. Demarest saw himself as an integral part of the church’s influence on its congregation and the surrounding community and considered himself Holmes’ “pastoral assistant.” Through Demarest’s admiration and loyalty to Holmes the two men became more than merely

¹¹¹ Frederick Maxson, “Cooperation Between Minister and Organist,” *The Etude* 48, no. 6 (June 1919): 414.

¹¹² Clifford Demarest, “Calling v. Hiring,” *The Etude* 37, no. 8 (August 1919): 522.

¹¹³ *Ibid.*

colleagues and were recognized as “quite a team.”¹¹⁴ Holmes expressed a profound appreciation for Demarest’s music and recognized him as an “accomplished musician and composer.”¹¹⁵

Together, this evangelist and musician team initiated landmark cultural and political reforms within the church and surrounding communities, directly influencing the nascent National Association for the Advancement of Colored People and supporting luminaries of the Harlem Renaissance. Prior to this research, however, their connections to the church have remained unexplored.

Making a Name

Before his time at the Church of the Messiah, Demarest was immersed in a compositional period of self-discovery. His training as a church musician had been atypical as discussed in the previous chapters, but his early compositions reflect the influence of his teachers and other contemporary American organists with a European pedagogical heritage. Demarest came from a small town in New Jersey and during his early professional years, he relied heavily on his associations with more prominent organists. Demarest’s first position of distinction was as the organist and director of music at the Old First Reformed Church on the Heights in Brooklyn in 1901 (Figure 1).

Throughout Demarest’s nine years at the Reformed Church and his year as organist with West Presbyterian Church in Manhattan, he became known as an “efficient

¹¹⁴ John Haynes Holmes, *I Speak for Myself* (New York: Harper & Brothers, 1959): 264.

¹¹⁵ Holmes, *I Speak for Myself*, 264.



Figure 12: Image on the left is of the Old First Reformed Church, ca. 1888. Image on the right is of West Presbyterian, ca. 1876.
Source: Henry Collins Brown, ed., *Valentine's Manual of Old New York, No. 4* (New York: Valentine's Manual Inc., 1920), 113.

choir director and organist” (Figure 12).¹¹⁶ He hosted several AGO events at his churches and directed the music for the meetings. His reputation as an organist and composer grew exponentially and his characteristic musical style began to take shape. Demarest published approximately twenty-two works from the years 1901 to 1910, a fact that illustrates the connection between church positions and compositional output. The majority of the compositions from this period are anthems written for mixed choir on an array of sacred subjects. Throughout his life, Demarest published his works primarily with two companies: Arthur P. Schmidt and G. Schirmer. Other important companies included the J. Church Co., H. W. Gray, Oliver Ditson Co., and the White-Smith Music

¹¹⁶ “Clifford Demarest,” *New York Evening Post*, 27 January 1919.

Publishing Co.¹¹⁷ Demarest appeared to favor the Arthur P. Schmidt Co. and enjoyed a cordial relationship with Arthur Schmidt (1846-1921) himself. This acquaintance is documented in a collection of letters between the two men held at The Library of Congress. These letters provide further insight to Demarest as a working composer and musician and are examined more closely later in this chapter.

A practical composer, Demarest wrote music that was accessible to amateur performers and appreciated by publishers. He was well aware of the marketability of simple and original music. Before submitting a piece for publication, Demarest ensured that the music received approval from his own choir. He had a keen business sense and was always direct about what he thought a piece was worth. This characteristic may be seen in various correspondences from this time. In a 3 January 1905 letter to Schmidt, Demarest mentions his Easter anthem, “Come, See the Place Where Jesus Lay,” submitted for publication the month before: “I consider this anthem among my best and one that will be very saleable, because of its simplicity and interesting treatment. I wish \$25.00 for this work.”¹¹⁸ In June of the following year Schmidt requested Demarest to write two anthems specifically for “liberal churches.”¹¹⁹ Demarest finished the pieces by September and sent them to Schmidt with a letter stating,

I have kept in mind the purpose of these anthems and have therefore made them fairly easy, melodious and interesting. They will prove very attractive to the average choirmaster.¹²⁰

¹¹⁷ Refer to Appendix B for a complete list of published works.

¹¹⁸ Clifford Demarest, *Clifford Demarest to Arthur P. Schmidt January 3, 1905*. Letter. From Library of Congress, *A. P. Schmidt Company Archives*, Box 22.

¹¹⁹ Clifford Demarest, *Clifford Demarest to Arthur P. Schmidt September 6, 1906*. Letter. From Library of Congress, *A. P. Schmidt Company Archives*, Box 22.

¹²⁰ *Ibid.*

The anthems were “Be Thou Exalted, O God” and “Lift Thine Eyes.” A missing letter from Schmidt to Demarest evidently mentioned the amount of money Demarest desired for his music. Demarest’s response of 23 October 1906 hints at the content of the lost letter:

I am willing to let you have “Be thou Exalted” for \$15.00. Mr. Schirmer never offers me less than \$25.00 for my anthems. However, if you have a certain price I suppose I must abide by it. I leave the matter in your hands.¹²¹

By mentioning Schirmer, Demarest attempted to justify a higher price for the anthem.

This bargaining strategy is illustrative of Demarest’s business savvy and reliance on his compositions as a source of income.

Within the aforementioned exchange, a second insight to Demarest’s motivations as a composer is made apparent. In his letter to Schmidt, Demarest admits to deliberately writing music for the “average” church choir. The anthem “Be Thou Exalted, O God,” which is the subject of the letter quoted above contains many characteristics typical of a piece intended for amateur performers. It is scored for SATB choir and organ with no solo parts. Throughout the length of the piece Demarest alternates between accompanied and *a capella* writing. In every section where the choir sings accompanied by the organ, their parts are doubled note-for-note by the organist. All unaccompanied sections are sung in unison. Even in the introduction and interludes played by the organ, the music is scalar and written in octaves without pedals. The range for the choir is also limited. Written in A major, the ranges are: soprano e’ - f#”, alto c#’ - e”, tenor g# - e’, and bass B - e’. Demarest’s prediction that the work would appeal to amateurs was correct and it merited an edition for SSA arranged by Hugh Gordon and published in 1946.

¹²¹ Clifford Demarest, *Clifford Demarest to Arthur P. Schmidt October 23, 1906*. Letter. From Library of Congress, *A. P. Schmidt Company Archives*, Box 22.

The Church of the Messiah: Holmes' Reformation

The defining moment in Demarest's career came when he accepted the position of organist and choir director at the Church of the Messiah (Figure 13). He began playing the organ at the church in September of 1911. Albert J. Holden (1841-1916) had been the organist prior to Demarest's appointment. Holden was one of the original founders of the



Figure 13: Church of the Messiah, ca. 1900.
Source: the Community Church of New York. Used with permission.

American Guild of Organists and had held positions previously at the Church of the Divine Paternity (Universalist) and the Church of the Puritans (Presbyterian).¹²² Holden and Demarest would have known each other through the AGO and Holden may have recommended Demarest to take over as organist at the Church of the Messiah.

Demarest played his first service at the Church of the Messiah on 24 September 1911 and was recognized instantly as an accomplished performer. His program consisted of the fourth Sonata by Josef Rheinberger (1876), Joseph Callaert's "Marche Triomphale" (1900), and his own anthem "O Lord, I will Praise Thee" (G. Schirmer, 1901).¹²³ Demarest intended to impress the congregation through his repertoire choices that first Sunday at the church. Both the Rheinberger and the Callaert pieces require an advanced technique and careful attention to registration. The "Marche" is the more celebratory of the two and combines the characteristics of traditional martial music with many elements present in popular organ music from the early twentieth-century. The dense opening chords and colorful secondary dominant harmonies create an air of excitement while the flowing melody of the middle section allows the organist to demonstrate their skill of playing expressively. The closing section uses all of the resources of the organ and requires the organist to play in octaves while keeping a legato touch. The congregation at the Church of the Messiah could easily relate to a piece such as the Callaert. With the addition of one of his own compositions to the service, Demarest was establishing his reputation among those assembled as a gifted composer and a valuable addition to their church.

¹²² Rollin Smith, "Albert J. Holden," *AGO Founders Hymnal* (New York: The American Guild of Organists, 2009): 98.

¹²³ "Week of September 24, 1911," *Weekly Calendar of the Church of the Messiah, 1911-1912*.



Figure 14: John Haynes Holmes.
Source: Library of Congress Prints and Photographs
Division Washington, D.C.

The Church of the Messiah’s claim to notoriety was their revolutionary pastor, John Haynes Holmes (Figure 14). Since March of 1907 Holmes had worked at the church, sowing his seeds of reform. From the very beginning, Holmes felt uncomfortable with the church’s hieratical traditions and the unwillingness of the older members to accept strangers. Holmes believed that a church was a public institution and therefore should be open and accepting of the general public.¹²⁴ Holmes described the insularity of the older and more affluent members of the congregation as a “chapel” mentality, better suited to private worship. He promoted the belief that a Unitarian church must be “liberal

¹²⁴ Ibid.

in thought and spirit” and not the just another conventional, Protestant institution.¹²⁵ He described the Church of the Messiah as “a highly selective group of white Caucasians . . . segregated by the consciousness of color, class, and creed.”¹²⁶ Holmes questioned, “How could a church be true to its faith and not seek within itself, and in the larger community of souls, the universal brotherhood of man?”¹²⁷ This question resonated with Demarest and eventually inspired him to make changes in his own life that would not only define him spiritually but also as a composer and performer.

Socialism Triumphant

From his earliest days at the Presbyterian Church in Tenafly NJ, to his positions at the Old Reformed and West Presbyterian in New York, Demarest had seen and participated in the exclusivity of these churches. Holmes’ sermons on equality, socialism, and universal brotherhood would have been revolutionary ideas for Demarest. Tensions soon arose in the Church of the Messiah among its members and many began to question the legitimacy of their pastor. Holmes remembers that “The culture of the age was out-and-out materialistic. What I was looking for, and not finding, in these early days in New York, was values, spiritual values, consistent with my interest and values.”¹²⁸ Despite the uneasiness of his congregation Holmes continued preaching his socialist views.¹²⁹ On one

¹²⁵ Ibid., 107.

¹²⁶ Ibid.

¹²⁷ Ibid., 108.

¹²⁸ Holmes, *I Speak for Myself*, 104.

¹²⁹ Ibid., 106.

occasion Holmes delivered a sermon he titled “Christianity and Socialism” in which he described the “mental and moral relief” that it brought him and stated,

Such sermons were in the nature of an explosion rather than of a carefully considered discourse. I was all turmoil within . . . I had to preach the expanding and deepening convictions of my heart, or else see my soul turn to bitterness and gaul.¹³⁰

Later in life Holmes reflected on these sermons and stated that he sought “the Socialism which was spiritual in thought and not materialistic.”¹³¹ This disclaimer was intended to separate himself from Communism and the McCarthyism of the Second Red Scare.

Of the “Saints” Holmes adopted into his religious reformation, individuals such as Mohandas Karamchand Gandhi (1869-1948), Toyohiko Kagawa (1888-1960), Albert Schweitzer (1875-1965) and Lev Nikolayevich Tolstoy (1828-1910) were his “modern exemplars of religion.”¹³² Holmes championed their work and sought to bring many of their philosophies to the United States. Several of Holmes’ views on Socialism began with Toyohiko Kagawa. Kagawa was a Japanese Christian minister, social reformer and pacifist who spent his life battling the poverty suffered by many of his countrymen. Holmes admired Kagawa’s Christian Socialism and considered that ideology to be the antithesis to Capitalism, which he viewed as one of the great plagues of American society. Holmes believed that “Socialism presented a program and not merely a sentiment” and that when practiced correctly, it would foster a community free from “confusion and injustices.”¹³³ In 1915 with World War I already underway, Holmes

¹³⁰ Ibid., 112.

¹³¹ Ibid.

¹³² Ibid.

¹³³ Ibid.

began to draft the words for a “worthy patriotic hymn” that would express his sentiments towards Socialism and the problems of a Capitalist society. Holmes titled the work “America Triumphant” and it became one of his better known attempts at hymnody. The following is Holmes’ original text:

1. America triumphant!
Brave land of pioneers!
On mountain peak and prairie
Their winding trail appears.
The wilderness is planted;
The deserts bloom and sing;
On coast and plain the cities
Their smoky banners fling.

2. America triumphant!
New shrine of pilgrim feet!
The poor and lost and hunted
Before thine altars meet.
From sword of czar and sultan,
From ban of priest and peer,
To thee, o’er trackless waters,
They come in hope and fear.

3. America triumphant!
Dear homeland of the free!
Thy sons have fought fallen,
To win release for thee.
They broke the chains of empire;
They smote the wrongs of state;
And lies the law and custom
They blasted with their hate.

4. America triumphant!
Grasp firm thy sword and shield!
Not yet have all thy foemen
Been driven from the field.
They lurk by forge and market,
They hide in mine and mill;
And bold with greed of conquest
They flout thy blessed will.

5. America, America!
Triumphant thou shalt be!
Thy hills and vales shall echo
The shouts of liberty.
Thy bards shall sing thy glory,
Thy prophets tell thy praise,
And all thy sons and daughters
Acclaim thy golden days.

Although Holmes regarded “America Triumphant” as one of his better attempts at hymnody, he was conscious of its inferiority to another patriotic anthem widely popular at the time and commented that “I have scarcely succeeded with my purpose, nor could I expect to do so, with Katherine Lee Bates’ great hymn, ‘O Beautiful for Spacious Skies,’ in my pathway.”¹³⁴ Holmes was noticeably inspired by Bates. Although the original poem by Bates, published in 1893 as “America: A Poem for July 4th,” is less direct than Holmes’ hymn, similar Socialist overtones may be found in each text, especially in the third stanza of Bates’ original poem and the fourth verse of Holmes’ hymn:

Bates: “America: A Poem for July 4th”

Third Stanza

O beautiful for glory-tale
 Of liberating strife,
 When once or twice, for man's avail,
 Men lavished precious life!
 America! America!
 God shed His grace on thee
 Till selfish gain no longer stain,
 The banner of the free!

Holmes: “America Triumphant”

Fourth Verse

America triumphant!
 Grasp firm thy sword and shield!
 Not yet have all thy foemen
 Been driven from the field.
 They lurk by forge and market,
 They hide in mine and mill;
 And bold with greed of conquest
 They flout thy blessed will.

Particularly similar are the last two lines of each author’s text. The “selfish gain” expressed by Bates and Holmes’ description of men “bold with greed of conquest” are both expressions of antipathy toward the Capitalism of the late-nineteenth and early-twentieth centuries in America. While both authors claim that Capitalism contradicts the “will” and freedoms of the country, Bates takes a noninterventionist approach by asking God to watch over the affairs of the country until the issues are resolved. Holmes goes a

¹³⁴ John Haynes Holmes, *The Collected Hymns of John Haynes Holmes* (Boston: Beacon Press, 1960): 38.

step further in his hymn and issues a “call to arms” against individuals in America who capitalize on those around them.

“America Triumphant” is an overt expression of Holmes’ Socialist views and it is likely that the hymn was first sung at the Church of the Messiah as a means to promote his agenda of reform. Demarest encountered Holmes’ text shortly after its completion and was likely moved by its message. He immediately began composing an original setting for the words. Demarest’s decision to set “America Triumphant” as an anthem for SATB choir indicates that he wanted the piece to be available to his choir at the Church of the Messiah so the intent that it would be heard during Sunday services. The complementary pairing of Holmes’ sermons on Socialism with reiteration by the choir was most likely a powerful moment for many in the congregation.

In his approach to the text, Demarest followed a compositional procedure typical of anthems written around the turn of the last century. William K. Kearns has outlined the characteristics of this scheme:

The opening section is written often in a major key and at a rapid tempo. The melody is diatonic and rhythmically simple. After the opening choral statement, often a musical period in length, the composer frequently divided the next musical period into antecedent-consequent phrases, alternating women’s and men’s voices. The middle sections often call for solo, quartet, or semi-chorus. The tempo is usually slower, and the meter, often compound. The tonal relationship to the opening section varies, but the submediant key, major or minor, is frequently used. The more secular style of these middle sections is the result of greater emphasis on chromatic harmony as well as melodic types which resemble popular music of the period. The remaining parts of these anthems are treated more freely. A recapitulation is sometimes employed, with some extension of the opening melody plus a coda; however, a new closing theme is not uncommon.¹³⁵

¹³⁵ William K. Kearns. *Horatio Parker, 1863-1919: His Life, Music, and Ideas* (Metuchen, NJ: Scarecrow Press): 196-97.

Many of the greatest composers of American sacred vocal music from the early twentieth century, including Horatio Parker (1863-1919), Dudley Buck (1839-1909), and Charles Ives (1874-1954), used this format. Demarest's treatment of Holmes' text fits squarely within this tradition. The following table illustrates the overall form of the anthem and the conventional structure as outlined by Kearns:

Table 1
"America Triumphant"
Patriotic Anthem by Clifford Demarest (1915)
Bass Solo, SATB Choir, and Organ

Key: S = soprano; A = Alto; T = Tenor; B = Bass

Section	Opening		Middle		Recapitulation	
	First	Second	Third	Fourth	Fifth	
Verse	1-28	29-44	45-68	69-84	85-112	
Measures	A	B	A ¹	B ¹	A ²	
Melodic Material	<i>Alla marcia</i>	<i>slower</i>	<i>Tempo primo</i>			
Tempo	C major	F major -Mod.- f minor -Mod.-	C major	a minor -Mod.- c minor	C major	
Primary Keys	SATB	S & T, unison	SATB	B, solo	SATB	
Voicing						

The organ's opening arpeggio suggests a military fanfare in preparation for the choir's first statement of "America triumphant!" The choir sings "America" repeatedly in a unison, march-like rhythm. In a variation of Kearns's formula, the anthem opens with SATB, and then divides into men's and women's voices antiphonally. The first section then ends with a return to SATB. This closing (mm. 17-24) grows from *mf* to *f* to *ff* and concludes with a strong C-major cadence with "Their smoky banners fling." Further closing in the organ (mm. 24-28) introduces secondary harmonies that anticipate the chromaticism of the upcoming episode.

Measure 29 marks the beginning of the second verse, set for sopranos and tenors in unison (Figure 4). Unlike the C-major opening, this episode modulates with every phrase. Measures 29-30 open with an F major version of the "American triumphant" motto and modulates to B-flat major with "New shrine of pilgrim feet!" With the next line, "The poor and lost and hunted," there is an immediate turn to minor keys, passing with each line from D minor to A minor to F minor. The trend from major to minor mode reverses itself as F minor goes to A-flat major and C major, ending on a dominant seventh that leads into the SATB return of the "America triumphant" motto. The rapid departure from C major to minor keys creates a dark setting for the references to the "poor and lost," and the "sword of czar and sultan." Generally, Demarest uses the key of C major to represent America. The portions of the text that refer to foreign powers or influences are modulating, notably, to minor keys. The closing text of the second verse describes the travel of refugees "o'er trackless waters." This text is set with a precarious, slippery return to C major (mm. 41-44), as if depicting the journey to America. The arrival "in

hope and fear” is with the dominant of C major, which moves to the tonic with the return of “America triumphant!” (Figure 15).¹³⁶

The musical score is divided into three systems, each with a vocal line and piano accompaniment. The first system (measures 29-33) features a vocal line starting with a forte (*f*) dynamic and a tempo marking of *Slower*. The key signature changes from F major to B-flat major and then to D minor. The piano accompaniment is marked *mf*. The second system (measures 34-39) starts with a piano (*p*) dynamic and a tempo marking of *mf*. The key signature changes from D minor to F minor. The piano accompaniment is marked *p* and *mf*. The third system (measures 40-45) starts with a forte (*f*) dynamic and a tempo marking of *f*. The key signature changes from F minor to A-flat Major and then to C major. The piano accompaniment is marked *f* and includes a *Ped.* (pedal) marking. The lyrics are: "A - mer - i - ca tri - umphant! New shrine of pil - grim feet! The poor and lost and hunt - ed Be - fore thine al - ters meet. From sword of czar and sul - tan, From ban of king and peer, To thee, o'er track-less wa-ters, They come in hope and fear. A - mer...etc. etc."

Figure 15: “America Triumphant,.” second verse: mm. 29-45. Key areas are highlighted in the excerpt to emphasize the text/key relationship throughout the verse.
Source: Clifford Demarest, *America Triumphant* (New York: Arthur P. Schmit Co., 1915), 3.

¹³⁶ In the second verse Demarest alters Holmes’ original text from “priest” to “king.”

The third verse, which extols those who “have fought and fallen,” is musically identical to the opening section (mm. 45-64 duplicate mm. 5-24). The close of this verse, “And lies of laws and custom/They blasted with their hate,” is again a *fortissimo* phrase that ends with an emphatic C-major cadence.

Demarest’s setting of the fourth verse is the most striking example of text-key relationship found in the anthem (Figure 5). By this point in the poem, Holmes has established that America was founded by pioneers seeking a place of refuge from oppression and that many have fought and died to preserve the freedoms found there. After these affirmations, Holmes in the fourth verse issues a warning to all Americans. He declares that the nation still has enemies lurking among them, hiding in forges, markets, mines, and mills. Holmes’ statement is a blatant attack on such “robber barons” as Andrew Carnegie and John D. Rockefeller, active during the nineteenth and early twentieth centuries. Holmes felt that business tycoons, oil and steel magnates, and other capitalists presented one of the biggest threats to America. Holmes closes the verse by stating that these “foemen” flout the will of the nation, “bold with greed of conquest.” For this verse Demarest begins with modulating phrases, as in his setting of the second verse. Unlike the second verse, however, the last four lines, beginning “They lurk by forge and market,” are set in only one key, C minor (Figure 16). The modulations at the end of the second verse depicted the trek to America. Here, the end of the fourth verse is a resolute section in C minor, the dark version of the “America” key of C major. This warning of danger ends with a firm cadence in C minor (m. 83).

mf C minor *p*

They lurk by forge and mar-ket, they hide in mine and mill; And

80 *broadly* *a tempo*

bold with greed of con-quest, They flout thy bless-ed will.

80 *f* *broadly* *a tempo*

84 C major *f*

84 *Tempo primo* A - mer... etc.

etc.

Figure 16: “America Triumphant,,” verse four: mm. 75-88. Key areas are highlighted in the excerpt to emphasize the text/key relationships.
 Source: Clifford Demarest, *America Triumphant* (New York: Arthur P. Schmit Co., 1915), 6.

Immediately, C major is restored with a return of the organ fanfare that opened the anthem (m. 83). Although very similar to the settings of the first and third verses, this ending verse becomes a fully developed march with regular four-bar phrasing. The entire verse is SATB and rhythmically homogenous, expressing the idea of the many different voices of the nation finally able to praise America together. In mm. 104-112 the words “America” and “triumphant” are repeated numerous times, highlighting their significance. The soprano’s highest note of the anthem is reserved for this section. The last four measures contain an extended and decorated plagal cadence, *allargando*, with one last exclamation of “America triumphant.”

Published in 1915 by the Arthur P. Schmidt company, Demarest’s setting of “America Triumphant” quickly became one of his most popular works and was considered “ideal for patriotic occasions” by his contemporaries (Figure 17).¹³⁷ A critic described the anthem as “a catchy tune, with words setting forth the wonders and opportunities of America.”¹³⁸ It is most likely that the popularity of the original anthem initiated a demand for the work to be available in different settings other than SATB. With the cooperation of his publisher, Demarest produced versions of the anthem for SA, SSA, and TTBB. In addition to the choral settings, “America Triumphant” was arranged into two vocal solos accommodating both high and low voice types and a version intended to be used in schools. The writing for each setting essentially remains the same, with the accompaniment slightly altered to be playable by a piano.

¹³⁷ Ibid. The popularity of the anthem remained well into the 1940s, bolstered by its relevancy to World War II. In the September 1941 issue of *Music Educators Journal* “America Triumphant” was featured in a review of “Music for American Unity.”

¹³⁸ “Music for American Unity,” *Music Educators Journal* 28, no. 1 (September 1941): 38.

For Patriotic Occasions

AMERICA TRIUMPHANT

PATRIOTIC ANTHEM

Words by

JOHN HAYNES HOLMES

Music by

CLIFFORD DEMAREST

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Figure 17: Advertisement for “America Triumphant.”
Source: *The Musician* 22, no. 5 (May 1917): 330.

“America Triumphant” was merely the beginning of a series of collaborations between Demarest and Holmes; their combined efforts created an atmosphere at the Church of the Messiah that would bring about a drastic demographic shift in the congregation. Holmes’ commitment to the concepts of the “brotherhood of man” and righting the wrongs of the state positioned the church at the forefront of many progressive groups, such as the National Civil Liberties Union and the National Association for the Advancement of Colored People.

An Eye-Opening Experience

The N.A.A.C.P. was established in 1909 as a means to “implement constitutional and statute decrees in the Negro’s full interest as man and citizen.”¹³⁹ In these efforts, Holmes worked tirelessly to support equal rights for all people and asked many of his friends of the N.A.A.C.P. to integrate his church.¹⁴⁰ Augustus Granville Dill (1881-1956), who worked as the organization’s business manager of their official publication, *The Crisis*, was arrested in 1928 for “homosexual activity” and was forced to resign.¹⁴¹ He was a trained organist and, following his release from prison, was hired by Holmes as an interim organist for the Church of the Messiah. Demarest would have worked closely with Dill, who was recognized in the *New York Times* as a scholar of the “development of Negro music in America.”¹⁴² His influence on Demarest began to be seen in the latter’s choice of repertoire and compositional style, most prevalent in the duets for organ and piano that are discussed later in this chapter.

It was not uncommon to find arrangements of African-American spirituals on organ recital programs at the beginning of the twentieth century; however, to see them listed as part of a Sunday service in any of the mainstream churches of New York City was rare. The newly integrated congregation and Holmes’ sermons on brotherhood and social issues confronted Demarest with the task of selecting a new kind of music for Sundays at the Church of the Messiah. Because Holmes was not restricted to a liturgical calendar, his

¹³⁹ Ibid., 198.

¹⁴⁰ Mark D. Morrison-Reed, *Darkening the Doorways* (Boston: Skinner House Books, 2011): 313.

¹⁴¹ Theodore Kornweibel, “Augustus Granville Dill” in Rayford W. Logan and Michael R. Winston, *Dictionary of American Negro Biography* (New York: W.W. Norton, 1982).

¹⁴² “In the Current Week,” *New York Times*, 16 December 1923.

sermons were guided by his own whims and addressed issues he deemed essential for his congregation. The various topics addressed by Holmes are reflected in his sermons from the time: “Watch Hitler Conquer America” (10 November 1940); “Would Jesus Kill?” (18 February 1940); “Are Negroes Americans?” (19 April 1942); “What Gandhi is Teaching the World” (25 October 1942); “What the Negro Wants and is Going to Get” (10 December 1944). As organist and choir director of the church, Demarest was charged with providing appropriate musical selections for each Sunday. In addition to his own anthems composed specifically for liberal worship, by 1943 Demarest had turned to traditional “negro spirituals,” such as “Deep River,” for repertoire during the weekly services.¹⁴³

In these ways, Church of the Messiah became an example of the ideal liberal church. The Jamaican Socialist, Egbert Ethelred Brown (1875-1956), looked to Holmes and his church as the inspiration for a new Unitarian Church he sought to organize in Harlem. Brown had left Jamaica in 1920 with the hope of establishing a liberal Unitarian congregation in what he described as “the Negro Mecca of the World.”¹⁴⁴ Brown called his church the Harlem Community Church in recognition of Holmes’ interest and influence in the formation of the congregation.¹⁴⁵ The efforts of Brown, Holmes, and their associates would help to spur the “celebration of social and cultural change” known as the Harlem Renaissance.¹⁴⁶ Prominent African-American thinkers and writers were

¹⁴³ “Week of December 10, 1944,” *Weekly Calendar of the Church of the Messiah*, 1943-1944.

¹⁴⁴ Joyce Moore Turner, *Caribbean Crusaders and the Harlem Renaissance* (Chicago: University of Illinois Press, 2005): 68.

¹⁴⁵ *Ibid.*, 69.

¹⁴⁶ Susan Currell, *American Culture in the 1920s* (Edinburgh: Edinburgh University Press, 2009): 25.

often invited to speak at Holmes' church. Langston Hughes (1902-1967) wrote that the Church of the Messiah was the first church that invited him to read his poems. Other artists of the Harlem Renaissance made dedications to Holmes and his influence. Countée Cullen's 1927 sonnet entitled *Millennial* immortalizes Holmes with these words:

Once in a thousand years a call may ring
Divested so of every cumbering lie,
A man espousing it may fight and sing,
And count it but a little thing to die;
Once in a thousand years a star may come,
Six-pointed, tipped with such an astral flow,
Its singing sisters must bow hushed in dumb,
Half-mutinous, yet half-adoring show.
Once in as many years a man may rise
So cosmopolitan of thought and speech,
Humanity reflected in his eyes,
His heart a haven every race can reach,
The doubters shall receive a mortal thrust,
And own, "This man proves flesh exalts its dust."¹⁴⁷

Cullen's biographer, Charles Molesworth, gives the following interpretation of the sonnet's meaning:

The reference to race signals how Cullen admired those who were brave enough to see beyond racial prejudice, especially if they were strong enough to "thrust" their beliefs into society in effective ways. The poem also allows Cullen to exercise his unabashed approval of high purpose, for him one of poetry's main functions.¹⁴⁸

It is possible to take this interpretation a step further. Holmes and Cullen were not merely casual acquaintances.¹⁴⁹ The poem suggests that Cullen had an intimate understanding of Holmes and the reform taking place at his church. However, it is not only Holmes'

¹⁴⁷ Major Jackson, ed., *Countée Cullen: Collected Poems* (New York: Library of America, 2013).

¹⁴⁸ Charles Molesworth, *And Bid Him Sing: A Biography of Countée Cullen* (Chicago: University of Chicago Press, 2012), 65.

¹⁴⁹ *Ibid.*, 64.

sermons and social activism that are referenced in the prose, but several musical images are mentioned as well. This suggests that Cullen was familiar with Holmes' hymns, "America Triumphant" included, and possibly the musical atmosphere present at the Church of the Messiah. Cullen suggests that whether Holmes was fighting or singing, his philosophies were being "thrust" upon society. Demarest's contribution of an original musical setting for "America Triumphant" provided a vehicle to disseminate Holmes' theology to an exponentially greater audience than if it had remained in its original form.

The King and Queen of Instruments

The increasingly liberal atmosphere of the Church of the Messiah and its multicultural demographics offered a musical freedom to Demarest not experienced by many church musicians in New York at the time. He found himself able to explore new possibilities in music that would otherwise have been unavailable to him.

As early as 1917 Demarest began work on a piece for a combination of instruments that had hitherto been neglected by composers. He stated,

The combination of organ and piano has always appealed to me and finding the repertoire for such a combination extremely limited I decided to add my bit to increase it. As a result, the *Fantasie* for organ and piano was written.¹⁵⁰

Fantasie is a landmark in the repertoire for this combination of instruments. The majority of works for organ and piano published prior to *Fantasie* are for piano and harmonium or reed organ. Many renowned French organists had written works for such a duo. Camille Saint-Saëns (1835-1921) and his student Charles Marie Widor (1844-1937) each wrote a set of six pieces for the piano and harmonium: Saint-Saëns Op. 8 (1858),

¹⁵⁰ As quoted in Buhrman, 458.

Widor Op. 3 (1867). César Franck (1822-1890) wrote his beloved *Prélude, Fugue et Variation*, Op.18, in 1862. Many other arrangements were written for the combination, but often the role of the harmonium is limited to sustaining chords or playing the occasional solo line. Not until Demarest paired the piano with a large pipe organ were the two instruments treated as equal partners. *Fantasia* continues to be Demarest's most popular work and illustrates best his style and creativity as a composer. Demarest himself remarked on the success of the work. In 1917, he wrote:

It is my most ambitious work in the instrumental field and represents painstaking study to give each instrument an effective share in the performance. The frequency of its appearance on [programs] assures me that my effort toward a satisfactory combination of the organ and piano has been successful.¹⁵¹

The piece was embraced by organists and audiences and was soon being performed across the country. It was even featured on the grand Wanamaker organ in Philadelphia.¹⁵² Demarest's description of the *Fantasia*, above, could be applied to the other three of his four organ and piano duets: *Grand Aria* (1922), *Rhapsody* (1925), and *Air Varie* (1946).¹⁵³ Each one shows the careful attention Demarest gave to the combination of these two instruments. Distinctive characteristics of each work include Demarest's gift for writing attractive melodies alongside the energetic syncopated rhythms and harmonies reminiscent of ragtime and jazz. The presence of these elements is indicative of the dynamic musical environment in which Demarest worked at the Church of the Messiah.

¹⁵¹ As quoted in Buhrman, 458.

¹⁵² "Fantasia for Organ and Piano by Clifford Demarest," *The Console: Journal of the National Association of Organists* (February 1917): 4.

¹⁵³ The absence of the diacritical mark over the e in *Varie* is intentional and reflects the original title of the work.

The duets that illustrate this point most clearly are the *Grand Aria* and *Rhapsody*. The *Aria*, in A-flat Major, begins with a broad, diatonic melody stated in octaves by the piano and answered by the organ with soft chords. The melody certainly meets the expectations conjured up by the title *Grand Aria*. This dialogue is repeated until the organ takes over with the melody on one manual while soft, off-beat chords provide the accompaniment on another manual. This idea is then repeated with the addition of arpeggiated chords in the piano. The *Pomposo* opening is followed by an *Allegro* section based on the same melodic material; however, the character is drastically altered. After a quick modulation to C minor, Demarest highlights the piano through brilliant scalar passages accompanied by the rhythmic “stride” technique typical in jazz style playing. The introduction of repeated sixteenth notes in the piano beginning in m. 67 marks the beginning of a transition to a slower *Grazioso* section in E-flat major (Figure 18). The organ begins at m. 83 with a syncopated melody reminiscent of the ragtime music popular a decade earlier. The piano enters at m. 95 and takes over the “rag” with a return of the “stride” figures in the left hand (Figure 18). Following a short transition, the piece returns to A-flat major and recalls the opening melody in octaves (m. 109). The tension mounts over ten measures as triplets and sixteenth notes are introduced in the piano while the organ provides a great crescendo culminating in a *molto ritardando* on the dominant in m.126. The tension is released as the tonic is finally reached with a return of the *Aria* melody in full chords in both the organ and piano. As the organ continues this grand setting of the melody, the piano recalls the arpeggiated figures of the beginning section, this time as sixteenth notes. When the organ finishes the melody, the dynamics suddenly drop to *piano* and a nine-measure closing ends quietly on a unison A-flat.

Grazioso a piacere

Organ Solo
mm. 83-95

Sw. Str. & Flute
Ch. Clar.
Ped.

87
Gt. Flute
Gt.

91
Sw.
etc.

Piano Solo
mm. 95-105

mf

99

103
etc.

The image displays a musical score for 'Grand Aria'. It is divided into two main sections: an Organ Solo (measures 83-95) and a Piano Solo (measures 95-105). The Organ Solo section includes staves for 'Sw. Str. & Flute', 'Ch. Clar.', and 'Ped.'. The Piano Solo section includes staves for 'Gt. Flute' and 'Gt.'. The score features various musical notations such as notes, rests, and dynamic markings like 'mf'. Measure numbers 87, 91, 99, and 103 are clearly marked. The tempo/mood is indicated as 'Grazioso' and 'a piacere'. The key signature has two flats, and the time signature is 4/4.

Figure 18: *Grand Aria*, Top: organ solo (mm. 83-95), excerpt illustrates the syncopated rhythms reminiscent of rag. Bottom: piano solo (mm. 95-105), excerpt illustrated the same syncopated rhythms paired with a stride accompaniment in the left hand.

Source: Clifford Demarest, *Grand Aria* (New York: G. Schirmer, 1922), 8.

The structure of the *Grand Aria* is a simple A¹BCA² in which the *Aria* melody begins the work and then returns in a grand way to end it. The contrasting sections in between are forceful and virtuosic at first, then in a *grazioso* ragtime style. The material and the transformation of the *Aria* melody would of course appeal to the audience, who are treated to a beautiful melody, a passage with some bravura, a popular dance, and a climatic return of the melody.

In some ways the *Grand Aria* is similar to the *Rhapsody*, published in 1925 by G. Schirmer. It is possible that Demarest's decision to write a rhapsody was motivated by the premiere of another work in the same genre one year earlier. George Gershwin's *Rhapsody in Blue* premiered in New York City's Aeolian Hall in February 1924. It is highly probable that Demarest heard Gershwin's piece at that time and may have been inspired to write his own. Demarest's *Rhapsody* exists in two forms: for piano and organ duet, and for orchestra with piano solo, the orchestra playing what was originally written for the organ. The work is typical of a rhapsody in that it contains multiple sections of various moods, and in particular it resembles Gershwin's because it juxtaposes a jazzy, energetic theme with a lyrical one.

The opening theme, presented by the piano, is loud and angular, and its persistent dotted rhythm gives it a jazz "swing." After its initial statement in mm. 1-7, the two instruments begin to exchange fragments of it. The A-minor opening is permeated with blue notes that give the work a "jazzy" sound. This characteristic is most prevalent in the secondary *Meno mosso* theme beginning in m. 28. As the organ plays the gracefully rising melody, the piano fills in between phrases with descending arpeggios outlining a seventh chords. At measure 36 the piano takes over the melodic material while the organ

The image displays a musical score for the secondary theme of the Rhapsody, spanning measures 36 to 48. The score is arranged in three systems, each with a piano (p) part and a celeste (Ch.) part. The piano part begins at measure 36 with a dynamic marking of *mf* and features a melodic line with blue notes (flattened 3rds and 7ths) and diminished seventh chords. The celeste part starts at measure 40 with a dynamic marking of *mp* and provides a harmonic accompaniment. The score includes various musical markings such as *mf*, *mp*, *rit.*, and *etc.*, as well as performance instructions like *Sw.* (Sostenuto) and *Ped.* (Pedal). The piano part concludes with a trill (*tr*) in measure 48.

Figure 19: *Rhapsody* (mm. 36-48), Secondary theme containing blue notes and diminished seventh chords.
 Source: Clifford Demarest, *Rhapsody* (New York: G. Schirmer, 1925), 4.

supplies a chromatically descending counter melody (Figure 19). In the final phrase of this section (m. 42) the melody is divided between the two instruments, with the organ beginning the phrase and the piano completing it as the organ provides a countermelody. This interplay between instruments is typical of Demarest's attention to the idiomatic intricacies of both the organ and piano and the balance he achieves in the combination of these instruments.

Immediately after the excerpt in Figure 19 ends, Demarest begins to develop and combine the quarter-note *Meno mosso* theme with dotted figures from the *Allegro* opening. Eventually, after a dramatic preparation, the piano recapitulates its entrance at m. 93. The *Meno mosso* theme returns at m. 116, now transposed from C Major in the exposition to A Major, the tonic key. In a loud and climatic Coda, the piano in m. 148 brings back its opening A-minor theme, now in A-Major. The *Rhapsody* ends with a *fff* *Maestoso* in A Major.

As with the *Grand Aria*, the audience can appreciate distinctive themes with suggestions of popular music. In the *Rhapsody*, however, Demarest develops the ideas extensively within a well-crafted sonata form.

Demarest's *Grand Aria* and *Rhapsody* were once favorites among many American organists. An organ recital program given by Russell Hayton in 1925 included the *Aria* alongside the Toccata and Fugue in D minor by Bach and the Toccata from Widor's fifth symphony for organ.¹⁵⁴ In 1936 the piano and orchestra version of *Rhapsody* was featured on WOR Radio of New York alongside the Overture to Mozart's *Le nozze di Figaro*, the first movement of Franck's Symphony in D minor, and the Slavonic Dances,

¹⁵⁴ "Pupil of Arneke In Organ Recital," *The Lawrentian*, 4 June 1925.

nos. 15 and 16, by Dvořák.¹⁵⁵ The inclusion of Demarest's music with works by many of the most prominent European composers illustrates his reputation as a serious composer. A small part of this reputation has survived to the present day because of his works for organ and piano. These pieces occasionally appear on concert programs in the United States as well as internationally. The appeal of these works to performers and audiences lies in their originality and programmability. Their secular nature juxtaposed with their connection to spaces of worship through the use of the organ reflects the environment of their original intended use. They were written for the liberal atmosphere of Church of the Messiah and were even performed with Demarest at the organ and Holmes at the piano, further illustrating their dynamic partnership.¹⁵⁶

A Community of Change

With the onset of the First World War in 1914, Holmes quickly became known as an avid pacifist. Holmes' convictions often turned others against him. In 1917, after the United States officially declared of war, the General Conference of Unitarian and Other Christian Churches held its biennial meeting in Montreal, Quebec, to discuss America's involvement in the crisis overseas.¹⁵⁷ Holmes came prepared with a report to present the assembly outlining the attitudes of Unitarians towards the war as well as a plea for the church to support dissenting opinions and develop a "ministry of reconciliation" and a

¹⁵⁵ "Shows the Microphone Will Present," *The New York Times*, 9 December 1936.

¹⁵⁶ Holmes, *I Speak*, 264.

¹⁵⁷ "The Taft-Holmes Debate," *Unitarian Universalist Association of Congregations*, <http://www.uua.org/re/tapestry/adults/resistance/workshop5/workshopplan/stories/182323.shtml>, accessed 16 October 2013.

“gospel of peace.”¹⁵⁸ The president of the conference was William Howard Taft (1857-1930), former president of the United States. After hearing Holmes’ presentation he was furious and declared that he expected Unitarians to “line up firmly behind the war effort.”¹⁵⁹ A fiery debate ensued between the two men with Holmes citing his findings that Unitarians were divided in thought, and Taft countering that they should support only one position. A vote was held, with 236 in favor of Taft, 9 in favor of Holmes. Holmes took this as a sign. The following Sunday back at his church in New York, he stood before the assembled congregation and gave a sermon entitled, “A Statement: On the Future of This Church.” In this sermon he revealed that he had resigned his life-membership in the American Unitarian Association to separate himself from any one denomination and thereby remove any barrier between himself and “the family of mankind.”¹⁶⁰ Holmes continued with his vision for a new church with a broader agenda, stating:

The name, Church of the Messiah, is precious to many of us . . . but a name is important not from the standpoint of those who know what it means, or ought to mean, but of those who do not know. The name of a church, like that of a business, is an advertisement. It is a symbol, a slogan, a banner. It should tell at once to everybody that is behind it, what it stands for; and this is exactly what our name does not do . . . Our name suggests a hope of ancient Judaism, a period of Unitarian history, a habitat of Episcopalian nomenclature – and that is all! It should be changed, to give adequate expression of our ideals. The City Church, the People’s Church, the Community Church, the Church of the People, the Church of New Democracy, the Fellowship, the Free Fellowship, the Fellowship of Social Idealism, the Fellowship of the Kingdom, the Fellowship of Spiritual Democracy, the Liberal Centre, the

¹⁵⁸ Ibid.

¹⁵⁹ Ibid.

¹⁶⁰ John Haynes Holmes, “A Statement: On the Future of This Church” (New York: Church of the Messiah, 1918): 15.

Community Centre – think of what we might call ourselves, if we but had the courage.¹⁶¹

Holmes invited his congregation to follow him to a new era of liberal religion free from any and all ties to traditional organized worship. Everything that had taken place since his installment as minister in 1907 had prepared the congregation for that moment. He stated that if he were to remain as their minister, it would be based on the church's acceptance of his ideas.¹⁶² Holmes had made his point and in 1919 the church severed ties with the American Unitarian Association and changed its name to the Community Church of New York.¹⁶³ Demarest, who had lived his life as a baptized Presbyterian, demitted from his childhood church in Tenafly, NJ, and became an official member of the Community Church.¹⁶⁴ The fact that Demarest chose to remain with the church and work alongside Holmes rather than find employment at another, more traditional, church reflects his attitude toward the civil activism of the congregation. Demarest did not merely tolerate Holmes and his theology, he embraced them.

Thirty-Five Years of Music

The final years of Demarest's life were spent at the Community Church. Holmes and his congregation thought very highly of their organist and lauded the "sweet sounds" of

¹⁶¹ Ibid., 18.

¹⁶² Ibid.

¹⁶³ Holmes, "I Speak," 227.

¹⁶⁴ "Demarest, Clifford," *The Presbyterian Church at Tenafly* membership record. Unpublished. 7 July 1950.

Demarest's playing.¹⁶⁵ On 10 May 1936 the Community Church celebrated Demarest's twenty-five years as organist and choir director. In honor of the occasion, Holmes wrote the text for a hymn dedicated to Demarest, comparing him to the Biblical figure Jubal. Holmes chose a tune written by Demarest in 1922 for the dedication of the new Community Church entitled "Community Church" as the accompaniment for his text (Figure 20). By choosing to honor Demarest through a hymn originally celebrating his Community Church, which also refers to his fundamental beliefs, Holmes is publicly sharing his achievements with Demarest. To Holmes, Demarest is not merely another church musician, but the man who orchestrated his reform.

Demarest dedicated his life and talents to the Community Church of New York. During the thirty-five years he worked with Holmes he published nearly fifty compositions for choir, organ, and organ and piano duet. His experiences were unlike any other organist's working at the beginning of the last century. Demarest's close associations with civil reform leaders such as Holmes and other influential figures of the N.A.A.C.P. and the Harlem Renaissance situated him in a unique atmosphere. The centrality of his position within these events enabled him to combine the elements of traditional sacred music with the ideals of the significant political and social movements of his day.

¹⁶⁵ Holmes, "I Speak," 72.

H Y M N

a. This Tune, "Community Church," was composed by Mr. Demarest for the public services in Dedication of the new Community Church on December 31, 1922.

Clifford Demarest

b. These words to the above Tune were written by Mr. Holmes for this Service and dedicated in gratitude and affection to Mr. Demarest.

—'Jubal — the father of all such
as handle the harp and pipe.' Genesis 4:21—

Old Jubal twanged the bow-string,
And heard a humming sound;
He cut wild reeds, and in them
Sweet arias he found;
He stretched raw skins, and beat them
In rude and rhythmic roar;
And lo, the tides of music
His waking soul upbore.

From age to age new Jubals
In ecstasy have wrought;
In lute and pipe and sackbut
New melodies have sought;
Till now, in pulsing organ,
In orchestra and choir,
They lead the ardent spirit
To conquer and aspire.

O God, thou art the secret
The Jubals seek and find;
In stars and suns and oceans
Are harmonies designed.
Thou art the song and singer,
The instrument and tone;
In thee be jubilation,
To thee be praise, alone!

J. H. H.

Figure 20: Tune "Community Church" composed by Demarest in 1922, with words by Holmes written for the 25th Anniversary of Demarest as organist and choir director at the Community Church in New York.
Source: "In Commemoration of the Musical Ministry of Clifford Demarest Organist and Musical Director," *The Community Church of New York*, 10 May 1936.

CHAPTER 4

EDUCATING THROUGH MUSIC

For nearly a century, the band at Tenafly High School, NJ, has performed the same fight song at sporting events and school functions. The song is known simply as the “Tenafly Fight Song” and until recently, its origins were a mystery. Students new to the band program are taught the music by rote, the upperclassmen passing the tradition on to the next. The score was lost years ago, probably through a series of moves, and the composer was unknown. Through documents kept at the archives of the school the present author discovered that the beloved fight song was originally called the “Tenafly Marching Song” and was written in 1924 by the high school’s music teacher, Clifford Demarest.

Throughout his life, Demarest stressed the importance of music education, especially in the lives of young people. In a message to the Tenafly High School graduating class of 1925, he stated,

Music is one of the greatest forces in life to uplift and create enthusiasm. Let us make the most of it in school. After school days when algebra and other studies are forgotten, the music learned in school will still be an inspiration and happy memory to those who have caught the spirit, and felt the power of this great art.¹⁶⁶

Demarest’s convictions most likely stemmed from the musical training he received from his mother in his youth. As a young man, Demarest had chosen to dedicate his life to music instead of focusing on a career in engineering. As early as the 1890s, concurrent with his membership in the American Guild of Organists, Demarest began advertising himself as a teacher by offering his expertise as a coach for the Guild’s certification

¹⁶⁶ “Clifford Demarest,” *Tenakin*, Tenafly High School, NJ (yearbook), 1925: 8.

examinations. At approximately this time he became the first director of the Tenafly Beethoven Orchestral Society and began his lifelong career as an orchestral director.

Although Demarest's influence as a music educator has essentially been forgotten, an examination of his experiences offers a better understanding of the reforms taking place in education at the beginning of the twentieth century in America. The struggles of these early music educators to raise the level of musicianship and prestige of their student ensembles were shared by Demarest. However, unlike many of his contemporaries, Demarest's legacy is preserved through his compositions for his various performing ensembles and by his role as a leader of the music educators in the state of New Jersey during the mid-1930s. His influence was felt by countless students and brought recognition to Tenafly High School as a prime example of what was possible for young musicians to achieve. Because of the reputation he gained while working at the school, in combination with his original symphonic compositions, Demarest was regarded by colleagues during his lifetime as one of the most respected music educators in New Jersey.

The Music Supervisors National Conference

Demarest was ideally situated during the early half of the twentieth century to participate in the reform of music education in America. Public education was in the midst of a renaissance and the Music Supervisors National Conference (MSNC), founded in 1907, responded to the national demand for increased levels of expertise and organization in public education as a whole. The MSNC became the driving force behind

the growth of school music programs across the country.¹⁶⁷ Its offspring, the Music Educators National Conference (1934-2011), continued to guide and regulate music education until 2011, when the group became the National Association for Music Education. The organization was a product of the progressive movements taking place at the time and resonated primarily with the forward-thinking middle-class.¹⁶⁸ During this time music was at the heart of a process of sanctification and, according to William R. Lee, professor of Music Education at the University of Tennessee, Chattanooga, it became associated with “the cultural uplift of society, including political and economic improvement.”¹⁶⁹ Demarest sympathized with the founders of the fledgling MSNC and he dedicated himself to the organization’s purpose, just as he had done with the American Guild of Organists.

The exact year when Demarest joined the MSNC is unknown; however, it is most likely that he would have joined close to the beginning of his tenure as music director at Tenafly High School in 1919, at a time when the organization focused community outreach.¹⁷⁰ The country had just experienced World War I and influenza epidemics, and many Americans sought music as a means of relief, if only momentarily, from the violence and loss taking place in the world and at home. The efforts of many composers, performers, and teachers active during this time reflected the desires of the American public. The music philosopher, Charles Farnsworth, who was then a professor at

¹⁶⁷ William R. Lee, “A New Look at a Significance Cultural Moment: The Music Supervisors National Conference 1907-1932,” *Journal of Historical Research in Music Education* 28, no. 2 (April 2007): 93.

¹⁶⁸ Ibid.

¹⁶⁹ Ibid.

¹⁷⁰ Ibid., 102.

Columbia, stated that the social value of music ceased when it lost its power of pleasing.¹⁷¹ Demarest adopted and lived by this populist philosophy. He had deliberately dedicated his career as an organist and composer to the promotion of American music and ideals and recognized the social value and power of music and its importance in connection with the nation's youth. Naturally, Demarest viewed the opportunity to be professionally involved with music education as an ideal career choice. As shown in the preceding chapters, many of Demarest's actions throughout his life were dictated by his commitment to American music and the sense of patriotic duty that compelled him to uplift and inspire the people around him through his compositions and performances.

For Demarest, the decision to become a music teacher in the town where he grew up was also profoundly personal. Demarest had registered with the United States Army for the draft in September of 1918 but was never called into duty. His younger brother, Henry LeRoy Demarest (1881-1958), however, was soon drafted and quickly rose to the level of Major during World War I. LeRoy returned as a town hero and led the Memorial Day parade in Tenafly every year following the war until his death (Figure 21). These events served as a form of motivation for Demarest over the course of his life. Demarest had lived until that point in the shadow of his father's military career as a colonel in the Civil War only to be overshadowed once again by the military successes of his younger brother. As a result, it is possible that he turned to his abilities as a musician to fulfill any patriotic responsibility he may have felt.

¹⁷¹ Ibid., 105.



Figure 21: H. LeRoy Demarest leading the Memorial Day parade, Tenafly, NJ (1945).
Source: Tenafly Historic Archives Collection, Tenafly Public Library. Used with permission.

The previous three chapters have illustrated the various choices Demarest made in connection to his county and patriotic duty. Whether through the guises of the American Guild of Organists or through his collaboration with John Haynes Holmes, Demarest consistently demonstrated a commitment to America. When presented with the opportunity to conduct the Beethoven Orchestra Society, and later teach music at Tenafly High School, his reasoning to engage in music education as a career would have been no different. With the reform taking place in music and its newly assigned moral and civic obligations, Demarest likely viewed any opportunity to teach music as a noble cause.

The Beethoven Orchestra Society

Demarest's first extensive experience conducting an instrumental ensemble was with the Beethoven Orchestra Society of Tenaflly (Figure 22). He became their first conductor as a young man in his late-teens or early twenties and remained in that position for the majority of his life. The ensemble consisted of individuals from Tenaflly and the surrounding communities. Unfortunately, few surviving records document Demarest's role as conductor and any information pertaining to the ensemble is preserved only in announcements of performances printed primarily in the *New York Times*.

The orchestra usually played at the high school and performed a wide range of repertory. On one occasion in 1935, the orchestra's program consisted of the overture to *Der Freischütz* by Weber, the "Allegretto" from Beethoven's Seventh Symphony, and the "Allegro Moderato" from Schubert's "Unfinished" symphony along with the violinist



Figure 22: Beethoven Orchestral Society (about 1890). Demarest is standing, holding a rolled-up paper.

Source: Tenaflly Historic Archives Collection, Tenaflly Public Library. Used with permission.

Edward Preadore as a featured soloist.¹⁷² In addition to standard repertoire, Demarest frequently programmed his own music as part of the Society's concerts. His *Diana and Endymion* was most likely written for the Society but was never published. The music has been lost and the only surviving evidence is from a brief article announcing its performance.¹⁷³

Throughout the Society's history smaller ensembles often performed under the umbrella of the organization. At one point Demarest organized the Beethoven Trio with Lucille Bentley playing violin, Joseph Saunders as cellist, and himself at the piano.¹⁷⁴ The trio was often featured on programs with the orchestra and provided the more intimate sounds of a chamber ensemble in contrast to the larger group. Despite Demarest's direct involvement, he never wrote any music for trios. Although he published several chamber works for violin or cello and the piano, there is no evidence that he ever combined the three instruments in his own compositions.

The experiences Demarest gained early in his career as the orchestral director of the Beethoven Orchestral Society provided him with the background necessary for the responsibilities that awaited him in the future. This preparation made him an ideal choice for the position of Music Supervisor at Tenafly High School and later as the Music Supervisor for the State of New Jersey.

¹⁷² "Activities of Musicians Here and Afield," *The New York Times*, 12 May 1935, 5.

¹⁷³ "Activities," 5.

¹⁷⁴ "Social Activities in New York and Elsewhere," *The New York Times*, 26 May 1933, 23.

Tenaflly High School

Demarest began teaching music at Tenaflly High School in 1919 and soon became known as a talented and engaging teacher. Demarest believed that music was a “necessity as well as an asset to a school” and in recognizing the need for high-quality performing groups, he began the task of building what was once called one of the most recognized school music programs in the state of New Jersey.¹⁷⁵ Prior to his tenure, the school orchestra was nonexistent. Demarest recruited a few grammar school students and organized a modest chamber ensemble. In those early years the music program at the high school was small; however, under Demarest’s direction the number of performing groups as well as the enrollment in each group began to grow rapidly. Demarest taught orchestra and Boy’s Glee, and then in 1924 he added a Girl’s Glee group (Figure 23). There were forty students enrolled in the first year of Girl’s Glee. The following year that number rose to fifty-five. Similarly, Demarest doubled the number of students enrolled in Boy’s Glee (Figure 24). During this same year, Demarest wrote the “Tenaflly Marching Song.”¹⁷⁶

After only seven years of existence, the Tenaflly High School Orchestra was invited to perform on the radio at station WODA in Paterson, NJ. The station’s programs were received within a ten-mile radius and for the students who performed that day, it was a thrilling event.¹⁷⁷ The station operated out of a small studio on the second floor of a

¹⁷⁵ Elaine de Hart, ed., “Station WODA,” *Tenakin*, Tenaflly High School, NJ (yearbook), 1926: 87.

¹⁷⁶ August Wiesner Jr., ed., “Choral Society,” *Tenakin*, Tenaflly High School, NJ (yearbook), 1925: 81.

¹⁷⁷ Hart, 87.



Figure 23: Girl's Glee (1925). Demarest is standing at the back in the middle.
Source: Tenafly High School. Used with permission.



Figure 24: Boy's Glee (1931). Demarest is standing in the back on the left.
Source: Tenafly High School. Used with permission.

family-run music store and relied on local talent to fill its programs.¹⁷⁸ Demarest hoped that this radio performance would be the beginning of a series of regular concerts to be given at a larger station the following year.¹⁷⁹ Whether this became a reality or not is uncertain.

The orchestra under Demarest's direction became one of the most visible organizations of the school (Figure 25). The 1926 *Tenakin* yearbook includes a

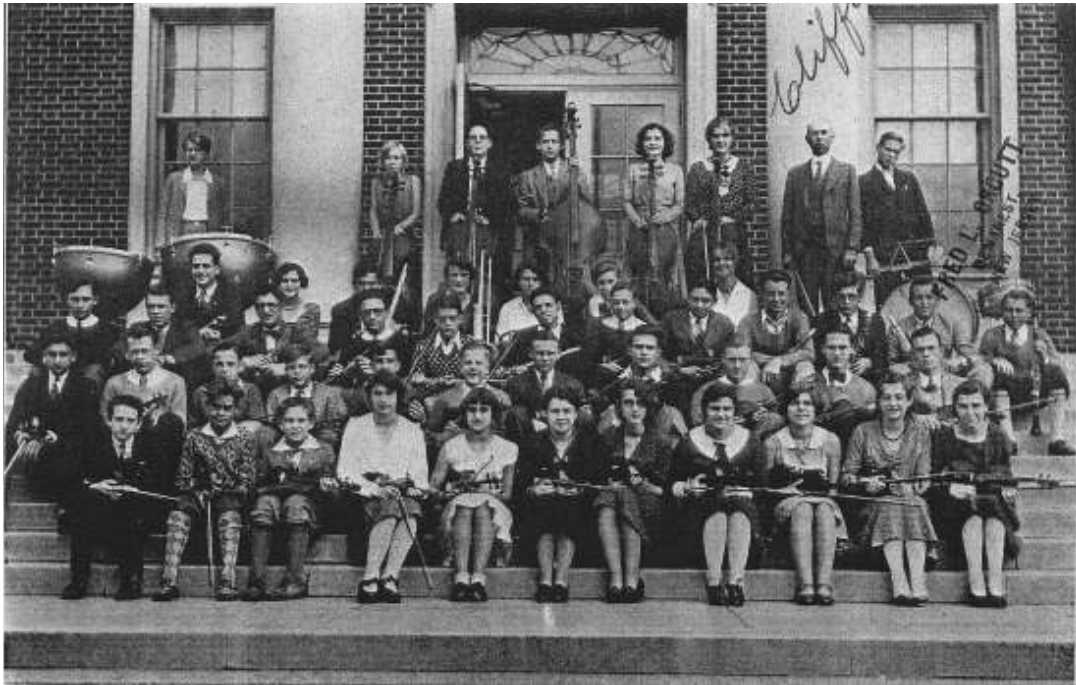


Figure 25: Tenafly High School Orchestra (1931). Demarest is standing in the back, second from the right.

Source: Tenafly High School. Used with permission.

¹⁷⁸ Edward A. Smyk and Robert J. Masiello. *Historic Passaic County: An Illustrated History* (New Jersey: Historical Publishing Network, 2004), 10.

¹⁷⁹ Hart, 87.

description of Demarest and his orchestra, similar of the lauds awarded them each year:

Practically every “affair” that the High School has produced owes some of the credit of its success to Mr. Demarest and the orchestra. Willing and ably, this society of music with its capable leader, has assisted at debates, plays, concerts, and entertainments of every form. It is a pride and a pleasure to say that at present Tenafly has one of the best high school orchestras in the state.¹⁸⁰

The success enjoyed by Demarest as a public school music director was typical of all his professional engagements. In 1926 Demarest was faced with the daunting task of

“molding forty-five boys, half of them freshmen, into a group of tuneful songsters.”¹⁸¹

The result was deemed by the school and audiences as “more than worth the effort.”¹⁸²

The following year, the number of boys in the group doubled and every concert was well attended.¹⁸³ Over the next few years enrollment grew in all of the ensembles Demarest

directed, establishing his prominence as an educator in Tenafly and the surrounding communities. The same can be said about any ensemble he directed. Even from his earliest jobs as a church musician, every group Demarest directed consistently received praise from critics and recognition from his peers.

The question then can be raised, what was the secret to his success? Several recurring themes regarding Demarest’s talent as a musician and his genial personality appear to be key features of his achievements. The fact that Demarest was an adept and skilled musician is clear. He was a well-known and admired organist and his compositions were highly regarded by his colleagues. Demarest was well versed with orchestral instruments, as is illustrated by his successful completion of the certification

¹⁸⁰ Ibid.

¹⁸¹ Ibid., 91.

¹⁸² Ibid.

¹⁸³ Harry Ticehurst, ed., “Boy’s Glee,” *Tenakin*, Tenafly High School, NJ (yearbook), 1927: 81.

examinations given by the American Guild of Organists. The exam required an advanced understanding of orchestration and the characteristics of each of various instruments and assessed orchestration and arranging for different ensembles. However, these traits are of secondary importance with regard to the success of Demarest's music programs.

Demarest was a devoted and passionate educator who evidently cared about his students and required the highest level of dedication from them. In turn, his students apparently adored and respected him and rose to meet his high standards. The editors of the 1927 *Tenakin* yearbook wrote:

We cannot say too much of our leader, Mr. Clifford Demarest. Due to his faithfulness, patience, and great musical ability, The Tenafly High School Orchestra has attained an excellent reputation.¹⁸⁴

Demarest became known for achieving the impossible with student musicians. In addition to winning the annual New Jersey high school orchestra competition in Trenton over six times, his students were praised by some of the most famous conductors and musicians of the era, including Walter Damrosch (1862-1950), conductor of the New York Symphony Orchestra and the musical director of the National Broadcasting Company. Demarest most likely had met Damrosch through their involvement with the Musician's Club of New York. The two men respected each other and became quite good friends. On 9 November 1929 Demarest brought his orchestra to the WEAF broadcasting station to hear Damrosch perform with his orchestra.¹⁸⁵ Demarest must have mentioned to Damrosch that his orchestra and choirs were preparing to perform the "Hallelujah

¹⁸⁴ Harry Ticehurst, ed., "Orchestra," *Tenakin*, Tenafly High School, NJ (yearbook), 1927: 75.

¹⁸⁵ WEAF was New York's first radio station and would later become WNBC in 1946.



Figure 26: Caricature of Demarest from the *Tenakin* yearbook with the caption “Sing it!” Demarest had a reputation of wearing formal black tails when conducting the orchestra, which some of his students viewed as excessive.
Source: Tenafly High School. Used with permission.

Chorus” from Handel’s *Messiah*. Damrosch believed that it was “an impossible feat for any high school organization to render properly the ‘Hallelujah Chorus.’”¹⁸⁶ Demarest believed otherwise and a wager was soon struck between them. Damrosch attended the performance and was so astounded by the quality of the music he gave Demarest and the performers a standing ovation.¹⁸⁷ That Damrosch recognized the quality of the performance and that his perception of high school orchestras was changed illustrates more completely Demarest’s ability as a conductor and educator and the success he experienced at Tenafly High School (Figure 26).

¹⁸⁶ Elizabeth Taylor, ed., “Boy’s Glee Club,” *Tenakin*, Tenafly High School, NJ (yearbook), 1930: 85.

¹⁸⁷ Alice Renner Rigney and Paul J. Stefanowicz, *Images of America: Tenafly* (Charleston: Arcadia Publishing, 2009), 55.

Orchestral Music

By 1933 the orchestra had reached an enrollment of over sixty students and regularly performed pieces of the classical orchestral repertoire, including works by Wagner, Tchaikovsky, Haydn, Beethoven, and Strauss as well as popular tunes like “The Tiger Rag.”¹⁸⁸ Unfortunately for many music educators like Demarest, much of the music available to them did not meet their high standards. The majority of music written during these early years was scored for theater orchestras, not symphonic orchestras.¹⁸⁹ The instrumentation for much of the music used by school orchestras called for only one flute, optional oboe, one or two clarinets, optional bassoon, two cornets, two horns, trombone, drums, strings, and piano.¹⁹⁰ Recognizing this deficiency as early as 1920, a committee dedicated to the issue was formed by the MSNC with the task of analyzing several thousand pieces available to school orchestras. The committee concluded that only 302 selections were suitable for youth groups to perform.¹⁹¹

Among the early problems plaguing music for schools were the opinions of music editors. W. H. Dana, editor for J. W. Pepper, stated “Among many things to be condemned in the arranging of our amateur writers is this one having parts for second violins and violas moving around the staff.”¹⁹² That the majority of music written for

¹⁸⁸ Stanley Apolant, ed., “Orchestra,” *Tenakin*, Tenafly High School, NJ (yearbook), 1933: 85.

¹⁸⁹ Samuel Tsugawa, “Merle J. Isaac (1898-1996): His contributions and Influence on Music Published for School Orchestra,” *Journal of Historical Research in Music Education* 32, no. 1 (October 2010): 64.

¹⁹⁰ *Ibid.*

¹⁹¹ Sandra K. Dackow, “Arranging for School Orchestra: An Analysis of Selected Works with Recommended Guidelines for Teachers and Arrangers (Volumes i and ii)” (PhD diss., The University of Rochester, Eastman School of Music, 1987), 23.

¹⁹² W.H. Dana, *J.W. Pepper's Practical Guide and Study to the Secret of Arranging Orchestra Music* (Philadelphia, Penn.: 1906): 18, quoted in Tsugawa, 64.

students included uninteresting viola parts was only one grievance among music teachers. Only after 1930 did the repertoire available to school orchestras begin to grow and improve.¹⁹³ To augment the music available to him, Demarest provided his own compositions for the ensembles at Tenafly High School. Beginning around 1933, the focus of Demarest's composing turned from church music to music for youth orchestras.

Demarest's first published pieces for school orchestra include an arrangement of *Knightsbridge March* from Eric Coates's "London Suite" and two original compositions: *School Days – Suite for Orchestra* and the tone poem *Sunrise at Sea*, all of them dating from 1933. Of these three, *Sunrise at Sea* is the most original and effective. Demarest's careful attention to the orchestration and his idiomatic writing for each instrument demonstrate his command of the medium. The instrumentation is remarkable for its departure from the "theater orchestra" scoring of the early pieces written for student orchestras. Although some advances were beginning to be made in music for students as early as the 1920s, the "theater orchestra" model remained in place for decades.¹⁹⁴ The perpetuation of this tradition well into the 1980s makes *Sunrise at Sea* one of the first examples of music written specifically for student musicians by an American composer to require the same forces as a full symphonic orchestra.¹⁹⁵ The work is scored for two flutes, oboe, two clarinets, two bassoons, two horns, three trumpets, three trombones, tuba, bells, cymbals, timpani, strings, and optional piano. It quickly became popular among music directors and was Demarest's most famous symphonic work. The piece was

¹⁹³ Ibid.

¹⁹⁴ Dackow, 24.

¹⁹⁵ Ibid., 21.

featured at the New Jersey All-State orchestra festival on several occasions as a required piece for auditions and as a feature of the main program.¹⁹⁶

In the tradition of the tone poems by Liszt and Saint-Saëns, Demarest based the musical elements of his composition on a short poem describing the dawning sun:

A gentle swell, pale stars and mystery;
Gray dawn, a rosy hue, the glorious sun!¹⁹⁷

In the performance notes Demarest describes how the imagery of the text is represented by the music:

The opening chords are soft and mysterious, the gentle swell suggested by the cellos and horns, with the pale starlight imitated in the flute and oboe passages, give the hearer a picture of sea and sky in the gray light before sunrise. Gradually a rosy hue brightens the eastern sky until the splendor of the golden orb, moving majestically above the horizon, is proclaimed by the full orchestra.¹⁹⁸

Demarest's portrayal of a rising sun at sea is musically convincing. His careful attention to color is a hallmark of the work. In the program notes quoted above, Demarest mentions three different colors: gray, rosy, and golden, each descriptive of a specific time during a sunrise. Throughout the piece these colors are represented by various means. The work is full of augmented triads which give an Impressionistic quality to the music that captures the gray, ethereal images of the sea and sky at dawn. The 6/8 meter used throughout is characteristic of similar pieces depicting the undulating currents of water such as "The Moldau" by Smetana (1874-79) and the "Barcarolles" of various European composers. To depict the rising sun, the entire work serves as one, long crescendo beginning with *ppp* and culminating with a majestic *fff* played by the full orchestra. As

¹⁹⁶ "Students Rehearse for State Contest," *The Westfield Leader*, 25 April 1934, 5.

¹⁹⁷ Clifford Demarest, *Sunrise at Sea*, New York: M. Whitmark & Sons, 1933.

¹⁹⁸ *Ibid.*

the music builds in volume, rhythmic activity, and instrumentation, the sound changes from the gray haze of the opening chords to the rosy sounds of woodwinds and strings, and finally concludes with the golden qualities of the sun, which are achieved through a change in tonality from minor to major and the use of brass and percussion.

Sunrise at Sea opens almost inaudibly with only strings and horns playing a *ppp* chord for two bars. The ambiguity of this opening chord is achieved by the addition of an F# in the second horn and viola parts, which clouds an otherwise pure G-minor chord (Figure 27). In m. 3 the woodwinds enter with the flutes playing a chromatically descending motive representative of a starry sky (Figure 27). In m. 8 the violins introduce a new figure. This ascending, stepwise motive is Demarest's portrayal of the rising sun and is used throughout to great effect (Figure 27). The flute continues the chromatic motive until m. 21, when the first violins take it over. The figure is ornamented slightly and Demarest accompanies it with a lush polyphonic texture provided by the other strings and horns. The piece swells as more instruments are added and a *forte* is reached at m. 31, now with added trumpets and trombones. After a quick decrescendo, the momentum once again builds with the addition of timpani as the rising motive leads to a change of mode at m. 37. At this point in the piece, Demarest is capturing the moment the sun finally rises above the horizon. Suddenly turning from G minor to G major and scored for the full resources of the orchestra, the remainder of the work is lush and sentimental. The starry sky motive is still present but is now reserved for more ornamental purposes as a greater emphasis on the second, rising sun motive takes over. The final *Maestoso* at m. 53 provides a majestic close to the piece as a *fff* is reached by the full orchestra.

Sunrise at Sea mm. 1-4

The image shows a musical score for the first four measures of 'Sunrise at Sea'. It is written in 6/8 time and G minor. The score consists of three staves: a treble staff, a bass staff, and a lower bass staff. Above the treble staff, the chords Gm(maj7), Gm, F aug/G, Gm, and F aug/G are indicated. The treble staff contains a melodic line with eighth notes and rests. The bass staff contains a bass line with eighth notes and rests. The lower bass staff contains a bass line with quarter notes and rests.

Starry Sky Theme

The image shows a musical score for the 'Starry Sky Theme'. It is written in 6/8 time and G minor. The score consists of a single treble staff with a melodic line of eighth notes.

Rising Sun Theme

The image shows a musical score for the 'Rising Sun Theme'. It is written in 6/8 time and G minor. The score consists of a single treble staff with a melodic line of eighth notes.

Figure 27: Excerpts from *Sunrise at Sea*. Top: mm. 1-4 with augmented chords outlined. Middle: the starry sky theme. Bottom: the rising sun theme.

Source: Clifford Demarest, *Sunrise at Sea* (New York: M. Witmark & Sons, 1933).

Demarest wrote *Sunrise at Sea* to be used by school orchestras, and in doing so he incorporated various techniques that are essential for young musicians to master. Many of these skills continue to be valued by music teachers in the United States to the present day and are reflected in the National Standards for Music Education. The philosophy that the repertoire of a student performing ensemble constitutes the basis of their musical curriculum is held by many music educators throughout the country. H. Robert Reynolds

of the School of Music at the University of Michigan in Ann Arbor has stated that, “Well-planned repertoire creates the framework for an excellent music curriculum that fosters the musical growth of students.”¹⁹⁹ The pedagogical values contained within *Sunrise at Sea* are numerous and the mastery of these skills would benefit many student ensembles. Table 2 identifies some of these elements and the proposed beneficial effects gained through the study of the piece by modern school orchestras.

The relevance of Demarest’s music to student orchestras of today illustrates not only how innovative the work was for the era in which it was written, but also that the musical elements valued by educators of the past have essentially remained the same for the last century. Demarest’s sensitivity to the needs of developing musicians was recognized during his lifetime and helped to elevate his status as a professional.

¹⁹⁹ H. Robert Reynolds, “Repertoire Is the Curriculum,” *Music Educators Journal* 87, no. 1 (July 2000): 31.

Table

Pedagogical Vaules of <i>Sunrise at Sea</i> in Relation to the National Standards for Music Education			
<i>Performing on instruments, alone and with others, a varied repertoire of music & Reading and notating music.</i>			
<p>Rhythms</p> <ul style="list-style-type: none"> •Reading Music in 6/8 •Quarter, Eighth, Dotted-Quarter, Sixteenth-Notes. •Tempo Changes 	<p>Notes</p> <ul style="list-style-type: none"> •Keys: G minor, G major •Chromaticism •Scales in Thirds •Augmented triads and seventh chords 	<p>Dynamics</p> <ul style="list-style-type: none"> •ppp to fff •Dynamic changes from measure to measure •Controlled crescendi 	<p>Special Techniques</p> <ul style="list-style-type: none"> •Divisi •Double-Strokes •Double-Stops •Shifting •Arco and Pizzicato •Polyphonic Texture
<i>Understanding relationships between music, the other arts, and disciplines outside the arts.</i>			<i>Understanding music in relation to history and culture.</i>
<ul style="list-style-type: none"> •Tone Poem: music as a reflection of poetry and nature. •Linked to Impressionism 			<ul style="list-style-type: none"> •Significant ties to the New Jersey MSNC •American music •Illustrates jazz influences •Barcarolle - traditional folk songs sung by Venetian Gondoliers

State Music Supervisor

The year 1933 marked the beginning of Demarest's involvement with a series of organizations that would eventually lead him to the office of New Jersey State Music Supervisor. In the spring of that year, Demarest was elected as the first president of the recently formed Bergen County Music Teachers Association.²⁰⁰ The association became a driving force in supporting school music programs and sponsoring many different festivals throughout the year. As part of his presidential responsibilities, Demarest visited schools throughout the county, working with the orchestras and promoting his compositions.²⁰¹ Demarest was already well known for his work with youth orchestras and was often called upon to conduct the New Jersey All-State Orchestra and Chorus. In 1935 Demarest was elected as the President of the State Department of Music at the annual meeting of the New Jersey State Teachers' Association, held at the Adrian Phillips Ballroom in the Atlantic City Convention Hall (Figure 28).²⁰² He was also featured that year as a conductor of the 264-member orchestra and a choir of 327 students, representing forty-seven different high schools (Figure 29).²⁰³

²⁰⁰ "Sumer Music Camps," *Music Supervisors' Journal* 19, no. 55 (May 1933): 55.

²⁰¹ "Music Supervisor Visits Local School," *The Westfield Ledger*, 17 January 1934, 2.

²⁰² Elsie C. Mecaskie, "Music Education Marches on in New Jersey," *Music Educators Journal* 22, no. 11 (November 1935): 28.

²⁰³ *Ibid.*



Figure 28: New Jersey State Department of Music Officers (1935). Left to right: M. Elizabeth Connolly, K. Elizabeth Ingalls, Clifford Demarest, John H. Jaquish (past president), Charlotte B. Neff, Elsie C. Mecaskie, Thomas Wilson.
Source: Elsie C. Mecaskie, "Music Education Marches on in New Jersey," *Music Educators Journal* 22, no. 11 (November 1935): 28.



Figure 29: New Jersey All-State Orchestra and Chorus (1935). Photo taken in the Adrian Phillips Ballroom in the Atlantic City Convention Hall.
Source: Elsie C. Mecaskie, "Music Education Marches on in New Jersey," *Music Educators Journal* 22, no. 11 (November 1935): 28.

The following year, Demarest arranged for the New Jersey All-State Orchestra and Chorus to perform as part of the National Conference of the MSNC at the Metropolitan Opera House in New York City on 3 April.²⁰⁴ The event was extremely successful not only musically, but professionally for Demarest as well.²⁰⁵ The conference provided him a way to promote his music on a national scale. Music teachers and orchestra directors from across the country attended; Demarest's continuing influence is reflected in the choice of concert programs of school orchestras over the next twenty years.

Various ensembles regularly featured Demarest's music on their programs, the most popular being his tone poem, *Sunrise at Sea*.²⁰⁶ In 1934 the orchestra at Westfield High School in Westfield, NJ, performed *Sunrise At Sea* along with the first movement of Schubert's Symphony No. 7 in C Major and *Tales from the Vienna Woods* by Strauss.²⁰⁷ The Joplin High School Orchestra of Joplin, MO, performed the same piece with the "Grand March" from Verdi's *Aida* and Saint-Saëns's "Bacchanale" from *Samson and Delilah*.²⁰⁸ In 1948 *Sunrise at Sea* was featured by the Clinton High School orchestra in Clinton, NY, with "Elsa's Procession to the Cathedral" from Wagner's *Lohengrin*, a medley of waltzes from *Der Rosenkavalier* by Strauss, and the Piano Concerto in A

²⁰⁴ "Association and Club News," *Music Educators Journal* 22, no. 5 (May 1936): 47.

²⁰⁵ Ibid.

²⁰⁶ "Music Groups Will Be Formed By Supervisors," *Joplin Globe*, 9 December 1939.

²⁰⁷ "Program for March Concert of Symphony Orchestra Announced," *The Westfield Leader*, 28 February 1934.

²⁰⁸ "Music Groups."

major by Mozart.²⁰⁹ One of the last documented performances of Demarest's tone poem was in 1965 by the Riverview Orchestra in Sarasota, FL. Also on the program were the overture to Gluck's *Iphigenia in Aulis* and *Hungarian Dances* Nos. 5 and 6 by Brahms.²¹⁰ That Demarest's music appears on these programs with the music of the more prominent European composers illustrates not only the popularity of the piece, but also the programmability and quality of the composition.

Retirement

Following his time as president of the New Jersey State Department of Music (1935-36) and eighteen years of teaching at Tenafly High School, Demarest retired in 1937 from his career as a music educator. His final educational project was completed in cooperation with the H. T. Fitzsimons publishing company of Chicago. Demarest selected and arranged well-known pieces by Bach, Beethoven, Brahms, Bellini, Handel, Humperdinck, Grieg, Mendelssohn, and others. The pieces were published together in 1942 as the "Pro Art Orchestra Folio." Each selection is arranged to be easily accessible for beginning and intermediate ensembles. All of the string parts are written in first position, with conservative ranges for winds. Rhythms are simplified along with easier key signatures. The collection was deemed "The finest 'easy classics' collection on the market."²¹¹ Each arrangement is flexible and may be performed with either large or small ensembles. Although the "Pro Art Orchestra Folio" was not the first of its kind, it was a

²⁰⁹ "Festival of Music at School in May 28," *The Clinton Courier*, 20 May 1948.

²¹⁰ "300 Students to Observe Music Week with 2 Concerts this Week," *The Herald Tribune*, 1 May 1965.

²¹¹ "New For your Spring Program," *Music Educators Journal* 28 (February 1942): 63.

step forward for school music curricula because of its quality and the attention to detail that Demarest applied to each part. He avoided the “dull, continual off-beat patterns” that plagued many of the early orchestra folios, and each part was written to hold the interest of the performer and the listener through the increased independence of line. The more complex textures that resulted appealed to a greater number of teachers and students and also provided greater pedagogical value.²¹²

Demarest’s reputation as a conductor and composer continued for only a short time after his death in 1946. Unfortunately, today his name appears only on lists of “Past Presidents,” and many of his works for orchestra are limited to archives and university libraries, unavailable to most ensembles. Even the high school where he taught for eighteen years forgot their esteemed educator; every trace of him was filed away in a drawer, untouched for decades. Despite the neglect that comes with the passage of time, Demarest remains a pioneer in the history of music education in America. In the early years of reform he embraced the ideals of the MSNC and promoted a new era of education for young musicians in the United States. His compositions are early examples of the changing dynamics of his time, and his success as an educator is evidence of his dedication to his profession and his students.

²¹² Tsugawa, 65.

CHAPTER 5

CONCLUSION

The last five years of Demarest's life was a relatively quiet time of retrospection. After his retirement from public education, his musical activities were limited to playing the organ for the weekly services at the Community Church in New York and composing. By the 1940s, when he was in his late sixties, a change seemed to have taken place within him. Addressing the subject of aging composers, Linda and Michael Hutcheon of the University of Toronto state that:

Late creativity is inevitably highly charged for artists, as they contemplate the image of themselves and their work that they will leave behind. Expectations are high. The potential for failure hangs over them, and thus the possibly permanent damage to their reputations as artists. On the other hand, a successful outcome may guarantee fame, lasting influence, and perhaps even a new sense of personal fulfillment. Not surprisingly, however, these last works are often received by their audiences differently from those that preceded them – as everything from the “last gasp” to the “opus ultimum.”²¹³

Demarest remained relatively quiet about the details of his final years. However, the music written in these years provides insights into his motivations and the directions of his thoughts at the time.

Some of the events that took place during these years suggest that Demarest may have fallen on hard times financially. The urgency he expressed for the publication of his music and his turn to more popular music are evidence of this. It is possible that Demarest also had in mind the legacy that he would leave behind. His actions suggest that he wished to be remembered as a composer and organist above all else. Through the

²¹³ Linda Hutcheon and Michael Hutcheon, “Creativity, Productivity, Aging: The Case of Benjamin Britten,” *Age, Culture, Humanities: An interdisciplinary Journal* 1 (Spring 2014), accessed 15 April 2014, <http://ageculturehumanities.org/WP/creativity-productivity-aging-the-case-of-benjamin-britten/>.

examination of these late works it is possible to understand the impact Demarest hoped to leave on future generations.

Last Compositions

By 1943 Demarest had returned to composing for the organ. During these final years he published five works for organ that included two arrangements of popular songs and his final duet for organ and piano. The remaining two works are original works, *Jubilate* and *Mélodie Poétique*. In 1943, Demarest arranged “The Bells of St. Mary’s” by A. E. Adams, a popular tune that would appear in the 1945 film by the same name starring Bing Crosby and Ingrid Bergman. Also in 1943, Demarest arranged a song by Helen Rhodes entitled “Because.” These are Demarest’s only arrangements of pre-existing works for the organ. The practice was common among organists during Demarest’s lifetime; many examples exist as evidence of the popularity of such arrangements. One such arranger was the renowned English organist, Edwin H. Lemare (1866-1934). Lemare spent the last years of his life in the United States and gained notoriety not only for his virtuosic playing but also his transcriptions of popular American songs. The H. W. Gray Company, who also published many of Demarest’s organ works, released a multi-volume series of organ transcriptions by Lemare in 1921. Within the first two volumes alone, over fifteen well-known songs are included; “Home Sweet Home,” “Swanee River,” “The Star-Spangled Banner,” “Old Black Joe,” “Dixie,”

and “My Old Kentucky Home” are just a few examples of the songs published in that collection.²¹⁴

Demarest’s choices for his arrangements reflect his tastes as a musician and the immense popularity of the songs. “Because” was written in 1902 by Guy D’Hardelot, the pen name of the French composer Helen Rhodes (1858-1936). “Because” was D’Hardelot’s first major success as a composer and the song became immensely popular. It was performed all over the world by singers such as Enrico Caruso (1873-1921), Leonard Warren (1911-1960), and Eugene Conley (1908-1981) and was featured in the 1939 film “Three Smart Girls Grow Up” featuring Deanna Durbin (1921-2013). The popularity of the song has continued into the present with modern performances by Placido Domingo (b. 1941) and Andrea Bocelli (b. 1958). Demarest’s treatment of the melody is straightforward. During the first half, the melody is played primarily in a lower register with a solo stop on the Great manual, while the accompaniment is played in the higher registers of the Swell with flute and strings stops. As the piece builds in intensity, both hands move to the Great, and the melody moves to the top voice and is double at the octave, culminating with a grand *fortissimo*. The arrangement follows D’Hardelot’s arrangement for voice and piano almost exactly with even the original key of B-flat retained (Figure 30).

²¹⁴ Edwin H. Lemare, *The Encore Series of Organ Transcriptions* (New York: H. W. Gray Company, 1921).

BECAUSE
SONG

Words by EDWARD TESCHMAUER

Music by GUY D'HARDELOT

French words and
Music by
GUY D'HARDELOT

Vincent	Leonel	No.	41922
-	-	-	44450
-	-	-	44559
Pathe	-	-	22728
Yonally	-	-	24847
Dunwich	-	-	2212
Quench	-	-	18852

Poco Adagio

VOICE

PIANO

f legato

In - cause - you come to me with naught save
L'es - que j'ai. Needs fee - fee - tinner en - ce

Because

Organ: Sweil: Fl. & Str. & Soft Dip.
Strings: Harps & Fl. & Cello & Ba. & Dr.
Pedal: Basses 10'

GUY D'HARDELOT
Arranged for Organ by
CLIFFORD DEMAREST

Poco adagio

Manual

Pedal

f legato

rit

rit

Figure 30: Comparison of D'Hardelot's original score and Demarest's arrangement of *Because*. Top: D'Hardelot original, mm. 1-5. Bottom: Demarest's arrangement, mm. 1-8.
Source: Guy D'Hardelot, *Because* (New York: Chappell & Co., 1902). 3; Clifford Demarest, arr., *Because* by Guy D'Hardelot (New York: Chappell & Co., 1943), 2.

It is possible that Demarest in arranging popular music was hoping to reach a wider audience than he previously had with his organ compositions. The use of D'Hardelot's song in the film "Three Smart Girls Grow Up" and then a few years later the popularity of "The Bells of St. Mary's," used in the 1945 film of the same name, would create a greater demand for arrangements of these pieces

Just as Demarest thought toward the future with his arrangements, he also thought ahead with his last duet for piano and organ. Demarest finished composing *Air Varie* as early as 1940 but faced some difficulty trying to publish it. He presented the manuscript first to G. Schirmer, who apparently agreed to publish the piece, but not until some unspecified time in the future. Schirmer had published all three of Demarest's earlier duets, all of which met with great success. Unwilling to wait for Schirmer, Demarest sent the score to the Arthur P. Schmidt Company of New York for consideration. Demarest had a long-standing partnership with the company, lasting over thirty years, and during this time the firm had published at least seventeen of Demarest's compositions. Demarest was hopeful that the Schmidt Company would be more excited about the work than Schirmer had been. In a letter to the Schmidt Company dated 25 September 1940, Demarest addressed his urgency:

Schirmer is unable to promise publication for a long time, on account of a great accumulation of material to be brought out. I do not care to wait for them. It will please me very much if you will take hold of this piece and get it out soon. I am sure we will make some money out of it. As I told you, my other three pieces for piano and organ have had a long continued success and no doubt the public will welcome another one from my pen.²¹⁵

²¹⁵ Clifford Demarest, *Clifford Demarest to Arthur P. Schmidt September 25, 1940*. Letter. From Library of Congress, *A. P. Schmidt Company Archives*, Box 22r

Demarest explicitly promises that both parties will “make some money,” suggesting that at least part of his insistence on publication was the hope of royalties. Another probable scenario is that he assured the Schmidt Company of the work’s earning potential because he wanted to entice them into another business venture. Despite his efforts, the response from the Schmidt Company was negative. For their reasoning they cited the same problems that burdened Schirmer,

As you are anxious to have *Air Varie* published at once we regret to have to return the number to you. At best it would be some time before we could hope to have a piece of this kind on the market, due to the quantity of material we have on hand awaiting publication and the small demand for novelties which necessitates holding our publishing schedule down to a minimum.²¹⁶

In a final effort to see the work published, Demarest apparently approached the H. W. Gray Company, also of New York, who eventually published in 1946.

Air Varie is a set of four variations on an original theme and is one of Demarest’s most formally structured works. The lilting modal theme in 6/8 is reminiscent of a folk song and bears a striking similarity to the theme used by Saint-Saëns in the third movement of his fourth piano concerto (Figure 31). The theme, in A minor, consists of four, eight-bar strains in *aaba* design. The first strain is divided between the instruments, and in its repeat the organ has the melody in the tenor voice on the Great accompanied by sustained chords on the Swell. The piano provides a secondary, flowing accompaniment in the form of arpeggiated chords that outline the harmonies of the organ. This arrangement continues to the end of the theme at m. 32. The first variation begins at measure 33 and is marked by a change to 2/4 and a faster tempo. In this variation the

²¹⁶ Arthur P. Schmidt Co., *Arthur P. Schmidt to Clifford Demarest September 28, 1940*. Letter. From Library of Congress, *A. P. Schmidt Company Archives*, Box 22r



Figure 31: Demarest's original theme from *Air Varie*.
 Source: Clifford Demarest, *Air Varie* (New York: H.W. Gray Co., 1946).

organ continues to carry the melody while the piano takes a more active role in the accompaniment. True to classical variation technique, the original melody is recognizable in this initial variation. After a six-measure introduction, the organ presents the new, duple version of the tune while the piano offers staccato accompaniment. The result is march-like.

After another meter change, to 4/4, and a return to a slower tempo, variation two begins in m. 63. In this variation, Demarest uses motives from the original melody to create an imitative introduction played by the organ. The piano enters at m. 68 playing the melody almost exclusively in octaves in a continuously pulsating, eighth-note rhythm while the organ accompanies in four-voice polyphony. Although variations one and two share a duple version of the original tune, the texture of this variation is more complex.

Variation three begins in m. 93 and is a return to the lilting 6/8 rhythm of the original theme. The melody, embellished, is returned to the organ and is now in the bass on the Great with an offbeat accompaniment figure on the Swell. A countermelody embellished with trills is added by the piano, lending a waltz-like rhythm to the variation. In m. 101 the roles of the piano and organ are reversed as the piano takes over the melody and the organ continues the florid countermelody. This variation, like the first two, follows an *aba* design, and with the return the piano and organ once again revert back to their original roles.

The fourth variation is the finale, and in preparation for it variation three slows and pauses on the dominant in m. 124. The tension generated by the delay of the expected cadence in A minor is finally released in m. 125 as the fourth variation opens in A major (Figure 32). In this final and most orchestrally textured variation, the piano begins with a melody that is a distant relative of the original while the organ outlines the harmonies with a quasi-pizzicato bass. In m. 133 the organ continues the melodic material while the piano takes on the character of a harp, once again recalling Saint-Saëns's concerto. The expected cadence in m. 148 is avoided until m. 154. The approach to this cadence is highlighted by a descending pedal line that encompasses more than an octave. The final five measures of the piece, *fortissimo*, are supported by a pedal note on A as the harmonies above alternate between the tonic and supertonic in a plagal decoration of the tonic that is a cliché of film music. As in the earlier *Rhapsody*, *Air Varie* begins in minor but ends with a grand flourish in major.

The musical score for Variation 5 from *Air Varié* consists of five systems of music. The first system begins with the tempo marking 'Allegro' and a forte dynamic 'f'. The right hand plays a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment. The second system includes the marking 'Allegro Sw.' and a mezzo-forte dynamic 'mf'. The left hand features a 'staccato' bass line. The third system continues the melodic and rhythmic development. The fourth system introduces a piano dynamic 'p' for the arpeggiated accompaniment in the right hand. The fifth system concludes the piece with a fermata over the final chord.

Figure 32: Variation 5 from *Air Varié*, mm. 125-136.
 Source: Clifford Demarest, *Air Varié* (New York: H. W. Gray Co., 1946), 12.

Air Varie became Demarest's "swan song;" he lived just long enough to see the music in print.²¹⁷ However, because of changing tastes and attitudes toward the organ and organ music, the piece never achieved the popularity of the earlier duets and was not appreciated in the way Demarest had hoped. Despite this fate, *Air Varie* is a gem of creativity and is representative of Demarest at his best.

A Legacy and Evaluation

Demarest died at his home in Tenafly on 13 May 1946, leaving behind nearly 100 published compositions and a legacy of devotion to his art. The three parts of Demarest's life discussed in this thesis provide the framework for an emerging picture of a musical culture neglected by many scholars. The rapidly changing atmosphere created during the early 1900s by the effects of war, disease, and advances in technology presented many issues for organists in the United States. As a participant, and later, a leader of the fledgling American Guild of Organists, Demarest served as a mouthpiece for a nation of organists who helped guide the organization through those turbulent times. As the organist of the Church of the Messiah, later Community Church of New York, Demarest assisted in the civil reform of entire communities. This research marks the first time that his influence on the Harlem Renaissance and the establishment of the N.A.A.C.P. has been documented. Furthermore, Demarest's role as a music educator is tightly woven with the development of the American system of music education.

²¹⁷ An organ solo by Demarest entitled "Morning Song" was published in a collection of voluntaries by the Lorenz Publishing Co. in 1947. However, because of the nature of the collection it is most likely that the piece was written well before the collection was assembled.

As a direct consequence of the nature of this subject, the study encountered a few limitations, which must be addressed here. Demarest left very little in the way of personal commentary. Because of this ambiguity it was necessary to let his actions speak for him. It has been through sincere examination that I have been able to give a voice to this early twentieth-century musician. Through newspapers articles announcing recitals and church programs, and editorials published in the most prominent music journals of his day, recurring themes provided clues to Demarest's values and personality. Still, the sporadic records that have survived from his lifetime leave many details unknown. Perhaps future discoveries will enhance our understanding of Demarest and the time in which he lived.

Any future research on Demarest as a composer would benefit from an increased availability of recordings of his music. Currently there are no more than four professionally released recordings containing some of his music.²¹⁸ Although a "complete works" may not be necessary, the recording of some of the lesser known organ solos such as the *Aria* (1915), *An Evening Meditation* (1918), and *Rip Van Winkle: Fantasia for Organ* (1925) would prove beneficial not only for promoting Demarest as an accomplished composer but also for documenting the distinct characteristics of early American organ music. Additionally, future studies detailing the practice of organ recitals in the United States during the first half of the last century would be appreciated by scholars interested in this period. Very little work has been done regarding the chronicling and analysis of these recitals and the motivation behind them.

²¹⁸ The albums containing Demarest's music at the time of the writing of this thesis are: "Historic Organs of Louisville" (1996), "Tastenspiele" (2011), "Duetti Capricciosi" (2008), "Radiant Vibrations of Praise and Thanksgiving" (2009).

Demarest's story is one of a working musician motivated by love for his country and the moral and civic obligations he felt. Praised during his lifetime for being an "all-American product, unspoiled by study in Europe," Demarest exemplified the spirit of the "American Organist."²¹⁹ He lived, played, and composed for the benefit of those around him, but he also managed to make a living in an era generally inhospitable to the musical entrepreneur. By recognizing Demarest's place of distinction within the history of music in the United States, we also recognize the power of a music and culture that uplifted and enhanced a nation.

²¹⁹ Buhrman, 325.

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APPENDIX A
BIOGRAPHICAL TIMELINE

- 1874** *August 12* – Clifford Demarest is born in Tenafly, NJ.
- 1875** *July 23* – Demarest’s half-brother James “Jimmie” Pulis Jr. dies at age seven. He is buried at Cedar Lawn Cemetery, Paterson, NJ.
- 1877** *April 18* – Demarest’s sister Amy is born.
- 1879** *May 31* – Demarest’s sister Marion is born.
- 1882** *October 17* – Demarest’s brother Henry LeRoy is born.
- 1888** By the age of 14, Demarest takes over his mother’s position as organist at the Tenafly Presbyterian Church.
- 1890** *Date Unknown* – Demarest enrolls at the Metropolitan College of Music in New York.
- 1894** About this time Demarest becomes the director of the Beethoven Orchestra Society of Tenafly.
- 1895** *Summer* – Demarest travels to Europe on an organ tour.
- 1896** The American Guild of Organists is organized.
- 1897** *Date Unknown* – Demarest is granted permission to hold free organ recitals at the Tenafly Presbyterian Church.
- 1898** *October 12* – Demarest marries Josephine Maugham (b. 1873).
- 1900** *April 11* – Demarest’s sister, Marion, dies at age 21. She is buried at Brookside Cemetery in Englewood, NJ.
October 12 – Demarest’s father, Abraham, dies at age 70. He is buried at Brookside Cemetery in Englewood, NJ.
Date Unknown – Demarest begins working as organist at the Collegiate Reformed Church of New York. He remained in this position for one year.
- 1901** *Date Unknown* – Demarest begins working as organist and choir director at the Reformed Church on the Heights, Brooklyn. He remained in this position for nine years.

1902

April 2 – Josephine, first child of Demarest and Josephine, is born.

May 29 – Demarest takes the first AGO Fellowship examination and passes.

1904

January 21 – Demarest's mother, Ellen Van Gieson, dies at age 63. She is buried at Brookside Cemetery, Englewood, NJ

1906

March 26 – Demarest advertises himself as a real estate agent in the New York Times.

July 7 – Kathryn, second child of Demarest and Josephine, is born.

1907

March – Demarest is elected Secretary of the AGO.

1908

March 25 – Demarest and his brother LeRoy open the Tenafly Auto and Supply Company.

June 19 – Beaumont, third child of Demarest and Josephine is born.

1910

March 16 – Demarest gives a recital at St. Luke's Church, Manhattan.

Date Unknown – Demarest begins working as organist and choir director at the West Cad Presbyterian Church, Manhattan. He remained in this position for one year.

Date Unknown – Demarest writes the book *Hints on Organ Accompaniment*.

1911

September 24 – Demarest begins working as organist and choir director at the Church of the Messiah, New York. He remained in this position for thirty-five years.

1912

May 3 – Demarest's wife Josephine dies. She is buried in Brookside Cemetery, Englewood NJ.

December – Demarest oversees the installation of a new organ built by the Hutchings Organ Co. at the Church of the Messiah.

1913

April – Demarest performs on the annual concert of musician's Club of New York at Aeolian Hall.

June 3 – Demarest marries Annie Maugham (b. 1873), Josephine Maugham's twin sister.

1915

January – Demarest begins a series of free lecture recitals at the Church of the Messiah.

February 14 – Demarest gives an organ recital dedicated to French composers.

February 28 – Demarest gives an organ recital dedicated to English composers.

- March 9* – Demarest gives a recital of his own music on the organ at the Wanamaker Store Auditorium in New York.
- March 11* – Demarest gives an organ recital dedicated to American composers.
- 1916**
- December 3* – Demarest gives a recital dedicated to music for weddings.
- 1917**
- Date Unknown* – Demarest is elected Warden of the AGO. He serves in this position until 1920.
- 1918**
- April 28* – Demarest leaves New York to visit AGO chapters in Ohio, Missouri, Texas, and Illinois.
- September 12* – Demarest registers for the draft.
- 1919**
- July* – Demarest gives an address regarding organ building at the joint convention of the National Association of Organists and the Organ Builders Association of America.
- September 12* – The Church of the Messiah is destroyed by fire. The congregation begins meeting at Town Hall in New York.
- Date Unknown* – Demarest becomes the supervisor of music at Tenafly High School, Tenafly, NJ. He remained in this position for eighteen years.
- 1926**
- Date Unknown* – Demarest and the Tenafly High School Orchestra are featured on radio station WODA of Paterson, NJ.
- 1929**
- November 9* – Demarest visits the WEAJ broadcasting station with the Tenafly High School Orchestra.
- December* – Under Demarest’s direction, the Tenafly High School Orchestra and Chorus perform the “Hallelujah Chorus.” Walter Damrosch is in the audience.
- 1931**
- April 26* – Demarest celebrates twenty years as organist and choir director at the Community Church of New York.
- November* – Demarest conducts the New Jersey All-State Orchestra.
- 1933**
- February* – Demarest judges the Second Annual New Jersey State Piano Playing Competition.
- Date Unknown* – Demarest is elected as the president of the Bergen County Music Teachers Association.
- 1934**
- August 13* - Demarest’s wife Annie dies at the age of 62. She is buried in Brookside Cemetery, Englewood, NJ.

1935

March 23 – Demarest plays a service at the Community Church in honor of the 250th anniversary of the birth of J. S. Bach.

November – Demarest is elected as the President of the State Department of Music.

1936

February 2 – Demarest marries Gertrude Stites (b. 1875).

April 3 – Under Demarest’s direction, the New Jersey All-State Orchestra and Chorus performs at the Metropolitan Opera House in New York.

May 10 – Demarest celebrates twenty-five years as organist and choir director at the Community Church of New York.

1937

Date Unknown – Demarest retires from teaching.

1940

January – Demarest is admitted to the executive board of the Northern Valley Bank of Tenafly, NJ.

1946

May 13 – Demarest dies after suffering a heart attack. He is buried at Brookside Cemetery, Englewood, NJ.

APPENDIX B
LIST OF COMPLETE WORKS

Title	Date	Publisher	Scoring
Anthem: O Praise the Lord, Ye Nations	1899	G. Schirmer	Choir
Anthem: Praise Ye the Lord	1899	G. Schirmer	Choir
Anthem: The Day is Gently Sinking to a Close	1899	Oliver Ditson Co.	Choir
Anthem: Thou Wilt Keep Him in Perfect Peace	1899	G. Schirmer	Choir
Anthem: Evening Shadows	1900	Oliver Ditson Co.	Choir
Anthem: O Lord, I Will Praise Thee	1901	G. Schirmer	Choir
Anthem: Sing Aloud Unto God Our Strength	1901	G. Schirmer	Choir
Anthem: The Lord is My Shepherd	1901	G. Schirmer	Choir
Anthem: O Israel, Return Unto the Lord, Thy God	1904	G. Schirmer	Choir
Cantilena in A major	1904	G. Schirmer	Cello and Piano
Cantilena in A minor	1904	G. Schirmer	Violin/Cello and Piano
A Lullaby	1905	Theodore Presser	Vocal Solo
Anthem: My Mouth Shall Speak the Praise of the Lord	1905	G. Schirmer	Choir
Anthem: Come, See the Place Where Jesus Lay	1906	Arthur P. Schmidt Co.	Choir
Anthem: I am the Lord thy God	1906	G. Schirmer	Choir
Bugle Song	1906	Theodore Presser	Part Song
Please to Ring the Belle	1906	Theodore Presser	Male Chorus
Anthem: Be Thou Exalted, O God	1907	Arthur P. Schmidt Co.	Choir
Anthem: God, My King	1907	Arthur P. Schmidt Co.	Choir
Anthem: Lift Thine Eyes	1907	Arthur P. Schmidt Co.	Choir
Anthem: There's a Wideness in God's Mercy	1907	Arthur P. Schmidt Co.	Choir
Mélodie Pastorale	1907	Arthur P. Schmidt Co.	Organ Solo
Mélodie Pastorale	1907	Arthur P. Schmidt Co.	Violin and Piano
Anthem: Crown Him With Many Crowns	1908	Arthur P. Schmidt Co.	Choir
Anthem: I Am the Resurrection	1908	H.W. Gray Company	Choir
Andante Religioso	1909	H.W. Gray Company	Organ Solo

Cantabile	1910	H.W. Gray Company	Organ Solo
Anthem: The Day of Resurrection	1911	White-Smith Music Co.	Choir
Canzona	1911	H.W. Gray Company	Organ Solo
Festival Finale in C	1911	White-Smith Music Co.	Organ Solo
Festival Postlude in C	1911	White-Smith Music Co.	Organ Solo
Festival Prelude in C	1911	White-Smith Music Co.	Organ Solo
Anthem: Hark! A Burst of Heavenly Music	1912	White-Smith Music Co.	Choir
Anthem: I Will Sing the Mercies of the Lord	1912	Arthur P. Schmidt Co.	Choir
Anthem: Show Me Thy Ways, O Lord	1912	J. Church Co.	Choir
Anthem: Sing With All the Sons of Glory	1912	White-Smith Music Co.	Choir
Cantabile	1912	H.W. Gray Company	Violin and Piano
Serenade	1912	J. Church Co.	Organ Solo
A Pastoral Suite	1913	H.W. Gray Company	Organ Solo
A Wet Sheet and a Flowing Sea	1913	H.W. Gray Company	Male Chorus
Anthem: O Lord, Thou Art My God	1913	White-Smith Music Co.	Choir
Calvary Song	1913	H.W. Gray Company	Male Chorus
I Know a Maiden Fair to See	1913	H.W. Gray Company	Male Chorus
Anthem: Our Day of Praise is Done	1914	Arthur P. Schmidt Co.	Choir
Cantata: The Shepherds of Bethlehem	1914	G. Schirmer	Choir
Sunset	1914	H.W. Gray Company	Harp and Organ
Anthem: America Triumphant	1915	Arthur P. Schmidt Co.	Choir
Aria in D major	1915	Oliver Ditson Co.	Organ Solo
My Faithful Shepherd	1915	H.W. Gray Company	Vocal Solo

Anthem: I Will Extol Thee, O Lord	1916	Huntzinger & Dilworth	Choir
Anthem: Praise Ye the Name of the Lord	1916	Arthur P. Schmidt Co.	Choir
Cantata: The Cross Victorious	1916	G. Schirmer	Choir
Fantasia	1917	G. Schirmer	Organ and Piano
Prelude on "Amsterdam"	1917	Oliver Ditson Co.	Organ Solo
An Evening Meditation	1918	Oliver Ditson Co.	Organ Solo
A Song of Rejoicing	1919	Arthur P. Schmidt Co.	Choir
Anthem: It is Good to Sing Thy Praises	1919	Arthur P. Schmidt Co.	Choir
Memories	1921	Theodore Presser	Organ Solo
Grand Aria	1922	G. Schirmer	Organ and Piano
Hymn Tune "Community Church"	1922	Unpublished	Hymn
Intermezzo	1923	H. Flammer	Organ Solo
Anthem: Cloisters of the Spirit	1923	Unpublished	Choir
Tenaflly Marching Song	1924(?)	Unpublished	Choir
Rhapsody	1925	G. Schirmer	Organ and Piano
Rip Van Winkle: Fantasia for Organ	1925	G. Schirmer	Organ Solo
Prelude on "Materna"	1926	G. Schirmer	Organ Solo
Festival(Festive) Postlude	1927	G. Schirmer	Organ Solo
Rustic Song	1927	G. Schirmer	Organ Solo
Chorale	1930(?)	Unpublished	Orchestra
Knightsbridge March from "London Suite"	1933	Chappell & Co., Inc.	Orchestra
School Days: Suite for Orchestra	1933	Unpublished	Orchestra
Sunrise at Sea: Tone Poem	1933	M. Witmark & Sons	Orchestra
Diana and Endymion	1935(?)	Unpublished	Orchestra
Joyous Youth	1935(?)	Unpublished	Orchestra
Prelude & Fugue in D minor, BWV 554	1935	M. Witmark & Sons	Orchestra
A Festive Procession	1936	M. Witmark & Sons	Orchestra
The Gladness of Nature	1937	NA	Womens Choir
Anthem: Knowest Thou the Ordinances of Heaven?	1938	G. Schirmer	Choir
Prelude, Episode and Finale	1939	Unpublished	Organ Solo
The Coming Kingdom	1940	NA	Vocal Solo

Fugue in G minor "The Lesser", BWV 578	1940	Remick Music Corp.	Orchestra
Bring, O Morn, Thy Music	1941	Chappell & Co., Inc.	Choir
Let Freedom Ring (Overture)	1941	Remick Music Corp.	Orchestra
The Pro Art Orchestra Portfolio	1941	H.T. Fitzsimons Co.	Orchestra
Because by Guy D'Hardelot, arr.	1943	Chappell & Co., Inc.	Organ Solo
Jubilate	1943	Lorenz Publishing Co.	Organ Solo
The Bells of St. Mary's by A. E. Adams, arr.	1943	Ascherberg, Hopwood & Crew	Organ Solo
Mélodie Poétique	1944	Lorenz Publishing Co.	Organ Solo
Aire Varie	1946	H.W. Gray Company	Organ and Piano
Morning Song	1947	Lorenz Publishing Co.	Organ Solo
Anthem: All Hail the Morn	NA	Arthur P. Schmidt Co.	Choir
Anthem: Christ Our Passover	NA	H.W. Gray Company	Choir
Anthem: Jesus, Thou Joy of Loving Hearts	NA	Arthur P. Schmidt Co.	Choir
Anthem: Make a Joyful Noise Unto the Lord	NA	Arthur P. Schmidt Co.	Choir
Faith of God	NA	NA	NA
Hiking Song	NA	J. Fischer & Bro.	Mens Chorus
Romance in E	NA	NA	Organ Solo