

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

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LARGE DETROIT ORGAN INSTALLED IN CHURCH

STOOD IN ORCHESTRA HALL

Calvary Presbyterian Acquires Casavant Four-Manual Built in 1924—
Arthur Croley Gives the
Dedicatory Recital.

Calvary Presbyterian Church in Detroit, Mich., has acquired the large Casavant organ which stood in Orchestra Hall in that city—a four-manual installed there in 1924 and known as the Murphy organ. The conversion of the building into a picture theater made the instrument superfluous.

Removal of the organ and its installation in the church were carried out under difficulties and took nearly a year. A lawsuit became necessary to compel the theater management to allow workmen to dismantle the instrument, and the task was accomplished by the Toledo Pipe Organ Company with the assistance of a number of church members between midnight and early morning. Those who donated their services were kept busy carrying pipes and chests from the theater to trucks and thence into the church. The process made many of the parishioners more organ conscious than they would otherwise have been.

Arthur Croley, organist of Fisk University, Nashville, Tenn., gave a recital on the completed organ Sunday evening, Oct. 24, and a congregation of 1,500 people heard him display the instrument in its new home. His program consisted of these compositions: Fantasia in Echo Style, Sweelinck; "Toccata per Elevazione," Frescobaldi; Flute Solo (from a Sonata), Arne; Chorale Preludes, "How Brightly Shines the Morning Star," Pachelbel, and "From God I Ne'er Will Turn Me," Buxtehude; Fugue in G minor, Bach; Chorale Prelude, "O God, Be Merciful," Bach; "Piece Heroique," Franck; Canon in B minor, Schumann; Toccata in D minor, Reger; "Triptych," Maekelberghe; Allegretto, Katharine E. Lucke; Toccata on a Christmas Chorale, "From Heaven Above to Earth I Come," Edmundson.

The Murphy organ was the gift of Mr. and Mrs. William H. Murphy to the Detroit Symphony Orchestra and Orchestra Hall "so long as the society remained integrally what it was." On its dissolution and the sale of the building title reverted to the Murphy estate and from them, through the Toledo Pipe Organ Company, Calvary came into possession of it.

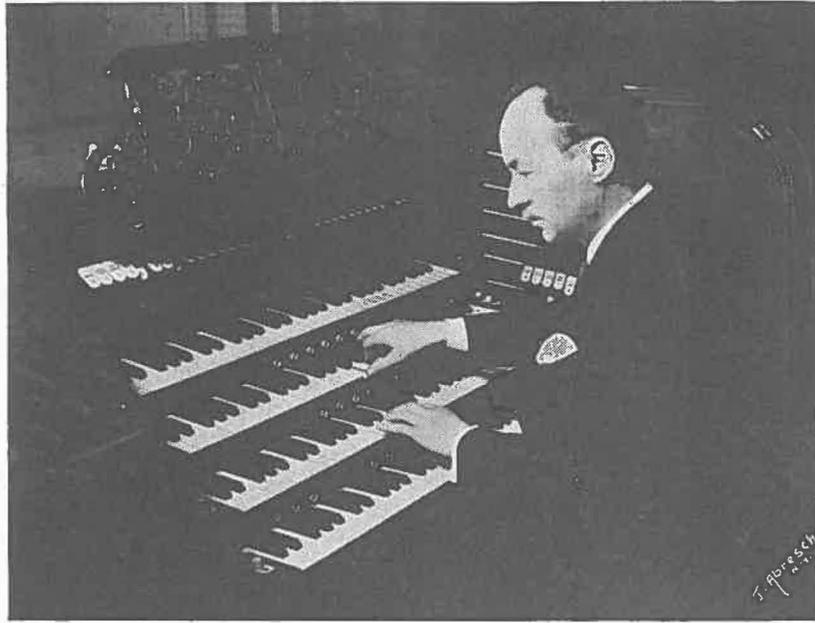
The organ has seventy-two ranks of pipes and there are 4,355 pipes. This includes ten ranks of mixtures. Only one set, the 32-ft. double open diapason, which was too large for the church building, is not put to use. In Orchestra Hall the organ was in one chamber, but it has been divided into four chambers, with the antiphonal organ over the rear gallery. The great and pedal divisions, formerly unenclosed, have been placed in expression chambers. A fifteen-horsepower power plant provides the wind.

The specification of the organ was published in THE DIAPASON in April, 1924. The dedicatory recital at Orchestra Hall was played March 17 of that year by Marcel Dupré.

Program for Detroit Women.

The Woman Organists' Club of Detroit was to have its monthly recital at Trinity Episcopal Church Nov. 30. The organ music was to be played by Evelyn Rudd, hostess; Lucille Horton and Edith Wykes Bailey on the Trinity organ, one of the oldest and one of the few remaining tracker action instruments in the city. Miss Jessie Wragg, soprano soloist at the church, was to sing, and Neva Kennedy Howe, Carol Fjelstad and Margaret McMillan, three members of the club, were on the program for a group of trios.

PIETRO A. YON, NOTED ORGANIST, WHO DIED NOV. 22



DINNER AND THEATER PARTY ON NEW YORK A.G.O. PROGRAM

Plans for a two-day conclave of the American Guild of Organists in New York Christmas week contemplate an occasion of national character. It is expected that not only the metropolitan membership, but deans and other officers and members from nearby points and even from a distance will be attracted. To all features, which includes the Christmas dinner party, all members of the Guild who may be in New York are invited, and men in the nation's service will be welcomed especially.

The program covers Monday, Dec. 27, and Tuesday, Dec. 28. Monday evening the visitors will be guests at a theater party at the Empire to see "Life with Father." At the conclusion of the play Harry Gilbert, a member of the committee and friend of the authors and stars, will present the Guild group at a reception in the green room.

Tuesday forenoon a pilgrimage to large churches will take place and their organs will be inspected. The party will leave the Guild headquarters at 630 Fifth Avenue at 10 o'clock. After the trip Warden Elmer will be host to the visiting deans and regents at luncheon. Then there will be a meeting of the council.

In the evening the Christmas dinner party, which always draws a large representation of the membership from far and near, will take place at Schrafft's restaurant on Fifth Avenue and it is to be a gala affair in the Christmas spirit.

Reservations for the theater party must be made by Dec. 1 and for the dinner by Dec. 20.

TEN RECITALS OF CLASSICS BY DR. BREWER IN MONTREAL

Classics of organ literature beginning with the sixteenth century are being presented to Canadian audiences in a series of ten recitals by Dr. George M. Brewer for the new Conservatoire de Musique et d'Art Dramatique in Montreal. This conservatory is conducted under the auspices of the Province of Quebec and Dr. Brewer is one of the two professors of organ. The recitals are played at the Church of the Messiah. They began Oct. 14, with succeeding performances Oct. 28 and Nov. 11 and 25. The next one will take place Dec. 9, when Professor Brewer will present the following program that covers organ composition from the sixteenth to the nineteenth century: "Miserere," Byrd; Voluntary, Gibbons; Prelude on the Dutch Chorale "Let My Heart Rejoice," Bull; Voluntary on the 100th Psalm-tune, Purcell; Fugue in C

minor, Bach; Selections from the "Little Organ Book" ("Once He Came in Blessing," "In dulci Jubilo," "The Old Year Now Hath Passed Away" and "In Thee Is Joy") and Dorian Toccata and Fugue, Bach; Scherzo from Fifth Sonata, Guilman; Five Excerpts from "L'Orgue Mystique," Tournemire; "Lever de Soleil" and "Vendanges," from "Hours in Burgundy," Jacob; Finale, Franck.

On Jan. 14 Dr. Brewer will play: Six Variations on an Ancient Song, Sweelinck; Toccata in C and Fugue in A minor, Czernohorsky; Prelude in A flat, Zach; Fugue in F minor, Seeger; Fantasia and Fugue in G minor, Bach; Four Chorale Preludes from the "Little Organ Book," Bach; Andante for a Mechanical Organ, Mozart; Sonata in D minor, Merkel; "The Legend of the Mountain" and Chorale Preludes, "What God Does Is Well Done" and "Lord Jesus Christ, Turn unto Us," Karg-Elert.

The recitals that are to follow will be played Jan. 27, Feb. 10 and 24 and March 9.

NEW YORK ORATORIO SERIES DIRECTED BY W. I. NEVINS

Bach's B minor Mass, an oratorio by Candlyn and a "Missa Brevis" by Buxtehude are among the choral works under the direction of Willard Irving Nevins at the First Presbyterian Church, New York, in the season of 1943-44. The complete list is as follows:

- Oct. 31—"Elijah," Mendelssohn.
- Nov. 28—"Missa Brevis," Buxtehude; "The Four Horsemen," Candlyn.
- Dec. 19—Candlelight Christmas carol service.
- Dec. 26—"The Messiah," Handel.
- Jan. 30—"Judas Maccabaeus," Handel.
- March 5—Memorial to Mr. and Mrs. Arthur Curtiss James: B minor Mass (complete), Bach (first part 5:30 to 7 p. m.; second part 7:45 to 9:15).
- April 2—"St. Matthew Passion," Bach.
- April 9—"The Messiah," Handel.
- April 30—"The Creation," Haydn.

Service of Choir Alumni in Brooklyn.

The sixth annual festival service of the choir alumni of the Church of St. Luke and St. Matthew, Brooklyn, N. Y., was sung by the combined choirs of St. Bartholomew's Church and the Church of St. Luke and St. Matthew on the evening of Nov. 7. The address was delivered by the Rev. Alfred Grant Walton, D.D., D.H.L., LL.D., of the Flatbush-Tompkins Congregational Church. Charles O. Banks is organist and choir-master of the Church of St. Luke and J. Creed Howard of St. Bartholomew's.

PIETRO A. YON IS DEAD AFTER A LONG ILLNESS

PASSES AWAY IN NEW YORK

Was Organist of St. Patrick's Cathedral for the Last Sixteen Years—
Famed for His Many Compositions and Recital Tours.

Pietro A. Yon, a prominent figure in the organ world and known to every organist in America through his compositions and his recital tours, died in New York Nov. 22. He had suffered a stroke April 9 which left him virtually helpless. For a time in the summer hope of at least partial recovery was entertained, but later it became evident to his friends that there was no chance of betterment in his condition. He then relinquished his position as organist and choirmaster of St. Patrick's Roman Catholic Cathedral in New York and was succeeded by Charles M. Courboin.

As the man in charge of the music at St. Patrick's for the last sixteen years Mr. Yon held one of the most important church positions in the United States. He had been heard in recitals in virtually every state of the Union and ranked as one of the most gifted and brilliant performers who ever presided at a modern organ console. As a teacher he had trained a number of organists who now hold places of prominence. His many compositions for the organ and for the Roman Catholic service are among the most popular output of any American of his generation.

Pietro Alessandro Yon was born in Settimo Vittone, Piedmont, Italy, Aug. 8, 1886, the son of a prominent Italian family. At the age of 6 years he began the study of music with Angelo Burbatti, organist at the Cathedral of Ivrea. Later he was a pupil of Fumagalli at the Royal Conservatory in Milan. From 1901 to 1904 he continued his studies at the Turin Conservatory under da Venezia in piano, Remondi in organ and Bolzoni in composition. Further work was done at the Academy of St. Cecilia in Rome under Renzi in organ, Bustini and Sgambati in piano and de Sanctis in composition, and in 1905 Mr. Yon was graduated as winner of the first prize medal of the academy, at the same time receiving a medal from the minister of public instruction. From 1905 to 1907 he was assistant to Renzi, his teacher, as organist at St. Peter's in Rome.

Coming to the United States in 1907, Mr. Yon was appointed organist and choirmaster of St. Francis Xavier's Church in New York, a post he held from 1907 to 1919 and again from 1921 to 1926. For two years—from 1919 to 1921—he was substitute organist at the Cappella Giulia at the Vatican and in 1921 he was honored by the Pope with the appointment of honorary organist of the Vatican. His appointment to St. Patrick's came in 1926.

In 1921 Mr. Yon became an American citizen.

Mr. Yon married Miss Francesca Passano May 21, 1919. She died in 1929. He is survived by a son, Corporal Mario Charles, now serving in the army; by a brother, S. Constantino Yon, a New York organist and teacher; another brother, Attilio, a surgeon in Italy, and three sisters who live in Italy. A sister, Lina, died after a heart attack suffered when she found her brother after he had been stricken in his apartment.

Mr. Yon was a member of the council of the American Guild of Organists.

Death Ends Fifty Years' Service.

Miss Lucretia M. Flint, 88 years old, for fifty years organist at the Congregational Church at Toulon, Ill., died Oct. 27. Miss Flint studied at the Chicago Musical College. She was the oldest member of her church.

**DR. HERBERT A. FRICKER
DIED IN TORONTO NOV. 11**

PASSING OF NOTED CANADIAN

Had Been Conductor of Mendelssohn Choir and Organist of Metropolitan Church—Previously City Organist of Leeds.

Herbert A. Fricker, Mus.D., F.R.C.O., noted Canadian organist and composer, and one of the outstanding choral conductors and church musicians of his generation, died in his sleep Nov. 11. He had been conductor of the famous Mendelssohn Choir of Toronto for twenty-six years when he retired in 1942 and organist and choir-master of the Metropolitan United Church of Toronto for nearly twenty-seven years when he relinquished that position this year. Previous to coming to Canada from his native land, England, in 1917 he was city organist of Leeds and had achieved a national reputation.

At the time of his death Dr. Fricker was honorary president of the Canadian College of Organists, which he had served previously as president. He had been president of the Toronto Center of the C.C.O. for seven years. As conductor of the Mendelssohn Choir he was the successor of Dr. A. S. Vogt and under his baton the organization maintained its widespread fame.

Long before modern dictators were heard of, Dr. Fricker was called "the dictator" by members of the choir. But they loved his insistence on absolute perfection from every member. That is why this volunteer organization managed to play to large audiences in Carnegie Hall, New York, and in Philadelphia, Baltimore, Buffalo and other United States musical centers.

For his final appearance with the Mendelssohn Choir Dr. Fricker chose Bach's Mass in B minor, which he said was the greatest work he had ever conducted. Other famous works that he made it possible for Canada to hear for the first time included Beethoven's Solemn Mass, Brahms' Choral Waltzes, William Walton's "Belshazzar's Feast," a cycle of Canadian folksongs and scores of other works, including his own compositions. At his valedictory performance of the Bach Mass Dr. Fricker was the recipient of a civic address of appreciation.

Herbert Austin Fricker was born in Canterbury, Kent, England, Feb. 12, 1868. He was educated at the Cathedral Chorister School, Canterbury, and Leeds University. After having won the fellowship degree of the Royal College of Organists he was organist of the Leeds Musical Festival from 1898 to 1913; chorus master of the festival, 1904-1913; chorus master and conductor, Leeds Philharmonic Society, 1900-17; chorus master and conductor Bradford Festival Choral Society, 1909-17; conductor Halifax Choral Society, 1911-17; conductor Morley Choral Society, 1905-14; founder and conductor of the Leeds Symphony Orchestra 1902-17; examiner for the Associated Board of the Royal Academy of Music and the Royal College of Music, London, 1910-17, and president of the Association of Leeds Professional Musicians.

Dr. Fricker was an organist all his life. At the age of 16 he was deputy organist of Canterbury Cathedral (1884-91); then he was organist and choir-master of Holy Trinity Church, Folkestone, 1891-98, and organist of the City of Leeds, 1898-1917.

In 1922 Dr. Fricker was selected to be conductor of the Exhibition Chorus and led it for ten years. He was also chairman of the music committee when Toronto celebrated its centennial in 1934.

Dr. Fricker was the composer of a number of organ compositions. Among them are a Concert Overture in C minor; "Cantilene Nuptiale"; "Scherzo Symphonique"; Adagio in A flat; Fantastic Overture in G minor; "Romance" in C flat. He has made numerous organ arrangements of orchestral works.

Before he left Leeds in 1917 Dr. Fricker received the honorary degree of master of arts from Leeds University and six years later the University of Toronto bestowed on him the degree of doctor of music.

Dr. Fricker married Ellen Jane Esther Jackman of Canterbury, daughter of John Gibbons Jackman, late editor and proprietor of the *Canterbury Press*, and the couple had two sons—Dr. Cecil and Eric.

DR. HERBERT A. FRICKER



Mrs. Fricker and Eric survive. Cecil died not long ago.

The Canadian College of Organists demonstrated its regard for Dr. Fricker at a dinner in his honor in Toronto Nov. 2, 1942. Dr. Healey Willan spoke on Dr. Fricker's English career, T. M. Sargent of his association with the Canadian College of Organists, William McCaig of the successful work of Dr. Fricker with the Metropolitan Church choir and Dr. T. Alexander Davies on the history leading up to the appointment of Dr. Fricker to direct the Mendelssohn Choir. Sir Ernest MacMillan addressed the gathering on Dr. Fricker's place in civic life.

All the speakers paid tribute to Dr. Fricker's genius as a choral conductor and his virtuosity at the organ. Sir Ernest spoke particularly about his great success in the production of many of the finest choral works ever composed. T. J. Crawford also paid his tribute to Dr. Fricker and read some lines he had written in the style of Gilbert and Sullivan ("When I Was a Lad") concerning the doctor and his career. The dinner, at which Maitland Farmer presided, was brought to a close with the presentation of a collection of symphonic recordings to Dr. Fricker.

**MONTHLY LETTER OF ADVICE
TO CHURCHES IN THE SOUTH**

A useful idea conceived by James R. Sydnor, who conducts the department of sacred music at the Presbyterian Assembly's Training School in Richmond, Va., is being carried out by him in the form of a monthly mimeographed letter to those in charge of church music in the territory served by the school in the South. The periodical, entitled "Church Music," to be issued from September to May, deals with the needs of the average church and answers practical questions that come up. Here are some topics which Mr. Sydnor has listed for discussion: How to play hymns; wartime choir problems; music for primaries; the four-fold purpose of a choir; how to improve the diction of a choir; some secrets of a successful rehearsal; discipline in a junior choir; how to teach new hymns to a congregation.

Eventually every phase of church music is to be discussed. How to develop congregational singing, church school music, how to train a choir, organ and piano playing in a worship service—these are some of the aspects of the subject. The best available books dealing with these phases will be reviewed and recommended. Also included will be lists of anthems for adult and junior choirs.

200th Anniversary at Hanover, Pa.

The 200th anniversary of St. Matthew's Lutheran Church, Hanover, Pa., was celebrated with a special service Sunday evening, Oct. 24, in which J. Herbert Springer, organist and director, and his choir gave a program based on the theme "The Church Year in Music." St. Matthew's is one of the largest Lutheran churches in America, with a membership of 3,000, and occupies its fourth edifice, built in 1924. The organ is rated as the largest in any church in the United States, an Austin of 12,809 pipes and 236 speaking stops, designed by Mr. Springer. After the war it is planned to add about 2,000 pipes to the ensemble.

**AMERICAN ORGAN PLAYERS'
CLUB HEARS C. ROBERT EGE**

The American Organ Players' Club opened its season by presenting C. Robert Ege in a recital Nov. 16 at the Pennsylvania Institution for the Instruction of the Blind, Overbrook, Philadelphia. The recital was well attended and Mr. Ege played the following program with excellent technique, real warmth of emotional expression and a fine sense of color in registration: Allegro from Sixth Symphony, Widor; Chorale Preludes, "My Soul Doth Magnify" and "In Thee Is Gladness," Bach; "Cortege et Litanie," Dupré; Introduction, Passacaglia and Fugue, Willan; "Evening Song," Schumann; "Elfen," Bonnet; "Requiescat in Pace," Sowerby; Concert Overture in C minor, Hollins. As an encore Mr. Ege improvised on the plainsong theme of the Credo, which had been submitted by Harry C. Banks, president of the club.

To stimulate interest in the oldest organization of organists in the country it was voted at a recent meeting of the directors to change the conditions of membership. Members will now be admitted without examination provided they are organists and provided each one is proposed and seconded by an active member of the club and elected by the board. Certificate members will be those who will be awarded certificates on passing the examination previously in force.

**SEMI-CENTENNIAL OF ORGAN
OBSERVED; RECITAL BY KRAFT**

To mark the fiftieth anniversary of the William G. Lane memorial organ in Grace Church at Sandusky, Ohio, Edwin Arthur Kraft, F.A.G.O., of Trinity Cathedral in Cleveland was invited to give a recital Oct. 28. The organ was installed in 1893 by Johnson & Son. It is a three-manual tracker instrument and is hooked up with an electro-pneumatic Möller of eight sets of pipes in the gallery. At the September meeting of the vestry it was decided to have the two organs rebuilt as soon as the war comes to an end. Wesley R. Hartung is organist and choir-master of the church.

Mr. Kraft was heard by an audience that taxed the capacity of the church. His program consisted of: "Psalm XIX," Marcello; Aria, Henry Purcell; Prelude in B minor, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; Sonata No. 5, Mendelssohn; Toccata in G minor, H. Alexander Matthews; Chorale Paraphrases, "Ein feste Burg" and "Nun danket Alle Gott," Whitford; "Electa ut Sol," Dallier.

The choir, under Mr. Hartung's direction, sang the service.

**SERGEANT ASHBURN PLAYS
AT MADISON BARRACKS, N. Y.**

A series of recitals was inaugurated in the post chapel at Madison Barracks, on Lake Ontario, at Sacket's Harbor, N. Y., Sunday afternoon, Oct. 24. The recitalist was Staff Sergeant Alfred Ashburn, who is acting as post organist for the length of time that his outfit, the 188th Medical Battalion, is located there. The recitals will be presented monthly and the assisting artists will be Lieutenant James Bundock, baritone; Private

IN THIS MONTH'S ISSUE

Large four-manual Casavant organ which stood in Orchestra Hall, Detroit, is rededicated in church which acquires the instrument when its original home is converted into a theater.

Pietro A. Yon, one of America's outstanding organists and for sixteen years at St. Patrick's Catholic Cathedral in New York, dies after a long illness following a stroke.

Gordon Balch Nevin, American composer, organist and teacher, is taken by death at New Wilmington, Pa.

Dr. H. A. Fricker, distinguished Toronto organist, conductor of Mendelssohn Choir for many years and former city organist of Leeds, England, dies in his sleep.

American Guild of Organists plans two-day conclave in New York Christmas week.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 306 South Wabash Avenue, Chicago 4, Ill.

first-class Mary Ross (WAC), soprano, and Corporal Joseph L. Huntig, baritone.

Sergeant Ashburn was founder and first dean of the new Central Pennsylvania Chapter of the American Guild of Organists before he enlisted in the army two years ago. He was formerly organist and choir-master at Trinity Church in Altoona, and while serving in the field artillery at Fort Bragg last year was organist at St. John's Church, Fayetteville, N. C. From Fort Bragg he moved to Fort Dix, N. J., and then to Madison Barracks. As post organist his duties include two Sunday masses and a Protestant service.

Higher Tin Content in Solder.

The War Production Board on Nov. 3 issued general preference order M-43, as amended, relaxing restrictions on the tin content of solders where it has been found that higher tin content is necessary. Previously this higher content could be used only upon the granting of an appeal. Under the amended order specific provisions permit higher tin content, in some cases above 21 per cent, for certain solders. A careful survey has shown that the higher tin content solders permitted will actually result in a saving of tin. The amended order also permits the reworking of block tin pipe.

Canon Douglas at Wa-Li-Ro in 1944.

Camp Wa-Li-Ro, the diocesan summer boy choir school at Put-in-Bay, Ohio, announces the summer conference for choir-masters to take place from Monday, July 10, to Friday, July 14. Canon Winfred Douglas, director of the summer conference at Evergreen, Colo., and one of the most prominent musicians of the Episcopal Church, will be on the faculty.

For Christmas Gifts:—

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MODERN MASTERPIECE
LEO SOWERBY'S *Symphony for Solo Organ in G major*.....M894

SYMPHONIC POEM
REUBKE'S *Sonata in C minor on the 94th Psalm*...For immediate release

IMMORTAL CLASSICS
BACH'S *Toccata and Fugue in D minor*.....18058
BACH'S *Jesu, Joy of Man's Desiring*.....18292
BACH'S *Little Organ Book (Orgelbuchlein)*.....M652-697-711
BACH'S *The Art of Fugue*.....M832-833
BACH'S *Chorale Preludes and DAQUIN Noels*.....M616
BRAHMS' *Behold A Rose breaks into Bloom*.....18292

MUSIC FOR ORGAN AND ORCHESTRA (Fiedler Sinfonietta)
CORELLI'S *Concerto in C for Organ and Orchestra*.....DM924
WILLIAM FELTON'S *Concerto for Organ and Orchestra*.....M866
HANDEL'S *Concertos for Organ and Orchestra: No. 2*.....15751
No. 10 in D minor.....M587 No. 11 in G minor.....2099-2100
No. 13 in F "The Cuckoo and the Nightingale".....M733

RECORDED BY E. Power Biggs on Victor RED SEAL RECORDS

GORDON BALCH NEVIN, ORGAN COMPOSER, DIES

END COMES SUDDENLY NOV. 17

On Faculty of Westminster College,
New Wilmington, Pa., Since 1932
—Also Made Record as a Re-
citalist—Was Born in 1892.

Gordon Balch Nevin, Mus.D., organist, composer and teacher, whose compositions made him nationally known and who was a member of a family famed in American music, died suddenly at his home in New Wilmington, Pa., on the morning of Nov. 15. At the time of his death he was professor of organ and composition at Westminster College. Funeral services were held Nov. 17 in New Wilmington.

Although he held important positions in churches in the course of his career, Dr. Nevin was known best for his organ pieces, which have achieved great popularity. He was a prolific writer, a record of more than 300 compositions attesting to that fact. His first successful organ composition was his "Song of Sorrow." His biggest seller is his "Will-o'-the-Wisp." Mr. Nevin himself ranked his "In Memoriam" as his best work, and it has been the worst seller. A work of Mr. Nevin which has made a great success and has filled a want is his "Primer of Organ Registration," published by Ditson. Mr. Nevin also wrote what is believed to be the first textbook on organ expression in any language—his "Swell Pedal Technic." This book, published by Ditson, he regarded as his most important contribution to organ playing. His "First Lessons on the Organ" was brought out later. Among his most frequently played works are three organ suites.

Besides composing, Dr. Nevin had given more than 200 organ recitals throughout the Eastern states and forty radio broadcasts from New York City over a national hookup. He was a member of the American Society of Com-

posers and Publishers and the American Guild of Organists.

Gordon Balch Nevin was born at Easton, Pa., May 19, 1892, the son of George B. Nevin, himself a composer whose works achieved great popularity and who made composition his avocation. Gordon Nevin studied piano and organ with Charles Maddock and Charles E. Knauss of Easton. Then he studied organ with J. Warren Andrews in New York and theory with Dr. J. Fred Wolle of Bethlehem, Pa.

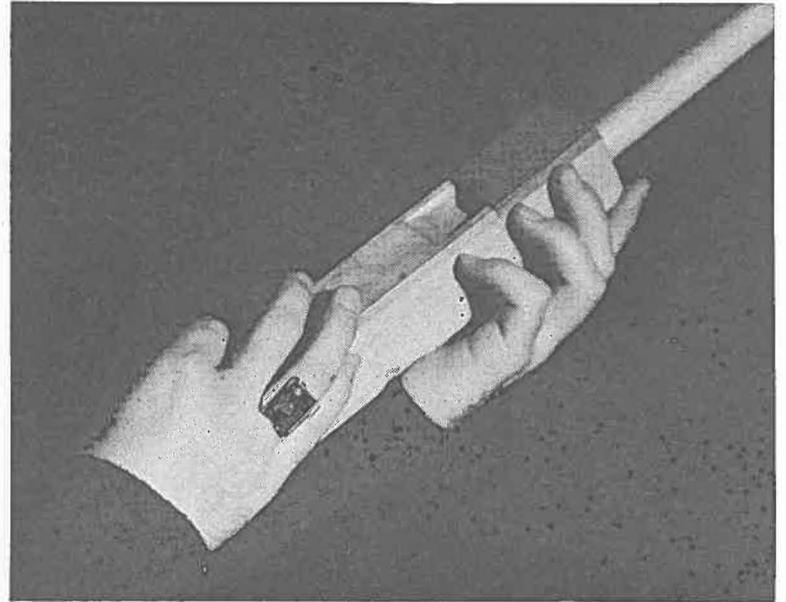
From 1909 to 1914 Mr. Nevin taught in his home city of Easton and then, after two years in Johnstown, Pa., went to Cleveland and also held a post on the faculty of Hiram College. In 1918 he moved to Greensburg, Pa., and from 1920 to 1932 was at Johnstown, where he presided over a large four-manual organ in the First Lutheran Church. Since 1932 he had been on the faculty of Westminster College.

In 1915 Mr. Nevin married Miss Jessie Harris Young. The widow and two daughters—Mrs. J. H. McClure and Mrs. David H. McHenry—and a sister, Shirley Dean Nevin of Easton, survive.

Dr. Nevin received the honorary degree of doctor of music from Westminster College in May, 1943.

TWO CHOIRS JOIN IN SERVICE AT GARDEN CITY CATHEDRAL

On Sunday afternoon, Nov. 7, at 4 o'clock, St. Paul's Choristers of Brooklyn, under the direction of Ralph A. Harris, joined the choir at the Cathedral of the Incarnation, Garden City, Long Island, in a festival evensong service of music. Maurice Garabrant, the cathedral organist, accompanied the chorus. The combined choirs of sixty-four boys and thirty-two men sang the following works: Magnificat and Nunc Dimittis in D minor, Walmisley; "Hymn to the Trinity," Tschaikowsky; "Rejoice, Ye Pure in Heart," Harris; "Expectans Expectavi," Wood; "Zadok the Priest," Handel. As the prelude Mr. Garabrant played two of T. Tertius Noble's Chorale Preludes—on "St. Peter" and "Autumn"—and the postlude was the Chorale in A minor of Franck.



HYBRID TONES

Physically, a strictly "pure" tone can be produced only by electric means. It is a unique sound which has no ability to blend with other sounds and so is musically undesirable. A pleasant tone quality is produced by many other harmonious sounds being present in the tone together with the generating pitch. A musical sound is a complex of many parts.

Tapering the walls of an organ pipe is one way of greatly increasing the harmonic content of its tone. Thus tapered pipes are the ideal ones for aiding the blend in a division.

The most common tapered stop is the Gemshorn. Its voice is so rich that many of the harmonics may be distinguished by the unaided ear. If these upper partials be strongly voiced, the tone is "stringy"—while if they are somewhat subdued the pipe is called Spitzflöte, and the tone approaches that of flutes. Diapasons having tapered sides have a singing element and a liveliness in the tone that is impossible to secure by other means.

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**DATES FOR RECITALS
ASSURE GOOD SEASON**

BOOKINGS MADE BY LA BERGE

Organ Impresario Tells Where Those Under His Management Will Play in All Parts of Country—List of Early Engagements.

Judging from actual bookings of recital organists under his management, Bernard R. La Berge, the New York organ impresario, is convinced that this will be a much better season than that of 1942 in the organ recital field. He has prepared the subjoined list of engagements for artists he represents, but expects many additional dates as a number of churches and others make plans only from month to month and will close contracts as the season advances.

Mr. La Berge announces that Walter Baker, who is now in the coast guard, will be available for a number of appearances. Dr. Courboin, because of his recent appointment to St. Patrick's Cathedral in New York and his increased duties at Peabody Conservatory, will accept only a limited number of dates. Arthur Poister has been definitely released from the army and will resume his concertizing.

Engagements of the season to date are:

Nita Akin.

- Oct. 4—Midland, Tex.
- Oct. 20—Texas Federation of Music Clubs convention.
- Dec. 7—Vernon, Tex.
- Thanksgiving week—Orange, Tex.
- Jan. 20—Oklahoma City.
- Jan. 24—Chicago.
- April 25—San Diego, Cal.
- April 28—San Jose, Cal.

Walter Baker.

Nov. 16—Chicago.

Charles M. Courboin.

Oct. 6—Toledo, Ohio.

April 26—Toronto, Ont.

Catharine Crozier.

- Sept. 21—Aurora, N. Y.
- Oct. 3—Exeter, N. H.
- Nov. 15—Cincinnati.
- Nov. 19—Austin, Tex.
- Nov. 23—San Diego, Cal.
- Nov. 27—Los Angeles.
- Nov. 30—San Jose, Cal.
- Dec. 2—Salt Lake City.
- Dec. 9—Fayette, Mo.
- Jan. 25—Grand Rapids, Mich.

Arthur Poister.

- Jan. 22—Grand Rapids, Mich.
- Feb. 15—Decatur, Ill.
- Feb. 18—Minneapolis.
- Feb. 21—Rockford, Ill.

Hugh Porter.

- Jan. 25—Washington, D. C.
- Jan. 30—St. Louis.
- Feb. 1—Wichita Falls, Tex.
- Feb. 3—Austin, Tex.
- Feb. 7—Los Angeles.
- Feb. 9—Oakland, Cal.
- Feb. 11—San Jose, Cal.
- Feb. 14—San Francisco.
- Feb. 16—Provo, Utah.
- Feb. 17—Salt Lake City.
- Feb. 20—Seward, Neb.
- Feb. 23—Lincoln, Neb.

Alexander Schreiner.

- March 8—Grand Rapids, Mich.
- March 10—Wheaton, Ill.
- March 13—Chicago.
- March 15—Toronto.
- March 16—Montreal.
- March 20—New York.
- April 18—Denton, Tex.
- April 20—Austin, Tex.
- April 24—Marshall, Tex.
- April 27—Bartlesville, Okla.

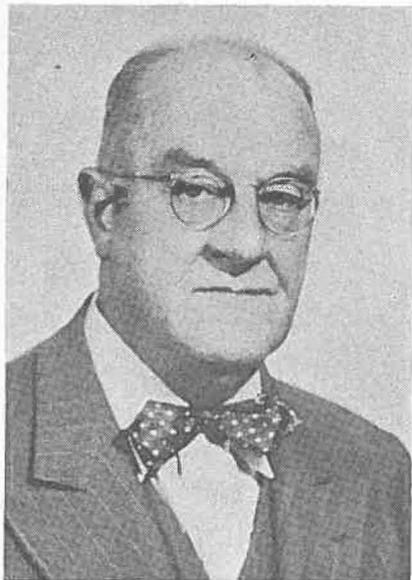
Michael Strange, with John Harms.

- Nov. 3—Bridgewater, Va.
- Nov. 7—Plainfield, N. J.
- Nov. 23—Reading, Pa.
- Dec. 12—Hanover, N. H.
- April 18—Akron, Ohio.
- April 20—Grand Rapids, Mich.
- April 25—Pella, Iowa.

Carl Weinrich.

- Nov. 8—Montreal.
- Jan. 6—Providence, R. I.
- Jan. 10 and 11—Durham, N. C.
- Jan. 12 and 13—Greensboro, N. C.
- Jan. 14—Salisbury, N. C.
- Jan. 15—Davidson, N. C.
- Jan. 17 and 18—Red Springs, N. C.
- Jan. 20 and 21—Orangeburg, S. C.
- Jan. 24 and 25—Boone, N. C.
- Jan. 26 and 27—Hickory, N. C.
- Jan. 28 and 29—Rock Hill, S. C.
- Feb. 20—Ann Arbor, Mich.
- Feb. 22 and 23—Pella, Iowa.
- Feb. 27 and 28—Columbia, Mo.

HARRIS S. SHAW



**WATCH TO HARRIS S. SHAW
ON TWENTIETH ANNIVERSARY**

Harris S. Shaw's twentieth anniversary as organist and choirmaster of Grace Episcopal Church, Salem, Mass., was observed by the people of the parish in a handsome manner Oct. 24. A reception in honor of Mr. Shaw was held at the parish-house in the afternoon and a gold watch was presented to him on behalf of the church by the rector, the Rev. George L. Cadigan. The inscription on the watch reads as follows: "1923-1943. Harris S. Shaw, loyal friend and eminent musician, from grateful members of Grace Church, Salem, Mass."

Mr. Shaw is one of the outstanding teachers of organ and piano in Boston. He was born in Thomaston, Maine, in 1882 and studied at the New England Conservatory of Music. His organ teachers were Wallace Goodrich and Everett E. Truette and he studied piano with Carl Baermann and Leopold Godowsky, as well as other eminent teachers. This was followed by study in Europe with Widor and Hollins.

From 1908 to 1923 Mr. Shaw was at the Universal Church in Boston. He was musical director at the Harvard Summer School from 1914 to 1921, for two years was musical director at Middlebury College, in Vermont, and for three years headed the organ and piano departments at the University of New Hampshire. He was also teacher of musical appreciation at the Chelsea High School. Mr. Shaw holds the associate certificate of the A. G. O. From 1933 to 1940 he was honored with the presidency of the Boston Pianoforte Teachers' Society, from 1940 to 1942 he was president of the New England Choir Guild and last year he was elected sub-dean of the Massachusetts Chapter of the A. G. O.

**LIGHTER MUSIC DURING WAR
AT UNIVERSITY OF ILLINOIS**

Programs adjusted to the times are the new order at the University of Illinois, where the Sunday organ recitals have been a musical feature for many years. An effort is being put forth this season to make the offerings such as to appeal to the thousands of service men on the campus in Urbana. A greatly increased attendance is the result. The "compromise" programs lean to the light side, at the same time including many serious organ works. Professor Russell H. Miles' recent programs illustrate the new policy. Nov. 14 he played: Chaconne, Couperin; Andantino, Chauvet; Fantasia and Fugue in G minor, Bach; "Priere," Jongen; Intermezzo, Verrees; Nocturne, Borodin; Paraphrase on a Theme by Gottschalk, Saul.

The program Oct. 31 was as follows: Toccata and Fugue in D minor, Bach; Nocturne from "A Midsummer Night's Dream," Mendelssohn; Prelude and Intermezzo from "Cavalleria Rusticana," Mascagni; Largo from Symphony No. 5, "From the New World," Dvorak; "Will-o'-the-Wisp," Nevin; "Finlandia," Sibelius.

Professor Miles' programs of Oct. 17 and 24 and that of Lanson F. Demming Nov. 7, in the same series, appear in the recital pages of this issue.

Recent Publications

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- Lord, Be With Me Then, As Now
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- A Prayer for Vision (Med.)50
- Our Christmas Day (Med.)50

CHORAL MUSIC

(SATB, unless otherwise specified)

	Oct. No.	Price
Alleluia! Morn of Beauty.....	8811	.16
All My Heart This Night Rejoices.....	8435	.16
Blow, Winds, O Softly Blow (SA or Junior Choir).....	8436	.15
Create in Me a Clean Heart, O God.....	8682	.15
God Bless Our Native Land (Piano Accept.).....	8994	.12
God Bless Our Native Land (a cappella).....	8997	.12
God Bless Our Native Land (SAB).....	8998	.12
God Bless Our Native Land (SA).....	8995	.12
God Bless Our Native Land (Unison).....	8996	.10
Hast Thou Not Known?.....	8438	.15
Here Am I, O Land of Mine (a cappella).....	8876	.15
Jesus, Lord of All Acclaim.....	9213	.15
Judge Me, O God (Full).....	8364	.20
Laudamus Te (Full).....	8333	.16
Laudamus Te (TTBB).....	8514	.16
Lord Jesus, in the Wintertime.....	8920	.15
Lord Jesus, in the Wintertime (SSA).....	9258	.15
The Lord's Prayer (Full).....	8680	.15
Now Thank We All Our God.....	8551	.16
The Singers.....	8326	.25
Tell Me, Shepherd, What Did You See?.....	9280	.16
The Triumph-Song.....	8324	.16



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Laurence Dilsner, organist and director at Trinity Episcopal Church, Red Bank, N. J., presented a Mendelssohn program Sunday evening, Oct. 31, at that church. He played movements of the First, Second and Sixth Sonatas.

GEORGE VAUSE, M.S.M.

GEORGE VAUSE TAKES POST
IN SEATTLE PACIFIC COLLEGE



George Vause, organist and choirmaster of the West End Presbyterian Church, has moved from New York City to the state of Washington to assume new duties as teacher of French and music at Seattle Pacific College. Although he has had an active musical career in the East, Mr. Vause returns to the part of the country in which he was born, being a native of Oregon.

Mr. Vause became a church organist at the age of 9 years and has been active in the musical world ever since that time, with the exception of three years spent as lieutenant in the coast artillery in France during the first world war. His studies have been principally at Oberlin Conservatory, the Institute of Musical Art in New York, the Royal College of Music in London and privately in New York with Frank LaForge and others. His concert work, much of it as accompanist with Margaret Matzenauer, Lawrence Tibbett, Clarence Whitehill and others, has taken him to every large city in this country and Canada. He has also played many programs over the nationwide radio systems and for several years was a musical director of the Mutual chain. He is known as a composer, his works being published by Schirmer and Schmidt. His latest composition, a Passacaglia in G minor, for the organ, is to be published by G. Schirmer this month.

Mr. Vause was born at The Dalles, Ore., Feb. 2, 1887, and his first church position was in St. Paul's Episcopal Church of that city. His organ study began with Dr. Edgar E. Coursen and then he went to Oberlin in 1909 and 1910 and thence to the Institute of Musical Art in New York. There he studied organ under Gaston M. Dethier, piano with Sigismund Stojowski, theory with Percy Goetschius and conducting under Frank Damrosch. Boy choir training was studied with Walter Henry Hall, Miles Farrow and T. Tertius Noble. After a year at the Riverdale School for Boys Mr. Vause became music instructor in the public schools of Perth Amboy, N. J. Before going to France to serve the nation he held church positions in: Perth Amboy and Newark. After the armistice he was kept in France until 1921 because of his knowledge of the language, for reclamation work with the French engineers. Then he studied with Harold Darke in London and on his return to the United States was appointed organist of the First Presbyterian Church of Perth Amboy. Next for ten years he was at the Broadway Presbyterian Church in New York, followed by seven years at the West End Presbyterian, which post he relinquished to go to Seattle.

Mr. Vause holds a B.S. degree from Teachers' College, New York; also the degree of master of sacred music from Union Theological Seminary, where he studied organ with Clarence Dickinson, composition under T. Tertius Noble, Gregorian chant under Dr. A. Becket Gibbs, and liturgics, etc., with Helen A. Dickinson.

Saint-Saens Work with Orchestra.

Edouard Nies-Berger was organ soloist with the New York Philharmonic Symphony Orchestra at Carnegie Hall Nov. 17 and 19, when the Saint-Saens Symphony in C minor for organ and orchestra was played, Artur Rodzinski conducting.

BROOK'S 75TH BIRTHDAY
CELEBRATED IN UNIQUE WAY

Arthur Scott Brook's seventy-fifth birthday was celebrated in a truly unique manner late in October when, with the telephone transmitter off the hook, a group of Atlantic City voices sang a melody directly into a home in Toronto, Ont. It was to celebrate publication of Mr. Brook's cantata, "Laudate Dominum," that thirty members of the Atlantic City Festival Chorus gathered at the composer's home.

Mrs. Dorothy M. Watkins, member of the firm doing the publishing, couldn't be present as she lives in Toronto.

"A phone call late at night is not as disruptive of the war effort as reservations on a long train ride—sing it to me," Mrs. Watkins had written.

After "hanging up," amid expressions of approval from Canada, the group sang through the whole work of seventy-five pages.

Mr. Brook is still active on the organ bench and can look back at a long career as an organist and organ designer.

BONNET TEACHING AT NEW
MONTREAL CONSERVATORY

Joseph Bonnet, who has recovered from the illness which interrupted his summer activities, has started his classes at the new Montreal Conservatory of Music. The conservatory is housed in a fine building with a medium-sized concert hall and a Casavant organ. The majority of the teachers have studied in France and on the faculty are such eminent men as Isidore Philipp, the piano pedagogue, and Marcel Grandjany, the harpist. Associated with Mr. Bonnet in the organ department are G. E. Tanguay, a former pupil of Vierne, and George M. Brewer. Mr. Bonnet makes two visits a month to teach in Montreal. The conservatory was founded by the government of the Province of Quebec and the director is Wilfrid Pelletier, the well-known conductor. Mr. Bonnet has resumed his recital work and is booked for a series of performances at the Worcester Museum.



*"Peace on earth and good will"
Souls that are gentle and still
Hear the first music of this
Far off, infinite bliss—*

—Edwin Arnold ("Yuletide")

FIGHTING the flames of a war-seared world, free men pause . . . honor the birth of all things good.

Christmas is the symbol of new life, the birth of hope and assurance.

From little groups all over the earth, carols will ring out . . . spirits will rise and men will go forth with new found courage. For music gives the "tough" the way to pray . . . the shy, a voice for all to hear. Music is everything to all men. It may be expressed in tones of the voice, the trumpet or the organ. Enjoyment of any or all is greater when the artist's interpretation is phrased in clear, rich tones. It is for this excellence of tone-color and responsiveness, Möller organs have been acclaimed by artist and listener as the "world's finest".

Today, the men and machines of Möller work for war . . . so Möller organs will not be available again 'til peace. War is demanding all tried and proven organ building materials and organ craftsmen. Thus, the construction of new organs of excellence, the fine rebuilding of old organs is precluded 'til Victory. So, if you are planning to buy or rebuild, we suggest you wait until peacetime and be assured of the "world's finest organ".

THE HYMNAL OF THE
PROTESTANT EPISCOPAL CHURCH

The new revised Hymnal of the Protestant Episcopal Church as prepared by a Commission appointed by the General Convention of 1937 and as authorized by the General Convention of 1940, has just been published in three editions, all of which contain both words and music. The musical edition contains the full harmony of each hymn. The two melody editions contain the air but not the harmony.

- Full Musical Edition (5 7/8" x 8 1/2")
 - Standard, blue cloth per copy \$1.20
 - Choir, red buckram, reinforced per copy \$1.50
- Large Melody Edition (5 1/8" x 7 3/4")
 - Blue or red cloth per copy \$.70
- Small Melody Edition (3 3/8" x 5 5/8")
 - Blue or red cloth per copy \$.40

Carriage charges are extra.

Descriptive circular on request, showing specimen pages.

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Late Yuletide Music and Other New Issues for Choir and Organ

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

Perhaps it is too late to use more than one or two of the Christmas numbers which have reached me since the last article, but they should be mentioned for the record. They happen to include some really good numbers for women's voices, notably "Make We Joy" (Gray), by Harold Friedell, with whose name we connect the Christmas season, especially for his "Lute Book Carol." This new number is for SSAA unaccompanied, with a charming text, which, after the manner of an early day, uses Latin phrases. Truly original, this work is not easy in its occasional dissonances.

Carl F. Mueller's "Lord Jesus, in the Winter-Time" (G. Schirmer), previously published for SATB, is an accompanied carol for SSA in the Aeolian mode. In one section a medium voice has a solo against humming in the other parts. The text is modern, but poetical.

Walter Wild's "Good News from Heaven" (Gray) is a pretty setting of Luther's words, accompanied and for SSA. It could also be sung by SSAB.

For mixed voices there are a few more good things. Mr. Mueller's "Tell Me, Shepherd" (G. Schirmer) I like a little better than his other one. It is accompanied and has a part for junior choir (or S). It is in dialogue form and uses Latin phrases effectively.

Dr. Basil Harwood's "I Sing the Birth" (Novello) is one of the best of recent carols from England, partly because it has an admirable text by Shakespeare's friend, Ben Jonson. The music is easy and there is pleasant variety, especially in the management of bits for the men.

In "Sleep, My Little Dove" (Gray) Willard Irving Nevins has taken an English version of the well-known French carol "Dors, Ma Colombe," and has given not the traditional music, but an arrangement of a pretty tune by Gluck. Here again you may use the junior choir or a soprano soloist or a few sopranos. This is accompanied and easy.

Mario Castelnuovo-Tedesco's "Lo, the Messiah" (Galaxy) comes for SATB or for SSA, accompanied. It is a hymn in honor of Christ and His mother, running to sixteen pages. Probably this will be used at choir concerts as well as in services. It is well written, but I do not find it very attractive. In such cases I assume that I may be wrong.

In his series of "Russian Music" Peter D. Tkach has added a Russian carol, "Good News from Heaven" (Kjos), the words from Luther. The unaccompanied music is melodious, easy, and not characteristically Russian. For a single line the sopranos divide.

A. R. Lamont's "I Heard the Bells" (Kjos) is another evidence of the appreciation during wartime of Longfellow's touching poem expressing our hope for peace. This is an accompanied number of six pages, all of it well suited for quartets.

There is a bewildering lot of carols for Christmas, but so few for New Year's that I am delighted to receive Charles R. Cronham's short "New Year's Bells" (Gray), only three pages in length. The words are the composer's, but he is well acquainted with Tennyson's treatment of the subject. The only question is where to find a place in the liturgy for this very short number. Non-liturgical churches can use it as a response after prayer or a short introit.

There are two new vocal solos for Christmas: "Lullaby of the Hills," for medium voice, by Wilhelm Kienzl, arranged by Estelle Lieblich (Galaxy), and "Our Christmas Day" by Carl F. Mueller (G. Schirmer)—also for medium voice. I like a little better the words of the second and the music of the first; both are just pretty little songs.

There is a really excellent number for organ, the latest in Dr. Clarence Dickinson's "Historical Recital Series" (Gray), a "Prelude on Two Old Carols" by the eighteenth century composer Claude Balbastre. This is delightfully graceful and French, not difficult.

The Pastorale from "The Messiah" has been arranged by R. S. Stoughton in two easy forms—for organ, and for organ with piano (Schmidt).

To fill a big gap in the knowledge of

European music, which I for one am ready to confess, Joseph Bonnet has edited "Two Fugues for the Organ by Eighteenth Century Czecho-Slovakian Composers" (J. Fischer). The composers are Joseph Seeger, who died in 1782, and C. Kopriwa, who died three years later. Here is something more than a novelty; here is excellent music of true organ type.

Other Reviews

Donald Tweedy is an enthusiastic lover of madrigals, as you might guess when you saw his "Sweet Is the Work" (Gray), for SABar (or T), unaccompanied. He calls this an anthem; he might have called it a sacred madrigal. Anyway, it is one of the best things of the year—something really original and appealing to musical taste above that of the 5-year-old; though, to speak sooth of that interesting age, it seems to have a sound taste in folksongs. The text is by Isaac Watts, whom the Puritans of Cotton Mather's time regarded as a great poet; strangely enough, he wrote a few hymns like this which justified the opinion. Please let me know if you use this; I am curious as to whether my enthusiasm is shared.

Another anthem with originality is O. C. Christiansen's "Arise, O God, and Shine" (Kjos), though he gets his fine unaccompanied effects by harmony instead of counterpoint. The text is appropriate for wartime and for the peace which will follow.

Dr. Channing Lefebvre has made a choral version for SATB of Holst's "The Heart Worships" (Galaxy), a touching short accompanied number. Or go back farther in the British tradition and see the Purcell Society's new edition of that master's "Save Me, O God, for Thy Name's Sake" (Novello), for SSATB, accompanied *ad lib.* (There is one bit of division for the tenors.) This is the second issue in a series called "Henry Purcell, Popular Edition of Selected Works." The text from Psalm LIV is appropriate to time of war.

Mr. Tkach's series of "Russian Music" (Kjos) has one effective new edition for SSA, Bortniansky's "We Sing Thy Praise." All typically Russian music seems thin when arranged for women's voices from the original with deep basses, but this number is still beautiful.

For two-part chorus there are two good new editions. Edwin Arthur Kraft has so arranged Dvorak's greatest sacred solo, "God Is My Shepherd" (Gray). Willard I. Nevins has taken a part of a Mass in G by Haydn for the words "Lo, My Shepherd Is Divine" (Gray).

Speaking of new editions—the most important and beautiful recent one is Ifor Jones' of a Kyrie in D minor by Bach for SSATB (G. Schirmer). An unfigured bass provided a sixth part for 'celli and double basses, with the organ just reinforcing the voices—as in this edition. This extremely fine work runs to thirteen pages. It is not easy, because flexibility is absolutely required.

Dr. Leo Sowerby has added to his important settings of the Episcopal liturgy a unison Benedictus in C (Gray).

Cantata by Arthur Scott Brook

Arthur Scott Brook has a cantata called "Laudate Dominum (Praise the Lord)," published by the Winchester Guild of Atlantic City at Vassar Square, Ventnor, N. J. This is an easy and melodious work of about seventy-five pages, with solos for SATBar that might well be sung separately, which is more than can be said for most of the short snippets of solos appearing in many of our recent cantatas. Harvest time will be most appropriate for this work, but we should praise the Lord in all seasons.

The inexhaustible Dr. Harvey B. Gaul celebrates his harvest at the organ; anyway, he has a new organ piece called "A Song for the Golden Harvest" (Gray), based on an ancient Jewish theme of the festival of Succoth. This is a bold, dramatic work, ten pages in length.

For a novelty at recitals there is Powell Weaver's "The Cuckoo" (Galaxy). The composer seems to be happy in his treatment of critters, squirrel or bird.

I am glad that Mr. Gray has brought out a re-issue of Dr. Joseph W. Clokey's romantic suite, "Mountain Sketches," which I had the pleasure of welcoming in THE DIAPASON nearly twenty years ago. The pieces have been very popular in recitals. And, speaking of Dean Clokey, he has a pamphlet called "Music and

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Arthur Scott Brook

Psalms Texts—Mixed Chorus
—Solos

78 minutes

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Worship," issued by Miami University (Ohio) as the first of a series being prepared with an aim to bettering the music of his state. I hope that he will publish the series together sometime. Seldom have I read any set of principles that seemed to me sounder; the illustrations of these principles will appear in later issues, when he gives suggested lists for small choirs, organ music, hymn festivals and bibliography for the town library.

PORTRAYS CHURCH IN MUSIC; NOVEL SERVICE IN NEWARK

At the 7:30 "friendship hour" in the Second Presbyterian Church of Newark, N. J., Oct. 17 Dr. Lester H. Clee, minister of the church, and Luis Harold Sanford, minister of music, presented an unusual service entitled "I Love Thy Church, O God." Through the use of slides, music and the spoken word the beauty of church architecture and its spiritual significance were brought before the congregation. Ten slides of some of the unusual features of the Second Presbyterian Church were shown. Dr. Clee spoke of the development of Gothic architecture and its meaning, with specific reference to how the present edifice came to be constructed. For each picture Mr. Sanford had selected a composition which portrayed the meaning through musical sounds. The list of slides and music was as follows: Front elevation of church and front entrance doors, Cathedral Prelude and Fugue, Bach; view of nave from the narthex, "The Nave," Mulet; the chancel at Easter, "How Lovely Is Thy Dwelling-Place," Hans Huber; the pulpit, "Hear, O Israel," Weinberger; view from chancel toward the rear, "In the Church," Novak; the "Brotherhood Window," "Rose Window," Mulet; side aisle, showing light and shadows on pillars, "Prayer," from "Suite Gothique," Boellmann; "Come unto Me" window (over chancel), "Come unto Him" ("The Messiah"), Handel (sung by Mrs. Sanford); view of the bell tower, "Westminster Carillon," Vierne.

The service was opened with the hymn "The Church's One Foundation" and concluded with "In the Cathedral," by Pierne, played as the postlude.

New Music for the Organ

GORDON BALCH NEVIN, WHO DIED NOV. 15

BY WILLIAM LESTER, D.F.A.
Chorale Paraphrase ("Salve Regina") by Arthur C. Becker; published by McLaughlin & Reilly Company.

In this splendidly conceived and created fantasia Dean Becker gives us the first of a projected group of four pieces based on the plainsong themes from the vesper ritual. The music, as may be determined from the subject matter and treatment, is primarily destined for the Roman Catholic Church repertory; but, like much music by Franck, Guilmant, Vierne and other composers inspired by the same motive, the resultant music is too big, too penetrating, to be limited in interest to one communion. Organists of all churches seeking organ music of high quality, inspiration, genuine beauty, will welcome and make use of this particular number and its successors. The composer has seen fit in the work now being considered to treat the theme contrapuntally in successive sectional units. The musical result is exceptionally fine—the cumulative climax is highly successful.

Prelude on "The Coventry Carol," for organ, by Kenneth Walton; *Chorale Prelude on "O Come, Emmanuel,"* by Kenneth Walton; *Postlude on "Lo, He Comes with Clouds Descending,"* by Kenneth Walton; published by Sprague-Coleman, Inc., New York City.

Three new organ publications that by their high intrinsic quality and their timeliness should be "musts" for all progressive church organists. Too much of the service music aimed at seasonal occasions leans heavily on that seasonal need and its filling and too often is lightweight on the musical side. Such accusation cannot be laid against the three pieces now under consideration. They are truly of seasonal (Christmas) value, but are also exceptional in their musical values. The composer (new to this reviewer) is no dilettante, no inexperienced hand. Every measure displays competent craftsmanship, the writing is such as to fit the idiosyncrasies of the chosen instrument, and the music contains true



beauty as well as technical vision and efficiency. No detailed review is called for as the type of music and its availability are definitely set forth in each title. Here we are given three fine pieces, marked by utility value, artistic accomplishment and unusual individuality. Technically considered, it is not music for the elementary grades—but the difficulties to be met are not forbidding. Time spent on the conquest of these numbers will be well spent.

Scotch Idyl, "Fanfare Mignonne," for organ, by William M. Felton; published by Theodore Presser Company, Philadelphia.

Two tuneful pieces of easy, medium grades, conventional in style and idiom and tending toward the commonplace in content. The Fanfare is more than blood brother to the piece of like title by Lemmens. In any case, we have two prac-

tical service pieces, easy and effective. The writing is good except for some minor aberrations in chord spelling, entirely unnecessary impediments to tonal accuracy.

Idyl, for organ, by Richard Purvis; Pavane, by Maurice Ravel, transcribed for organ by Gordon Balch Nevin; published by Oliver Ditson Company (Theodore Presser, distributors), Philadelphia.

The Idyl is a lyrical piece of no particular complexity or profundity. As is usual with this composer, the writing is of a very high order; it is literate music of undeniable beauty. It has genuine appeal.

The little masterpiece by Ravel is transferred to the organ in a remarkably expert fashion. On an instrument favored with a wealth of celeste flutes and soft strings, under dynamic control, this aris-

ocratic music should yield fascinating results. It is concert music *par excellence!*

Organ Suite, by Richard Keys Biggs; published by McLaughlin & Reilly.

Of unusual musical values and practical potency are the five short pieces that go to make up this suite. The music is simple, well-fitted to the instrument, eloquent and effective. The titles of the separate numbers are, in sequence: Prelude, Introit, Offertory ("Adoro Te"), Communion ("Agnus Dei") and Finale. The service values of this work should not cause us to overlook its other use—teaching material in the easy to intermediate grade. The combination of worthwhile music and genuine "organ writing" is none too common; this new suite will prove definitely valuable in this area.

"Toccata Basse," for pedal organ solo, by Robert L. Bedell; published by Elkan-Vogel Company, Inc., Philadelphia.

A valuable contribution to concert literature for the organ is this "invention" for pedals alone. It is virtuoso material, not too difficult, but showy in the extreme. The form chosen is that of a first subject on a Bach model, a scintillating allemande figure in sixteenth notes. This is followed by a chorale section, set in double notes. A resume of the first section, climaxed by a short largo in triple-note chords, brings a fitting close to an interesting concert contribution.

CANDLYN GUEST OF ALUMNI OF GUILMANT ORGAN SCHOOL

Dr. T. Frederick H. Candlyn was the guest of honor at a luncheon of the alumni association of the Guilmant Organ School, held at the Hotel Holley, New York, Nov. 9. After greetings by Professor Samuel A. Baldwin, the Rev. Cyril Carrie of St. John's Episcopal Church of Jersey City Heights, Harold Friedell, Vernon de Tar, Ralph A. Harris, Grace Leeds Darnell, Gertrude H. Hale, Mary Gillies and Willard Irving Nevins, Dr. Candlyn told of many of his experiences in his long career as an organist and choirmaster and of his new work at St. Thomas' Church, where he has succeeded Dr. T. Tertius Noble.



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American Guild of Organists

(Name and seal registered in U. S. Patent Office)



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Wallace Goodrich Speaks at First Dinner of Season Held at Headquarters

About 110 members and guests sat down for the first dinner of the season for the Guild Headquarters at Schrafft's restaurant on Fifth Avenue, New York, Oct. 25. The guest speaker was Dr. Wallace Goodrich, director emeritus of the New England Conservatory of Music. As in past years, one of the features of the dinner meeting was the presentation of the certificates to members who were successful in the 1943 examinations.

S. Lewis Elmer, the warden, in his introductory remarks told of some plans for this year. He spoke especially of the importance of the work of the new expansion committee and then introduced several chapter representatives who were present. These included: Mrs. Edward G. Longman, dean of the Miami Chapter, Florida; Mrs. A. R. Maltby of the Kansas City Chapter, Mrs. Ruth McNeil of Chicago and Howard Marsh of Buffalo.

Mr. Elmer then asked Mr. Porter of the examination committee to make his awards, which were as follows: Associate certificate to Robert Hawksley, who was granted a special furlough from the armed forces to attend this dinner; fellowship to Harold Heeremans, and choirmaster's certificates to Norman Hollett, Victor Powell, Charles Schilling and Harold Heeremans. With this bit of business out of the way, Joseph Bonnet was asked for a greeting. In responding he told of his high regard for the Guild and predicted a successful season for 1943-44. Iona Harms, guest soloist of the evening, sang in a brilliant fashion an aria from Charpentier's "Louise" and several songs by American composers. After much persuasion on the part of Mr. Elmer Geoffrey O'Hara consented to sing his own "Give a Man a Horse He Can Ride."

Following this musical interlude Harold Friedell made a plea for the purchase of war bonds.

Dr. Goodrich in the address of the evening outlined a plan of study which should help the organist to a better understanding of religious music and a better use of it in the service. Such a plan would involve a careful study of the history of the church; the evolution of the anthem and, last but not least, the subject of hymnology. He emphasized the importance of adding dignity to the service and spoke of improvisation in furthering such an end. Earlier in his talk he told of the early days of organ music in Boston and how the Guild had been a great factor in raising the standard there, both in choral and instrumental music.

G. Darlington Richards, chairman of the public meetings committee, announced that the next Guild events would take the form of four lectures on hymns by Dr. David McK. Williams at St. Bartholomew's Church on the Wednesday evenings in November.

Lecture on Organ Design.

The Western Pennsylvania Chapter held a meeting Nov. 8 at the Mount Lebanon Presbyterian Church, Pittsburgh, with a dinner, lecture and two recitalists. G. N. Tucker, organist-choirmaster of St. Paul's Episcopal Church, gave a short lecture on the design of the small church organ. His talk was illustrated with specifications drawn on the blackboard of the two organs heard at the meeting—in the Presbyterian Church and in his church, St. Paul's.

After the lecture members and their friends went into the church, where Mrs.

Gladys Klaber, organist-director, played the first half of the recital, including two chorale preludes by Bach; "Ronde Française," Boellmann, and Chorale in A minor, Franck. After a short walk to St. Paul's the organists heard Mr. Tucker play "Now Thank We All Our God," Karg-Elert; Gavotte, Martini; Adagio Molto, from C minor Sonata, Guilman; Tenth Concerto, Handel, and Courante in D, Maurice Greene.

The Western Pennsylvania Chapter opened its season with two fine programs, one at Christ Methodist Church, Pittsburgh, with Walter Fawcett playing, and the second at the Bellevue Presbyterian Church, with Julian R. Williams as guest artist, assisted by Miss Alice Long, soprano, accompanied on the organ by Joseph O'Brien.

The first program, Sept. 21, at Mr. Fawcett's church, included: Prelude and Fugue in E flat, Goedicke; "Voices of the Night," Karg-Elert; Adagio in E major, Bridge; Rhapsodie, Reger; Rhapsodie (Dorian) Moser; "Lente et Calme," Huré; Prelude, "Angelus," Scherzo, Meditation and Toccata, Snow; Prelude, Jacobi; Prelude, Fugue and Hymn, Peeters.

Oct. 21, at the Bellevue Presbyterian Church, Mr. Williams played the following program: Chorale Prelude, Bach; Vivace from Trio-Sonata in C minor, Bach; Fantasia and Fugue in G minor, Bach. Miss Long sang: "Hear My Prayer," from "Biblical Songs," Dvorak; "God Is Everything," Clokey, and "Our Country Bright," Parker. Mr. Williams continued by playing: Toccata on "Leoni," Bingham; Elegy, Flor Peeters; "Variations de Concert," Bonnet; "Carillon," DeLamarter; Rondo, d'Andrieu; Canzone, Karg-Elert, and "Carillon de Westminster," Vierne.

After the recital members of the Guild went to the church social rooms, where a brief meeting was held. Miss Madeline Emich, the dean, presented four new members. Tea was served by the choir of the church. G. N. TUCKER.

San Francisco Service and Recital.

The second of a series of Guild activities sponsored by the California Chapter under the leadership of Kathleen Luke, the dean, took place Nov. 16 in Sacred Heart Church, San Francisco. An interesting program was played on the three-manual Hook & Hastings organ by three organists—Phoebe Cole, assistant to Hugh Mackinnon of Grace Cathedral; Matilda Keller of Sacred Heart Church and Val C. Ritschy of the Church of St. Matthew in San Mateo. The program, admirably performed, consisted of chorale preludes and other pieces written with the metrical hymn and plainsong as the basis and suitable for use as devotional music in the service as well as preceding and concluding it. The church was well filled.

At the conclusion of the program the members of the chapter adjourned to the organ loft to take part in the singing of the music for the Benediction of the Blessed Sacrament, which brought the program to a conclusion. The benediction hymns were written by Matilda Keller at the time she was studying under M. Josef Erb, organist of the Cathedral in Strassburg, Alsace.

The program included the following numbers: Reverie on "Martyrdom," Tootell; Prelude on "Divinum Mysterium," Candlyn; Chorale Prelude on "Dundee," Mackinnon, and "Grand Jeu," Du Mage (played by Phoebe Cole); "O Hail This Brightest Day of Days," Bach; "Invocation," Quignard, and Six Verses of Magnificat, Guilman (played by Matilda Keller); Prelude and Fugue on "Iste Confessor," Egerton; Organ Piece on the Antiphon "Regina Coeli," Titcomb; Improvisation on "Cibavit Eos," Titcomb; Prelude on "Iam Sol Recedit Igneus," Simonds; Toccata on "St. Theodulph," Diggle, and "Ave Maris Stella," Bedell (played by Val C. Ritschy).

The Warden's Column

The month of December promises to be a notable one for the A.G.O. The conclave of deans and regents to be held Dec. 27 and 28 at the National Headquarters of the Guild in New York City is attracting much attention and a fine attendance is anticipated. The calendar of events will include: Monday, Dec. 27, 8:40 p. m., theater party, "Life with Father," at the Empire Theater; reception in the green room after the play. Tuesday, Dec. 28, 10 a. m., pilgrimage to churches and organs; meet at National Headquarters, 630 Fifth Avenue. 1 p. m., warden's luncheon to deans and regents. 2 p. m., meeting of the council. 6:30 p. m., annual Christmas dinner party at Schrafft's on Fifth Avenue. This will be the climax, and a gala occasion, indeed, in the true holiday spirit. Many of our members from various parts of the country, including those in the national service, with their guests, are expected, and the national character of the entire gathering is being emphasized. All members everywhere are invited. It will be necessary to make reservations for the dinner by Dec. 20.

It has been a great pleasure to visit the Rhode Island, Syracuse, Binghamton and Pennsylvania Chapters. My plans include visits to several other chapters, some at distant points, during the current season. It is stimulating and profitable to exchange ideas for the benefit of the Guild with so many interesting personalities in the various chapters. Many splendid suggestions are being received for the progressive work of our great organization, and some have already been put into practice.

A committee has been appointed to raise a fund through the chapters and Headquarters to purchase an ambulance for the army. You will receive more information concerning this worthwhile project.

The A.G.O. is requested to direct the attention of its members to the intensive drive for the national war fund. As a result of the announcement at the dinner at Headquarters Oct. 25 several subscriptions for war bonds were made, both individually and for the Guild. Similar reports from chapters are continually received. Let's all help!

Fifty-five colleagues were elected in November. Many requests for membership application blanks and for information regarding the process of forming chapters and branches are being received constantly.

On Monday, Dec. 13, at Headquarters, we are having an "examination evening," when there will be practical demonstrations of the various tests, and March 20 Alexander Schreiner of Salt Lake City will play the test pieces in a recital at St. Bartholomew's Church, New York City. This, or a similar procedure, is highly recommended to all chapters in promoting the examinations. Great interest is being shown, as proved by the great number of inquiries being received.

All members of the A.G.O. will find an additional line printed on the bills for dues Jan. 1, 1944, indicating that voluntary contributions for the expenses of national expansion may be added to the amount sent for dues. Several have already signified their intention of adding considerably to the amount. Any contribution, small or large, will be very acceptable. We are undertaking a great movement and, of course, there will be expenses. S. LEWIS ELMER, Warden.

Annual Service in Buffalo.

The annual service of the Buffalo Chapter was held in St. Paul's Cathedral Sunday, Nov. 14, at 5 o'clock. Our dean,

DeWitt C. Garretson, A.A.G.O. (Chm.), is organist and choirmaster at St. Paul's. The choirs of Christ Church, Rochester, and St. Paul's Cathedral sang the Episcopal service of choral evensong. All of the music for the ritual was plainsong. The combined choirs numbered seventy-five boys and thirty men. Donald S. Barrows, A.A.G.O., is director of music at Christ Church, Rochester, and H. Maxwell Ohley, Mus.M., was choirmaster until the first of November, when he became organist and choirmaster of Trinity Church, Buffalo.

Mr. Ohley played the prelude, "Carillon," by Sowerby, and the postlude, Toccata on "A Mighty Fortress," his own composition. Mr. Garretson played the service and directed the choral numbers. The fauxbourdons for the Magnificat and Nunc Dimittis and the descant for the hymn "Now the Day Is Over" were written by Mr. Barrows.

As this year marks the eightieth anniversary of the birth of Horatio Parker (1863-1919), an outstanding American composer, and the fiftieth anniversary of the first performance of his "Hora Novissima," the service list included two choruses from that oratorio and the composer's Te Deum in E. The large congregation knelt in reverence during the singing of "Now the Day Is Over" while the boys of Christ Church sang the beautiful descant.

The Rev. Charles D. Broughton, chaplain of the Buffalo Chapter and rector of the Church of the Ascension, delivered the address, which was highly inspirational. The Very Rev. Austin Pardue, D.D., dean of St. Paul's Cathedral, complimented the choirmasters on their splendid work in preparing for a service of choral evensong in plainchant, which is seldom heard.

EDNA L. SPRINGBORN, Secretary.

Louisville Chapter.

The Louisville Chapter had a dinner meeting at the French Village Nov. 1, Farris A. Wilson, newly-elected dean, presiding. An interesting talk on the Westminster Choir College was given by Miss Helen Boswell, supervisor of music in the Louisville schools, who has attended several sessions of the summer school at the college.

Mrs. Frank A. Ropke, organist, assisted by Marion Beam, baritone, gave the first of the Sunday afternoon recitals the chapter is sponsoring at Christ Church Cathedral Nov. 7. Her program included: Sketch in F minor, Schumann; Aria, Bach; Pastorale, Bach; "Piece Heroique," Franck; "Chant Pastoral," Dubois; "Marche aux Flambeaux," Guilman. Mr. Beam sang "It Is Enough" ("Elijah"), Mendelssohn, and the "Ninety-first Psalm," McDermid.

Nov. 14 the combined choirs of St. Mark's Episcopal Church, with Marion Beam as soloist, Camille Pilcher, violinist, and William E. Pilcher, Jr., organist and choirmaster, presented the program. Mr. Pilcher played three chorale preludes by Bach: "Once He Came in Blessing," "In Thee Is Gladness" and "Hark! A Voice Saith All Are Mortal." The choirs sang: "Jesu, Joy of Man's Desiring," Bach; "Call to Remembrance," Farrant; "O Praise the Name of the Lord," Tschalkowsky; "O How Sweet, O Lord," Willan; "O How Glorious," Willan; "Brother James' Air," arranged by Jacob; "Ho! Everyone That Thirsteth," Martin; "O God of Love," Hesperus.

The performer Nov. 21 was Mrs. Era Wilder Peniston, head of the fine arts department at Asbury College, Wilmore, Ky., and Nov. 28, Robert F. Crone, organist of St. Andrew's Episcopal Church, was to play.

CATHARINE S. HIGGINS, Secretary.

News of the American Guild of Organists—Continued

Classes for Organists

Afford a New Inspiration to Rhode Island Members

The second session of the Guild school was held in Rhode Island Oct. 4, 5, 11, 12, 18 and 19. The first session of the school, held last May, created an immediate demand for another, resulting in a program of two evenings a week for three weeks. Again the Rev. Charles Townsend, D.D., granted the use of St. Stephen's Church in Providence. Classes were held from 7 to 10 p. m., but often the discussions were so interesting that time had no bounds. While the attendance this time was not as large, it was found that the students were much more serious—a most gratifying result of our experiment.

To those who did not hear of this plan before, a word of explanation: For a nominal fee, organists, choirmasters, singers and others, regardless of creed or training, are able to avail themselves of an exchange of ideas with trained and experienced persons who contribute their time. There are no prerequisites other than to show interest by attendance. It is amazing how many ideas fifty minutes may stir up. Class procedure is left to the lecturer, but for the most part discussions are very informal and the lecturers in one course often find themselves students in another. The purpose is not to convert those interested to a certain style, but to promote the cause of church music; in fact, it could not be said better than is already stated in the purpose of the American Guild of Organists—"to advance the cause of worthy church music; to elevate the status of church organists; to increase their appreciation of their responsibilities, duties and opportunities as conductors of worship, and to obtain acknowledgment of their position from the authorities of the church."

Six courses were offered at the fall session. Lawrence Apgar, Mus.B., A.A.G.O., former dean and present organist and choirmaster of St. Stephen's Church, conducted classes on organ registration, which proved popular at the previous session. After a light review Mr. Apgar continued and expanded his discussions on registration with relation to the instrument, the building in which it is played, the audience and the music. Members were encouraged to bring their own problems to the attention of the class and to play for class criticism. One may safely say that many a congregation will be surprised by the music it will find on the church calendar from now on. It may believe it has a new organ or organist, or a re-born choir.

Harold F. Mangler continued his course on organ construction, going on to pitch, harmonics and temperament. Members saw the console taken apart to watch key action contacts, coupler switches, relays and combination action. They inspected the organ chamber and the wind-chest while the instrument was being played. Pipes were brought in by Mr. Mangler and dissected in class discussion.

At the spring session a course on anthems was given. This time we were fortunate in having a very busy man, Herbert C. Thrasher, minister of music at the Beneficent Congregational Church, present a similar course, covering the non-liturgical types of choir music. One evening Mr. Thrasher's group devoted an entire period to William Byrd and his works. This lecture was given most ably by Lawrence Apgar and thus the chapter aided in commemorating the 400th anniversary of the birth of Byrd.

Primary choral technique, briefly covering conducting and conduct of choir rehearsals, was discussed by Willard E. Retallick, organist and choirmaster at St. John's Cathedral.

For those interested in Gregorian chant the Rev. Leo F. Rowlands, O.F.M., conducted a very interesting class in plain-song. Father Rowland's personality and presentation convinced even the skeptics that plainsong is interesting and beautiful.

Many volunteer organists and regulars often find themselves too busy to visit other churches and hear what music they use in their services; or, perhaps, they haven't time to browse long enough among the new, or even the old, music to gain new ideas. To widen the general scope

of the organist's repertoire, Miss Louise K. Winsor, organist and choirmaster of St. Luke's, planned a course demonstrating the use of selections appropriate for church use. Preludes, offertories and postludes, wedding and funeral, Christmas and Easter, besides recital selections, were included. Mimeographed copies of a comprehensive list of compositions were given out. Miss Winsor and others presided at the console in response to requests to hear specific numbers.

The chapter deems itself fortunate to have so many willing and able volunteers to serve on the faculty. The chapter as a whole is agreed that this project fills a need. We are, however, indebted to Hollis E. Grant for directing and putting to work his "brain-child." We here in Rhode Island hope that other chapters will be able to conduct similar seminars and perhaps it will grow so that a possible inter-school plan may develop.

MARGARETE L. WEILAND, Registrar.

Two Notable Massachusetts Events.

Two outstanding public events have opened the season of the Massachusetts Chapter. That both occasions merited the interest of organists and other musicians was evidenced by the large attendance.

On Oct. 18, in Harvard Church, Brookline, E. Power Biggs gave a recital on the instrument over which he presides. The organ is a four-manual Skinner. Mr. Biggs' reputation as a recitalist was again proved to his listeners in a program of taxing size and brilliant performance.

At St. Paul's Church, Boston, Nov. 1, a performance was given of the Mass in A major by Cesar Franck, under the direction of Ludwig Theis. It is an achievement in this day to present any program for mixed voices. The choir of men and women, although small, was adequate and dependable. The tenor soloist, Ellsworth Wallace, sang with ease and good tone.

A social meeting will be held on Dec. 6 at the Pilgrim Congregational Church, Cambridge, with an attractive program of speakers on present-day problems in four different denominational parishes.

MARGARET READE MARTIN, Secretary.

New Lease of Life in New Haven.

The New Haven, Conn., Chapter has taken on a new lease of life and we have approximately fifty members, including a few in Bridgeport, Waterbury and Ansonia. The first meeting of the season was held at Sprague Hall Sunday, Oct. 17. After a brief business meeting Professor Paul Hindemith spoke to us on certain aspects of harmonic development. A social hour followed, with refreshments.

The new officers are: Dean, Mrs. Pauline Law Kirkwood, organist and director at Trinity Lutheran Church; sub-dean, Miles P.A. Martin, St. John's Church, Waterbury; secretary, Patricia Clark, Calvary Baptist Church; treasurer, Charles R. Fowler, St. Thomas' Church; registrar, Mrs. Clare S. Smith, Immanuel Episcopal Church, Ansonia; auditors, Alvin Breul, St. John's Church, Bridgeport, and Robert Oldham, United Church, New Haven. The program committee consists of Miles P.A. Martin, H. L. Baumgartner and Robert C. Young. The membership committee is made up of Robert Oldham, Alvin Breul and Mrs. Mary Clapp Howell. The hospitality committee includes Patricia Clark, Ruth Sands and Clare Smith. The publicity chairman is Pauline Voorhees.

The next event will be a recital by chapter members at Trinity Church, presenting new compositions by local composers. Among composers represented are Paul Hindemith, Miles Martin, Bruce Simonds and H. L. Baumgartner.

PAULINE VOORHEES.

Rhode Island Library Visited.

The Nov. 1 meeting of the Rhode Island Chapter was held in the children's department of the Providence Public Library through the kindness of Charles Sherman, chief librarian, and his staff. The dean, Miss Blanche N. Davis, presided at a short business meeting at which several new members were accepted. Lawrence Apgar, A.A.G.O., former dean, was introduced as the speaker of the evening and his topic was "Books about Music." The most generally accepted systems of classification and cataloguing of *materia musica* were discussed. Books for reference, study and reading were

illustrated and a number of volumes were brought to the attention of the organists.

During the latter part of the evening the group adjourned to the music department, where a large display of additional books, pictures and magazines had been arranged. Everyone was encouraged to browse and questions were answered by the speaker and the library staff. The group visited the sound-proof room equipped with a piano, a recording machine and two additional turntables with earphones, as well as a large record library.

Choral Evensong in Indianapolis.

The Indiana Chapter held its first fall meeting Nov. 3 at Christ Church, Indianapolis. The Christ Church choir, Cheston L. Heath, M.A., organist and master of the chorists, sang choral evensong, assisted by Parvin Titus, F.A.G.O., of Cincinnati. The choir, long acclaimed nationally, was praised for the excellent work accomplished during a period when it is difficult to keep personnel and to concentrate on merit. To realize the situation one had only to glance at the roster in the choir room and read the names of enlisted men who are at the front.

Mr. Heath presented two new treble soloists, William Sargent and Donald Chadwick. Their clear soprano voices had the beautiful resonant quality for which this choir is known and showed a spiritual understanding of the text.

Mr. Titus, in the recital which followed the singing of the choir, gave a scholarly interpretation of numbers that ranged from Pachelbel and Cesar Franck to Karg-Elert and Sowerby.

The chapter had a happy covered dish supper in the parish-house preceding the recital, with the dean as our host.

ELSIE MACGREGOR, Secretary.

District of Columbia Service.

A Guild service was held Oct. 31 at the Lutheran Church of the Reformation, Washington, D. C. Adolf Torovsky accompanied and directed the choir of the Church of the Epiphany and the Church of the Reformation in "Sleepers, Awake," Bach, and "How Lovely Is Thy Dwelling-Place," Brahms. Theodore Schaefer played a Chorale by Vierne for the prelude and for the postlude he played "Now Thank We All Our God," Karg-Elert. Dr. Oscar F. Blackwelder, pastor of the church and chaplain of the chapter, preached the sermon, the subject of which was "The Contribution of Classical Protestantism to Church Music." This service took the place of the regular monthly meeting of the District of Columbia Chapter.

MACON MCARTOR, Registrar.

McGrath Speaks on Gregorian Chant.

One of the most interesting meetings ever held by the Central New York Chapter took place Nov. 2 in the Munson-Williams-Proctor Institute, Utica. Joseph J. McGrath, organist of the Cathedral of the Immaculate Conception, Syracuse, N. Y., was the speaker and his subject was "The Origin of Gregorian Chant and the Liturgical Music of the Roman Catholic Church." Mr. McGrath illustrated his talk with recordings of the monks of Solesmes, with other recordings by various choirs, in demonstration of the music of Palestrina. A large and interested audience was present and at the conclusion of the lecture an open forum was held, at which several members asked questions. Mr. McGrath proved himself an authority on his subject and many expressed the desire to hear him again. Dean Margarethe Briesen presided and after a short business meeting turned the meeting over to Paul McMahon, who in turn introduced the speaker.

GEORGE WALD,

Corresponding Secretary.

Racine Chapter.

General meetings have been arranged by the Racine, Wis., Chapter for September, November, January, March and May. Outside lecturers and organists will be engaged for the programs at each of these meetings except the last one. In May a mass will be sung by children of all the parochial schools of Racine, assisted by other choral groups. The executive committee will meet in alternate months to develop the plans of the general meetings.

SISTER M. CHARLENE, O.P., Secretary.

Anthem Demonstration

Brings Out Seven Points to Guide Their Selection

A working demonstration of anthems for the church year, particularly numbers little known to the members, was conducted by the Metropolitan New Jersey Chapter Nov. 8. The meeting was held in the chapel of the First Presbyterian Church, Orange. The dean, Clarence Robinson, M.S.M., opened by welcoming the singers from the choirs of some of the chapter members. He then turned the meeting over to Nellie G. Blasius, who was in charge of the program. Mrs. Blasius called on Walter Hewitt, A.A.G.O. (Chm.).

Mr. Hewitt spoke on seven vital points in selecting anthems. These were: (1) Text, (2) melodic structure, (3) harmonic structure, (4) length of composition, (5) item of interest, (6) practicability of an anthem, (7) degree of difficulty. In the musical demonstration the choirs sang: "Thy Church, O God," Thiman; "Thy Blessings, Father," Johnson; "Washington's Prayer for His Family," Gaul; "For All Who Watch," Dickinson; "I Heard the Voice of Christ Say Peace," Gale; "Let Carols Ring," Folk Melody from Sweden, arranged by Black; "Lullaby on Christmas Eve," Christiansen; "Carillon," Cain, and "The Earth Has Grown Old," Birstow. This music was brought by Mr. Hewitt and Mrs. Blasius.

Roberta Bitgood, M.S.M., F.A.G.O., then took charge and the choirs sang the following from the library of her church: "Jesus, Jewel of My Faith," Bach; "O Quit Your Pastures," French Folk Carol, arranged by Strong; "Prayer of Patriotism," Strong; "The Lord Is a Mighty God," Mendelssohn; "A Chorale for Our Country," McKinney; "Glory to God," Bitgood; "God Himself Is with Us," from the Rev. J. Neander's "Bundeslieder," arranged by Bitgood. This group was offered mainly as a demonstration of music for choirs of junior and high school ages.

William J. Hawkins, A.A.G.O., organist of the First Church, was the host of the evening. Mrs. Cornelia Hunter arranged for the presence of the choir members.

Refreshments were served during a social period which followed the meeting.

The next meeting will be held in conjunction with the New York Chapter Dec. 28. It will be a Christmas party.

FLORENCE D. WERNER, Registrar.

Choral Society Formed in Scranton.

At the first regular meeting of the Northeastern Pennsylvania Chapter, held early in October, it was decided to organize a choral society. Plans were immediately made and announced. The first rehearsal was held Oct. 20 in St. Luke's parish-house. The attendance was seventy-five, a great surprise to the committee, headed by Robert Andrews, the dean. Frank J. Daniel, F.A.G.O., organist-director at St. Peter's Cathedral in Scranton, has been appointed conductor of the choral society. At the second rehearsal twenty-five additional members joined the Guild's new venture. Practice on Christmas numbers for a carol and organ service to be held in December was begun.

The Guild hopes that by next year the society will be large enough to put on a music festival in Scranton—something which it believes should be held every year in a city of this size.

HELEN BRIGHT BRYANT, Registrar.

Central Texas Chapter.

The Central Texas Chapter met in the home of Mrs. Antoinette Roebuck Nov. 8. Dean Beulah Beaver conducted a short business meeting before the program. The Catharine Crozier recital was announced for Nov. 19 at the University of Texas, sponsored jointly by the university and the Central Texas Chapter.

A very interesting program was given by Henry E. Meyer, dean of music at Southwestern University, Georgetown, Tex. His subject was "Two Centuries of American Hymn-tunes." Illustrations were sung by a quartet of students from Southwestern University.

MRS. F. S. GUSTAFSON, Secretary.

News of the American Guild of Organists—Continued

American Organ Works
and Anthems Constitute
Pennsylvania Program

The monthly informal meeting of the Pennsylvania Chapter, a series of events inaugurated this season under the leadership of Marie Kennedy, was held Nov. 9 in Trinity Lutheran Church, Germantown, Philadelphia. William P. Washburn, organist of the church, played a recital of works of American composers. The program was as follows: Scherzino, Rogers; Improvisation, Banks; Arrangement of Londonderry Air, Banks; "Noel," Bedell; "Puer Natus Est," Titcomb; Pastorale, "Beside Still Waters," Bingham; "Vom Himmel hoch," Edmundson.

The remainder of the program was under the direction of Claribel Thomson, who presented a group of anthems by American composers, sung and informally discussed by the members. The following composers were represented: Julius Baird, Harry Banks, Noble Cain, Frederick Candlyn, Robert Elmore, Eugene Hill, Peter C. Lutkin, William Nagle, Ralph Marryott, A. Lindsay Norden, William Timmings, Everett Titcomb, Randall Thompson, Francis W. Snow, Horatio Parker, Richard Purvis and Orvis Ross.

The first monthly dinner-meeting of the Pennsylvania Chapter was held Saturday, Oct. 30, at the Majestic Hotel, Philadelphia. The attendance was exceptionally good and the number of new faces seen was encouraging. At the conclusion of the dinner we went to Girard College, where we listened to a magnificent recital by David Craighead on the Skinner organ in the college chapel. Mr. Craighead, a native of California, is a pupil of Dr. Alexander McCurdy at Curtis Institute of Music. The program was as follows: Sinfonia, "We Thank Thee, God," Two Trios (Vivace from Sonata No. 2 and "In dulci Jubilo") and Prelude and Fugue in B minor, Bach; Pastorale, Roger-Ducasse; "Beyond the Aurora," Harry C. Banks, Jr.; "Detour" (dedicated to David Craighead), Clarence Mader; Barcarolle, Catherine Urner; "The Desert" and "Chollas Dance for You," Rowland Leach; "Supplication," Robert Elmore; Toccata, Durufle.

ADA R. PATSLEY.

Missouri Chapter Meeting.

The monthly meeting of the Missouri Chapter was held Oct. 25 at the Church of St. Mark (Episcopal), with the Rev. Raymond E. Maxwell as host. This church, with its Aeolian-Skinner classic organ, was built after a modernistic design. Preceding the dinner, served by the women of the parish, we were taken on a tour of inspection by Mr. Maxwell, who explained the architecture. The business meeting was then conducted by the dean, Wilhelmina Nordman, after which we went to the sanctuary to hear a program of organ and choir music presented by Myron D. Casner and his choir of men and boys at Christ Church Cathedral. Preceding the recital Mr. Casner gave a short talk on the baroque organ, with particular reference to the organ in St. Mark's.

We were happy to welcome Mrs. J. M. Bean, a new member.

ARTHUR R. GERECKE.

Tennessee Chapter.

The Tennessee Chapter met Nov. 8 at the Memphis Conservatory of Music. The new officers for the year were installed and committees were announced for the season's activities. Mrs. Frank Sturm, the dean, presided over the business session with the following officers serving with her: Miss Lois Maer, sub-dean; Mrs. Lillian Martin, secretary; Mrs. J. Q. Wolfe, treasurer; Mrs. W. E. Meachem, registrar; Miss Kathleen Johnson, librarian, and Mrs. Jack Davis and Mrs. Albert Rabb, auditors.

A resolution was adopted seeking a stricter adherence to the code of ethics as prescribed in the by-laws of the chapter.

A program of organ and piano arrangements of "Sheep May Safely Graze," by Bach, and Serenade, Widor, were given by Mrs. O. F. Soderstrom and Sam Lowery. A solo, "Fear Ye Not, O Israel," by Buck, was sung by Miss Vivien Smith,

a pupil of the conservatory, accompanied by Sister Consolata. Fruit punch and cake were served with Sister Consolata, Mrs. Lillian Martin and Mrs. Sam Lowery as hostesses.

The next meeting will be held Dec. 6. MRS. FRANK STURM, Dean.

Central Tennessee Chapter.

A get-together meeting of organists and ministers was held by the Central Tennessee Chapter at Christ Episcopal Church, Nashville, Nov. 12. The first part of the well-arranged program was a dinner, served by the members of Bishop Whipple Chapter, Christ Church Ladies' Auxiliary.

A letter was read by the dean from Mrs. Henry M. Lupton, who recently completed fifty years of faithful church service at the organ in Clarksville, Tenn. The corresponding secretary was asked to convey in writing to Mrs. Lupton the appreciation of the chapter for the long and devoted service she has rendered.

The dean, Dr. Alan Irwin, suggested that in the spring it might be a good idea for the ministers to have the organists as guests at another get-together meeting. The next speaker, Dr. Thomas N. Caruthers, pastor of Christ Church, who welcomed the assembled friends, said that the music of the church is not a luxury, but a necessity, and something without which the church would not be able to function successfully. He asserted that the power of the ministry is greatly increased by music.

"From the anguish of 'He Was Despised and Rejected' to the triumphant 'Hallelujah Chorus' we are swept on the wings of music," he added.

Next those present adjourned to the church auditorium, where a program was rendered. Meditation (MSS), by Lawrence H. Riggs of Ward-Belmont College, Nashville, a beautiful composition, dedicated to F. Arthur Henkel, organist of Christ Church, was played by him. Bach's "My Heart Ever Faithful" was sung by Miss Elizabeth Adams of the Ward-Belmont College music faculty. The Finale from the Magnificat, by Marcel Dupre, was played by Mr. Henkel. Miss Adams sang "Elizabeth's Prayer," from "Tannhäuser," Wagner, and Mr. Henkel then played two movements of the Sonata in C minor by the late Ralph L. Baldwin.

JAMES G. RIMMER, Secretary.

Pastors' Dinner in Bangor.

The Bangor, Maine, branch chapter entertained pastors of seven churches at a supper meeting in the vestry of the First Methodist Church Oct. 25. Dr. Arthur M. Little, former pastor of the Hammond Street Congregational Church, was the speaker of the evening. Mrs. Eleanor C. Snow, the regent, welcomed the ministers and introduced Dr. Little, who gave an inspiring talk on "The Purpose of Music in the Church Service." Dr. Little recalled his experiences as an organist and minister and also told of his life and study abroad, especially in Germany.

Papers for Oklahoma Chapter.

The Oklahoma Chapter held its first meeting of the fall season the night of Oct. 12 at Trinity Episcopal Church, Tulsa, with the dean, Mrs. Marie M. Hine, presiding. There was the usual dinner, followed by a program. Of considerable interest were two papers, the first by Frances Wellmon Anderson on "The Organ as a Solo Instrument" and the second by Martha Esther Blunk on "Why Organ Music Is Not More Popular in the Concert Room."

On the night of Nov. 9 the chapter met at the same place, the principal feature of this program being a paper by the dean on the subject "Some Other Bachs." The paper was read by Mrs. Weaver, while Mr. Weaver at the piano played transcriptions of organ compositions by Johann Christoph Bach of Eisenach (1643-1703), a "Chromatic Fugue" by Carl Philipp Emanuel, a Toccata by Wilhelm Friedemann and the Fugue in D major and Siciliano from his Concerto in D minor. Attention was called to the fact that this year marks the 260th anniversary of the birth of Johann Christoph Bach, greatest musician of all the Bachs prior to Johann Sebastian.

Following this came a round-table on the subject "Selecting Appropriate Preludes," led by Dean Hine. This discussion was suggested by Alan Floyd's ar-

ticle in the October DIAPASON on "Selecting Preludes That Will Be Worthy," and much interest was expressed by the members.

A recent caller at the office of the dean was Private John Baldwin of New York City, at present stationed at nearby Camp Gruber. Private Baldwin has been for some time assistant organist to Norman Coke-Jephcott of the Cathedral of St. John the Divine in New York City. Mr. Baldwin has been invited to give a recital for the Oklahoma Chapter.

JOHN KNOWLES WEAVER, Sub-dean.

Oklahoma City Chapter.

The October meeting of the Oklahoma City Chapter was held Oct. 19 in the home of Mr. and Mrs. Edward A. Flinn, Jr. Assisting host and hostesses were Mr. and Mrs. D. W. Faw and Miss Mary Elizabeth McCray. Plans were discussed for a choir festival led by William Jones and for an organ recital by Mrs. Nita Akin.

The following topics were lecture subjects: "Development of the Organ," Miss Amanda O'Connor; "Wind-Chests," R. W. Gimpel, and "The Baroque Organ," Miss Mildred Andrews.

ROSEMARY ANDREWS,
Corresponding Secretary.

Radio Is Northern Ohio Topic.

The Northern Ohio Chapter met for dinner Nov. 8 at John H. White's restaurant, where we had a large gathering, overflowing the long banquet table we usually occupy, and practically taking over the restaurant. After dinner we went to radio station WTAM, where Howard Barton led a discussion of the radio and its trends and the C. E. Hooper, Inc., system of determining the radio public's listening habits, based on telephone calls and two questions—"Are you listening to the radio?" and "What programs are you listening to?" This rating is the only scientific measure that has yet been devised to evaluate the radio public's tastes. This system accounts for the low standard of radio programs, since the survey is a general average of all the public who have telephones, the educated and the ignorant.

After Mr. Barton's lecture he turned on the old theater organ in the studio, which was much in need of repairs, but some of our number were game enough to perform for the amusement of the others who were not game.

On Nov. 1 at 8:15 the Northern Ohio Chapter and the Cleveland Museum of Art presented Professor Russell Gee of Western Reserve University, organist and choirmaster at the Fairmount Presbyterian Church, in a splendid recital on the museum organ. The registration on the numbers was very unusual and pleasing.

J. LEWIS SMITH, Treasurer.

Ernest M. Skinner Speaks in Virginia.

The Virginia Chapter began the fall season with a supper meeting at Grace-Covenant Presbyterian Church, Richmond. Ernest M. Skinner, the organ builder, was the principal speaker. Mr. Skinner not only made a splendid talk but played several unusually interesting records. Alton Howell, the dean, presided at the meeting and announced the program for the year, which includes two recitals, a major choral work by combined choirs, a dinner for organists and their ministers, a recital by Charles Craig, who has just become a fellow, and a program by the Presbyterian Training School choir under the direction of James Sydnor.

The chapter is very active in civic affairs and has gained many new members.

New officers and committee chairmen are: Alton Howell, dean; Mrs. Everett Bemont, sub-dean; F. N. McGeoch, treasurer; Mrs. Garnett Ryland, secretary; Miss Florence Garbee, registrar; Mrs. W. B. Anderson, hospitality chairman; Miss Mabel Davis, membership; Mrs. J. M. Gray, program, and Mrs. S. C. Swann, publicity.

The Virginia Chapter will present several public programs this year, both choral and instrumental. The first program was sung Nov. 9 at the Ginter Park Presbyterian Church, Richmond, by the General Assembly Training School Choir of Union Theological Seminary in Richmond, with James R. Sydnor conducting. Mr. Sydnor is director of

music at the seminary and also at the summer school of church music in Montreat, N. C. The following program of old music and new was planned as a suggestion for any good choir: "The Omnipotence," Schubert; "Lo, a Voice from Heaven Sounding," Bortniansky; "A Prayer for Peace," Johnson; "Bless the Lord, O My Soul," Ipolitoff-Ivanoff; "Watchman, What of the Night," Thompson; "A Joyous Christmas Song," Gevaert; "Thou Hidden Source of Calm Repose," Bortniansky; Benediction, Lutkin.

NINA R. SWANN.

Attend Catholic Service in Detroit.

The Eastern Michigan Chapter held its annual Guild service at St. Bernard's Roman Catholic Church, Detroit, on the evening of Nov. 16. The music of solemn vespers and Benediction of the Blessed Sacrament was provided by St. Bernard's boy choir and the Schola Cantorum under the direction of John F. Callaghan, organist of the church. The Gregorian setting was used throughout. Between vespers and benediction Mr. Callaghan played the chorale "Jesu, Joy of Man's Desiring," by Bach.

The celebrant for the evening was the Rev. William J. O'Rourke, pastor of the church. Father Flynn, musical director for the Roman Catholic Archdiocese of Detroit, was the preacher of the evening. He traced briefly the history of sacred music, going back to the time when all was unison. When part singing came in, with it came certain abuses which Pope Pius X. sought to eradicate in his Motu Proprio of November, 1903. Father Flynn called attention to the fact that we are this year observing the fortieth anniversary of that famous papal edict.

"Gregorian chant," said Father Flynn, "is the music of the church, and never would be mistaken for the music of any other place. Let those harmonies resound that are vocal of the majesty of God."

Members of the chapter attended the service in academic dress. Following the service we were guests at a luncheon served by the women of the church in the parish-house. The luncheon was followed by a brief business meeting at which Dean August Richard Maekelberghe announced that our annual Christmas party in conjunction with the Woman Organists' Club of Detroit will be held in the Hotel Statler on the evening of Dec. 7.

MARK WISDOM, Secretary.

Lieutenant Nanney in Recital.

The Pasadena and Valley Districts Chapter presented Lieutenant Herbert B. Nanney in a recital at the First Methodist Church Nov. 9. He is well-known as a gifted young artist who studied with Alexander Schreiner and was organist of the First Methodist Church at the age of 19. After serving there four years he was made assistant organist at Stanford University, leaving there to accept a scholarship with Alexander McCurdy at Curtis Institute, Philadelphia. At the time of his induction into the army he was organist of the First Congregational Church, Los Angeles.

Lieutenant Nanney gave an outstanding program of standard organ repertoire. Included in his Bach group were the Prelude and Fugue in B minor, three chorale preludes, the Vivace from the Second Sonata and the Passacaglia and Fugue in C minor. In addition he played: "Kyrie Eleison," Karg-Elert; Cesar Franck's Pastorale, two movements from Vierne's Second Symphony. "Now Thank We All Our God," Karg-Elert; Nocturne, Grieg, and the "Carillon de Westminster," Vierne. His encore was the Cantabile from his own Sonata.

A reception was held after the recital in honor of Lieutenant Nanney, with Mrs. Wickland and Mrs. Thompson in charge of refreshments.

ETHEL WOOLLEY.

Program for Binghamton Chapter.

The following program was presented by the Binghamton Chapter at the High Street Church in Binghamton, N. Y., Sunday afternoon, Oct. 17: Prelude and Fugue in D minor, Mendelssohn; "Piece Heroique," Franck; "Waldenwoods," R. Deane Shure (played by Mrs. Jeffers D. Richardson); "It Is Enough," from "Elijah," Mendelssohn; "E'en as a Lovely Flower," Bridge; "The Pilgrim's Song," Tschalkowsky, and "To the Children," Rachmaninoff (sung by Rolland A. Watrous; Mrs. Watrous, accompanist); Introduction and Allegro from Sonata 1, Guilman; Aria from "God's Time Is Best," Bach; Reverie, Strauss, and "Thou Art the Rock," Mulet (played by Albert A. Goldsworthy).

EMILY H. WILLIAMS.

News of the American Guild of Organists—Continued

David McK. Williams
Lectures on Hymnal
of Episcopal Church

That widely-heralded Episcopal Hymnal, approved by the General Convention of the church in 1940, having emerged upon the scene, it was appropriate that David McK. Williams, one of the hymnal's editors and contributors, should introduce the book to the Headquarters Chapter in a series of lectures given Wednesday evenings in November. The meetings were held in St. Bartholomew's community house auditorium. That the lectures were stimulating is proved by the fact that the large attendance on the first evening was maintained throughout the series.

Dr. Williams outlined the background of hymnody in the Christian church. He traced the development of its history from the time of its pre-Christian beginnings to the present day. The first of the great Christian churchmen to recognize the value of music in the service and contribute to its development were Ambrose, Gregory, Aquinas and Jerome. The earliest hymns, which were written in Greek, were eventually translated into Latin. During the stormy Reformation period such figures as Luther, Calvin and Watts dominated the scene of church music. It was in this era that the metrical psalter was introduced and the congregational hymn developed. Dr. Williams pointed out that Watts was really the founder of the congregational hymn as we know it today. The Latin hymns gradually became obsolete and the new texts were written in the vernacular. As a result many of the hymns became less austere. An example of this "warming-up" process is the Christmas carol.

Still later in the history of hymnody there appeared the towering figures of John and Charles Wesley, who, as Dr. Williams put it, "broke down fixody and opened the gates of song for the church." Then came the Oxford movement, in which many of the Latin hymns were restored in the desire for a greater old-time unity in the service. Some of the Greek hymns also were restored. Heber, Newman, Neale and Brownlie were important protagonists of this movement.

The point in sketching the whole development of Christian hymnody was to show the soil from which the new Episcopal hymnal has sprung.

A portion of each evening was devoted to first-hand examination of the new hymnal. Many hymns both new and old were sung by the Guild members in attendance. Dr. Williams emphasized the fact that the new hymnal contains many "new" hymns and tunes which are in reality very old. He further pointed out that there are still some "tinkling" tunes in the book that had to be kept simply because some were afraid to do without the "tinkles" which had been with them as far back as they could remember. Dr. Williams emphasized the importance of giving children good tunes to grow into, rather than the "tinkling" tunes, so that they in turn can hand on to their children as good a heritage as we possess.

The new hymnal is of interest not alone to Episcopalians. Its influence at first will be most evident in the Episcopal Church, but in time its use will have its repercussions throughout the Christian Church, Dr. Williams said.

SEARLE WRIGHT.

Methodist Liturgy Illinois Topic.

Fifty members of the Illinois Chapter met at the First Methodist Church of Evanston on the evening of Nov. 22 for a dinner at which Emory L. Gallup, organist and choirmaster of the church, delivered an address on "The Methodist Liturgy." Dr. Gallup dwelt on the trend in the Methodist Church toward the Episcopal forms, and with the new Methodist Hymnal as a guide he compared the Protestant Episcopal and Methodist orders of worship in an interesting manner.

The preceding Sunday afternoon a choral evensong service was held at the same church in which the ritual which it is endeavoring to offer as an example to other churches of the same denomination was used. The choral features of this service were the short cantata "Rejoice, Beloved Christians," by Buxtehude, and the anthem "Hear, O My People," by Jo-

senh Holbrook. Miss Elizabeth Hull, the assistant organist, gave a short recital as the prelude and Mrs. Frances Griebnow Million played Bach's Fugue in D major as the postlude.

The annual dinner and Christmas party will be held Monday, Dec. 27, at 6:30, at the Cordon Club, Chicago.

Annual Wisconsin Hymn Festival.

The annual hymn festival of the Wisconsin Chapter was held Nov. 21 at Bethel Evangelical Church, Milwaukee. Seven choirs participated in the service. The theme carried out was of thanksgiving and praise. Fred Smith, organist of the church, played for the service and Edward Aldrich, harpist, added great beauty to the accompaniments. Mrs. Ida Mae Muth played the Chorale in A minor by Cesar Franck and Miss Alice Walter played "Song of Faith" and "Song of Hope" by Carl Mueller.

Plans are being made for the annual Christmas party to be held at Jacobus Park Dec. 11.

We are looking forward to the coming of E. Power Biggs to give a recital Jan. 14.

FRIEDA J. DIEKMAN.

E. Power Biggs Plays in Dallas.

The November meeting of the Texas Chapter was held in the organ room at Southern Methodist University, Dallas, preceding the E. Power Biggs recital Nov. 13. Katherine Hammons, the dean presided, and reported that in response to her invitation six soldiers from Camp Fannin were to be present at the recital and the reception following it. This reception was held at the residence of Dr. and Mrs. Ellis Shuler and was attended by about 150 members, patrons and guests.

Mr. Biggs' playing received glowing praise from the press. His recital was presented free to the public by the Texas Chapter and McParlin Auditorium was donated by Southern Methodist University. This recital is the third offered the public and is a means by which the chapter expects to raise the standard of appreciation of organ music in this vicinity.

Hymn Festival at Lockport, N. Y.

Lockport, N. Y., branch chapter members assisted in a week-end of music at Emmanuel Methodist Church. Dr. H. Augustine Smith, head of the department of church music and allied arts at Boston University, had charge of the programs. Oct. 29 there was a hymn festival with a massed choir composed of various church choirs. Oct. 30 there were art exhibits brought by Dr. Smith and rehearsals for the pageant "Our Lord Emmanuel" and the song drama "Four Hundred and Fifty Years of Song," given Sunday evening, Oct. 31. On Sunday afternoon Dr. Smith met with the Guild group to discuss new music, choir rehearsals and wartime choir problems.

For this week-end of musical activity Harland W. D. Smith, minister of music at Emmanuel Methodist Church, served as chairman of arrangements from the chapter.

HARRIET PARKER WALTERS, Secretary.

North Texas Chapter.

The North Texas Chapter met Nov. 13 at the home of Mrs. J. Marion Smith in Wichita Falls. Miss Elizabeth Wright, the dean, conducted a business session. Donald MacDonald, director of music at the First Presbyterian Church, was speaker for the evening. "Ancient Hymnody" was the subject. His address preceded a general discussion by the membership and illustrative hymns were sung by the group, with Mrs. J. W. Akin, Jr., providing organ accompaniments. Miss Joza Lou Bullington played two numbers, "Have Mercy, O God," Bach, and "Humoresque Fantastique" Edmondson Impromptu selections were given by other members.

JOZA LOU BULLINGTON, Registrar.

St. Petersburg Branch.

The first console meeting of the St. Petersburg, Fla., branch this season was held at the Fifth Avenue Baptist Church Sunday afternoon, Nov. 14. Greetings were given by the Rev. Rex B. Duckett. Fantasia (Prelude in G minor), Bach; "Where'er You Walk," Handel, and "The Kettle Boils," Clokey, were played by Miss Helen McClellan. "How Lovely Are Thy Dwellings," Liddle, was sung by Mrs. Harold Ford, soprano. Festal Procession, Diggle, was played by Mrs. A. D. Glascock, organist, and "Romance," Wieniawski and Minuet, Boccherini, by Mrs. Claude Duell, violinist. The program was closed with the Allegro from the Concerto in A minor, Schumann, by Miss Helen McClellan, pianist, and Mrs. Charlotte Pratt Weeks, organist.

HELEN MCCLELLAN, Regent.

Honor Roll of the A. G. O.

[This listing of men in the service has been made up from the names sent to Headquarters in response to the request issued to all deans by Ralph A. Harris, general secretary of the Guild.]

- HEADQUARTERS, NEW YORK CITY—Thomas Alexander, Heinz Arnold, John L. Baldwin, Jr., Frank Berdan, Jr., Henry J. Booker, Jr., James Born, Charles Briceant, Franklyn Coates, Rene Paul Dosone, James R. Douglas, Walter S. Eschert, Frederick William Graf, John M. Grant, Jack Byron Grove, Robert H. Hartsley, Clarence E. Heckler, George Huddleston, Harold Kendrick, Jr., Jerry W. Koprivsek, August Lee, Claude Means, Robert Mills, John L. Morton, Grover J. Oberle, Allan M. Olson, Gordon Paulsen, Robert C. Ramsay, Muriel L. Schnell, Willard Sekberg, William Strickland, George E. Swain, Herbert Walton Morris Watkins, George C. Webb, Francis Weinrich, Boies E. Whitcomb, Herbert Whyte, Henry Wiselaud.
- ALABAMA—Ruby Hollingsworth.
- ARKANSAS—John D. Morrison.
- LOS ANGELES, CAL.—Eugene N. Adams, Arnold Avllon, Marvin Blake, F. Rayner Brown, Roderick Caspar, Reinald Donald Curry, Glenn Shields Daun, Frederick Errett, Harold Mee Hand, W. Brownell Martin, Horace Toni Roelofsma, Eugene T. Savage, Dr. Charles Henry Ward.
- NORTHERN CALIFORNIA—Ludwig Altman, Frederick P. Bentley, Jr., Arthur R. Breuer, Roger W. Christensen, Dr. Charles F. Greenwood, Ray Straith Macdonald, John Notley Nicholls, Newton H. Pashley, George William Richards, Val C. Ritschy, Robert Sproule, John Stasiowski.
- PASADENA AND VALLEY DISTRICTS—Charles James, Herbert Nanney, Charles James Albert Perry.
- SACRAMENTO, CAL.—Frederick G. Brugge.
- SAN DIEGO, CAL.—Albert C. Wood.
- SAN JOSE, CAL.—Charles Howard van Bronkhurst.
- HARTFORD, CONN.—Jack W. Broucek, Ralph Scott Grover, George H. Schofield, Felix Starkey, Jr., Stanley A. Usher.
- NEW HAVEN, CONN.—Luther Melancthon Noss, Reginald A. E. Smith.
- DELAWARE—Robert Barrett Johnson.
- DISTRICT OF COLUMBIA—E. William Brackett, Paul Callaway, Dale Cornor, R. Wayne Dirksen, Donald M. Gillett, William Heasley, Frank Hinkel, Maurice Hughes, Lyman McCrary, Walter H. Nash, Thomas M. Parsons, David R. Ryan, Leland Sprinkle, Gene M. Sylvester.
- JACKSONVILLE, FLA.—C. Edward Brvan.
- GEORGIA—Julian Barfield, Tom Brumby, Edward Bryson, Julian F. Edwards, Gordon Farnell, Weaver Marr., Jr., Dr. James Pait, Frank Willingham.
- MACON, GA.—Crockett Odum, L. G. Perry.
- ILLINOIS—Carl Paul Anderson, Martin James Argall, Edwin F. Brackensick, Kenneth Cutler, Billy Donovan Dixon, Eldon H. Hasse, Russell E. Hayton, Wilbur Held, John F. Hohenadel, Jr., Henry H. Hungerford, Winston Johnson, Robert Kee, Gregory Konold, George M. Kreamer, Casimir Laskowski, Ernest H. C. Melbye, Paul S. Pettinga, Ernest Racic, Andre Wehrle.
- INDIANA—Norman William Jackwitz, Dale W. Young, Dr. Paul W. Ingle, Clarence Jung, Marion Sellar.
- WATERLOO, IOWA—Robert H. Dunkelberg.
- WESTERN IOWA—Thomas Canning, William Easley.
- KANSAS—Stanley B. Gould.
- LOUISVILLE, KY.—Horace Cutler.
- MAINE—Dr. Malcolm W. Cass, George L. Whiteev.
- CHESAPEAKE, MD.—Clayne D. Doolittle, Elizabeth Ender, Virgil Fox, C. Louis Grim, Earl Groves, Robert Huey, R. Donald McDorman, Charles Quandt, Ralph H. Rexroth, Richard V. Ross, William Watkins, George R. Woodhead, Robert Ziegler.
- MASSACHUSETTS—Arvid Anderson, George B. Arnold, George A. Blair, Jr., Laurence Buell, John F. Cartwright, Burton A. Cleaves, Wesley A. Day, Wilfred W. Felling, Lloyd Edgar Gaudet, George Faxon, Donald C. Gillev, Wallace R. Gray, George R. Hunsche, Arthur Landers, Harvey Loveless, Theodore Turner Miller, Douglas W. Oliver, William K. Rutledge, Harold F. Schwab, Franklin P. Tappan, Charles Douglas Walker, Clifford W. Webber, Marshall S. Wilkins, Leonard H. Zimmerman.
- EASTERN MICHIGAN—Andrew Baker, Edgar R. Danby, Arthur Carkeek, Cyril H. Chinn, Ernest Kossow, Elwood H. Hill, Harry Lorno Rice, Montie James Wiens.
- WESTERN MICHIGAN—George L. de Hart, Virgil W. Hill, James Meams, Robert Meyer, Charles E. Vogan.
- MINNESOTA—Douglas Edward Peterson.
- MISSOURI—James Emerson Ford, George Harris, Carl S. Parker, Mario Graciano Salvador, William Schmidt, Jr.
- KANSAS CITY, MO.—Joseph A. Burns, Lambert M. Dohsten, Charles McManis, Charles W. Michaux, Robert Tomshany.
- NEBRASKA—Ralph Lundell.
- ATLANTIC CITY, N. J.—Franklin H. Titus.
- METROPOLITAN NEW JERSEY—Peter I. Edwardsen, Jr., Herbert R. Hannan, Alfred M. Hansen, Ralph Hunter, Richard H. Ranzer, Carl M. Relvea, Robert Van Doren, Willard Wesner.
- MONMOUTH, N. J.—Clifford Kinckel, Charles Patrick, Arthur Peines, Andrew Sutter, Elbert Wilbert.
- BINGHAMTON, N. Y.—T. D. Alexander.
- BUFFALO, N. Y.—Edgar R. Reigheider, Squire Haskin, Reed Jerome, Vinson Long, Stephen Pasternak, Curtis R. York.
- EASTERN NEW YORK—Gerald S. Bliss, Raymond Gietz, Trevor M. Rea, Charles H. Clarke.
- ROCHESTER, N. Y.—Charles Raymond Berry, Robert Y. Evans, Donald Pearson, Charles Showard, Goss Twitchell.
- AKRON, OHIO—Robert Osmun.
- NORTHERN OHIO—David C. Bower, Laurence Jenkins, James P. Lemon, Edward F. Mason, Jr., Michael Stefani, Donald Willing, Edmund B. Wright.
- SOUTHERN OHIO—Ralph William Chandler, Hilda Doerr, Bennett S. Edwards, Wayne E. Fisher, Raymond Elmer Gano, Theodore A. Gatchell, Henri Golembiewski, Dr. Winston E. Kock, Paul Mooter, Herbert L. Newman, Enzo Scimanna, George Young Wilson, Jr.
- TOLEDO, OHIO—C. B. Angel, Maurice Carter, Robert H. Ferrell, R. F. Fox, Robert Gallagher, John L. Wheeler.
- YOUNGSTOWN, OHIO—Clarence S. Barger, Ray C. Husselman.
- OKLAHOMA—Carl Amt, Edwin P. Morgan, W. Paul Stroud.
- OKLAHOMA CITY—Jack M. Bowers, Burton Cleaves, Dubert Dennis.
- PENNSYLVANIA—George Ashton, David C. Babcock, Henry K. Beard, James Bostwick, J. Bennett Bradt, H. W. Grier, Sterling C. Marshall, Richard Purvis, Harold A. Richey, Klaus Speer, John C. Walker.

- CENTRAL PENNSYLVANIA—Alfred Ashburn, David G. Behrens, J. Richard Bolger.
- ERIE, PA.—Richard Densmore, Eric Stephens.
- HARRISBURG, PA.—Arnold S. Bowman, John Core, Lester Etter, Ralph Leily, Dorothy M. Peters, Henry B. Whipple.
- LEHIGH VALLEY, PA.—Harold J. Weiss.
- WESTERN PENNSYLVANIA—Paul Bentley, Robert H. Cato, Clyde English, Alfred Johnson, Robert Rogers, Charles Shotts, Sherwood Smith, Russell Wichman, Charles A. Woods, Jr.
- WILKES-BARRE, PA.—Charles Newton Henderson, H. C. Johnson, Rexford L. Reid, Denton Trefry.
- YORK, PA.—Donald H. Pfaff.
- RHODE ISLAND—Thomas Brierley, Jr., Wilfred A. Briges, Peter Chase, Clarence W. Helsing, Gordon H. Lee.
- SOUTH CAROLINA—Paul V. Allwardt.
- TENNESSEE—Albert M. Johnson, James E. Morrison.
- CENTRAL TENNESSEE—John Robert, Robert Smith, Durward Tarpley, Richard Thomason.
- TEXAS—John D. Hammond, John Huston, David Nat Johnson, R. B. Jones, Ed Lee Payne, Robert K. Reed, Lester Silberman.
- FORT WORTH, TEXAS—Donald W. Bellah, Robert R. Clarke, Norris Bingham, Slade Brown, Myrl Russell.
- UTAH—Farrell Wadsworth.
- VERMONT-NEW HAMPSHIRE—F. Carroll McKinstry.
- WESTERN WASHINGTON—Harry A. Burdick, Arthur Chubb, G. E. Chubb, D. Robert Smith, Martin Swartz, Oddvar H. Winther.
- WISCONSIN—Calvin Brickell, Ray Graf, William Arthur Krahn, Fred Winston Luck, Warren N. Thompson, Arthur Richard Wagner.

Honors Mrs. Mary Chappell Fisher.

The Rochester Chapter was proud to be able to honor one of the founders of the American Guild of Organists, Mrs. Mary Chappell Fisher, at a meeting in Christ Episcopal Church Nov. 15, when Mrs. Fisher was guest of honor and principal speaker. All those members who heard her gained a clearer and richer understanding of the function and scope of the Guild. She also gave a number of intimate and informal glimpses into the life of Guilman, with whom she studied for a number of years. Mrs. Fisher is now living in Rochester.

Harold Gleason, professor of organ and musicology at the Eastman School of Music and a member of the Rochester Chapter, gave an outline of the work of Dr. Albert Schweitzer, particularly referring to the Wider-Schweitzer edition of Bach's organ works.

MARGARET W. MAXWELL.

Hymn Festival in Seattle.

More than 1,500 persons packed the University Methodist Temple in Seattle Sunday afternoon, Nov. 21, when the Western Washington Chapter and the Seattle Council of Churches sponsored an all-city Thanksgiving hymn festival. A chorus of 200 voices, representing churches of many denominations, sang "We Gather Together to Ask the Lord's Blessing" (Netherlands folksong) and the "Hallelujah Chorus" from Handel's "Messiah." Professor Charles W. Lawrence of the music faculty of the University of Washington directed the united choirs and Walter A. Eichinger played the service on the church's beautiful four-manual Kimball organ.

Seven hymns of praise, well known to all churchgoers, were sung by the united choirs and congregation. A synopsis preceded the singing of each hymn, with Miss Kathryn Keller, instructor in dramatics at Cornish School, acting as reader. The University Christian Church A Cappella Choir sang from the balcony "Sinner, Please Don't Let This Harvest Pass," by Montague, and "Blessing, Glory, Wisdom and Thanks," Bach. This choir is directed by Carl Pitzer. Dr. Perry E. Gresham spoke briefly on "The Arts in a World at War."

At the October Guild meeting Walter G. Reynolds, A.A.G.O., led a discussion on the subject of "Preludes for the Worship Service."

TALMAGE F. ELWELL, Dean.

Youngstown Chapter.

Albert Dowling of WKBN studios entertained members of the Youngstown Chapter at his home Oct. 26. After a brief business meeting presided over by Dean Frank Fuller, Mr. Dowling took charge of the program and led a discussion on "Types of Church Worship and the Part Organ and Choir Plays in the Various Denominations." Lillian Hailstone spoke on music in the Christian Science Church; D'Nelle Riley on music of the Roman Catholic Church, and Dr. Henry Stearns, F.A.G.O., on music in churches not regulated by church music laws.

James Hayden, baritone, of New Wilmington, Pa., presented two groups of numbers, accompanied by Mr. Dowling, and graciously responded with several encores. Emma Pauline Cook entertained with a reading, "The New Choir Director." Refreshments and a social period followed.

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Toronto Center.

Members of the Toronto Center were guests of Sir Ernest and Lady MacMillan at a social evening in their home Nov. 15. About sixty members and friends were present. Maitland Farmer, chairman of the center, made introductory remarks and referred to the program which had been outlined for the season, which includes a hymn singing festival and various recitals. Following this Sir Ernest played a number of recordings, including works by Mozart, William Walton and Shostakovich, and he made some enlightening and interesting comments on them. Refreshments were served, bringing a most successful evening to a close.

T. M. SARGANT, Secretary.

Kitchener Center.

The Kitchener Center and members of the local clergy held a meeting at the Old Mill Coffee Shoppe Monday evening, Oct. 25. Dr. Charles Peaker, organist at the Deer Park Church, Toronto, and a member of the faculty of the Toronto Conservatory of Music, was the guest speaker and his subject was "What Do You Like?" The Rev. Frank Lawson, pastor of St. Andrew's Presbyterian Church, spoke on "Oh Worship the Lord in the Beauty of Holiness." A short discussion followed each of the addresses. Mrs. C. J. Clarke, contralto soloist, sang two numbers—"To You," Strauss, and "O Lovely Night," Ronald. She was accompanied by Glenn Kruspe.

Through the efforts of G. L. Bender, supervisor of music in the Kitchener public schools, the members were shown four sound films from the library of the Ontario Board of Education. Following this program a short meeting and social was held at Eugene Fehrenbach's home.

Sunday afternoon, Dec. 12, we shall hold our annual carol service at St. Andrew's Presbyterian Church. At this service junior choirs will be featured.

EDGAR V. MERKEL, Secretary.

St. Catharines Center.

The annual meeting of the St. Catharines Center was held in the form of a luncheon meeting at the Y.M.C.A. Nov. 1. Items of interest and concern were discussed and a program was drafted for the season.

One minute of silence was observed in memory of Murray Smith, whose death in October came as a shock to all. Mr. Smith held the position of organist and choirmaster at the Kitchener Street United Church, Niagara Falls, Ont. To the work of the C.C.O. he gave generously of his time, serving two years as secretary-treasurer and the past year as vice-chairman. He endeared himself to all who came to know him and his spirit of enthusiasm will live long among his colleagues.

The following officers were elected: Chairman, Bernard Munn; vice-chairman, W. T. Thompson; secretary-treasurer, Mrs. Anne Wildgust Kadwill; social convener, Miss Edith Benson; executive committee, A. C. Hannahson, Lewis Jones, Eric Dowling and Douglas Campbell. Gerald Marks will also serve on the committee as immediate past chairman. ANNE W. KADWILL, Secretary.

Brantford Center.

The spirit of goodwill and cooperation which exists among the organists of the Brantford Center was illustrated again when anthems were exchanged at a meeting Oct. 2 at the home of George White, organist and choirmaster at the Park Baptist Church. Each choir director selected two complete sets of anthems of moderate difficulty from his library. These were reviewed and sung by the members at the meeting, after which they were exchanged by the lending plan. The following anthems were reviewed and

exchanged: "Worship," Shaw; "Dear Lord and Father," Parry; "Give Laud unto the Lord," Bullock; "Praise Ye the Name of the Lord," Ivanoff-Norden; "All Hail the Power of Jesus' Name," Goldsworthy; "O Holy Father," Saint-Saens; "Song in Praise," Nagler-Dickinson; "Magnificat," Turner; "O Love That Wilt Not Let Me Go," Sealy; "The Silent Sea," Neidlinger.

George A. Smale, chairman, presided and conducted a business meeting at which plans for future meetings were discussed. Refreshments were served and Mr. and Mrs. White were thanked for their hospitality.

ELEANOR MUIR, Secretary.

LAURENCE DILSNER PLAYS FOR 2,000 JERSEY TEACHERS

Laurence Dilsner gave a recital before an audience of 2,000 New Jersey teachers at their annual convention at the Manhattan Center, New York City, Nov. 11. Works by Bach, Clerambault, Couperin, Pachelbel and Karg-Elert composed the program.

Oct. 31 Mr. Dilsner presented his church choir in a Mendelssohn program at Red Bank, N. J.

Mr. Dilsner is director of music in the public schools of Long Branch, N. J., and organist and choirmaster of Trinity Episcopal Church, Red Bank. Until the recent curtailment of gas he also served as organist for a 9 a. m. service at Chapel No. 4, Fort Monmouth. He was a pupil of Nadia Boulanger at Fontainebleau and for the last year has been studying with Dr. Charles M. Courboin in New York. He holds an M.A. degree from New York University.

LOUISVILLE CHURCH JUBILEE; MUSIC BY JULIA BACHUS HORN

St. John's Evangelical Church, Louisville, Ky., celebrated its centennial Nov. 7. The pastor is the Rev. Theodore S. Schlundt, Jr. Special music by the choir included at the morning service: "How Lovely Is Thy Dwellingplace," from the

MRS. JULIA B. HORN



Brahms "Requiem"; "Hide Me under the Shadow of Thy Wings," Mark Andrews, and "Blow Ye the Trumpet in Zion," by R. Huntington Woodman. At the evening service the program was as follows: "Kyrie Eleison," from Communion Service in A, Cesar Franck; "And the Glory of the Lord," from Handel's "Messiah," and "Hallelujah," from "The Messiah." The organ numbers were: Adagietto, Bizet, and "Fiat Lux," Dubois.

The music program was under the direction of Mrs. Julia Bachus Horn, who has been organist and choir director of the church since 1926.

The beautiful old St. John's Church is one of the most impressive edifices of Louisville, with its Gothic architecture, fine stained-glass windows and the Stockhoff memorial organ, a three-manual and echo built by Henry Pilcher's Sons.

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The war in the Pacific has not succeeded in stopping organ recitals and R. Kenneth Holt's blackout programs in Honolulu have proved so attractive that a new series is under way this year. These recitals, which were mentioned in THE DIAPASON last year, are played on moonlight nights at the Central Union Church. The programs are printed in silver on black paper and are found to be satisfactorily readable. A limited amount of controlled lighting is permitted in the Hawaiian Islands this year, but pre-war illumination is out of the question.

Mr. Holt gave the first recital of the new series Oct. 12 and had the assistance of Joel Carter, baritone. The organ numbers were: "A Gothic Cathedral," Prattella; "Sheep May Safely Graze," Bach; "In Thee Is Gladness," Bach; Allegro Cantabile, Adagio and Toccata from Fifth Symphony, Widor; "La Concertina," Yon; Serenade, Schubert; "Onward, Ye Peoples," Sibelius. The second recital took place Nov. 9.

The island of Oahu, on which Honolulu is situated, is not the only one of the group of six major islands of Hawaii on which organ music is appreciated. In September Mr. Holt was invited to give two performances in the Union Church of Wailuku, on the island of Maui, and one in the Makawao Union Church, and he went there by plane. Here he gave twilight programs similar to those in Honolulu. Sept. 13 he played these selections in the Wailuku church: Largo Espressivo, Pugnani-Holt; Fantasia, Bach; "Jesu, Joy of Man's Desiring," Bach; Capriccio, from Sonata No. 18, Rheinberger; "Après un Reve," Faure; Toccata on "Sleepers, Wake!," Martin; "The Squirrel," Weaver; "Chinese Boy and a Bamboo Flute," Spencer; "Jubilate Deo," Silver.

Mr. Holt reports that the men in the services in the Pacific have shown a pronounced interest in organ music.

**TOPEKA, KAN., HAS FRIDAY
RECITAL SERIES IN NOVEMBER**

Every Friday at noon in November a recital was given at the First Presbyterian Church of Topeka, Kan., of which W. Arnold Lynch, A.A.G.O., is organist and director of music. Mr. Lynch played these compositions Nov. 5: Fantasia on an Old English Air, Matthews; Variations on "Our Father, Who in Heaven Art," Mendelssohn; Sketch in D flat, Schumann; "Ave Maria," Arkadelt-Liszt; Concert Piece in B major, Parker.

Drexel V. Mollison, assisted by Kathleen Mollison, violinist, played these numbers Nov. 12: "Water Music" Suite, Handel; "Carillon," Sowerby; Canzonetta from Concerto in D and Humoresque, Tchaikowsky (Mrs. Mollison); "Contrasts," Browne; "Hymn of Glory," Yon.

Laurel Everette Anderson, organist of the University of Kansas, was heard Nov. 19 in these works: Fantasia in C minor (five voices), Bach; Aria in F, from Tenth Concerto, Handel; "Romance sans Paroles," Bonnet; "Carillon," Vierne.

At the last recital, Nov. 26, Mr. Lynch was assisted by Janus and Robert Rue, violinists, in the following program: Prelude and Sarabande, Corelli; "The Cuckoo," d'Aquin; Lento and Allegro from Second Concerto, Handel; "Largo ma non Tanto" (from Concerto for two violins), Bach (Mr. and Mrs. Rue); Prelude and Fugue in D major, Bach.

Special Music for Tercentenary.

Eskil Randolph, organist and choirmaster at the First Presbyterian Church of Freeport, Ill., arranged the following organ and choral music from sixteenth century masters for the Sunday morning service Oct. 31 to mark the tercentenary of the Westminster Assembly: Prelude on "Laet ons met Herten Reijne," John Bull; processional, "God of the Prophets! Bless the Prophets' Sons," Geneva Psalter of 1551; anthem, "Ave Verum Corpus," Byrd; anthem, "Almighty and Everlasting God," Gibbons; anthem, "Laudate Nomen Domini," Tye; prayer response, "Lord Jesus, Think on Me," Damon's Psalter of 1591; offertory, Choral Prelude on Tallis' Canon, Noble.

WARREN F. ACKER



DR. WARREN F. ACKER's fortieth anniversary as organist and choirmaster of St. Paul's Lutheran Church in Allentown, Pa., was observed Oct. 17. That evening Dr. Ackers gave a recital and on the program with him were several concert artists of national fame who were former residents of Allentown. Louise Lerch Brien sang a solo, "Love Divine," Bach. She is a former Metropolitan Opera singer. Vera Weikel, another opera singer, and Wellington Ezekiel, bass, also were on the program. All these were at one time members of St. Paul's choir. One of the anthems, "O Son of God," by Christiansen, was dedicated to Dr. Ackers. Dr. Ackers and Miss Minich played an organ and piano duet. The anniversary hymn was composed by Dr. Ackers.

Warren F. Ackers was educated at Muhlenberg College and did postgraduate work in music at Cornell and at New York University. He studied organ with Samuel P. Warren. From 1919 to 1933 Dr. Ackers taught at the summer session of the University of Virginia. He has been head of the department of music in the Allentown High School since 1916 and directed one of the first a cappella choirs in the East. The degree of doctor of music was conferred on him in 1930 by Muhlenberg College.

**PERTH AMBOY, N. J., POSITION
TO FREDERICK R. M. COLES**

Frederick R. M. Coles, A.R.C.O., who studied under Sir Frederick Bridge at Westminster Abbey, London, and Dr. Hubert Hunt at Bristol Cathedral, has been appointed organist-choirmaster of St. Peter's Episcopal Church, Perth Amboy, N. J.

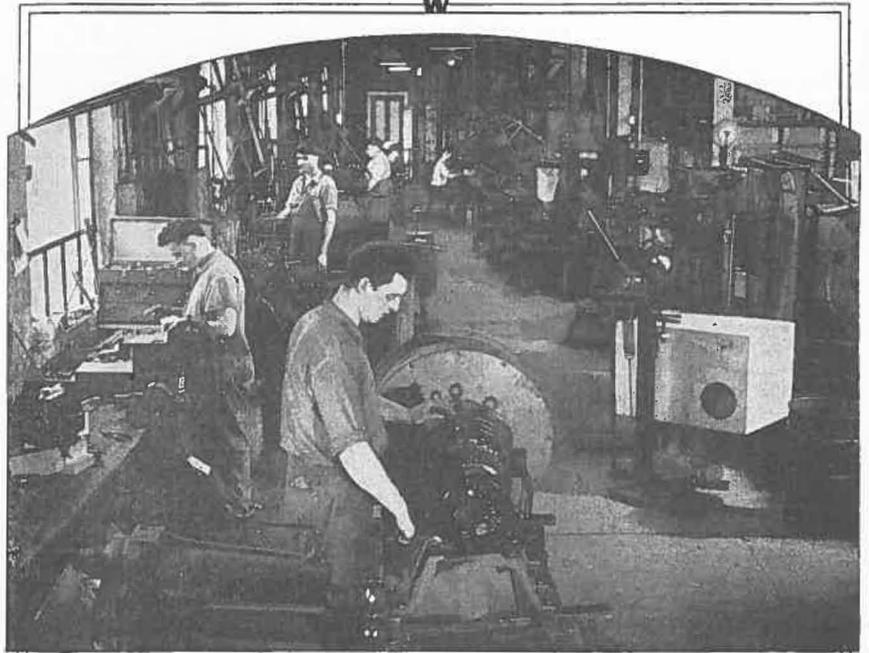
Mr. Coles goes to St. Peter's Church from Plainfield, N. J., where he served at Holy Cross and Grace Episcopal Churches. For the last nine years he was musical director at Wardlaw Boys' School and director for five years of choral music at Miss Hartridge's Girls' School.

Mr. Coles, a native of Somerset, England, came to America under the sponsorship of Dr. T. Tertius Noble. His first position in the United States was at the Church of the Ascension, Staten Island, and shortly afterward at St. George's Church, Flushing, N. Y. He studied voice and piano at the Conservatoire of Music at Milan, Italy, and was in Italy when the war broke out. One of his compositions, "Lake Como Suite for Piano," was written during his residence there. Two of his most recent compositions for voice are "Merchantmen," which has been sung by Nelson Eddy over the radio, and "America, a Toast."

**BEREA MID-YEAR FESTIVAL
IS DEVOTED TO SCHUBERT**

The fourth mid-year festival at the Baldwin-Wallace Conservatory of Music, Berea, Ohio, took place Saturday and Sunday, Nov. 27 and 28, under the leadership of the director of the conservatory, Dr. Albert Riemenschneider.

The first festival was devoted to the works of Mendelssohn, the second to American composers, the third to Mozart and this year's festival to the works of



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Schubert. There were three concerts—two on Saturday and one on Sunday. Dinner was served on the campus between concerts.

As a prelude to the festival, there was a children's concert, comprising the works of Schubert, Nov. 18 at 2 p. m. in the Kulas Musical Arts Building. Children from both the public and parochial schools as well as their teachers came to hear this program. There was also a program of Schubert songs by pupils of Leonard Treash of the conservatory faculty Nov. 23.

The festival proper included two of the less frequently heard symphonies—No. 4, in C minor (Tragic) and No. 5, in B flat major. "Miriam's Song of Triumph" was the choral work, with Mrs. Leonard Treash as soprano soloist. Several members of the conservatory faculty were heard in solo groups. They included: Leonard Treash, bass; Carl G. Schluer, piano; Blair Cosman, piano, and George Poinar, violin. There were also numbers by the Baldwin-Wallace Women's Choir. Miss Lillian Baldwin of the Cleveland Board of Education was commentator on

all of the programs. Miss Baldwin is head of the music appreciation department in the Cleveland public schools. The larger groups participating in the festival were the Baldwin-Wallace Bach Chorus and the Baldwin-Wallace Symphony Orchestra. George Poinar and Cecil Munk of the faculty were the conductors.

Oratorio Series in Cleveland.

Russell V. Morgan, Mus.D., who has begun his twenty-first year as organist and director at the Old Stone Church, Cleveland, Ohio, has arranged an oratorio series for the first Sunday evening of every month from October to June. In October the choir sang Mendelssohn's "St. Paul" and Nov. 7 Weber's "Harvest Cantata." Dec. 5 Saint-Saens' "Christmas Oratorio" will be the offering. For 1944 these works are announced: Jan. 2, "The Light of the World," Sullivan; Feb. 6, "Judas Maccabaeus," Handel; March 5, "Requiem," Brahms; April 2, "The Mount of Olives," Beethoven; May 7, "Stabat Mater," Rossini; June 4, "The Creation," Haydn.

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

CHICAGO, DECEMBER 1, 1943

A Matter of Business

May we have just a word on a business matter with one out of six of our readers? The other five need pay no heed, as they are not concerned.

Everyone who keeps informed on the economic consequences of the world war realizes that one of the commodities of the many in which there are severe shortages is paper. The situation has become worse in the last two months. Curtailments imposed on publishers in 1943 began with a reduction of supply by 10 per cent, followed in the last quarter of the year by a 15 per cent cut, as compared with 1942. Much more severe restrictions in 1944 are planned. Every publisher of a newspaper or magazine is confronted by a critical situation. Some of the large metropolitan papers are compelled to omit large amounts of advertising almost daily. THE DIAPASON has been obliged to reduce the number of its pages, which is not easy when there is much news, when many interesting contributions await publication, and in the face of a circulation which has grown despite the war.

We are reluctant to tell our troubles to our subscribers; they have plenty of their own. But there is one way in which all can cooperate and thus help us and benefit themselves: *When you receive notice of the expiration of your subscription send your remittance without delay. If you are a member of the American Guild of Organists make it a point to pay your dues when they are due.*

As it is impossible in the present situation to send the paper to those in arrears, please do not blame us if the monthly visits of THE DIAPASON cease. We must comply with government regulations and we must not use precious paper to print copies for those who will not do their part.

Milestone in a Rare Service

In our issue of Dec. 1, 1918, there appeared for the first time a new editorial feature. Under the modest heading "The Quartet Choir" Dr. Harold W. Thompson reviewed music suitable for "Advent and Christmas, 1918." Since that time, a quarter of a century ago, the same contributor has acted as guide and counselor to choir directors wherever THE DIAPASON is read.

In the course of the years fashions and church requirements have changed and so in due time the title of Dr. Thompson's department was broadened to include every type of church music. To what extent his help has been put to use is attested by the letters received from our readers. For many of them he has rendered a service that they could obtain in the same form in no other way. Trained in church music as well as in literature, and having served on the organ bench for many years, Dr. Thompson is well qualified for his task and we are happy

to say that increasing responsibilities as a college professor have not led him to give up his contribution to the cause of church music through our columns. Holding doctor's degrees from Harvard and Edinburgh University, a member of the faculty of the State College for Teachers in Albany for many years before his appointment as professor of English in Cornell University, and the author of several books, Dr. Thompson brings to his work a rare literary style as well as knowledge of anthems. As one prominent music publisher recently said, "Thompson's articles are more than reviews—they are scholarly essays on current progress in the production of new music."

It is a source of satisfaction to have been able to help Dr. Thompson serve our organists and choirmasters so long and so well.

Dr. Schweitzer's Work

The Albert Schweitzer Fellowship is making a new appeal for support by American organists of the work of Dr. Albert Schweitzer in Lambarene, French Equatorial Africa. The good done by Dr. Schweitzer among the natives through his hospital is generally known to readers of THE DIAPASON. This physician, theologian, organist and Bach scholar is one of the rare characters whose life illumines a generation in which too much of brute force and materialism have prevailed. Professor Everett Skillings of Middlebury College, Middlebury, Vt., chairman of the fellowship, has asked THE DIAPASON to bring the needs of the Schweitzer hospital to the attention of its readers, as it did a year ago.

In Dr. Schweitzer's letters to Professor Skillings he mentions two things repeatedly: That the hospital is more crowded than ever before and how grateful he feels to his American friends for their steadfast interest and gifts, without which he would be obliged to close the hospital. "I think of it every day with profound gratitude." Last November he wrote that the \$1,500 which the fellowship had cabled him had come at an especially opportune time, "because just now I had the chance to buy a stock of quinine for the hospital. Quinine is most necessary and so hard to get." Later he wrote of the timely arrival of a shipment of supplies, containing among other things three cases of shoes. "We were awaiting the cases anxiously, for we had nothing left to wear on our feet."

American church musicians as individuals and various chapters of the American Guild of Organists deserve credit for the cooperation they have given Dr. Schweitzer's work.

Anent the discussion of the service prelude in the last few months one's eyes fall with satisfaction on the following short paragraph in the weekly bulletin of the Wake Forest, N. C., Baptist Church (the Rev. Eugene Oliver, pastor; Thane McDonald, organist): "We suggest that silence and the spirit of worshipfulness from the very beginning of the organ prelude in all our services would enable all of us to enjoy more fully the blessings of such good music as are being made available." Other pastors please copy (to paraphrase the traditional death notice, if that is proper in speaking of a live church).

Recital Standards Higher

[From Fischer Edition News.]

A summary and analysis of the organ programs published in THE DIAPASON during the year 1942 shows some interesting and thought-provoking results. It is certainly encouraging to realize, while reading this carefully prepared summary, that the standards of today's recitalists are a great deal higher than those of twenty-five years ago. But it is something of a shock, especially for publishers of those works, to realize that American compositions do not figure any more prominently in the country's organ programs than they do. Bach, as would be

expected, leads all other composers in the number of his compositions performed, 3,306, with Handel the next most popular, 523, and Cesar Franck third, with 352. Garth Edmundson is the most popular American composer represented, with 154 performances of his works; Clokey, another well-known Fischer edition composer, has 121 works to his credit, and Seth Bingham, a number of whose compositions we have published, has sixty-six.

Walter Baker Visits Chicago

Walter Baker, who is entitled to a place among the stars in the organ recital firmament, paid his first visit to Chicago Nov. 16 and demonstrated his artistic prowess in an unmistakable way with a recital at Rockefeller Chapel, University of Chicago, where the edifice and its great organ have been at the generous disposal of so many visiting and local performers. Mr. Baker is organist and director of music at the First Baptist Church of Philadelphia and is also a member of the faculty of the Westminster Choir College. Summarizing the impression he made on a sizable audience—it would be described as a very large one in any smaller building—it may be said that he has a flair for the dramatic, that he knows how to use all the resources placed at his command and that he impresses his listeners with his mastery of technique.

The program of the evening opened with three Bach chorale preludes—"In dulci Jubilo," "O God, Have Mercy" and "Christians, Rejoice"—followed by these numbers: Fifth Concerto, in F major, Handel; Introduction, Passacaglia and Fugue, Reger; "The Soul of the Lake," Karg-Elert; Scherzetto, Vierne; Berceuse and Spinning Song, Dupré; Finale from Symphony 1, Vierne.

The piece de resistance of the evening no doubt was the Reger work, which was played with pyrotechnic magnificence. Karg-Elert's colorful "Soul of the Lake" offered a fine contrast. Mr. Baker brought out every mood of the composition and achieved beautiful effects through use of the organ's wealth of lovely tone. Further variety, which made the program more effective and appealing and thus held the audience's attention far better than do most of the recitals one hears, was lent by the well-known Vierne Scherzetto and the two contrasting movements from Dupré's "Suite Bretonne." And all of it was topped off with a brilliant performance of the Finale from Vierne's First Symphony.

Mr. Baker left no doubt after his first hearing that he is one of those virtuosi who have the ability to make organ music sink into the hearts of people of every stage of musical erudition.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the acts of Congress of Aug. 24, 1912, and March 3, 1933, of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1943.

State of Illinois }
County of Cook } ss.
Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, as amended by the act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher—S. E. Gruenstein, 306 South Wabash Avenue.
Editor—Same.
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3. That the known bondholders, mort-

Looking Back into the Past

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

Professor Harry B. Jepson, the Yale University organist, was appointed director of the Yale Bureau of the American University Union in Paris and his recitals in New Haven were temporarily abandoned.

Edwin Stanley Seder was appointed organist and director at the First Congregational Church of Oak Park, Ill., succeeding William E. Zeuch, who moved to Boston.

THE DIAPASON, along with the rest of the world, celebrated the armistice which ended the first world war in the preceding month and predicted a period of great prosperity for the organ builder and the organist.

A four-manual Austin organ was ordered for the new Masonic Auditorium in Cleveland, which was to be completed in the spring of 1919.

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

The committee of the American Guild of Organists authorized to prepare a code of ethics for organists, headed by Samuel A. Baldwin, made its report to the council and the proposed code was made public by Warden Charles H. Doersam.

Marshall Bidwell gave the initial recital on the rebuilt and enlarged Aeolian-Skinner organ in Carnegie Music Hall, Pittsburgh, Nov. 4.

Trinity Cathedral in Cleveland honored Edwin Arthur Kraft on his twenty-fifth anniversary as organist and choirmaster of the cathedral and the Northern Ohio Chapter, A.G.O., celebrated the anniversary, which also marked the twenty-fifth birthday of the chapter, at a dinner Nov. 6.

With the December, 1933, issue, THE DIAPASON became the official organ of the Canadian College of Organists.

Special articles in the December issue included one by Dr. Harold W. Thompson on the compositions of Dr. Alfred E. Whitehead and another by Ernest M. Skinner on the life and work of Sigfrid Karg-Elert.

Palmer Christian gave the dedicatory recital on the large Kimball organ in the Memorial Auditorium at Worcester, Mass., Nov. 6 before an audience of 2,500.

gagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (if there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN.
Sworn to and subscribed before me this 4th day of October, 1943.

[SEAL] BETTY SWEDMAN, Notary Public.
[My commission expires Oct. 9, 1945.]

Prize of \$100 for Psalm-tune.

A prize of \$100 for a four or eight-line psalm-tune, to be awarded next May, has been announced by Professor Thomas H. Hamilton, director of the Monmouth College conservatory of music. The award will be made on the basis of the best tune for a version of the Eighty-fourth Psalm, which is to be set for congregational singing. Daniel Gregory Mason, professor emeritus of music at Columbia University, is the judge. Manuscripts must be mailed to Professor Hamilton at Monmouth College by March 1. The competition is in memory of Dr. John B. Herbert, organist-composer and one-time director of music at Monmouth College. Those interested may write to Professor Hamilton, Monmouth College, Monmouth, Ill.

THE FREE LANCE

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

Uncle Mo and I have been in a fury of impatience waiting for the new Episcopal Hymnal to make its appearance in the "markets of trade"; no one confessed to having seen it, and yet here and there we heard of a church that had used it or a musical friend would come out with "How do you like the new hymnal?" THE DIAPASON introduced it in the November number and did a good job; I'd like to add a few comments along somewhat different lines.

The commission appointed by the General Convention of 1937 contained nine musicians of a total membership of twenty-two; there are forty-eight new tunes by American composers. In the 1916 hymnal, which this 1940 hymnal supersedes, there are eight musicians on the committee out of a total of eighteen; I have always supposed that the hymnal of 1903, edited by Horatio Parker, now out of print, was an official publication; the title page reads, "The Hymnal revised and enlarged as adopted by the General Convention of the Protestant Episcopal Church in the United States of America in the year of our Lord 1892, including the Morning and Evening Canticles. Edited by Horatio Parker, M.A., Mus.D., Cantab, Professor of Music at Yale University; New York, Novello, Ewer & Co., 1903." In the preface Parker makes a plea for the freer use of tunes in minor keys; the 1903 hymnal is rich in Parker's own tunes, thirty-four of which are indexed. The 1940 book has a large number of tunes in minor keys—in one section of 148 tunes selected at random I counted twenty-two tunes in minor keys. The 1940 hymnal is published by The Church Pension Fund and is a considerably handsomer book than the hymnal of 1916; one gets the impression that the new book is also a more comprehensive work. Three hundred and nineteen of the 511 1916 tunes have been used in 1940; there is a marked increase in the number of plain-song as noted on going through the two editions—fourteen in 1916, thirty-four in 1940. The paper in 1940 is much thinner, but of a superior quality; it will bear ink without blotting. Altogether the 194 hymnal is a notable book, especially in the opportunity it gave the American composer; this will not be forgotten.

A hymnal of the quality of this new one encourages me to say that the intellectual average of the organist's profession is considerably higher now than it was forty years ago; there are now many more young men going to college than there were and the proportion of educated men entering the profession is greater.

It is well to remember that a man need not be pious in order to enter into the spirit of a church service. We may even say that an organist who cannot interpret the feelings of the minister and congregation with whom he works is not an "artist" in his business; he may "interpret" music, but he fails in interpreting liturgies, ceremonials and people's hearts.

A great many people will be disap-

pointed at finding Miss Katharine Lee Bates' beautiful verses beginning "O beautiful for spacious skies" left out of the 1940 hymnal.

**HAROLD TOWER'S BOYS VOTE
ON VESPER PROGRAM MUSIC**

Harold Tower, whose success with boy choirs has made musical history in Grand Rapids, Mich., gave his boys at Trinity Methodist Church an opportunity to try their hands at program building when he had them select the hymns and anthems for the vesper musicale Nov. 14. The following choice of anthems by the choristers is good evidence of the taste their director has inculcated in them: "With a Voice of Singing," Shaw; "Summer Ended, Harvest O'er," Wood; "The Woods and Every Sweet-smelling Tree," West; "Consecration," Bernard Hamblen (Master Boyd Kueieck); "God Be in My Head," H. Walford Davies; "For All Who Watch Tonight," Dickinson; "Come, Dearest Lord," Bach-Holler; "Lord, for Thy Tender Mercies' Sake," Farrant; "Brother James' Air," arranged by Gordon Jacob; "The New Jerusalem," T. F. H. Candlyn; "O God of Love," Thiman; "Glorious Is Thy Name" (Twelfth Mass), Mozart.

The choir of sixty-six was supplemented by a group of twenty-four from the junior girls' choir. A large congregation was present and there was a generous offering for special choir activities.

The Trinity choir has a number of engagements planned for December. It will sing Dec. 13 at the Michigan Soldiers' Home and Dec. 14 at Evangeline Home, and will give its annual candle-light Christmas service Dec. 19. Dec. 21 and 23 the choir will sing at the annual Bob Cratchit dinner at the Women's City Club.

**MUSKEGON, MICH., ENJOYS
SUNDAY TWILIGHT PROGRAMS**

Twilight musicales once in two weeks are being held at the First Congregational Church of Muskegon, Mich., under the direction of Theodore Cook, minister of music. These services take place on Sunday afternoons. Oct. 3 Robert Sheets played works of contemporary composers. Mr. Sheets, organist of Samuel Lutheran Church, included in his interesting program the following: "Plymouth Suite," Percy Whitlock; "And the Heavens Were Created," Arthur Einstein; "Song of the Lonely Njeri," Stanley Saxton; "Marche Pastorale," Pietro Yon; "Dirge" (Pascaglia), Douglas Moore; "Eclogue," Bernard Wagenaar; "An Irish Pastel," Robert Leech Bedell; Toccata ("Deo Gratias"), Richard K. Biggs.

Mr. Cook had the assistance of Mrs. Charles Hahn, pianist; Mrs. Cook, violinist; Mrs. John Savage, cellist, and the ladies' motet choir in an ensemble program Oct. 17 that included: Reverie, Debussy, and Pavane, Ravel (piano and organ); "Exaltation," Dickinson (violin, cello, piano and organ); Excerpts from "Symphonic Piece," Clokey (piano and organ); Fugue, Kanzone und Epilogue, Karg-Elert (organ, violin and women's chorus).

In Mr. Cook's plans for the season are included organ recitals, choral festivals, several oratorios and a few Bach cantatas. The congregations attracted by these programs vary from 200 to a capacity attendance of 600.

(Translated from the French)

Dear Mr. Skinner:

During the long trip that I made all over North America I had the occasion, unlimited times, to play your instruments. I wish, then, to express the profound admiration and also the joy I have experienced each time that I encountered an organ of your firm. Let me name only the most important—Williams College, Williamstown, Mass.; Trinity Church in Boston; High School in Hollywood; St. Thomas', New York City; St. John's at Los Angeles and many others still.

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Programs of Organ Recitals of the Month

[Programs for publication in this department must reach the office of THE DIAPASON by the 18th of the month if they are to be used in the issue of the next month. Because of the paper shortage and resultant restrictions imposed on all magazines it is not possible to publish all programs submitted, but efforts are made to treat all recitalists with impartiality.]

Arthur B. Jennings, Minneapolis, Minn.—Mr. Jennings, the university organist, included the following compositions in his recital program on the large Aeolian-Skinner organ at the University of Minnesota Nov. 15: Toccata in F, Siciliano for Flute and Clavier, Un poco Allegro, from Fourth Trio-Sonata, and Aria from Pastoral Suite, Bach; "Piece Heroique," Franck; Verset, Franck; "The Tumult in the Praetorium," de Maleingreau; Adagio for Strings, Barber; "The Primitive Organ," Yon; Finale from Seventh Symphony, Widor.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—The first of Mr. Kraft's recitals this season at Lake Erie College, Painesville, Ohio, took place Oct. 20, when he played: Prelude in B minor, Bach; Minuet, C. P. E. Bach-Kraft; Chorale Prelude, "Our Father, Which Art in Heaven," Bach; Scherzo from Serenade, No. 7 (Haffner), Mozart-Kraft; Sonata, No. 5, Mendelssohn; "Harmonies du Soir," Bedell; "Chanson," Balakireff-Kraft; Londonderry Air, arranged by Sanders; Toccata in G minor, H. Alexander Matthews; Largo, Handel.

Nov. 17 Mr. Kraft, who is director of music at Lake Erie College, played: Prelude and Fugue in A minor, Bach; Minuet, Haydn-Kraft; Chorale Prelude, "Sleepers, Wake! A Voice Is Calling," Bach; Sonata No. 2, Mendelssohn; Cantilena, McKinley; Prelude on "Rhosymedre," Vaughan Williams; "Evening Star," from "Tannhäuser," Wagner; "Electa ut Sol," Dallier.

Willard Irving Nevins, New York City—Mr. Nevins presented a series of four Friday noon recitals at the First Presbyterian Church in October and November. His programs included the following:

Oct. 29—"St. Anne" Fugue, Bach; Aria, Purcell-Lang; Allegretto, Wesley; "Biblical Sonata" No. 1, Kuhnau-Nevins; "Lied des Chrysanthes," Bonnet; Chorale in A minor, Franck.

Nov. 12—Toccata and Fugue in D minor, Bach; Chorale Prelude, "O Mensch, bewein' Dein' Sünde gross," Bach; Fantasy, Shostakovich-Nevins; Allegro, Sonata in C minor, Whitlock; Pastorale, Sibelius; "Variations de Concert," Bonnet.

Nov. 19—Toccata in C major, Bach; Prelude to "Parsifal," Wagner; Gavotte, Sibelius; Sonata, "Mater Salvatoris," Erb; Adagio and Allegretto, Fourth Sonata, Mendelssohn; Tuba Theme, Candlyn.

Howard Kelsey, St. Louis, Mo.—Mr. Kelsey was presented Oct. 31 at the First Congregational Church in the first of a series of faculty recitals of the St. Louis Institute of Music. His program was as follows: Concerto in G minor, Camidge; Chorale Prelude on "Nun komm, der Heiden Heiland," Bach; Prelude and Fugue in F minor, Bach; "Lied des Chrysanthes" and "Matin Provencal," Bonnet; "Ariele," Bonnet; "Pantomime," Jepson; Sonata on the Ninety-fourth Psalm, Reubke.

The Illinois Wesleyan University School of Music presented Mr. Kelsey in a recital at Presser Hall in Bloomington, Ill., Nov. 9.

Arthur R. Croley, Nashville, Tenn.—The Fisk University department of music presented Mr. Croley, the university organist, in a recital Sunday afternoon, Oct. 31, in the memorial chapel. His program consisted of these numbers: Fantasia in Echo Style, Sweelinck; "Toccata per Elevazione," Frescobaldi; Flute Solo (from a Sonata), Arne; Chorale Preludes, "How Brightly Shines the Morning Star," Pachelbel, and "From God I Ne'er Will Turn Me," Buxtehude; Fugue in G minor, Bach; Chorale Prelude, "O God, Be Merciful," Bach; "Piece Heroique," Franck; Andante from "Grande Piece Symphonique," Franck; Canon in B minor, Schumann; Toccata in D minor, Reger; Allegretto, Katharine E. Lucke; Toccata on a Christmas Chorale, "From Heaven

Above to Earth I Come," Edmundson; Prelude on a Gregorian Chant, "Iam Sol Recedit Igneus," Simonds.

Francis H. Hopper, Bloomington, Ind.—Private first-class Hopper of the Air Forces at Stout Field, Indianapolis, gave a recital at the First Methodist Church of Bloomington Nov. 7 under the auspices of the University of Indiana School of Music. Mr. Hopper's program consisted of these selections: Trumpet Voluntary, Purcell; Pastorale (Seventeenth Century Air), arranged by Clokey; Allegro from Concerto in G minor, Telemann-Bach; Allegro from "Symphonie Gothique," Widor; "Impression" (from "Ten Characteristic Tone Pictures"), Karg-Elert; "Romance sans Paroles" and "Elfes," Bonnet; Sonata 1, Hindemith; "Psalm 150" (Suite for Organ) (MS.), Francis H. Hopper.

Ralph H. Rexroth, Baltimore, Md.—The following numbers constituted a half-hour radio broadcast Oct. 24 from the Kimball organ in the Chicago studio of WMBI, by Private first-class Ralph H. Rexroth of the army: "Now Thank We All Our God," Bach-Means; Air for the G String, Bach; Andante Cantabile from Fourth Symphony, Widor; Arioso, Bach-Ender; Prelude from Sonata No. 7, in F minor, Rheinberger; Hymn, "Beneath the Cross of Jesus."

Private Rexroth, when inducted into the armed forces last January, was dean of the Chesapeake Chapter, American Guild of Organists.

Russell Gee, Cleveland, Ohio—In a recital for the Northern Ohio Chapter, A.G.O., at the Cleveland Museum of Art Nov. 10 Mr. Gee, associate professor of music at Western Reserve University and organist and choirmaster of the Fairmount Presbyterian Church, played: Chorale Preludes, "In Thee Is Gladness" and "Saviour of the Nations, Come," Bach; Prelude and Fugue in D major, Bach; Pastorale in E, Franck; Chorale Improvisation on "Now Thank We All Our God," Karg-Elert; "Colloquy with the Swallows," Bossi; "Autumnal," Dorothy James; Prelude on "Iam Sol Recedit Igneus," Simonds; Toccata, Bingham.

Parvin W. Titus, F.A.G.O., Cincinnati, Ohio—Mr. Titus, organist and choirmaster of Christ Church, gave a recital Nov. 2 at the First Friends' Church of Richmond, Ind., for the Richmond Woman's Club. His program was as follows: Voluntary, Croft; Cantata Arias, "Gieb Dich zufrieden und sei stille," Bach-Broughton, and "Bist Du bei mir," Bach-Engel; Preludes on Hymn-tunes: "St. Peter," Darke; "Rhosymedre," Vaughan Williams; "Shining Shore," E. S. Barnes, and "Tony-Botel," Noble; Pastorale, Franck; Canon in B minor, Schumann; "Mr. Ben Jonson's Pleasure," Robin Milford; "Now Thank We All Our God," Karg-Elert.

In the morning he gave a recital at Earlham College in Richmond, playing: "In Dir ist Freude," Bach; "Rest Thee in Peace and Be Still," Bach-Broughton; "When Thou Art Near," Bach-Engels; Canon in B minor, Schumann; "Mr. Ben Jonson's Pleasure," Milford; "Now Thank We All Our God," Karg-Elert.

Louis L. Balogh, Cleveland, Ohio—Dr. Balogh, director of music at John Carroll University, gave a recital on the new Casavant organ in the First Methodist Church Sunday afternoon, Nov. 7, assisted by violin and baritone soloists and a brass quartet. The organ selections were: Second Movement from Concerto No. 3, Handel; "Aria con Variazioni," Martini; Largo e Spiccato and Finale, Bach; "At the Convent," Borodin; "March of Victory," Moussorgsky; organ, brass quartet and timpani, Sarabande and Fugue, Jennings, and Festival Harvest Chorale, Karg-Elert.

Martin W. Bush, F.A.G.O., Omaha, Neb.—For his recital at the Joslyn Memorial Sunday afternoon, Nov. 7, Mr. Bush selected the following program: Allegro con Fuoco, from Sonata 1, Borowski; Pastorale, Franck; Adagio and Fugue in C major, Bach; "Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls," Clokey; Fantasia on a Welsh March, Best.

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—Mr. Steuterman was assisted by Myron S. Myers, pianist, of the Memphis College of Music, in his 118th recital at Calvary Episcopal Church Sunday afternoon, Nov. 14. The program was as follows: "Piece Heroique," Franck; Concerto No. 4, in F, Handel; Reverie

and Ballet, Debussy; Third Movement of Concerto No. 2, Rachmaninoff; "The Swan," Saint-Saens; Symphonic Variations, Franck.

Theodore Beach, New York City—In a recital Nov. 7 marking rededication services at St. Stephen's Methodist Church Mr. Beach, organist and choirmaster of the church, played: Toccata and Fugue in D minor, Bach; Sonata in E minor, Rogers; Andante Cantabile from Fifth Symphony, Tschalkowsky; "Romanza" in G major, Beethoven; Andante from Fifth Symphony, Beethoven; "Jour de Printemps," Kinder; "Finlandia," Sibelius.

Walter Blodgett, Cleveland, Ohio—For his McMyler organ recitals on the Sundays of December Mr. Blodgett, curator of musical arts, will give the following program at 5:15 p. m. in the garden court of the Cleveland Museum of Art: "Come, Saviour of the Race," Bach; Third Trio-Sonata, Bach; Berceuse and "Elfes," Bonnet; Prelude in C minor, Vaughan Williams.

Mr. Blodgett will give the monthly recital of the Northern Ohio Chapter of the American Guild of Organists at the Museum Dec. 1 at 8:15 and will play: "Sleepers, Wake, a Voice Is Calling," Scheidt, Walther and Bach; "Come, Saviour of the Race," Bach; "Glad Tidings," Bach-Clokey; "Rejoice Greatly, O My Soul" and "From the Heart's Longing," Karg-Elert; Prelude and Fugue, "Good News from Heaven," Pachelbel; Nativity Song, Bingham; Pastorale on "A Christmas Plainsong," Virgil Thomson; "In dulci Jubilo," Dupré; "Rest Thou in Peace," Russell Broughton; Toccata in D minor, Reger.

George Wald, Utica, N. Y.—In a recital at the First Presbyterian Church Sunday afternoon, Nov. 7, Mr. Wald played: Toccata, Muffat; Arioso, "My Heart Is Fixed," Bach; Fantasia in F, Mozart; Funeral March and Seraphic Chant, Guilmant; "On the Evening of the Ascension," Benoit; Finale, Symphony No. 1, Vienne.

Leslie P. Spelman, F.A.G.O., Redlands, Cal.—Mr. Spelman, organist of the University of Redlands, gave a recital at La Sierra College Oct. 30, presenting this program: "Psalm XIX," Marcello; Air from "Orpheus," Gluck; Andante Cantabile from Fourth Symphony, Widor; Prelude and Fugue in E minor, Bach; Air in G minor, Handel; Largo in G, Handel; "The Bells of St. Anne de Beaupré," Russell; Intermezzo, Bonnet; "The Fountain," DeLamarter; "Jagged Peaks in the Starlight," Clokey; Finale, Andriessen.

Mr. Spelman gave the dedicatory recital on a two-manual Aeolian-Skinner organ in the First Baptist Church of Ontario, Cal., Oct. 29.

At his vesper recital Dec. 5 Mr. Spelman will give the first public performance of Paul Pisk's Sonata, in three movements. His other numbers are to be: Fantasia and Fugue in G minor, Bach; "In dulci Jubilo," Bach; Fantasia on "God Rest Ye Merry, Gentlemen," Margaret Whitney Dow; Third Chorale, Franck.

W. William Wagner, Huntingdon, Pa.—A series of vesper services is being held at Juniata College, of which Mr. Wagner is the organist. Half of the hour is given over to a short organ recital and the other half-hour is spent in devotions and a short meditation. The recital program Nov. 21 included: "Sur un Theme Breton," Ropartz; Arabesque ("Pieces en Style Libre"), Vienne; "Harmonies du Soir," Karg-Elert; "Lied," Vienne; Festive Prelude, J. Sebastian Matthews.

The organ numbers Nov. 7 were the following: Prelude and Fugue in E minor (Cathedral), Bach; "Piece Heroique," Franck; "The Bells of St. Mark's," Rus-solo; "Jagged Peaks in the Moonlight," Clokey; "Fairest Lord Jesus," Edmundson; Toccata, Fifth Symphony, Widor.

Harry H. Huber, M. Mus., Camden, N. J.—Mr. Huber played a recital Nov. 18 in the Broadway Methodist Church, of which he is organist and choirmaster. Miss Charlotte Havens, organist and choirmaster of the Church of the Saviour, Camden, was the assisting artist in the piano and organ numbers. The recital, which was sponsored by the Women's Society of Christian Service, consisted of the following: Toccata and Fugue in D minor, Bach; Arioso, Bach; Rhapsody (piano and organ), Demarest; "Bells through the Trees," Edmundson; "The Cuckoo," d'Aquin; "Variations de Concert," Bonnet; Pastorale (piano and

organ). Guilmant; "Idyll," Purvis; "Were You There?" Miller; "Fantaisie" (piano and organ), Demarest; "To a Wild Rose," MacDowell; "Mist-o'-Morn" (MSS.), Huber; Finale from First Symphony, Vienne.

Julian R. Williams, Sewickley, Pa.—Mr. Williams gave a recital at Christ Church in New Brighton, Pa., Nov. 14. His program consisted of these selections: "Melody for the Bells of Berghall Church," Sibelius; Chorale Preludes, "He Who Will Suffer God to Guide Him" and "Jesu, Joy of Man's Desiring," Bach; Great Fugue in G minor, Bach; "Come, Sweet Death," Bach; "Carillon du Soir," Duddy; "Marche Funebre et Chant Seraphique," Guilmant; Berceuse and "Divertissement," Vienne; Andante from "Grande Piece Symphonique," Franck; "The Fifers," d'Andrieu-Edmundson; An Old Welsh Melody, arranged by Lemare; "Chanson d'Ete," Fichtorn; March from Occasional Oratorio, Handel.

Robert W. Morse, Albany, N. Y.—Two recitals were given late in October by Mr. Morse at the Cathedral of All Saints. Oct. 24 he played: Fantasia and Fugue in C minor, Bach; "Rhosymedre," Vaughan Williams; Cantabile in B, Franck; "Impressions Gothique," Edmundson; Chorale Preludes, "Deck Thyself, My Soul," "My Inmost Heart Doth Yearn" and "A Rose Breaks into Bloom," Brahms; "Carillon-Sortie," Mulet.

Sunday, Oct. 31, the program was as follows: Toccata, Krebs; Three Short Fugues, Krieger, Telemann and Frescobaldi; Elegie, Woodman; Sonata No. 1, Hindemith; Adagio from Sixth Symphony, Widor; "Piece Heroique," Franck.

Charles O. Banks, Mus.D., F.A.G.O., New York—A recital by Dr. Banks at the Church of St. Luke and St. Matthew in Brooklyn on the evening of Nov. 3 was the one hundred and tenth in the present series, now in its thirtieth year. The recitals began in 1913. Dr. Banks played: Toccata and Fugue in D minor, Gavotte in B minor and "In dulci Jubilo," Bach; Canon in B minor and Sketch in B major (canonical imitation), Schumann; Chorale in B minor, Franck; March on a Theme of Handel, Guilmant; "The Brook," Dethier; "Moment Musical," No. 3, Schubert; "The Wind and the Grass," Harvey B. Gaul; "Ariele," Van Denman Thompson; Toccata, Faulkes.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree's program at the University of Florida Nov. 21 consisted of these numbers: Concerto in A minor, Bach; Three Chorale Preludes, Bach; Prelude and Fugue in A minor, Bach; "Faith of Our Fathers," McKinley; "Will-o'-the-Wisp," Nevin; "My Musical Calendar" (excerpts), Mana-Zucca; Fantasy on Easter Kyries, Gaul; "Humoresque Americana," Murphree; Festival Toccata, Fletcher.

Norman Hennefeld, New York City—A Pachelbel program was played by Mr. Hennefeld Sunday evening, Nov. 7, at St. John's Lutheran Church, all the compositions having been edited and arranged by Mr. Hennefeld for publication by the Liturgical Music Press. The program was as follows: Toccata in G minor; "Alas, What Must I, a Poor Sinner, Do?" (chorale variations); "Our Father Who Art in Heaven"; "A Mighty Fortress Is Our God"; "We All Believe in One True God"; "Be Joyful, O My Soul" (chorale variations); Fugue in D; "Lord Christ, the Only Son of God"; "My Soul Doth Magnify the Lord"; "Blessed Be Thou"; "In Thee, O Lord, Have I Put My Trust"; "Except the Lord Build the House"; "When in the Hour of Utmost Need"; Toccata in E minor.

Russell Hancock Miles, M.Mus., Urbana, Ill.—Professor Miles was assisted by Professor Stanley Fletcher, pianist, at the University of Illinois recital Sunday afternoon, Oct. 17. The organ program included: "Suite Gothique," Boellmann; "At the Convent," Borodin; Oriental Sketch, Bird; "Sogno Arioso," Berwald; "To the Evening Star" and "Pilgrims' Chorus," from "Tannhäuser," Wagner.

Oct. 31 Professor Miles presented the following program: Toccata and Fugue in D minor, Bach; Nocturne from "A Midsummer Night's Dream," Mendelssohn; Prelude and Intermezzo from "Cavalleria Rusticana," Mascagni; Largo from Symphony No. 5, "From the New World," Dvorak; "Will-o'-the-Wisp," Nevin; "Finlandia," Sibelius.

Programs of Organ Recitals of the Month

Thomas H. Webber, Jr., F.A.G.O., Memphis, Tenn.—For a recital at the Idlewild Presbyterian Church Sunday afternoon, Oct. 24, Mr. Webber selected the following program: Chorale Improvisation on "O God, Our Help in Ages Past," Verrees; Toccata, de Mereaux; Air for the G String, Bach; Introduction and Allegro, Walond; "The Swan," Saint-Saens; "Marche Funebre et Chant Seraphique," Guilmant; Gavotte in F, Martini; Chorale Fantasia on "Good King Wenceslas," Read; "Twilight at Fiesole," Bingham; Impromptu, Vienne; Finale ("Transfigured Night"), Schönberg.

Joseph W. Clokey, Oxford, Ohio—Dr. Clokey of Miami University was presented in a recital by the Erie, Pa., Chapter of the American Guild of Organists Nov. 12 in the Church of the Covenant at Erie. He was assisted by the church's choir, directed by Federal Lee Whittlesey, with Alma Haller Way as accompanist. Dr. Clokey's numbers were these: Partita, "O Gott, Du frommer Gott," Bach; Bell Prelude, Clokey; "Legend" (first performance), Clokey; Symphonic Fantasy on "St. Patrick's Breastplate," Clokey. The choir sang several groups of Dr. Clokey's compositions.

C. Harold Elnicke, Grand Rapids, Mich.—Dr. Elnicke of the First (Park) Congregational Church gave a recital at the LaGrave Avenue Christian Reformed Church Oct. 20, playing: Rigaudon, Campra; Chorales, "O God, Be Merciful to Me" and "Now Thank We All Our God," Bach; "Clair de Lune," Karg-Elert; Prelude and Fugue in E minor, Bach; "Humoresque Fantastique," Edmundson; "Canyon Walls" (from "Mountain Sketches"), Clokey; "Sunrise" and "Vendanges," Jacob; "Dreams," McAmis; Fantasy, Shostakovich; Toccata (from "Gothic Sketches"), John Haussermann.

At the recitals played every Wednesday afternoon at 5:30 in his own church Dr. Elnicke has presented these numbers:

Nov. 10—"Ein feste Burg," Festival Prelude, Faulkes; "Midnight Bells," Kreisler; "Hymn of Glory," Yon.

Nov. 17—"Marche Russe," Schminke; "Träumerei," Schumann; "Carillon de Westminster," Vienne.

Nov. 24—"Now Thank We All Our God," Bach; Prelude on "Netherlands," Fisk; "Nun danket Alle Gott," Karg-Elert.

Each recital includes one request number.

Homer Whitford, F.A.G.O., Cambridge, Mass.—The ninth annual fall recital was played by Mr. Whitford Nov. 1 at the First Church in Cambridge (Congregational). The choir of the Swedish Evangelical Mission Church, directed by Elmer G. Westlund, also took part in the program. Mr. Whitford played: Suite in F major, Corelli; Two Pieces from "White Mountain Suite" (Idylle and "Up the Trail"), Whitford; "The Little Shepherd," Debussy; March from Third Symphony, Widor; "The Primitive Organ," Yon; Finale from Grand Symphonic Piece, Franck.

At his thirteenth recital at McLean Hospital, Waverley, Mass., Oct. 28, Mr. Whitford presented the following works of American composers: Bourree, Sabin; "In Summer," Stebbins; "Marche Champetre," Boex; "Comes Autumn Time," Sowerby; "Song of the Basket Weaver" ("St. Lawrence Sketches"), Russell; "The Primitive Organ," Yon; "Procession," Frazee; "Idylle," from "White Mountain Suite," Whitford; "Will-o'-the-Wisp," Nevin; Toccata on a National Air, Coke-Jephcott.

Carolyn L. Waller, Tampa, Fla.—Miss Waller, who is only 13 years old, was presented by her teacher, Dr. Nella A. Crandall, in a recital Nov. 1, assisted by her brother, Harry H. Waller, Jr., bass. The organ numbers were these: Suite for Organ, Rogers; Prelude in D minor, Bach; "To the Evening Star," Wagner; "In a Monastery Garden," Ketelbey; "Norwegian Dance," Grieg; Largo from "New World" Symphony, Dvorak; "Orientale," Cui; "War March of the Priests," Mendelssohn.

Miss Waller is a daughter of the Rev. and Mrs. Harry H. Waller of the Hyde Park Methodist Church.

Dudley Warner Fitch, Des Moines, Iowa—At his twilight recital in St. Paul's Church on the afternoon of Dec. 12 Mr. Fitch will give a Yuletide program. He will be assisted by Walter Thompson, boy soprano. Mr. Fitch will play: Fantasy on

Two Well-Known Carols, West; "The Nativity" (based on a theme of Niels Gade), Hokanson; "The Shepherds in the Field," Malling; Bohemian Cradle Song, Poister; Chorale Prelude, "In dulci Jubilo," Bach; Pastorale (First Sonata), Guilmant; Toccata on "Vom Himmel hoch," Edmundson; "While Shepherds Watched," Mauro-Cottone.

Leona Lewis Golden, Birmingham, Ala.—Mrs. Golden's program for a recital under the auspices of the Alabama Chapter, A.G.O., on the four-manual Austin organ at the First Baptist Church Sunday afternoon, Oct. 24, was as follows: Allegro Maestoso e Con Fuoco, Third Sonata, Guilmant; Arioso, Handel; Cantabile, Bossi; Fantasie in G minor, Bach; "With the Dove Venders," from Suite, "The Holy Carpenter," Shure; "Clair de Lune," Karg-Elert; Toccata, Fifth Symphony, Widor. The choir of the church sang Gounod's "Gallia."

In a vesper program at the First Presbyterian Church of Bessemer, Ala., Oct. 10 Mrs. Golden played: Prelude in G minor, Dubois; "Pastorella," Wareing; Chorale, Bach; Andante, Fifth Symphony, Beethoven; "Pilgrims' Chorus," Wagner; Andante, Mendelssohn.

Edward H. Johe, Washington, Pa.—Mr. Johe, assisted by Florence Inghram Carlisle, violinist, gave the following program at the Second Presbyterian Church Sunday afternoon, Oct. 17: Premier Chorale, Andriessen; Toccata, de Mereaux; Bible Poem, "Abide with Us," Weinberger; violin and organ, "Praeludium" and Allegro, Kreisler; Andante from Fifth Symphony, Tchaikowsky, and Larghetto and Allegro, Sonata No. 4, Handel; "Ave Maria," Arkadelt; Tone Poem, "Voices of the Night," Karg-Elert; Concert Variations, Bonnet; violin and organ, Air from Orchestral Suite in D, Bach, and "Concerto Romantique," Godard; "Romance," Svendson.

Lanson F. Demming, Urbana, Ill.—Mr. Demming, who played the University of Illinois recital Nov. 7, made use of these compositions: Prelude and Fugue in D minor, Bach; Chorale Prelude, "The Cross, Our True and Only Hope," Penick; Hebrew Prayer of Thanksgiving, Gaul; "Swing Low, Sweet Chariot," transcribed by Carl R. Diton; "Angelus," from "Scenes Pittoresques," Massenet; Fantasie on the Chorale "Dankt, dankt nu Allen God," Bonset; "Humoresque Fantastique," Edmundson; Festival Toccata, Fletcher.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in his short recitals before the evening service at the Church of the Pilgrims:

Nov. 7—Prelude in C minor, Ferrari; Third Study on a Cipher, A. M. Goodhart.

Nov. 14—"Hommage à Handel," W. Steff Langston; "Fantasia Cromatica," Otto Olsson.

Nov. 21—Allegro Moderato, T. G. Osborn; Madrigal, Quef.

Nov. 28—Rhapsody No. 1, Ernest Bullock; Intermezzo, Langston.

Thane McDonald, Wake Forest, N. C.—In a recital at the Baptist Church Sunday evening, Oct. 31, Mr. McDonald presented the following program: Cathedral Prelude and Fugue, Bach; Allegro, "Water Music" Suite, Handel; Sketch in D flat, Schumann; "The Mystic Hour," Bossi; Voluntary on "The 100th Psalm-tune," Purcell; "Benedictus," Reger; Chorale in A minor, Franck.

Robert Wilson Hays, Topeka, Kan.—At a choral evensong service celebrating the festival of All Saints Sunday evening, Oct. 31, in Grace Cathedral Mr. Hays played these selections: "Vespers at Solesmes," Miles I.A. Martin; "Iste Confessor," Harker; "Harmonies du Soir," Karg-Elert; "Echo," Yon; "Blessed Are Ye, Faithful Souls," Brahms; "Requiescat in Pace," Sowerby; "A Song of Autumn," Candlyn; "Thou Art the Rock," Mulet.

On Nov. 28 another choral evensong service was to be held and the choirs were to sing the Bach cantata "Come, Redeemer of Our Race." In addition to the organ a small group of string instruments was to provide the accompaniment.

Harold L. Turner, Anderson, Ind.—Mr. Turner of the First Methodist Church gave a recital at the Gospel Tabernacle Oct. 22 to dedicate a rebuilt Wurlitzer organ. His numbers were: Fugue in G major, Bach; "Come, Sweet Death," Bach; Meditation, Sturges; Adagio Sostenuto, Beethoven; "Softly and Tenderly," Thompson; "I Need Thee Every Hour,"

Thompson; "Gethsemane," Frysinger; "Night" and "Dawn," Jenkins; "The Squirrel," Weaver; Toccata in D, Kinder.

Nov. 1 Mr. Turner played the following program in his own church for an "evening musicale": Prelude, Paumann; Pavane, Byrd; "Benedictus," Couperin; Prelude and Fugue in E minor, Bach; Fugue in D major, Bach; "Come, Sweet Death," Bach; "Meditation," Turner; "Solo di Clarinetto," Bossi; "Hymn of Glory," Yon.

Robert L. Bedell, New York—Programs by Dr. Bedell over station WNYC from the Brooklyn Museum Wednesdays from 10:15 to 10:45 a. m. for January, 1944, will be:

Jan. 5—Early masters: "Grand Jeu," Du Mage; "O Sacred Head," Kuhnau; Prelude, Clerambault; "In dulci Jubilo," Buxtehude; "Puer Natus est," Buxtehude; "Good News from Heaven," Pachelbel.

Jan. 19—Sinfonia, "For Us a Child Is Born," Bach-Gaul; "Dedicace," Bonnet; "Romance sans Paroles," Bonnet; Pastorale, Bonnet; "Bouree et Musette," Karg-Elert; "Grand Choeur," Bedell.

Jan. 26—"Glory to God," "Do with Me, Lord" and "To Thee, Jehovah," Karg-Elert; Sonata 1 (Adagio), Yon; Prelude, "Our Father," Edmundson; "Toccata Francaise," Bedell.

Franklin Glynn, Jacksonville, Fla.—Mr. Glynn gave a recital Oct. 31 at the Church of the Good Shepherd, playing this program: Prelude, Fugue and Variation, Franck; Reverie, Bonnet; Allemande, Greene; Toccata and Fugue in D minor (request), Bach; Chorale Prelude, "I Call to Thee," Bach; Minuet in D, Mozart; "Electa ut Sol," Dallier; Improvisation on a Welsh Melody.

Louise Krause, Mansfield, Ohio—In a recital Sunday afternoon, Nov. 14, at Grace Episcopal Church Miss Krause played: Prelude, Clerambault; Chorale Prelude, "I Call to Thee," Bach; "Carillon," Mulet; Symphonic Piece, Clokey (Mrs. Margaret D. Hall, pianist, and Miss Krause); "The Swan," Saint-Saens, and

Fantaisie, Demarest (Mrs. Hall and Miss Krause); Sarabande, Jennings.

Walter A. Eichinger, Seattle, Wash.—In a faculty recital of the University of Washington, played at the University Temple Nov. 2, Mr. Eichinger included: Communion on a Noel, Huré; Dorian Toccata, Bach; "Be Thou but Near," Bach; Chorale Preludes, "Schmücke Dich, O liebe Seele" and "Es ist ein Ros' entsprungen," Brahms; Sketch in F minor, Schumann; Cantilene, from "Symphonie Romane," Widor; Allegro from First Symphony, Maquaire; "Nativity Song," Bingham; "Carillon," DeLamarter; Finale from Third Symphony, Vienne.

Elmer A. Tidmarsh, Schenectady, N. Y.—Dr. Tidmarsh, after an illness of several months, will give his first recital at the Union College Chapel Sunday, Dec. 12. This will be a program of Christmas music and he will be assisted by the Union College choir. The choir consists of about twenty-five navy boys from the V-12 students on the campus, and about twenty civilian students. Dr. Tidmarsh will play: "Shepherds in the Fields," Malling; Noel on an Old French Carol, Harker; Berceuse, Vienne; "Journey of the Wise Men," Bird; "Noel Ecossais," Guilmant; "Christmas Eve," Rimsky-Korsakoff; "Ave Maria," Schubert; "March of the Magi Kings," Dubois.

Mabel Zehner, Mansfield, Ohio—In a recital at the First Presbyterian Church Sunday afternoon, Nov. 7, Miss Zehner played: "Come, Sweet Death," Bach-Kraft; "Jesus, Joy of Man's Desiring," Bach-Grace; Chorale in A minor, Franck; "Song of the Basket Weaver," Russell; Impromptu, Vienne; Festival Prelude on "Ein feste Burg," Faulkes; "Bells through the Trees," Edmundson; "The Cuckoo," d'Aquin; "Toccata di Concerto," Lemare.

Viola Lang, New York City—Miss Lang gave a noonday recital at the First Presbyterian Church Nov. 5, playing these works: Toccata in F major, Bach; Allegretto, Clerambault; Allegro, Tenth Concerto, Handel; Aria, Buxtehude-Nevin; "Carillon-Sortie," Mulet.

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THE JESUS-CHILD MY JOY SHALL BE. Christmas Carol Adapted from music by Bartholomaeus Helder (1585-1635)..... .10
 WHITHER, SHEPHERDS, HASTE YE NOW? (Carol of the Shepherds). Based on a Vosges Carol of the 18th Century..... .10
 THE SEVEN JOYS OF MARY. Old English Carol for Christmas, Easter, or General..... .16
 LORD OF OUR LIFE Based on a Rouen Church Melody "Iste Confessor"..... .12
 ALMIGHTY GOD, WHOSE GLORY. Motet Text from the Liturgy of St. James (Second Century)..... .12
 YE CHOIRS OF NEW JERUSALEM Based on a Dorian Tune. Text by St. Fulbert of Chartres..... .12
 ALLELUIA! SING TO JESUS (Easter or Ascension-tide) Based on the chorale "Alle Menschen müssen sterben"..... .12
 DECK THYSELF, MY SOUL. Communion Anthem Based on the melody "Schmücke dich". Text, 17th Century..... .12
 IN SONGS OF REJOICING. Carol of Thanksgiving Based on a tune by J. A. Freylinghausen (1706)..... .12
 THE CHARIOTS OF THE LORD ARE STRONG Words translated from an early Greek hymn..... .12

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Mixed Voices

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Women's Voices

EARLY ONE MORNING. Old English Folk-Song (S.S.A.)..... .15

Two-Part with Descant

EARLY ONE MORNING. Old English Folk-Song..... .10
 NANETTE. French-Canadian Folk-Song..... .12
 O FLY, LITTLE SWALLOW. French-Canadian Folk-Song..... .12

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**Organist Prominent for Thirty Years
in Portland, Ore., Falls Lifeless
From Bench in Church—Had
Moved to Michigan in 1940.**

Lucien E. Becker, F.A.G.O., for thirty years a prominent organist in Portland, Ore., where he gave many recitals and had a large class of students, died suddenly Nov. 18 in Monroe, Mich., where he had made his home for the last three years. He was checking the organ in St. Mary's Catholic Church, of which he was the organist, with a tuner, when he fell from the bench and was dead when help reached him. He was 66 years old.

Mr. Becker was born in Strassburg, Alsace-Lorraine, Dec. 14, 1877. His father was organist at the Strassburg Cathedral. He studied under his father and later became a pupil of Alexandre Guilman.

Mr. Becker came to the United States in 1892 and accepted a position at Cape Girardeau, Mo. Later he was appointed professor at the Kindric Seminary, St. Louis. He married Miss Edith Small in 1907 and they traveled in Europe for several years, later settling in Portland, Ore., where Mr. Becker was organist and director at Trinity Episcopal Church. He also served as organist of Reed College in Portland for twenty-five years.

Expecting to retire from active teaching, Mr. and Mrs. Becker, who is also a teacher of music, moved to Monroe, Mich., in 1940 to be near Mrs. Becker's sister. He later opened a conservatory of music, specializing in piano.

Mr. Becker is survived by his widow; a brother, Rene L. Becker of Detroit, the composer, and a sister, Lucy Becker, living in France.

**BAD CHECK ARTIST CLAIMS
GOOD ORGAN TECHNIQUE**

Erroll Johnson Shailer, 40 years old, who described himself as a professional

fraudulent check artist, was arrested by the Chicago police Nov. 1 at the home of a woman he sought to defraud of \$4,000. Shailer admitted serving nineteen years in federal prisons. He was released from Atlanta last February, when he embarked on a nation-wide check cashing tour, he said. In Atlanta he was the prison organist, Shailer told detectives. He professed to be a skilled musician, who had given recitals in various cities, often volunteering to play in small town churches.

Blodgett on Cleveland Newspaper.

Walter Blodgett, curator of musical arts of the Cleveland Museum of Art, has been appointed music critic of *The Cleveland Press*, leading paper in the Scripps-Howard chain, succeeding Arthur Loesser, who has received an army captain's commission. Mr. Blodgett, a native of Grand Rapids, Mich., was educated in the Oberlin Conservatory of Music and at the College of St. Nicolas in England. He directs the music in the First Unitarian and St. James' Episcopal Church, Cleveland.

Ruth Barrett Arno



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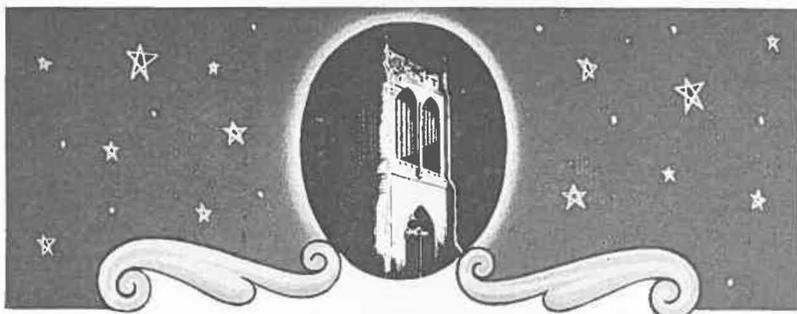
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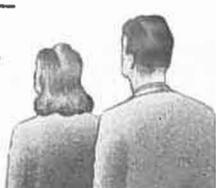
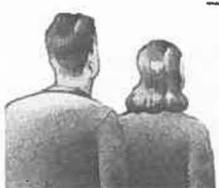
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J. Max Kruwel, minister of music of the Linwood Methodist Church of Kansas City, Mo., made a visit to his boyhood home in Springfield, Ill., and gave a recital Oct. 31 at the Kumler Methodist Church, of which his father at one time was pastor. The occasion was marked by a happy reunion. The proceeds of the recital, which was in memory of Mr. Kruwel's father, will be devoted to a fund for placing the organ in good condition. Those who turned out for the recital contributed a total of \$1,342. John W. Kapp, mayor of Springfield, made a talk in which he welcomed Mr. Kruwel and urged the audience to support the church liberally in its effort. The result was some hing that will stand high on the record of offerings at an organ recital.

Mr. Kruwel was graduated from high school in the Illinois capital city and at the age of 14 was appointed organist of the Kumler Church. He took his first organ lessons from Professor T. L. Rickaby. In later years he was graduated in organ at the University of Illinois after study with Russell Hancock Miles.

FIVE PROGRAMS DEVOTED TO
WRITERS OF VARIOUS FAITHS

Five recitals of an unusual character on Sunday afternoons by Charles H. Finney, M.Mus., F.A.G.O., dean of music at Friends University, Wichita, Kan., are announced for the winter. The first was played Nov. 7 and was devoted to Episcopalian composers. Jan. 16 Mr. Finney will play works of Roman Catholic composers, Feb. 6 compositions of Lutherans, March 5 works of Presbyterians and April 2 music by writers of other churches. The program of works of Episcopalians was as follows: Prelude, Purcell; "The Little Bells of Our Lady of Lourdes and Vesper Processional," Harvey B. Gaul; Chorale Prelude on "Andernach," Willan; Chorale Prelude on "Rockingham," Noble; Epilogue on "The Old Hundredth," Ernest B. Farrar; Festival Prelude on "Ein' feste Burg," Faulkes; "Requiescat in Pace," Sowerby; "Dreams," McAmis; "Comes Autumn Time," Sowerby.

MISS EVELYN MITCHELL, who recently joined the music faculty of Bessie Tift College, Forsyth, Ga., gave an organ program at the chapel service Nov. 16, playing selections by Boellmann, Ravel and Franck. The college has a three-manual Pilcher organ. Miss Dora Brinson is head of the music department and Dr. C. L. McGinty is president of the school.

Miss Mitchell received her bachelor of music degree from the College of Emporia and her master's degree from the American Conservatory. She also has a degree in education from Northern State Teachers' College, Aberdeen, S. D., and has had summer study at Northwestern University and the University of Michigan. For the past five years Miss Mitchell taught at St. Mary's Seminary, St. Mary's City, Md., where she was also organist at Trinity Episcopal Church. She is a sister of Franklin Mitchell, director and organist at the First Presbyterian Church, Ann Arbor, Mich., and of John W. Mitchell, director of a Methodist choir at Elkhart, Ind.

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Recent Recordings of Special Interest to Organ Profession

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Louis Vierne, *Symphony 2 (Scherzo only)*; Henri Mulet, *"Esquisses Byzantines (Toccata), played by Virgil Fox on the organ in Girard College Chapel, Philadelphia. (Victor 11-8467.)"*

This is a recording certain to find favor with the profession. Both compositions are well liked and often performed; but it is seldom that they receive an interpretation like this. Mr. Fox has given us two superb performances. His playing is full of fire and imagination.

The record is made on a rather low level, so that the volume control has to be turned up a bit, and there is some reverberation. The latter, however, seems to be an asset rather than a detriment, for it doesn't take much effort to imagine one's self seated about midway in a church at an organ recital.

Gabriel Faure, *"Requiem," played by Montreal Festival Orchestra; Les Disciples de Massenet (C. Gaulet, director); Roland Roy, organist; Marcelle Denya, soprano; Mack Harrell, baritone; conducted by Wilfred Pelletier (Victor DM 844).*

Although this set was issued about a year ago, it should be brought to the attention of organists who have not yet heard it, all the more so since the work itself seems to be so much in favor with choral conductors. It received no less than ten performances in the last year and is again on the agenda for the coming year. One would almost be tempted to believe that this Victor release was greatly instrumental in reviving, or creating, an interest in a work which did not get a share of performances proportionate to its greatness.

It wouldn't be the first time that a record was instrumental in teaching or reviving certain neglected compositions. And when one considers it logically, a record is an inexpensive way of buying a lesson from an outstanding artist. When one listens to a record by Courboin, Biggs or Fox, one is in effect receiving a gratis lesson in the works they are performing.

The Faure "Requiem" is not full of brimstone, like the Verdi "Requiem." The basic difference is that Verdi, an opera writer, instinctively wrote in a dramatic, one might almost say a melodramatic, way, while Faure at all times is conscious of the religious significance of the work; indeed, the composition rises to sheer drama only once—on the "Libera Me." The "Dies Irae" medium for the super drama is omitted, with the exception of the verse "Pie Jesu," which appears after the Sanctus. The offertory receives a touchingly pleading tone by the addition of the vocative interpellation "O, O Domine Jesu Christe," instead of "Domine Jesu Christe." The whole work grows upon one with repeated hearings. The performance is excellent. Pelletier seems to understand the work thoroughly. He is dramatic when need be (never too much so) and subdued when need be. But the palm goes to Les Disciples de Massenet, who sing with a finesse seldom heard in large bodies of singers.

It wasn't long ago that good organ records were as scarce as Republicans in Washington. Thanks to the giant strides in engineering made by the companies we have the fine organ records we have today. One of the greatest boosters for American-made organ records is the RCA Victor Company; and, I think, if the whole truth be known, the profession owes a vote of thanks to Charles O'Connell, its musical director. Mr. O'Connell, himself an organist, is largely responsible for the company's interest in the organ as a recording instrument.

Perhaps at this time it wouldn't be amiss to recall one or two of the outstanding records of our leading recording artists—Charles Courboin, E. Power Biggs and Carl Weinrich.

The best Courboin record, in our opinion, is the Chorale in A minor of Cesar Franck (in V-DM695). Rumors are abroad that Victor will record his playing of the "Grande Piece Symphonique" of Franck as soon as the present difficulties between the union and recording company are settled.

The foremost of E. Power Biggs' many outstanding records is the Symphony in G of Sowerby (V-DM894). This was reviewed by this writer in THE DIAPASON of July, 1942. As was then stated, it is a breath-taking record and a master performance of a master work. Last summer this writer was privileged to hear the unpublished master record of the Reubke Sonata on the Ninety-fourth Psalm at the home of Mr. Biggs. If that were possible it is even more breath-taking as a recording than the Sowerby Symphony.

To our way of thinking Carl Weinrich's best recording is that of Bach's Fifth and Sixth Trio-Sonatas, played on the Aeolian-Skinner organ of the Westminster Choir School (Musicraft 6). Weinrich gives perfectly flawless performances. His precise technique is excellent in these trio-sonatas, with just enough warmth and singing tone in the second movements.

APOLLO CLUB'S "MESSIAH" PERFORMANCE ON DEC. 28

The Apollo Club of Chicago, directed by Edgar Nelson, with Robert Birch as accompanist and assistant conductor, will give the first concert of its seventy-second season in Orchestra Hall on the evening of Dec. 28. This will be the annual performance of "The Messiah"—always an important event on the city's musical calendar and a tradition of the club. The Chicago Symphony Orchestra will accompany the oratorio.

Dvorak's "Stabat Mater" and the Brahms "Requiem" will be sung March 29.

Observe Tercentenary in Cleveland. The tercentenary of the Westminster Assembly was celebrated with a service Sunday afternoon, Oct. 24, at the Church of the Covenant in Cleveland under the auspices of the Presbytery of Cleveland. The sermon was preached by President Henry Sloane Coffin of Union Theological Seminary. Special music was prepared by Charles A. Rebstock, organist and director. He played the Triumphant March, by Hollins; "Evening on the Downs," Frederick H. Wood, and "Evening Bells and Cradle Song," Macfarlane, as the prelude, and Bach's "St. Anne" Fugue as the postlude. At the offertory the choir sang Cesar Franck's "150th Psalm."

Miss Frances O. Robinson to Play. Miss Frances Olton Robinson of Redlands, Cal., formerly assistant organist at Calvary Baptist Church, Washington, D. C., has been engaged as organist for a series of services every Sunday morning during the coming months at the Washington Hebrew Congregation. For the last two years Miss Robinson has been attending the University of Redlands, where she studied with Leslie P. Spelman. During the school year 1942-43 Miss Robinson was organist at the First Presbyterian Church of Redlands and pianist for the university women's glee club.

Death of R. Murray Smith. R. Murray Smith, a prominent organist of Niagara Falls, Ont., died Oct. 9 in his twenty-eighth year. He had been organist of the Kitchener Street Church, Niagara Falls, for five years. Mr. Smith was secretary of the St. Catharines Center of the Canadian College of Organists at its inauguration and for two years thereafter. The last year he was vice-chairman. During his work with the center he gave a number of recitals. Mr. Smith had been ill for six months. Surviving Mr. Smith are his widow, Mrs. Thora Smith, and his mother, Mrs. C. Russell Smith. Mr. Smith was a man of great promise as a musician and highly esteemed by the organ fraternity.

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Contest for Young Organists.

The Society of American Musicians announces its twentieth annual contest for young artists. Winners will be presented in recitals at Kimball Hall, Chicago, under the management of Bertha Ott. The contests will begin about Feb. 1 and students who wish to enter must do so by Jan. 15. Full information may be obtained from the secretary of the society, Edwin J. Gemmer, 501 Kimball Building, Chicago. Contestants in the organ section must be below the age of 35 years on Nov. 15. The required pieces are the Bach Passacaglia, the Finale from Widor's Sixth Symphony and the Gigout Scherzo.

Composition Classes by Candlyn.

Dr. T. Frederick H. Candlyn, recently appointed organist and choirmaster of St. Thomas' Church, will hold the first of a series of classes in composition at the Guilman Organ School of New York Jan. 5. The classes are designed especially for organists and are open to those outside the regular membership of the school.

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Season in Montreal
Opens with Recital
Played by Weinrich

By **GEORGE M. BREWER**

The Casavant Society of Montreal opened its season with a recital by Carl Weinrich Nov. 8. Arrangements have been concluded by which the recitals are given in the Church of St. Andrew and St. Paul. The organ is one of the best Casavant instruments built in recent years. The main organ, a large four-manual, is distributed on each side of a spacious chancel. A tower organ of ample two-manual dimensions is in the west gallery, banked on the sides of a large stained-glass window.

It was to be expected that Carl Weinrich would make a magnificent showing on such an instrument. Hitherto his recitals in Montreal had been pre-Bach and Bach. This year the program was more varied, including such modern material as Hindemith's First Sonata.

The recital began with Handel's Tenth Concerto, played with great clarity and impeccable rhythm. The Buxtehude Chorale Prelude "How Brightly Shines the Morning Star" made listeners realize what a tone poet the old Danish master was. The chorale was first presented on a reed stop, with the counterpoint delivered on a delicate bell-like combination that fairly shone with lustre. The cumulative build-up seemed almost programmatic in the manner in which the approach of dawn was pictured.

In Bach's Toccata, Adagio and Fugue in C the architectural layout was on a grand scale, with the full resources held in reserve for the end. The buoyant character of the fugue was particularly well brought out by discreet absence of 16-ft. tone, while delightful contrast of tone and liquid quality in registration marked the episodic sections.

The remainder of the program was a tribute to Weinrich's exploratory enterprise. There was an Adagio from a Carl Philip Emmanuel Bach sonata, followed by two fugues of Wilhelm Friedemann Bach. A delightful surprise were the Mozart and Haydn pieces for mechanical organ, into which Weinrich infused the true eighteenth century spirit.

The program ended with Hindemith's First Sonata. This was certainly a "first performance" in Montreal. It created discussion, with pro and con feeling fairly evenly balanced. The recitalist drew attention to the stark quality of the harmonic texture as well as the declamatory style into which it frequently lapsed. There were some extraordinary tonal effects assembled into the formal design with logical assurance and without detriment to the laws of symmetry. To say that Mr. Weinrich realized all the amazing mood variations of the work and surmounted all its intricacies is to pay him a tribute which is his due for the contribution he is making to organ literature and organ playing on this continent.

Brahms' "Requiem" was sung Sunday afternoon, Oct. 31, at St. George's Church in New York City by the choir of sixty voices under the direction of George W. Kemmer, organist and choirmaster. Rose Dirkman, soprano; Frederic Baer, baritone, and Mildred Dilling, harpist, were the soloists.

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LETTERS TO THE EDITOR

[Several interesting letters on subjects under discussion in the organ world had to be held over for future issues because of lack of space.]

Dr. Koch Becomes Emphatic.

Pittsburgh, Pa., Oct. 9, 1943.—Dear Mr. Gruenstein: Permit me to quote from the October issue of THE DIAPASON:

They [the German reeds] are really not chorus reeds at all, but mere flue reinforcers so empty of true reed weight and character that all they do is to tincture flue-work with pale reed color. Of course, the Germans could make real reeds if they chose to do so, but they do not see fit to depart from the ways of the past.

Now let us hear what Schweitzer has to say:

And the reeds? They satisfy neither on the German nor on the French organs, since they dominate too strongly on both. When, on occasion, I said to Widor that I considered the crushing weight of the otherwise so gloriously made French reeds a disadvantage artistically, he admitted that for years he had entertained the same deliberation [*Ueberlegung*] and that he was of the opinion that we must return to the building of reeds that do not dominate the full organ, but will coordinate with foundations and mixtures, and, in a sense, aureate them. Gigout holds the same opinion.

In the first quotation, German reeds are said to lack weight, in the second, that there is too much weight; in the first, German builders are accused, *re* chorus reeds, of "failing to depart from the ways of the past," in the second we learn, *re* chorus reeds, that "we must return" to the ways of the past.

Something is amiss! On the one hand we have the pontifical pronouncement of your correspondent, on the other the mature deliberation of men who have had their fingers on the pulse of European organs, a Schweitzer, a Widor, a Gigout, not one of whom has ever made a secret of his admiration for "the ways of the past," all of whom have been in the vanguard of the movement having for its purpose a return to first principles of organ building—principles that were lost sight of in the post-Bach romantic era.

And who, pray, has ever advocated the building of "baroque" organs (whatever the term may mean) in this our twentieth century? The present writer knows of none, although his name is listed in that category in a book on organ building. All the palaver is just so much quixotic windmill fighting.

The classic organ has been misrepresented and misinterpreted in these columns. How much of this was deliberate and how much of it was due to a lack of information is of little concern here. Specific errors have been pointed out. Every instance has been met by evasive verbosity, by circumvention and circumlocution.

What does concern us is that everything having to do with things vital to the organ be presented with all the objectivity and devotion to truth that the integrity and dignity of organists and builders can muster. Every departure from this canon must be branded as inimical to the best interests of the instrument to which we have devoted the years of our lives.

CASPAR KOCH.

Mr. Richards Replies to Mr. Skinner.

Atlantic City, N. J., Nov. 10, 1943.—Dear Mr. Gruenstein: I think that Mr. Skinner's criticisms of the writer have, in a large measure, been already answered by my letter published in the November DIAPASON. Nevertheless, he does seem to be perpetuating a version of my original article that is not justified by the text. My claim was that a practical contact with the organ was absolutely necessary in order to justify a person in attempting to control the tonal design of an instrument. Mr. Skinner says that a man "who by intimate contact with scaling, making, voicing and coordinating them [the pipes] designs the organ." This, together with the other quite necessary qualities which he omits, coincides entirely with my claim. Even the illustrations that Mr. Skinner calls to mind I think may be used in support of my position. A "menu" in a restaurant may mean something. What may be chicken hash in a chain restaurant will be chicken à la king at the Ritz-Carlton. And one doesn't design a picture by designating the number of tubes of red and green paint to be used. I imagine that Mr. Skinner has seen the cartoons from which men like Michelangelo, Da

Vinci and Raphael later created their most famous masterpieces. These were the designs from which the paintings grew.

Mr. Skinner has so often asserted that organs of the Bach period and the Silbermann organs were "primitive in form tonally and mechanically and were in no particular comparable to the organs of the present day" that unless exception is taken to this statement, the public may take it to be true by default. To my certain knowledge, Mr. Skinner never saw or heard a Silbermann or any other organ of the Bach period. How, then, can he be sure that they were tonally inferior to present-day organs? To those of us who have heard these organs and who are therefore competent to judge the relative musical qualities of the classic organ as compared with the romantic organ, there can be a disagreement as a matter of taste or what may be considered true art. There are those who may prefer Ravel to Bach and may even claim that he is the greater artist. I am not one of them, but I can appreciate such a viewpoint. I could not, however, accept a statement as authoritative from one who claimed that Ravel was the greater artist who had not in fact ever heard any of Bach's music except the organ pieces played on a romantic organ.

There is no doubt that late seventeenth and early eighteenth century organs built by the French and German masters do have a right to be considered as musical instruments as artistically perfect as the Stradivarius violin to which Mr. Skinner refers. It may be added in passing that Stradivarius and Bach were contemporaries and that Bach exhausted the technical possibilities of the violin ere the genius of Cremona was laid in his grave.

Mechanically I will agree with Mr. Skinner that the electro-pneumatic action is an improvement over the tracker action of the classic instruments, and yet there are many responsible musicians who deny this, and there is at least something to be said for their viewpoint. Electric actions seem to go downhill pretty rapidly after about twenty years of wear, whereas the three-manual Silbermann in the Court Church at Dresden is 187 years old and yet it is quite possible, as I have heard it done, to play Bach's masterpieces at breakneck speed upon this organ without the slightest exertion. Surely an organ that has stood up for nearly 200 years cannot be so bad off mechanically.

Nor do I think that Mr. Skinner's declaration that a majority of empty seats is to be noted at recitals upon the modern examples of classic organs should go unrefuted. The organ that Mr. Skinner obviously refers to is the Germanic Museum organ and it certainly is a matter of record that at Mr. Biggs' last winter recitals not only was standing room at a premium, but admission had to be denied to many who wished to hear these recitals. The situation in Worcester is comparable. There the Museum organ has outdrawn the other recitals better than two to one. Quite evidently there is a public for these organs, and one reads too many bitter complaints in the organ magazines about nonattendance at organ recitals to swallow the contention that the romantic organ is the magnet that draws the public to organ recitals.

The writer acknowledges that he has called to the attention of musical America the potential musical values inherent in classic organ design, but I have never said that organs of the classic period should be slavishly imitated except for very special purposes. For general church and recital purposes I do say that the principles of classic design are fundamental in the design of any good organ, and I have also said and repeatedly insisted that upon this foundation there well may be superimposed organ voices of so-called modern design. No responsible authority on organ design in the United States today is claiming that modern actions and modern voicing should not be employed in a properly-designed organ. I do say that the so-called modern action is very far from perfect. To the up-to-date electrical engineer our attempts at electric action are ludicrous. They certainly are costly and clumsy, and there is every room to hope and believe that organ actions will be radically revised in the future.

Tonally the situation is somewhat confusing. Many of the so-called modern organ voices are not modern at all. One frequently finds that they have been merely rediscovered antiquities. Thus the much-heralded discovery of an organ stop by a builder whom I will not name can be found in the early seventeenth century work on organ pipes described exactly as to scale, mouth treatment and other voicing details. And when a certain American builder exhibited his French horn to Henry Willis, the latter dryly remarked that his "grandfather had capped a trumpet a hundred years ago." It should also be remembered that the classic organ contained voices of great beauty and utility

which have disappeared from the modern organs, but which are now being brought back in the modern American classic examples.

All this leads to one conclusion: There is no room for intolerance. We can use the best of the past and what is useful of the present and what can be developed in the future to strengthen greatly and make more useful as an agency for musical expression the organ that we all love. Its place in the church and in the concert hall can never be displaced, but, like all other musical instruments, its fundamental character must be maintained. It is a chorus instrument, and its flue and reed choruses must be maintained in all their purity and completeness.

Separate stops do not make an organ, and collections of stops are not necessarily organs. It has to be designed from the foundation up, and that is the function of the designer, whether he be incidentally an organ builder, an organist or a rank outsider. In a large measure it is a problem in acoustical science and music.

EMERSON RICHARDS.

Takes Issue on German Chorus Reeds.

Annapolis, Md., Oct. 4, 1943.—Dear Mr. Gruenstein: The October DIAPASON arrived today and I have been enjoying it greatly. As a result I should like to comment upon one or two things. Your editorial "Who Is Competent to Design Organs?" is fine and I say "Amen." * * *

The inquiry from Mr. James Reynolds interested me and I want to add this very little bit. Paul Smets: "Die Orgelregister," Kassel, 1937, page 423, under "Schwellerkoppel," says that in the organ in Kloster Engelberg there are seven swell pedals, which can all be coupled by a master switch to the main swell pedal. He implies that this is one of the rare examples of such a device in German organ building. On page 422 he says that "years ago a similar device was used in the organ of St. Ignatius, St. Franzisko." Whether he refers to our city of San Francisco I cannot say, nor have I at my disposal any works which would otherwise identify the instrument he has in mind.

Nor can I add much that is significant to Mr. Reynolds' other query. Nevertheless the first indication of a dulciana unit that I have in my records comes from the year 1919 and was a choir unit of 16, 8 and 4-ft. pitch. I have no listings of dulciana or dolce units before 1919, although some may have existed. It would seem that after the tremendous slump in American organ building which came in 1918, at the end of the other world war, the trend for the next decade was more and more in the direction of the so-called romantic organ and that it was early in this period that the glorified units came into vogue. * * *

The other thing that attracted my attention was J. B. Jamison's letter about the Bach organs. I agree with him basically in all his ideas, but I am inclined to dispute one or two things. His statement: "German chorus reeds are no better than funny. They realize what true chorus reeds can be as a penny whistle does a flute. They are really not chorus reeds at all, but mere flue reinforcers, so empty of true reed weight and character," etc

I agree that it is very easy to generalize from a limited amount of experience. I believe that is what Mr. J. is doing when he makes such blanket statements. I probably shall do the same. But I think such an idea as his should be expressed more temperately. As: "In many instances German chorus reeds are no better than funny." I happened to be reading the famous Dresden manuscript of organ stoptlists just before THE DIAPASON arrived. This collection of nearly 200 German stoptlists from the days of Praetorius to the early eighteenth century gives one a very good cross-section of German building from the baroque to the beginnings of the romantic organs. Chorus reeds do not play the part in these stoptlists, except in the pedal, that we might like or expect, but they are definitely present in considerable numbers and the frequent references to the distinctive quality of various chorus reeds indicate that the old builders and their critics knew when reed tone was really getting some punch in it. Moreover, the many carefully detailed writings about reed construction and scaling and voicing show that the real fundamental principles were being learned the hard way and that the results were musically good and satisfying.

I could cite many passages in Praetorius, Schlick, Werckmeister, Bendeler, Biermann, Wolf and others to prove this. Hans Klotz: "Über die Orgelkunst der Gotik, der Renaissance, und des Barock," Kassel, 1934, page 297ff summarizes the classic and the romantic organs something like this: Classic organ: 45 per cent foundation stops; 25 per cent reeds; 30 per cent overtone stops. Romantic organ: 75 per cent foundation stops; 10 per cent reeds; 15 per cent overtone stops. Naturally he is thinking of the German organs and especially of the emasculated German romantic organs. And he admits that the reeds of the classic organ were never ex-

ceptionally powerful; yet there is no reason for calling them "funny." He says of the reeds in the romantic organ that they were supposed to supply power to the foundation stops and that they definitely disturbed the crescendo. That would again seem to take them out of the "funny" class. Anyway, I don't think it quite fair to deprecate centuries of influence and development just on account of some poor examples. The German appreciation of the 16-ft. pedal reed is certainly one feature of the appreciation of chorus reed effect, and I must say that I never heard a weak pedal reed in any German organ.

I used to take lessons on and practice on a large Walcker, rebuilt by Steinmeyer, in St. Peter's Church, Heidelberg. The great had a trompette, 8 ft., and clairon, 4 ft., of considerable power and telling effect. The swell had only a krummhorn, which is of course not a chorus reed, and the choir had an oboe. Pedal had posauone, 16 ft., and trompetenbass, 8 ft. There were also excellent strings on all manuals. While the whole effect of the organ was brilliant and massive on the pure flue side, nevertheless the reeds added a definite flare to the *tutti*.

I heard and played a fine Sauer organ in the old Heilige Geist Kirche in Heidelberg, the one Schweitzer always chose to play when he gave recitals there, and it also contained some fine chorus reeds.

Well, anyway, my whole point is that one could prove beyond question that the German builders have built in the past, and can still build, and did, up to the war, chorus reeds that were perfectly satisfactory in doing what reeds should do for the *tutti* in the kind of buildings in which they were placed and in the roles they were designed to fill in the service.

I wish to commend Mr. Jamison for lashing out at the extremists as he does. It is interesting to note that Emile Rupp, the actual founder of the renaissance of interest in baroque organs in Germany (who was also a pupil of Widor) expresses the idea that a blending of Silbermann for gorgeous flue work and reeds with the dignity and flare of some of the Spanish examples was to be found in the work of Cavaille-Coll and that it is along these lines that the organ of the future should grow. And Rupp knew what genuine baroque organs sounded like, too.

Sincerely yours,

HOMER D. BLANCHARD,
Lieutenant, U.S.N.R., Foreign Language
Department, U. S. Naval Academy.

Church and "Home" Atmosphere.

Albany, N. Y., Nov. 5, 1943.—Editor of THE DIAPASON: I have read your editorial "A Question for Emily Post" with interest. I am not so sure but that the paraphrase upon the advertising signs which you offer does not in itself contain the answer to the whole matter. You say "If you interrupt a speaker or a musical performer in your own home, do it in church; we want you to feel at home." The real difficulty is that many people do act that way in their own homes. Another difficulty is that many churches insist that, in their announcements at least, there must be, and there is, supposedly, a "homelike atmosphere." Why anyone should wish the church to have the atmosphere of a home is a puzzle to me. It seems to me that a church should be like a church. Supposedly a church is a place in which we formally worship God. If that were recognized, and if it were taught consistently by the clergy, the whole matter of church behavior either before or after the services would settle itself.

Very truly yours,

RUSSELL CARTER,
[Supervisor of Music.]

Organist's Rights in Organ Design.

Atlantic City, N. J., Nov. 6, 1943.—Dear Mr. Gruenstein: In the controversy now in progress about organ architects, the broad statement in your editorial (issue of Nov. 1) is an unbeatable one, for when you say that " * * * men who by virtue of their lifelong study of organ playing and the possibilities of expression through the resources of the organ possess a knowledge not possessed by those not so trained," you have named an advantage held by the organist over organ architects, as I know them. * * *

It is ridiculous to direct opprobrium against "stoptlist" designers of organs, for, first of all, that is just what an organ specification must be. The builder as a rule follows a general pattern as to the disposition and tonal treatment of a given list of stops, and while there is a well-established formula for this, it would seem to be reasonable for the organist not only to have the right of authority over the tonal finish of his instrument, but also the privilege of including in the specification a stop or two of his own particular fancy. The men who use the instruments know better than anyone else what is required of them.

Organists should not be disturbed over efforts made to belittle their influence and

aid in the propagation of a great art; neither should they quake at quaint recrudescences of organ art of long bygone years. Not very many years ago there erupted itself against the clean specimens of generations a queer style of painting called "cubist," now buried in its own ashes. So it is with life; the meretricious falls of its own weight; the good survives, and while there is concern over what Ernest M. Skinner's reference to "mournful mourners" of 200 years ago undoubtedly implies, it should not be overlooked that we are entitled to at least one museum piece to demonstrate what the superlative J. Sebastian Bach had to put up with—minus modern action. * * *

Sincerely yours,
ARTHUR SCOTT BROOK.
[Organist and Choirmaster All Saints',
Chelsea, Atlantic City.]

His Hymn-tunes in New Book.
Rochester, N. Y., Nov. 1, 1943.—Dear Mr. Gruenstein: May I call attention to an error in the article on the new Episcopal Hymnal in your November issue? The writer was not a member of the commission which prepared the hymnal, and disclaims the title of "prominent church musician." My name should have appeared, if at all, in the list of those whose new hymn-tunes were included in the hymnal.

Yours very truly,
D. S. BARROWS.

Death of Theodore H. Maitland.
Theodore H. Maitland, father of Dr. Rollo F. Maitland, passed away Nov. 9 in Philadelphia after a brief illness. He was for forty-five years a teacher in both ungraded and high schools in seven of the border townships of Lycoming and Tioga Counties, in the northern central part of Pennsylvania. Here he made an unusual record, having taught two generations in most of the families in the community and in one family three generations. Although he organized two high schools during this time, most of his work was done in the "little red school house" type of edifice, where the number of pupils in the ungraded school varied from ten or twelve to as high as sixty in one room. Mr. Maitland had been taught the rudiments of music by Dr. David D. Wood, who was afterward his son's only organ teacher. The father thus was able not only to give his son a thorough grounding in the rudiments, but to teach sight singing in many of the schools. Mr. Maitland's son is his only survivor.

**MRS. BREMER WILL DIRECT
GREAT PAGEANT IN ST. PAUL**

Three thousand voices from the choirs of churches of St. Paul and Minneapolis will take part in a great Christmas pageant at the St. Paul Municipal Auditorium Sunday afternoon, Dec. 19, under the direction of Mrs. Paul G. Bremer, well-known organist. The choral pageant is made possible by the *St. Paul Pioneer Press and Dispatch* and its radio station, WTCN. Mrs. Bremer is the originator of the pageant and the production this year will be the third. Mrs. Bremer directs a church music appreciation hour over the air every Sunday afternoon. Conrad Thibault, baritone, of the Metropolitan Opera in New York, will be the guest soloist. People of all faiths and all classes will take part in the singing of Christmas songs and national anthems, with an orchestra providing the accompaniment. Living pictures of scenes associated with the Nativity will be shown under the direction of Miss Mary G. Kellett. The seating capacity of the Auditorium—12,000—is expected to be taxed to hold the audience.

**CARL NESTMANN RECOVERS;
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Word from Wheeling, W. Va., is to the effect that Carl Nestmann, who recently underwent an operation that involved the amputation of a leg, is rapidly recovering and is able to walk on crutches. St. James' Lutheran Church, which he served for thirty-two years as organist, has made him organist emeritus, with full salary through 1943 and a smaller stipend to continue thereafter, and when he is able to do so he will be asked to play at some of the services.

Death of Karl H. Wagar.
Karl H. Wagar of Lancaster, Pa., died in that city Oct. 27. He was a native of Coldwater, Mich., and was well known in musical circles in Lancaster. For twenty-seven years he conducted a studio for piano and organ instruction. At the time of his death he was organist at the Memorial Presbyterian Church and Temple Shaarai Shomayim. Formerly he was organist at Christ Lutheran Church and the First Evangelical and Reformed Church. Mr. Wagar was 51 years old.

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The fall dinner-meeting of the Hymn Society in New York Nov. 8 was very well attended. We were welcomed to the First Presbyterian Church by its organist, Willard I. Nevins. Dr. David McK. Williams was introduced by President Reid and gave a masterly summary of the development of hymnody in the Christian Church, punctuated by striking and sometimes provocative remarks. He mentioned the subjectivity of the hymns of the nineteenth century. From them had stemmed the evangelistic or Gospel hymns, and their music became, of course, distinctly Victorian in character.

Poets were always disturbers of the status quo, and their prophetic message had constantly produced great hymns. Robert Bridges was noteworthy for bringing together his own hymns in the "Yattendon Hymnal," for which he often wrote words to fit existing tunes—a practice (we may add) which could well be followed today, so long as real care is exercised in the selection of the tune to be thus mated.

Referring to the new Episcopal Hymnal, Dr. Williams spoke of the common inheritance from which its contents had been brought. In its typography the choice of open and black notes for the tunes depended on their style, slow and dignified tunes being set in open notes. Time signatures were omitted, the bar lines being a sufficient indication of the rhythmic structure.

Dr. Williams stated positively that the lowering of the pitch of tunes is in many

instances unnecessary, and even harmful. If we say that just because the average man does not sing above middle D every tune must be brought down to that upper limit, we practically bar many grand tunes which have a large compass, and other tunes lose some of their character and brilliance when transposed downward. Another frank admission was that the influence of the clergy in matters of hymns and their better use has often proved to be hurtful.

Dr. Williams gave a few illustrations of significant tunes and words in the Episcopal Hymnal, and the meeting closed with a fine discussion period.

We referred recently to the repertory of hymns actually sung in various churches in the course of a year. While the kind of hymns used is just as important as their number, the latter gives a good indication of the situation. We have received the following figures from the Dartmouth United Baptist Church, Halifax, N. S.: In the forty-two Sundays from September, 1942, to July, 1943, ten congregational hymns were sung every Sunday, five at each public service. In this total of 420 hymns, 274 different hymns were included, 146 being repetitions. The book used in this church is the "Hymnary for Baptist Churches in Canada." This book is unique in its design and its promotion was aided by the influence and devotion of one of our members, Walter de W. Bars of Halifax, who is active in the music of the Dartmouth Church.

The reports of organists often mention the number of hymns used. We would like to hear from readers of THE DIAPASON as to the total number of different hymns sung in one season, with a note on the "new" tunes made familiar to the congregation.

Great interest has been shown in the symposium on hymns and hymn singing mentioned in last month's DIAPASON. Requests for these reprints and for the prize hymns and tunes have come from near and far. Some churches desire to paste the hymns in their hymnals. Further information will be given by the secretary, with samples of the tunes.

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ELMER ENDE, dean of the new Akron, Ohio, Chapter of the American Guild of Organists, is a member of the faculty of the University of Akron and organist of the First Methodist Church. He received his organ instruction first under Frank W. Van Dusen and Wilhelm Middelschulte in Chicago and was graduated from the American Conservatory of Music. Then he earned a master of arts degree in musicology at Ohio State University. This was supplemented by study of the organ under Widor and Dupré in France.

NINETEEN CHOIRS JOIN FOR GLENDALE, CAL., FESTIVAL

Nineteen choirs of Methodist churches, comprising a total of 325 voices, from Los Angeles and suburbs, united in the second annual hymn festival at the First Methodist Church of Glendale, Cal., Sunday afternoon, Oct. 10. The festival, which was a pronounced success, was conducted by Halstead McCormac, minister of music of the First Church. In preparing the program emphasis was placed both on favorites and on the new hymns in the Methodist Hymnal. Vera K. Butterfield was at the organ and Rebecca Grimes was the organ accompanist. Directors of the participating choirs conducted the singing of various hymns. A special feature was W. Lawrence Curry's hymn-anthem "The City Glorious," for choirs, narrator and congregation. Another highlight on the program was "All Hail the Power of Jesus' Name," arranged for choirs and congregation by Vaughan Williams.

Heinroth Honored by City College.

Dr. Charles Heinroth is one of six retired professors at the College of the City of New York on whom has been bestowed the title of professor emeritus, according to an announcement by Dr. Harry Noble Wright, president of the college. Dr. Heinroth went to the City College in 1932 to head its music department after twenty-five years as organist and director of music at Carnegie Institute of Technology, Pittsburgh.

MUSICAL SERVICES, RECITALS, ARRANGED BY VERNON DE TAR

Vernon de Tar has arranged a series of Sunday evening services of music for the season at the Church of the Ascension, New York City. The first service was held Nov. 7, when the choir sang Handel's "Judas Maccabaeus." For the remainder of the season the offerings are:

Dec. 5—"Hymn of Praise," Mendelssohn; "Come, Redeemer," Bach.

Dec. 26—Service of Christmas carols. Jan. 2—"The Messiah," Handel (Advent and Christmas portions).

Feb. 6—Service of early church music. Yves Tinayre, soloist.

Feb. 27—"St. John Passion," Bach.

April 2—"Requiem," Brahms.

Four Thursday evening recitals also have been arranged by Mr. de Tar. They are scheduled for Nov. 11, Dec. 9, Jan. 6 and Feb. 10. On Nov. 11 he played: Chorale Prelude, "A Mighty Fortress," Hanff; Prelude and Fugue in C minor, Bach; Chorale Prelude, "Blessed Jesu, at Thy Word," Bach; Allegro Maestoso from Sonata in G, Elgar; Fantasy on "Ton-y-Botel," Noble; Chorale Prelude, "Blessed Are Ye, Faithful Spirits," Brahms; "Requiescat in Pace," Sowerby; Chorale Prelude, "Have Mercy, Lord," Bach; "Piece Heroique," Franck.

GRIGG FOUNTAIN APPOINTED TO FACULTY AT BUCKNELL

Dr. Paul G. Stolz announces the appointment of Grigg Fountain to the faculty of the Bucknell University music department, Lewisburg, Pa. Mr. Fountain will teach organ and theoretical courses and will conduct the university men's glee club and a mixed *a cappella* choir for the chapel services. In addition he has been appointed organist of the First Baptist Church of Lewisburg.

Mr. Fountain took undergraduate work at Furman University, Greenville, S. C., and in 1939 received the degree of bachelor of arts in music, with a major in organ. Following this he became minister of music at the West End Baptist Church of Suffolk, Va., resigning in September, 1940, to enter the Yale University School of Music. At Yale he studied organ with Luther Noss, theory and composition with H. L. Baumgartner and Richard Donovan and history of music with Bruce Simonds and Leo Schrade, receiving in 1942 the degree of bachelor of music and in 1943 the degree of master of music with major in organ. While at Yale he was minister of music at the First Congregational Church of Wallingford, Conn.

In Memory of Cincinnati's War Dead.

In memory of those who have died in the war, and especially of men of Cincinnati, Brahms' "Requiem" was sung at a special musical service Sunday afternoon, Oct. 31, at Christ Church, Cincinnati, under the direction of Parvin Titus, F. A. G. O., organist and choirmaster of the church. Nov. 28 Mr. Titus conducted a performance by his choir of the first part of Mendelssohn's "Elijah." The schedule of additional oratorio services for the season is as follows: Jan. 30, "Judas Maccabaeus," Handel; Feb. 27, "The Beatitudes," Cesar Franck; March 26, Dvorak's "Stabat Mater."



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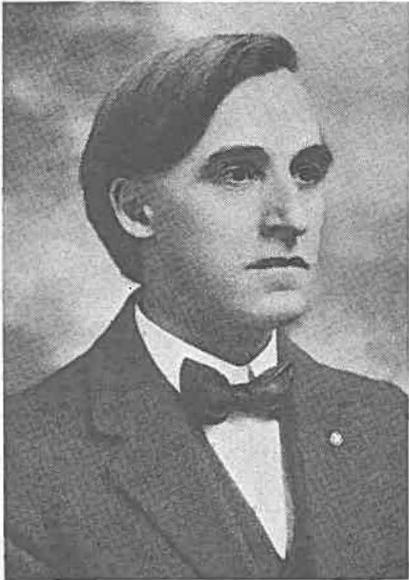
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EDWARD CHAMPION HALL



EDWARD CHAMPION HALL, who has spent many years providing organ music in Butte, Mont., is back in that city after a period in Olympia, Wash. His Sunday morning recitals preceding mass at St. Joseph's Catholic Church have drawn large congregations all summer and have been regarded by those who have attended them as a real contribution to the services. Mr. Hall completed a series of seventeen of these programs on Sept. 26. He repeated one of his own compositions—"Within Cloister Walls"—by request. The September offerings are examples of what he plays. They were:

Sept. 5—"Vespers at Solesmes," Miles I.A. Martin; "Noel," George F. McKay; Meditation on "Missa Regina Pacis," Pietro A. Yon; "Grand Choer" in E minor, William T. Timmings.

Sept. 12—"Carillon et Fugue" in G minor, Van den Gheyn; "Dawn," Cyril Jenkins; "Angelus," Gatty Sellars; Fugue in G major, Pastoral Sonata, Rheinberger.

Sept. 19—Sacred Tone Poem, "Within Cloister Walls," Edward C. Hall; "Priore," Paul Devred; Meditation in A flat major, Robert G. Hailing; "O Salutaris," Bourgeois-Clarence Eddy.

Sept. 26—"The Transitus," Sister Mary Gisela; "Ave Maris Stella," Robert L. Bedell; "In Paradisum," Guy Weitz; "Le Carillon" in C, Faulkes.

Each recital occupied twenty minutes and began at 10:40.

At Olympia, Wash., Mr. Hall was in charge of four choirs at the First Methodist Church.

STIRRING HYMN FESTIVAL HELD IN WASHINGTON, PA.

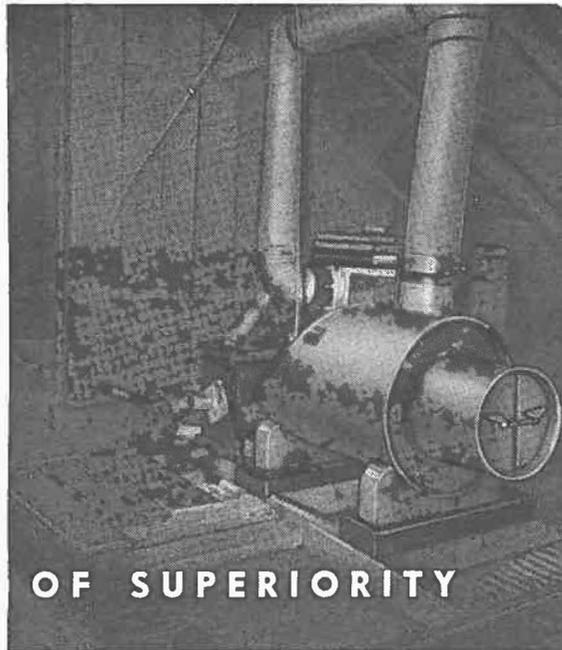
A hymn festival service in which the churches of Washington, Pa., united Sunday evening, Oct. 31, proved such a success that its promoters were thrilled. Ministers, singers and congregations alike are reported to have found the results a revelation. The service was held at the Second Presbyterian Church. Edward H. Johe of the Second Church played the service and his choir was in the chancel, while the choirs of seventeen other churches were in the gallery and the nave. Robert T. Scott directed the gallery choir. A brass choir of four instruments supported the accompaniments.

Fred Heil of Trinity Episcopal Church played as the prelude: Prelude on "Crusader," Whitney; Meditation on the Tune "Hesperus," Henry Baker, and Festal Prelude, "Now Thank We All Our God," Johann Crüger. G. Herschel Fetherlin of the First Lutheran Church played two of Garth Edmundson's Preludes on hymn-tunes as the offertory. The postlude, a Fantasie on the Hymn-tune "The Son of God Goes Forth to War," was played by J. Salem Flack of the First Methodist Church. The choirs and congregations sang three groups of hymns—four marching hymns, three prayer hymns and three hymns of resolution.

VAN DUSEN CLUB OPENS YEAR; PLANS HISTORICAL RECITALS

The first of the 1943-44 season Van Dusen Organ Club meetings was held at the American Conservatory, Chicago, Monday evening, Oct. 25. The president, Miss Esther Timmermann, opened the

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meeting and called upon the honorary president, Dr. Frank Van Dusen, who read letters from the boys in service. Corporal Ernst Melbye was welcomed home. The musical portion of the program included the "St. Anne" Fugue, Bach, played by Kay Tutules; "Benediction Nuptiale" and "Laus Deo," from the Marriage Mass, Dubois, played by Marylou Hampton; the Finale from the Second Symphony, Widor, played by Loraine Storz, and the Prelude and Fugue in A minor, Bach, played by Whitmer Byrne.

Election of officers followed, with these results: President, Miss Esther Timmermann; vice-president, Victor Mattfeld; secretary, Miss Kay Tutules; treasurer, Miss Marjorie Deakman; directors, Miss Florence Haflund, Andrew Kuring, Miss Cordelia Ferber, Eduard Klotz and Miss Marcia Ball.

At the meeting of the club Nov. 29 Dr. Van Dusen was to give a talk by way of introduction to a series of historical recitals. On Monday evening, Dec. 13, at the club's Christmas party, Edward Eigenschenck will play the first of a series of historical recitals covering repertoire from Palestrina to Franck.

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