

THE DIAPASON

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WRITES ORGAN MUSIC IN EUROPEAN FOXHOLE

WORK OF RICHARD I. PURVIS

Band of Warrant Officer, in Peacetime an American Composer, Is the First to March in Triumphant Procession in Paris.

Composing organ music in a foxhole somewhere in Luxembourg is something that may aptly be described as "unique." But Warrant Officer Richard I. Purvis, the young American organist now with the American invasion forces, finds time to pursue his peacetime work in the odd moments when apparently the Germans are not molesting our soldiers. His latest work, published this month by Sprague-Coleman, probably the only organ piece ever to be written under such circumstances, is the first of a series of four carol preludes on the well-known Christmas song "What Child Is This?" and advance proofs indicate that it is a very effective number suitable for the approaching Yuletide programs.

Under date of Oct. 7 Warrant Officer Purvis writes to THE DIAPASON that "the censor says that at long last I may tell you what I've been burning to say a long while. The Twenty-eighth Division band was the first United States Army division band to play in a triumphal victory parade through the streets of Paris! From the L'Arc de Triomphe to the Place de la Concorde the division marched in battle dress in what I considered the greatest exhibition of combined welcome, enthusiasm and general excitement I've ever seen.

"Of course we just marched through; but we had our moment. We're back in pup tents (in Belgium), but our day was a pretty good one and we're eager to see what it feels like to march down the streets of Berlin."

NEW YORK CONCLAVE DEC. 27 AND 28 TO DRAW VISITORS

Elaborate preparations have been made for the conclave of deans and regents of the American Guild of Organists, to be held in New York City Christmas week. In addition to the official chapter representatives it is expected that many visitors to the metropolis during the holidays will attend the activities listed on the program for Dec. 27 and 28, with its climax in the annual Christmas dinner. The examination forum, the warden's luncheon and a theater party are among other events of the conclave, listed in Warden Elmer's letter in the A.G.O. department and previously announced in THE DIAPASON.

BOSTON WOMEN ORGANISTS OBSERVE 20TH ANNIVERSARY

A twentieth anniversary organ recital was given by the Women Organists' Club of Boston Oct. 30 at the First Baptist Church of Boston. Nina Spaulding, violinist, was guest artist, with Agnes Allen as accompanist. A historical sketch by Mrs. Mina del Castillo was read by Muriel MacLachlan. The following organ solos were played: Fantasia in G minor, Bach (Kate M. Chapin, A. A. G. O.); Finale from "Passion according to St. Matthew," Bach-Widor (Marion P. Frost); Tripartita, Handel, and First Movement of Fourth Concerto, Handel (Clara Fenton, F. A. G. O.); Canzona, Karg-Elert, and Scherzo from Fourth Symphony, Widor (Harriet Forbush); "Comes Autumn Time," Sowerby (Velma Harden).

Remarks were made by Miss Alice Shepard, the president. Greetings were received from the American Guild of Organists, Massachusetts Chapter; the State Federation of Women's Clubs, the Boston City Federation of Organizations, Inc., and the Sixth District director. Refreshments were served at the close of

DR. HUGH PORTER



DR. CLARENCE DICKINSON



DICKINSON TO RETIRE; PORTER HIS SUCCESSOR

CHANGE AT UNION SEMINARY

Thirty-three Years' Service as Professor and as First Director of School of Sacred Music Will Terminate in June, 1945.

According to an announcement made in New York Nov. 17, Dr. Clarence Dickinson will retire next June from the directorship of the School of Sacred Music, the Harkness associate professorship of music and the position of organist and choirmaster of Union Theological Seminary. Dr. Dickinson has been head of the School of Sacred Music since its foundation; the last-mentioned two positions he has held for thirty-three years.

Dr. Dickinson's successor as director of the school will be Dr. Hugh Porter, organist and choirmaster of the Collegiate Church of St. Nicholas, and already a member of the faculty. Dr. Porter is a member of the first class to enter the school and receive its master's degree, and was a member of the first class to receive its doctor's degree.

Although Dr. Dickinson retires from the directorship, he and Mrs. Dickinson will continue to teach a certain number of classes.

Dr. Dickinson's immediate predecessor in the Harkness professorship was Gerrit Smith, founder of the American Guild of Organists; the first to hold the chair was Lowell Mason. The rank of associate professor was maintained because of the seminary ruling that a full professorship could not be held by one holding another position outside the seminary, and during all these years Dr. Dickinson has been organist and director of music at the Brick Presbyterian Church, where he will continue to officiate.

Two years after his appointment to the seminary in 1912 Dr. Dickinson began a notable series of historical organ lecture-recitals in the chapel, which were a feature of New York musical seasons for fifteen years, attracting attention both in this country and in Europe. A number of the earlier lectures were published as "Excursions in Musical History," and many of the numbers are issued in the "Historical Recital Series," published by H. W. Gray.

In 1928 Dr. and Mrs. Dickinson and President Henry Sloane Coffin conceived the idea of a school of sacred music as an integral part of the seminary. A faculty comprising many of the most distinguished musicians in the city became associated with it; today its graduates, holding the degrees of master or of doctor of sacred music, occupy many of the most important posts throughout the country in churches, colleges and seminaries.

Clarence Dickinson was born in Lafayette, Ind., May 7, 1873, the son of Dr. William C. Dickinson, a Presbyterian minister. He was graduated from Northwestern University and holds both master of arts and doctor of music degrees from that university. He pursued his organ study under Harrison M. Wild in Chicago and later studied with Dr. H. Reimann, Alexandre Guilmant, Louis Vierne and Moritz Moszkowski in Europe. He holds doctor's degrees from Miami University and Ohio Wesleyan. Before going to New York in 1910 to assume the position at the Brick Presbyterian Church Dr. Dickinson was at St. James' Episcopal Church, Chicago, and directed the Musical Art Society and the Sunday Evening Club Choir in Chicago. His work as an author, composer and arranger, especially of carols from many lands, has added to Dr. Dickinson's fame. He is the musical editor of the current hymnals of the Presbyterian Church and of the Evangelical and Reformed Church.

In 1904 Dr. Dickinson married Miss Helena Adell Snyder, who holds a Ph.D.

THREE-MANUAL DEDICATED IN CHURCH AT MINEOLA, N. Y.

A three-manual organ installed in the First Presbyterian Church of Mineola, Long Island, N. Y., by Wilfred Lavallee was dedicated Sunday afternoon, Oct. 22, with Robert E. Jones, organist and choirmaster of St. James' Episcopal Church, Elmhurst, N. Y., at the console. The instrument, which has fifteen sets of pipes, was built by Casavant Freres for the home of Julia Rockwell of Norfolk, Conn., and sold to the church after her death.

The stoplist of the organ shows these resources:

- GREAT ORGAN.**
Open Diapason, 8 ft., 65 pipes.
Melodia, 8 ft., 65 pipes.
Dulciana, 8 ft., 65 pipes.
Octave, 4 ft., 65 pipes.
- SWELL ORGAN.**
Violin Diapason, 8 ft., 65 pipes.
Stopped Diapason, 8 ft., 65 pipes.
Viola da Gamba, 8 ft., 65 pipes.
Voix Celeste, 8 ft., 58 pipes.
Flauto Traverso, 4 ft., 65 pipes.
Oboe, 8 ft., 65 pipes.
Tremulant.
- CHOIR ORGAN.**
Aeoline, 8 ft., 65 pipes.
Gemshorn, 8 ft., 65 pipes.
Lieblich Flöte, 4 ft., 65 pipes.
Tremulant.
- PEDAL ORGAN.**
Bourdon, 16 ft., 32 pipes.
Stopped Flute, 8 ft., 12 pipes.

CONCERT IN SOUTH PACIFIC; TWO ORGANISTS COOPERATE

Somewhere in the southwest Pacific on Nov. 12 a concert of sacred and secular music was presented by the Island Chapel Choir under the direction of Corporal William N. Penfield. The accompanist for the choir is Lieutenant E. H. Held, who in time of peace was organist and choirmaster of the Episcopal Church of the Epiphany, Winchester, Mass., and supervisor of high school music at Concord, Mass. He was the choral judge for the annual music festival in Vermont. He also managed and was assistant conductor of the New England Festival Concert Orchestra. Mr. Held is now serving as island special service officer. Mr. Penfield prior to entering the service was assistant organist and choirmaster of Christ Episcopal Church, Hackensack, N. J. He studied under William E. Weldon, organist and choirmaster on leave of Christ Church, now serving in the army at Camp Hale, Colo. Mr. Penfield is a chaplain's assistant in an anti-aircraft battalion.

CARROLL COLLEGE TO HOLD CHURCH MUSIC FESTIVAL

Carroll College, at Waukesha, Wis., announces that a church music school and festival in the interest of church musicians in Wisconsin is to be held at the college Jan. 28 to Feb. 2. Arrangements have been made for accommodations for those from a distance, while those in

Milwaukee and nearby towns may commute to Waukesha if they prefer. Classes will begin every evening during the week at 6:30 and the program will continue until after 10 o'clock.

David Hugh Jones, F.A.G.O., and Cecil Stewart will be in charge of organ and choir directors' classes, and in addition to these classes a choir will be formed of all those registered and a festival program will be presented every evening. These programs include a junior choir festival, a male chorus festival with over 300 singers, a concert by the Carroll College A Cappella Choir, a service sung by those registered for the courses and an all-church choir festival. These events will take place in various churches of Waukesha.

Directors and organists from every state are invited to attend the school and any choirs close enough to come in a group are invited to sing in the junior and all-church festivals. The registration fee for the week's classes includes a private organ lesson from Mr. Jones or a private lesson in conducting from Mr. Stewart.

William F. Kugel, director of the department of music at Carroll College, will be in charge. Good use will be made of the Möller organ acquired by the college last year and a practice organ, both of which were installed by Walter W. Guetzlaff of Milwaukee.

ORGANIST DOOMED TO DIE ESCAPES ON FOURTH TRIAL

Courtney Fred Rogers of Los Angeles, probably the first church organist ever sentenced to death for murder in the United States, was cleared Oct. 30 of the charge that he murdered his father and mother in 1941. Superior Judge Thomas L. Ambrose ruled the state had failed to establish a crime. Judge Ambrose made his ruling in dismissing the jury which had been hearing evidence in the fourth trial of the young defendant, who spent more than a year in death row as a result of a previous conviction. He now must face trial on grand theft charges that he defrauded an insurance company of \$1,800 in a fake burglary of his apartment three years ago.

Rogers was charged with killing his mother, Mrs. Lilly Rogers, with chloroform and illuminating gas Feb. 10, 1941, while she was bedridden in the family home, and that he fatally burned his sleeping father, C. C. Rogers, by setting fire to the house Oct. 25, 1941. At the first trial Rogers was convicted of first-degree murder and sentenced to death. The sentence was reversed on the grounds that confessions admitted at the trial had been obtained under duress. A second trial before Superior Judge Edward R. Brand resulted in a jury disagreement.

Rogers, now 27 years old, was a member of the Los Angeles Chapter, A.G.O., and was an active church organist.

degree from Heidelberg University and who has collaborated with her husband in his literary work, aside from many lectures and researches on her own part.

Hugh Porter, the son of a Methodist minister, was born in Heron Lake, Mich., and is a graduate of Northwestern University, class of 1924, on whose musical faculty he held a place for several years. He studied organ with Wilhelm Middel-schulte and was graduated from the American Conservatory of Music. In Chicago his last church position was at the First Congregational. In New York he studied organ with Lynnwood Farnam. He holds an F.A.G.O. certificate and was chairman of the examination committee of the A.G.O. Before being appointed to the faculty of the School of Sacred Music Dr. Porter taught for three years at New York University. He has also been a member of the summer faculty at the Juilliard School.

HISTORICAL AND POPULAR RECITAL SERIES BY EINECKE

Popular programs have been presented every Wednesday afternoon from 5:30 to 6 at the Park Congregational Church, Grand Rapids, Mich., by Dr. C. Harold Einecke. Dr. Einecke also plays a historical recital series on the second and fourth Sundays of each month—the second Sunday pre-Bach and Bach and the fourth Sunday contemporary and moderns. These programs have been played recently:

Nov. 1—Trumpet Voluntary, Purcell; "Come, Blessed Death," Bach; Melody, Dawes; "To a Wild Rose," MacDowell; Improvisation on the Tune "Pilgrims," Calver.

Nov. 8—"To an American Soldier," Van Denman Thompson; "The Last Spring," Grieg; "Marche Champetre," Boex; "Deep River," arranged by Gillette; "Hymn of Glory," Yon.

Nov. 15—"A Song of Gratitude," Cole; "In Moonlight," Kinder; Andante Cantabile from Fifth Symphony, Tschalkowsky; Prelude on the Tune "Netherlands," Flisk.

Works played Sunday, Oct. 22, were from the pens of contemporary modern composers all of whom are still living. Dr. Einecke gave a short commentary before each number. The program was as follows: Allegro Risoluto from "Plymouth Suite," Whitlock; "Eclogue," Wagenaar; "A Song for the Golden Harvest" (based on an ancient Hebrew Succoth theme), Gaul; "Mist," Doty; "Donkey Dance," Elmore; "Lamento," Dupré; Aria and "Scena," Gothic Sketches, Haussermann.

KENNETH GOODMAN TO PLAY RECITALS IN EASTERN CITIES

The following recital engagements are scheduled for Kenneth Goodman, the Philadelphia organist, for the month of December: Dec. 4, Lancaster, Pa.; Dec. 7, Lewisburg, Pa.; Dec. 9, Reading, Pa.; Dec. 11, Baltimore; Dec. 12, Washington, D. C.

Mr. Goodman will give recitals in other cities in January and February. He is director and organist at the Tindley Temple Methodist Church, Philadelphia, a student at the Barnes Foundation, Merion, Pa., and a member of the Pennsylvania Chapter of the A.G.O.

MARCEL DUPRE GREET'S FIRST AMERICAN VISITOR AT HOME

The first American to visit Marcel Dupré since the invasion of France was Pfc. Robert Lee Moore, who entered the service of the nation in 1942, soon after his graduation from Central College, Fayette, Mo., following four years of study with Luther T. Spayde. Writing to his former teacher, Pfc. Moore relates that he was taken to M. Dupré's home Oct. 14 by one of Dupré's pupils, Pierre Vidal, a lad of 17 years. Mme. Dupré met them at the door and M. Dupré left the organ, which he was playing, to greet the visitors most cordially. The French master then gave a private recital of six or seven numbers.

Frederick C. Mayer, organist of the West Point Military Academy, has sent THE DIAPASON a copy of a part of a letter written Sept. 28 by Mme. Dupré, in which she says:

"It is good to be able to write again after those four terrible years. You may realize what we have gone through, but we never lost courage. In spite of all that has been endured, we have managed to keep well. We had many alarming hours and our house and music-room, with all doors and windows blown off, had a narrow escape (as well as ourselves); but the organ [formerly Guilmant's] was not damaged. Anyhow, those dark memories have been swept away by the liberation of Paris and the arrival of your armies. I shall never forget that evening when they crossed the bridge at the foot of our hill.

"Marcel has stuck to his duties through these four years and worked very hard. Work has been our salvation. He has been able to finish the edition of Bach's [organ] works; published an anthology of the most important classical organ works; composed a symphonic poem, 'Evocation,' to the memory of his father, who died in Biarritz in July, 1940; then a composition for organ and orchestra, and several organ pieces. Just now he is composing a 'Tryptich' for organ. Last year he was able to make a recital tour through France. Unfortunately he has not played at St. Sulpice for four months, for we have no electric current. But we hope things may get gradually better."

HENRY OVERLEY IS HONORED BY CHURCH IN KALAMAZOO

More than 325 members of St. Luke's Church in Kalamazoo, Mich., were in attendance at a reception Sunday afternoon, Nov. 5, in the parish-house, in honor of Henry Overley, who has resigned as organist and choirmaster of the church following twenty-five years' service.

Music during the afternoon was by a trio comprising Mrs. Helen Carman, violinist; Mrs. Lillian Baldauf, 'cello, and Mrs. Frieda Snow Wall, pianist.

A set of resolutions adopted by the vestry, reproduced on a beautifully inscribed parchment and framed, was presented to Mr. Overley. The resolutions read as follows:

The vestry of St. Luke's Church, Kalamazoo, Mich., on behalf of the entire parish, desire to express to Henry Overley on the occasion of his withdrawal from the position of organist and choirmaster their deep appreciation of his twenty-five years of faithful, gracious and consecrated service. With deep satisfaction and gratitude they look back upon his rich contribution to the worship of the church through its music. They recognize the praiseworthy influence which he has exerted through the years upon the lives of hundreds of choir boys who have been in his care.

Their sincere good wishes and continuing prayers for his success and happiness shall go with him in his future fields of endeavor.

Mr. Overley, as previously announced in THE DIAPASON, resigned his position at St. Luke's to devote all his time to the department of music at Kalamazoo College, effective Nov. 15.

THE CHOIR OF GRACE CHURCH, Hinsdale, Ill., presented the Hinsdale Township High School chorus, directed by Ina Mae Sanders, assisted by Lawrence S. Frank, F.A.G.O., organist, in a vesper service at Grace Church Nov. 5. Mr. Frank's organ numbers were: Andante in A flat, Boellmann; Toccata and Fugue in D minor, Bach; "Echo," Yon; "Clair de Lune," Karg-Elert; Chorale in A minor, Franck; Toccata from Fifth Symphony, Widor. One of the choral numbers was a "Prayer for Men in War," by Johnson, dedicated to Hinsdale men in the armed forces.

IN THIS MONTH'S ISSUE

Dr. Clarence Dickinson will retire as head of the School of Sacred Music of Union Theological Seminary at the end of the year in June and appointment of Hugh Porter as his successor is announced.

Toledo organists honor John Gordon Seely on his twenty-fifth anniversary at Trinity Episcopal Church.

Frank A. McCarrell is recipient of tribute on his thirty-fifth anniversary at the Pine Street Presbyterian Church in Harrisburg, Pa.

Omaha's first organ, built by Johnson in 1869, is described on its seventy-fifth birthday.

News of A.G.O. chapters throughout the land tells of resumption of activities for the season.

Lady Jeans (Susi Hock) gives recitals in England for the benefit of the Red Cross.

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.

ROBERT WHITING has been appointed organist and director of music at St. Matthew's Lutheran Church, Philadelphia, to succeed Dr. Rob Roy Peery. Mr. Whiting had been organist of another St. Matthew's Lutheran Church, also in Philadelphia, but in the Missouri Synod.

MISS DOROTHY HORNBERGER has resigned as organist and director of music at Old Swedes' Church, one of the oldest churches in the United States, to accept a similar position at Disston Memorial Presbyterian Church in Tacony, a suburb of Philadelphia.

MRS. RACHEL ALDRICH, widow of Beecher Aldrich of Detroit, passed away early in October at the home of her brother in Troy, N. Y., after a short illness.

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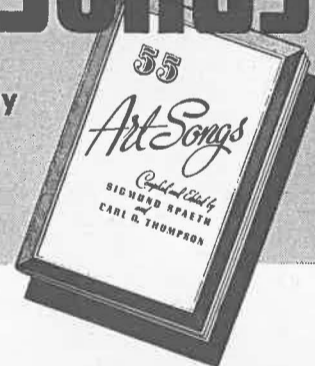
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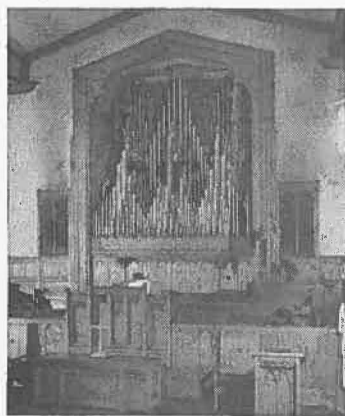
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FRANK A. McCARRELL



FRANK A. McCARRELL was honored at a "night of music" service in the Pine Street Presbyterian Church, Harrisburg, Pa., Nov. 10 to commemorate his thirty-fifth anniversary as organist and director of music at the church. A program of music was given by the choir and soloists and the Rev. C. Ralston Smith, pastor of the church, presented to Mr. McCarrell, in behalf of the congregation, a purse containing about \$300. The gift from the choir was thirty-five roses. Edmund M. Deeter made the presentation. At the reception which followed the program the Friendship Circle was in charge.

A native of Shelbyville, Ky., Mr. McCarrell began the study of organ with Frederick Archer in Pittsburgh following his graduation from the University of Pittsburgh. His first position was in his father's church at McKeesport. In 1900 he became organist at the East Liberty Presbyterian Church and then spent a year of study in Germany with Heinrich Reimann. In 1905 he went to Trinity

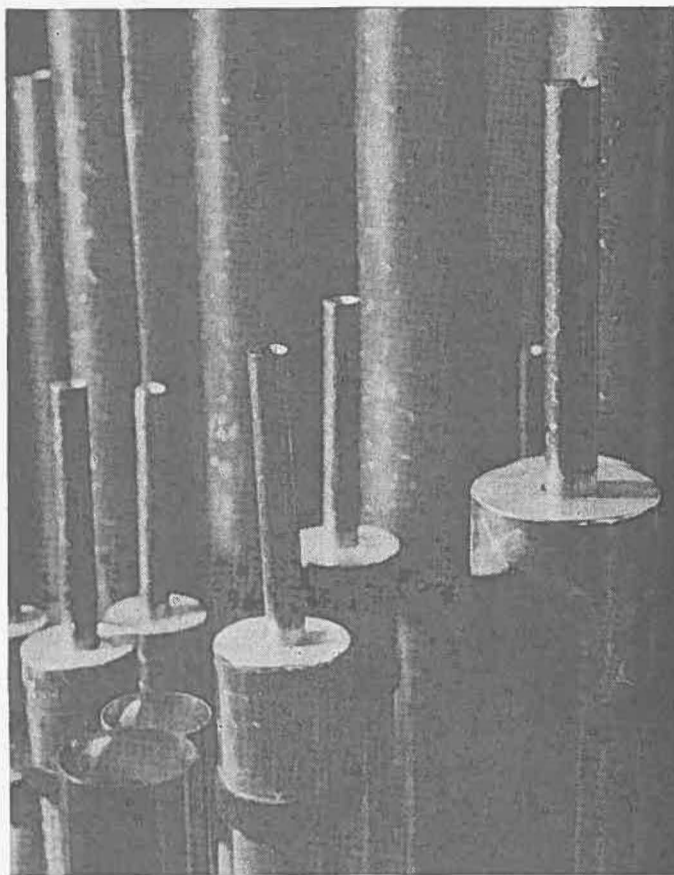
Methodist Church, Denver, and four years later accepted an appointment to the Pine Street Church in Harrisburg.

PAUL DE LONG GABLE NOW AT ST. ALBAN'S IN WASHINGTON

Paul DeLong Gable has been appointed organist and choirmaster of St. Alban's Episcopal Church, Washington, D. C. Mr. Gable has been organist of the First Congregational Church for eighteen years. He holds A.B. and A.M. degrees from George Washington University and Mus.B. from Washington College of Music. For several years he has been on the music faculty of the Eastern High School, where his activities included direction of the school orchestra. Before his engagement by the Congregational Church Mr. Gable filled other posts for shorter periods as organist at the Metropolitan Baptist Church and Keller Memorial Lutheran Church.

At St. Alban's Mr. Gable succeeds Walter H. Nash, F.A.G.O., Chm. Mr. Nash, who is an organist, choirmaster, teacher, composer, 'cellist, architect, scientist and journalist, among other accomplishments, is taking temporary leave from musical activities and devoting more time to the development of his country place at Bluemont, Va., where it is hoped he will find the quiet necessary for further composition. Prior to his fourteen years at St. Alban's he was professor of harmony and theory at Cornish School, Seattle, Wash., and advertising manager for G. Schirmer, New York. He has been dean of the District of Columbia Chapter, A.G.O. His wife, Gertrude McRae Nash, is widely known as a concert pianist.

MISS SARAH HART POWELL has been appointed assistant to Edouard Nies-Berger at the Church of the Messiah, Brooklyn, N. Y. Miss Powell was Mr. Nies-Berger's assistant at Centenary Methodist Church, Richmond, Va., and later was assistant organist at St. James' Episcopal Church in Richmond. Since going to New York she has been summer organist at Christ Church, Manhasset, Long Island, and played for Rabbi Wise's Free Synagogue. She has studied organ with Mr. Nies-Berger and is a graduate of William and Mary College.



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**JOHN GORDON SEELY
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TESTIMONIAL BY ORGANISTS

**Twenty-fifth Anniversary at Trinity
Episcopal Church Marked by A.
G. O. Chapter—Recital Played
—Parchment Is Presented.**



The Toledo Chapter of the American Guild of Organists presented John Gordon Seely in a recital on the evening of Nov. 14 and at the same time celebrated his completion of twenty-five years' service as organist and choirmaster of Trinity Episcopal Church, Toledo. The organ program was devoted entirely to works of Johann Sebastian Bach. It was the twenty-fifth Bach recital Mr. Seely has given in Toledo and other cities.

Before radios and recordings were plentiful Mr. Seely gave series of daily organ programs in Trinity Church, which is in the heart of the downtown district. Other activities in which he has been engaged in this quarter of a century include serving as the first dean of the American Guild of Organists group in Toledo, as president of the Toledo Choral Society, as director of the Orpheus Club, as organist for the Toledo Consistory and as the teacher of many Toledo organists.

As a testimonial of the place Mr. Seely holds in the hearts and minds of the Toledo Chapter, a beautifully lettered parchment was presented to him at the close of the recital. It read as follows:

In recognition of his outstanding musical talents and training, and in grateful appreciation of the gift of those talents to the people of the city of Toledo over a period of twenty-five years, the Toledo Chapter of the American Guild of Organists presents this token of high esteem to John Gordon Seely on behalf of his fellow musicians, with whom he has shared with such great courtesy and friendliness the gifts that are his.

The numbers played by Mr. Seely were: Fantasie in C minor; Prelude and Fugue in A major; Chorale Preludes, "Lord Jesus Christ, Be Present Now," "Now Praise We Christ, the Holy One," "On Earth Has Dawned the Day of

Days," "When in the Hour of Utmost Need," "Once He Came in Blessing" and "O Sacred Head Surrounded"; Prelude and Fugue in D major; Contrapunctus I, from "The Art of Fugue"; Chorale Preludes, "If Thou but Suffer God to Guide Thee" and "Glory Be to God on High"; Prelude and Fugue in E flat ("St. Anne").

MAUNDER'S "SONG OF THANKSGIVING" was sung Sunday, Nov. 19, at the vesper service in the Watchung Avenue Congregational Church, Montclair, N. J., by the Watchung choir, the choir of the South Orange Methodist Church and the choir of the First Congregational Church of East Orange. Willard L. Wesner of the Watchung choir directed the combined choirs. Miss Julia Denison of the South Orange choir played the organ accompaniments and Miss Martha A. M. Mahlenbrock, A.A.G.O., director of the East Orange choir, played the prelude, offertory and postlude. The performance was repeated Nov. 26 at the South Orange church.

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SERGEANT VERNON E. VICKERS



BANKERS AND ORGANISTS would seem to be rather far apart, but Vernon E. Vickers, technical sergeant in the army, stationed at the Lincoln, Neb., Air Base, has combined the two professions in civilian life; and now he is cashier at the flying field's finance office, at the same time giving recitals for the benefit of both soldiers and civilians.

Mr. Vickers played for the Lincoln Chapter, A.G.O., in the First Methodist Church Oct. 29 and presented a program which included works of Bach, Massenet, Mozart, Handel, Chopin, Schubert, Tchaikowsky and others. One of the numbers was transcribed for the organ by himself, under the professional name of Edward Verne.

Sergeant Vickers' home is in Selma, Cal., where he is a member of the California Music Teachers' Association and was for some years treasurer of the Fresno County branch. In his banking

career he was an officer of the Bank of America, and at the time of his entry into the army air forces in October, 1942, was president of the Central San Joaquin Valley Chapter of the American Institute of Banking. He has also been an instructor in credit courses offered to bank employes.

From October, 1942, until April, 1944, Sergeant Vickers was stationed in Salt Lake City, where he frequently appeared in recitals, both in the city and at the air base. Since going to Lincoln in April he has appeared as guest organist in several of the larger churches during the summer and in September gave a recital at the First Methodist Church of Murray, Iowa. In central California he has held positions in some of the larger churches and has appeared as a concert organist.

GEORGE M. BREWER PLAYING TEN RECITALS IN MONTREAL

As a part of the activities of the new Conservatoire de Musique et d'Art Dramatique of the Province of Quebec, George M. Brewer, professor of organ, will give ten recitals between Oct. 12 and March 8. These are designed to cover a large range of organ literature from the twelfth to the eighteenth century. In addition to this purpose they will also present the entire ten symphonies of Widor, whose centenary is being commemorated this year.

In his recital Oct. 12 in the Church of the Messiah, Montreal, Mr. Brewer played five compositions by the old Dutch composer, Sweelinck, as well as the complete Symphony No. 1 of Widor. Oct. 26 he played works by Spanish composers. Concluding the program was the Second Symphony of Widor in its entirety. Nov. 9 he presented the complete "Fiori Musicali" of the old Italian composer Frescobaldi, followed by Symphony No. 3 of Widor. Nov. 23 two major works by the old French composer Titelouze were rendered, with the complete Fourth Symphony of Widor. The remaining recitals cover Samuel Scheidt, a miscellaneous assembly of early German, French and English composers, Dietrich Buxtehude and Johann Sebastian Bach, as well as the remaining Widor symphonies.



*Come, let us
Adore Him The
Prince of
Peace*



In the East, His welcome-star shines with the brighter radiance of believing hearts.

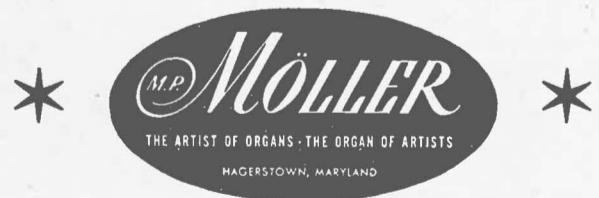
Faintly through the winter-stillness, come the century-old echoes of the angel-song. Join with it your voices. Let the mighty organs peal throughout the earth its message of good will toward men.

For on this day men must hear the song the angels sang. And, hearing it, men will kneel—not as the Wise Men knelt—but as men seeking wisdom in His name and in the faith their fathers taught.

On this day we face a time of peace. Sing, O Earth, the song the angels sang—sing

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GOOD WILL TOWARD MEN”

And with the hope of peace renewed, may this Christmas be a happy one for you and yours.



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Omaha's First Organ, Johnson's Opus 293, on Its 75th Birthday

By WILFRED PAYNE and
MARTIN W. BUSH

On a chilly morning in 1869, in a St. Joseph, Mo., railroad yard, several workmen busily unloaded twenty-three sets of organ pipes, four windchests, bellows, keys, a pedalboard and a simple walnut case; these were all reloaded on a north-bound Missouri River steamboat. Thus, probably, the first organ in Nebraska began the last stage of the journey to its eventual destination in Omaha, where a group of Catholic pioneers had contracted to lay out the then considerable sum of \$10,000 for the purpose of musically beautifying the service of worship.

One wonders with what trepidation William A. Johnson, back in Westfield, Mass., sent this instrument on its precarious journey, for it was the two hundred and ninety-third of some eight or nine hundred organs he was to build in the course of a lifetime. Confident that the organ would reach its destination, he might still suffer from considerable anxiety about the condition of the pipes after their 1,800-mile journey across the prairies. But apparently they arrived, and in good order, and the whole structure was set up, forthwith, in St. Philomena's Church, Omaha.

This year opus 293 reached its seventy-fifth birthday, and your authors decided to record its history and describe its distinctive characteristics, for in the next several years it may very well be torn down and lost sight of forever. In more ways than one it is a monument to the labors of a skillful artisan, and those of us who have an antiquarian interest in the past would like to describe its virtues while we can still do so with authority.

For thirty-nine years opus 293 played its part in the religious services of the church, which meanwhile had become the cathedral of the Omaha diocese of the Catholic Church; then a new cathedral, the present St. Cecilia's, and a new edifice for St. Philomena, now again a church, occasioned its removal. In 1908 it was set up in the gallery of the new Church of St. Philomena, and at that time the first important change was made. The 16-ft. open diapason on the pedal was supposed to go at the end of the balcony, under the slope of the roof, where there was not enough room for it; so the builder who had charge of moving the organ sawed the wooden pipes in two, stopped them, and set them in place, providing a bourdon, which still appears on the stopknob as "double open diapason." Twenty years elapsed, during most of which the organ functioned satisfactorily in its new home, but at last, in 1928, it became silent. Just what happened to it is not clear to us; perhaps it filled up with dirt and dust; but whatever the reason, it could no longer be used for the services and had to be completely reconditioned.

This time the contract was let to H. T. Depue of Omaha, who can be thanked for carrying opus 293 through to its seventy-fifth birthday. Practically everything about the organ had to be cleaned and repaired, but the work must have been done well, for the organ is again in good playable condition. We can complete the record of its history with the mention of a regrettable circumstance: two more changes were made in the organ at this time. Against his best judgment Mr. Depue removed the trumpet and the mixture from the great. We must remember that in 1928 many people regarded mixtures with distaste, and perhaps some people looked on trumpets with a jaundiced eye, too.

We can list the distinctive characteristics of opus 293 with admiration, for its builder is not in competition with any of our contemporaries, having been dead these many years. The windchests are the result of leisurely and patient labor; push in all of the stops, depress as many keys as can be reached, and there is no sound of escaping air. The touch of the great is about five or six ounces—heavy according to contemporary standards; but when a key is depressed the pipes speak promptly. Contrast this with the performance of a twenty-year-old organ which came to our attention recently. Depress any key below tenor C on this organ and wait. In something under one second the pipes begin to speak and occa-

DR. ROB ROY PEERY



DR. ROB ROY PEERY has assumed the position of organist and choirmaster of Trinity Church, Germantown, Philadelphia, after twelve years at St. Matthew's Lutheran Church.

Dr. Peery was graduated from Midland College, Fremont, Neb. He also attended the School of Sacred Music, Union Seminary, New York, and received the degree of bachelor of music from Oberlin College. Both Midland College and Wittenberg College, Springfield, Ohio, conferred on him the honorary degree of doctor of music.

Before going to St. Matthew's Dr. Peery was in Atchison, Kan., Denver, Statesville and Salisbury, N. C., and Brooklyn, N. Y. He also made public appearances as a violinist with the Omaha Symphony Orchestra. He has been traveling musical director of Metro-Pictures Corporation, a member of the music faculty of Lenoir-Rhyne College, Hickory, N. C., and on the faculty of Catawba College, Salisbury, N. C. Since October, 1932, he has been publication manager for the Theodore Presser Company and became musical editor of the *Etude Music Magazine* in 1942.

Dr. Peery's several hundred compositions include works for orchestra, chorus, quartet, violin, organ, piano and solo voice, including hymns and other sacred music.

Mrs. Peery is the former Miss Dorothy Wolff of Concord, N. C., and they have a son and three daughters.

sionally, in compensation for the slowness of the action, they continue to sound after the key has been released, singing in noble independence of the organist.

But no very good case can be made out for the superiority of tracker chests as contrasted to electric chests; the real distinction of opus 293 derives from the pipework. Five ranks of pipes on our twenty-year-old organ yield fifteen stopkeys on the console, but for the services of the church they yield a hard tone, deficient in harmonics and grossly inadequate to fill the very resonant auditorium into which they speak. Five great organ stops on opus 293 provide a diapason chorus, rich in harmonics, which fills the church.

An examination of the 2-ft. C from the great open throws a flood of light on this difference in performance. Small in scale, and voiced on low wind pressure, this pipe has a low upper lip. The mouth is wide and the upper lip has been formed by working the material of the pipe down to shape, instead of soldering in a separate piece. It is not clear whether this detail of construction has any effect on the production of tone, but it is interesting to note that it is carried out down almost to tenor C; below tenor C the pipes are mounted, and an examination of them is not revealing. The 2-ft. C is freely winded; so are all the others. Point the pipe out into the church, which has a hard wooden ceiling, and blow on it. One pipe generates a tone distinguished by a rich profusion of harmonics; it makes the whole church ring. The great diapason chorus, consisting of a violin diapason, the open and octave, twelfth and fifteenth, reveals a brilliance which exceeds any proper expectation, and the church possesses a gratifying resonance which prolongs the tone in ring-

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ing sound after the keys are released. The pipes are slotted, yield a not very strong fundamental and derive their power mostly from the harmonics; thus they blend well, and the full chorus is powerful, although the constituent elements, taken singly, are not. Although the open is not loud, the successive elements in the chorus are a little surprising; each is voiced on a dynamic level slightly above what one expects. The twelfth and fifteenth are not pallid and their addition to the chorus produces a marked effect.

Here is an architectural organ, of vertical design, in which power is secured by going "up," not "out." Indeed, there is now nothing else on the great, save for a clarabella and a 4-ft. harmonic flute. What it must have been when completed by a bold trumpet and a mixture we can only guess, but we'd like to make our guess an optimistic one. Patient labor and research have unearthed the fact that the mixture, of three ranks, was pitched at the intervals 19, 22 and 29. If the twenty-ninth was carried up very far the effect must have been very bright.

We should like to guess at the dynamic level of this mixture, and one clue is found in the cornet on the swell. This, too, is bright and penetrating; cornet and bourdon alone give a piquant solo effect which might well have been imitated by theater organ designers half a century later. The swell, having a 4-ft., a 2-ft. and a mixture, is very sensitive to its swell shades, although these are light in

construction. Closed, of course, they affect the higher frequencies most, and as they are opened the first change is in brilliance, rather than in the dynamic level of the foundation tone.

It has been said, with justice, that the organ of yesterday had no "top," and one clever critic of the new organs of eighteenth century design has remarked that they are "all top and bottom, with no middle"; certainly opus 293 has both top and middle. It is only after leaving the church that one realizes what fault the organ has: it has no "bottom," for, like all these older organs, it has a grossly inadequate pedal department.

The stoplist is as follows:

GREAT.

Open Diapason, 8 ft.
Clarabella, 8 ft.
Violin Diapason, 8 ft.
Octave, 4 ft.
Harmonic Flute, 2 ft.
Twelfth, 2½ ft.
Fifteenth, 2 ft.

SWELL.

Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Dulciana, 8 ft.
Oboe, 8 ft.
Octave, 4 ft.
Piccolo, 2 ft.
Cornet, 3 rks.
Bourdon, 16 ft.

PEDAL.

Bourdon, 16 ft.
Violoncello, 8 ft.

There are fifty-eight notes on the manuals and twenty-seven on the pedal.

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William Primrose, Violist, and Vernon de Tar Heard in N. Y. A.G.O. Program

William Primrose, distinguished violist, and Vernon de Tar, organist of the Church of the Ascension, New York, were presented in a recital by the Guild in New York Nov. 13. The program, which attracted a large audience of organists, Guild subscribers and other musicians, was given at the Church of the Ascension.

As an opening number Mr. de Tar played the Bach Prelude and Fugue in C minor. It is unfortunate that this great work is so infrequently heard. It is difficult, but not more so than half a dozen others of the old cantor that could well afford to be given a rest. Mr. de Tar is not a purist in his playing of Bach; however, his style is dignified and relatively simple and his conceptions are thoroughly musical, which is not the case with many of our so-called purists.

The Concerto in F minor for viola and organ by Nardini followed and was perhaps the high-light of the program. Mr. Primrose's opulent tone and sensitive musicianship were particularly suited to this work. The first two movements were especially effective.

Mr. de Tar next played the meditative "Romance" from Vienne's Fourth Symphony.

The "Poem" for viola and organ by Sowerby, which was to have been the "big work" of the evening, was omitted. Mr. Primrose felt that he had not had time to give this important work sufficient preparation. In place of the "Poem" the following pieces were played: "Komm, süßer Tod," Bach; "Litany for All Souls' Day," Schubert, and "Concerto on Themes by Cimarosa," Arthur Benjamin. All three of these were transcriptions. The Concerto by Benjamin, the Australian composer, is a work in three movements for viola and orchestra. It is competently written, but not very exciting musically.

The closing group of compositions played by Mr. de Tar included "The Reed-Grown Waters," by Karg-Elert; "Magnificat," Bonnet, and Toccata on "Ave Maris Stella," Dupré. In the impressionistic piece of Karg-Elert Mr. de Tar achieved exquisite coloring and nuance so necessary in such a work. He seemed particularly at home with the six versets in variation form on the Magnificat by Bonnet. Although the latter was written to be used as a series of interludes in the Catholic service, it makes an attractive recital number. In this, as in the Dupré Toccata, Mr. de Tar gave a clean-cut, virile performance.

In addition to his solo playing, Mr. de Tar furnished highly effective accompaniments for the works played by Mr. Primrose.

SEARLE WRIGHT.

Preludes and Offertories Discussed.

The monthly meeting of the Pennsylvania Chapter was held Monday evening, Nov. 13. On this occasion we went across the river to Camden, the members of the former Camden Chapter having recently joined with us. The meeting was held in the North Baptist Church, where Forrest Newmeyer is organist and director. The topic for the evening was "Offertories and Preludes." Mrs. Elizabeth M. Kister and Mr. Newmeyer had been asked to select and play two offertories and two preludes. Mrs. Kister chose the Sonata from "God's Time Is Best," by Bach, and "Invocation," from Karg-Elert's "Semper Semplice." Mr. Newmeyer played "Romance sans Paroles," by Bon-

net, and "Träumerei," Strauss. Each performer told why he or she had selected these numbers, and an open discussion followed, with comments and suggestions of other types of composition to be used in that part of the service.

As examples of preludes, Mrs. Kister played "Star of the Morning," from "Five Invocations," by Dallier, and "The Nativity," number 2 of the "Evangelical Poems," by Langlais. Mr. Newmeyer then presented "Solemn Prelude," from "Gloria Domini," by T. Tertius Noble, and "Harmonies du Soir," Karg-Elert.

The meeting was decidedly helpful and enjoyable, not forgetting the refreshments.

ADA R. PAISLEY.

Champaign-Urbana, Ill., Chapter.

The newly-organized Champaign-Urbana Chapter met Oct. 25 in the parlors of the Congregational Church of Champaign, with Professor Russell Hancock Miles, organist of the church, as host. After general introductions, a sketch of the history and objects of the Guild was read. Mrs. LeRoy R. Hamp was elected dean of the chapter by acclamation. It was decided that other offices be submitted to a nominating committee, to be appointed, and be acted upon at the next meeting. Plans for the year's program were discussed at length. Activities contemplated include a series of recitals by local organists in various churches of the city; several choral evensong services; at least one recital by an artist of national reputation; a tour of inspection of various organs in the city, and a trip to Chicago for a similar purpose if transportation is available; inclusion of the clergy in at least one meeting; support by members of the Guild of the fine Sunday vesper recitals at the University of Illinois, and a variety of luncheons, discussions and lectures. A number of members expressed interest in the study of material preparatory to the examinations.

ELISABETH S. HAMP, Dean.

Hymn Festival in Delaware.

The Delaware Chapter held a hymn festival Sunday afternoon, Nov. 5, in the Hanover Presbyterian Church, Wilmington. Choirs from several churches—Methodist, Presbyterian, Lutheran and Episcopal—were in the procession. The Rev. John Herrick Darling, pastor of the Hanover church, conducted the service and the Very Rev. Hiram R. Bennett, dean of the Cathedral of St. John and chaplain of the Delaware Chapter, recited the history of the hymns and their authors. Sarah Hudson White, A.A.G.O., presided at the organ.

After the service a tea was held in honor of Dean Bennett and his wife and a gift was presented to them by the chapter as they are leaving for Boston in the near future to make their home.

WILMER C. HIGHFIELD, Secretary.

District of Columbia Meeting

The District of Columbia Chapter held its November meeting on the 6th at Epiphany Church, Washington.

After the business meeting John Yard, baritone, sang a group of songs and Matthew Wise played "To Thee, Lord Jesus, Thanks We Give" and "All Men Must Die," by Bach, and Cantabile, Franck.

Plans have been made for a choir festival to be held on the first Tuesday in March at the Washington Cathedral, directed by Theodore Schaefer. Several of the larger choirs in the city are participating. This year the chapter has a study class which meets every Monday night to prepare for the examinations. Katharine Fowler and Jean Appel are the teachers.

MACON McARTOR, Registrar.

The Warden's Column

Plans are complete for our second national conclave of deans and regents, on Dec. 27 and 28, in New York City. The success of the conclave a year ago was so pronounced that we have extended the scope of the program this year and expect a large, representative attendance from headquarters and chapters throughout the country. There will be sessions for the deans and regents especially, but all members of the A.G.O. everywhere and their guests are cordially invited to attend all of the events. Those in the national service will be welcomed. The emphasis will be on the examinations and the national expansion movement, and opportunities will be given for discussion of these extremely important subjects.

The calendar of events follows:

Dec. 27—12:30 p.m., recital by George Mead at Trinity Church. 3 p.m., forum on examinations; playing of the test pieces for the 1945 examinations by Dr. David McK. Williams and demonstrations of the various requirements by members of the examination committee at St. Bartholomew's Church. 8:40 p.m., Guild theater party at the Fulton Theater, 210 West Forty-sixth Street: "The Searching Wind." At the conclusion of the play Harry Gilbert, chairman of the committee and friend of the stars, will present the Guild group at a reception on the stage. Prices of tickets, \$2.40 and \$1.80. Reservations must be made by Dec. 8.

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, who will be our guests at the Savarin Restaurant, Lexington Avenue and Fiftieth Street. The price of the luncheon to others than deans and regents will be 75 cents. 2 p.m., meeting of the deans and regents with the council in the choir room of St. Bartholomew's Church. A section of seats will be reserved for members of the Guild who attend as observers. Regional representatives of the A.G.O. will also participate in this meeting; matters of national character will be presented. 6:30 p.m., annual Christmas dinner party at Schrafft's restaurant, Fifth Avenue at Forty-sixth Street. This occasion will mark the climax of the conclave. Price of tickets \$2. Reservations must be made by Dec. 21. Dress formal or informal.

Upon payment of the 1945 dues each member of the A.G.O. will be given a membership card. An additional line will be printed on the 1945 bills for dues, indicating that voluntary contributions in any amount may be added to the dues for the expenses of national expansion. Much has been accomplished nationally, and we have extensive plans for still further activity, which these contributions will make possible.

Since the first of October 158 colleagues have been elected. The Cumberland Valley (Maryland) Chapter has been organized. Petitions have been received from two other groups of organists wishing to form chapters.

S. LEWIS ELMER, Warden.

Music Critic Massachusetts Speaker.

A social meeting of the Massachusetts Chapter was held at First Church, Cambridge, Nov. 14, with Homer Whitford, F.A.G.O., as host. An informal reception was followed by a visit to the church auditorium, where Mr. Whitford played two of his compositions (still in manuscript)—"Benedictus" and a Chorale Prelude on "St. Anne's."

Rudolph Elie, Jr., music critic of the *Boston Herald*, was the speaker of the evening. He dwelt on the works of musicologists, who have time and space for writing, as contrasted with the work and worries of the music critic, who often has a limited musical background, little time and no space. The newspaper critic is not actively concerned with reviewing or understanding organ recitals. Why Mr.

Elie didn't say. A question period followed, with interesting shop talk about Philip Hale, H. G. Parker and the Boston Symphony Orchestra.

"Adventures in Light and Color," a beautiful book purchased as a gift to Dr. Hamilton C. Macdougall, was shown to members. Through the activity of Ernest Hardy, a list of cooperating members was started. They will play an hour of organ music, weekly, at the Baker Memorial, Massachusetts General Hospital. The meeting was concluded with an hour of sociability and refreshments.

The next meeting will be held at the Perkins Institute for the Blind Dec. 13 with a Christmas concert by the students.

MARGARET READE MARTIN, Secretary.

Hugh Porter Richmond Recitalist.

The Virginia Chapter presented Dr. Hugh Porter of New York in a recital of unusual beauty and brilliance Oct. 17. A large audience heard this performance in the First Baptist Church, Richmond. A reception was held in the parlors in honor of Dr. Porter after the recital.

Nov. 14, at the Ginter Park Presbyterian Church, a choral program was presented with James R. Sydnor directing and Dean Alton Howell accompanying the anthems and playing the prelude and postlude. The program was built around the idea of the Four Freedoms, as follows: "America, the Beautiful," sung by the congregation; "Glorious Forever, Our Freedom Giver," Rachmaninoff, Freedom from want: "A Child's Prayer," Taylor; "Blessing," Curran; "List to the Lark," Dickinson; "Now Thank We All Our God," Cruger-Mueller; "Jesu, Joy of Man's Desiring," Bach, Freedom from fear: "Hymn of the Pilgrims," MacDowell; "Eternal Father, Strong to Save," Dykes; "He Who Would Valiant Be," Broughton. Freedom of speech: Part of a Supreme Court decision by Justice Louis Brandeis, read by Dr. John Newton Thomas. Freedom of worship: Jewish, "The Shofar Is Sounded," arranged by Dickinson; Roman Catholic, "O Bone Jesu," Palestrina; Eastern Orthodox, "Bless the Lord, O My Soul," Ippolitoff-Ivanoff, and "Salvation Is Created," Tschernokoff; Protestant, "Worship," Shaw. "America," sung by choir and congregation, and the Choral Benediction by Lutkin closed the service.

NINA R. SWANN,
Publicity Chairman.

November Meeting in Buffalo.

The November meeting of the Buffalo Chapter was held Nov. 13 in the Richmond Avenue Methodist Church. Dr. Matthew N. Lundquist, instructor in music at Niagara University, was guest speaker. Dean DeWitt C. Garretson introduced Dr. Lundquist in a unique way, calling him from the audience, and he then gave an interesting and inspiring lecture on "Music and Divine Worship," stressing our high calling as organists and referring to organists as pastors' assistants. He gave an impressive description of what true worship really is and music's relations to it.

Bertram Rowe, baritone, sang two groups of songs, accompanied at the piano by Miss Frances M. Gerard. A social hour and buffet supper followed, with Mabel L. Huber and Cora L. Hofheins in charge.

The junior choir festival will be held Sunday, Dec. 10, in the Kenmore Methodist Church, Mrs. Helen M. Maxwell, chairman.

EDNA L. SPRINGBORN, Secretary.

Negro Spirituals the Subject.

The Bangor, Maine, branch chapter met Oct. 30 with Mrs. Grace B. Howes at Symphony House. The subject was Negro spirituals, with Miss Helena M. Tewksbury as chairman, assisted by Mrs. Edith F. Tuttle. Miss Tewksbury read "The Emancipation of Negro Music," written by R. Nathaniel Dett, and sketches of Harry T. Burleigh, Dr. Dett and Roland Hayes were presented. Mrs. Pearl C. Wood sang several spirituals, Miss Harriet Mehan played George W. Kemmer's arrangement of "Deep River" and Miss Arline B. Merrill sang a spiritual. The foregoing were in addition to other musical numbers.

News of the American Guild of Organists—Continued

MEMBERS OF BUFFALO CHAPTER, A.G.O., AT DINNER CELEBRATING TWENTY-FIFTH ANNIVERSARY



Southern Ohio Presents Dr. Clokey.

As the opening event of the season the Southern Ohio Chapter presented Dr. Joseph W. Clokey, dean of the school of fine arts of Miami University, in a lecture and recital Nov. 1 on the beautiful Austin organ in the residence of Mr. and Mrs. Walter E. Huenefeld. Dr. Clokey, who was introduced by Dean Carl F. Kuehner, spoke briefly on congregational singing. Taking a familiar tune or an original one for the congregation and adding two descants for the choir was one of his experiments. Using his "Twelve Hymns and Anthems for Congregation and Choir," Dr. Clokey led the group in singing some of these arrangements. He mentioned the importance of simple chants in the service that can be sung by inexperienced choirs and illustrated with chants he had written.

The first number played by Dr. Clokey was his own "Mountain Sketches," by request. This delightful suite, impressionistic in style, consisted of "Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls." Two attractive compositions in manuscript followed—"Psalm Prelude," Gladys Fisher, and Lento, William Blanchard. A group of three compositions—"Cathedral Prelude," Ballade and Bell Prelude, by Dr. Clokey—brought the interesting program to a close.

Supper was served and members and their guests enjoyed a very pleasant evening.

HELEN M. SMITH, Registrar.

E. Power Biggs in New Haven.

E. Power Biggs was heard Oct. 25 by a large and enthusiastic audience in a recital on the Newberry memorial organ in Woolsey Hall at New Haven, Conn. Presenting a diversified program of compositions selected from the classic, romantic and modern periods, Mr. Biggs played with the rhythmic vitality, impeccable phrasing and scintillating registration for which his radio performances are famous. Particularly satisfying was the Fugue in G major of Bach, in which the recitalist's style of playing was heard to the best advantage.

The recital was one of a series by visiting organists engaged by the New Haven Chapter in collaboration with the Yale School of Music.

Choral Evensong in Hartford.

A choral evensong service for the Hartford Chapter was held Oct. 29 at Trinity Church. The service was directed and played by Clifton C. Brainerd, F.A.G.O. The choirs were from the South Methodist Church, Manchester; the girls' glee club of Jones Junior High School, directed by Miss Alice Scott, and Trinity Church, Hartford. The service music in-

cluded the Magnificat in B flat by Marks and anthems by Martin, Franck, A. R. Gaul, Randegger and Dickinson. The opening voluntary, Bach's Cathedral Prelude and Fugue, was played by George Ashton. The postlude, Toccata, by Biggs, was played by Vincent Scully. An offering was received for the work of Dr. Albert Schweitzer in equatorial Africa.

RAYMOND LINDSTROM,
Publicity Chairman.

Central New York.

The November meeting of the Central New York Chapter was held in the Munson-Williams-Proctor Institute, Utica, Nov. 7. Dr. Kellar of the Lutheran Church of the Redeemer and Father Lawler of St. Patrick's Roman Catholic Church spoke on "A Minister and a Priest's Valuation of Their Organists." The meeting proved most interesting. Nellie Snell, F.A.G.O., played a short recital which included Coke-Jephcott's new number, "Variations and Fugue on a Theme by Beethoven." A short business meeting was held with Dean George Wald presiding.

MARGARET GRIFFITH, Secretary.

Waterloo, Iowa, Meeting.

The Waterloo Chapter held its October meeting in the First Presbyterian Church, Waterloo, Iowa, Tuesday evening, Oct. 31. Mrs. Harriett Stevenson is organist of the church. The program was as follows: "Twilight at Fiesole" and "Harmonies of Florence," Bingham (Mrs. Harriett Stevenson); Finale, Second Symphony, Vienne (Mrs. Jean Sherburne); "Cathedral Shadows," Mason (Mrs. Dorothy Patterson); Concert Variations, Bonnet (George W. Samson). A study on Vienne, Bonnet and Bingham was led by Mrs. Jean Sherburne.

The chapter regretted to hear that the Rev. Gerhard Bunge, who organized the chapter, has accepted a call to the Lutheran Church at Ottumwa, Iowa, and will be obliged to leave the active work of the Waterloo Chapter.

After Jan. 1 our meetings will be held on the second Tuesday of the month.

ADELAIDE E. ALTLAND.

Central California Chapter.

The Central California Chapter met at the home of Miss Ardene Phifer in Stockton Sunday afternoon, Oct. 15, to make plans for the chapter's activities this season. A festival service of choral music was slated for the first Sunday in Advent, with the choirs of several members participating. The combined choirs will sing "And the Glory of the Lord," from "The Messiah," under the direction of Miss Frances Hogan, the dean, and each of the participating choirs will offer an anthem.

GEORGE BRANDON, Secretary.

Telephone Is Youngstown Topic.

The second meeting of the Youngstown Chapter this season was held in the auditorium of Youngstown College on the evening of Oct. 24. Phillips Flattery of the Ohio Bell Telephone Company presented a program tracing the development of the

modern telephone and demonstrated the vacuum tube, the artificial larynx and war-time use of telephone communication, with a glimpse of television possibilities. Following the talk Mr. Flattery answered questions in an open forum.

D'NELLE RILEY, Secretary.

Recitals for Galveston Chapter.

The North Texas School of Music A Cappella Choir, under the direction of Dr. Baines, was presented at Lowenberg Auditorium Nov. 27 by the Galveston, Tex., Chapter.

Dec. 6 Mrs. Nita Akin, concert organist, is to be presented in a recital at Sacred Heart Church.

Feb. 13 Professor Anthony E. Rahe, organist, will be presented at the Scottish Rite Auditorium, May 6 a city-wide hymn festival is to be held under the direction of Dean H. E. Meyer, state chairman of choir festivals and dean of music at Southwestern University. The festival is to be held at the Scottish Rite Auditorium.

All Members Give Program

The Central Texas Chapter met at the First English Lutheran Church, Austin, Oct. 9. Each member was asked to play a short selection. The following program was given: "The Song of the Chrysanthemum," Bonnet (Beulah Beaver); Cantabile, Franck (Iola Bowden); Pastorale, Franck (Elizabeth Caldwell); Chaconne, Couperin (Emma Virginia Decherd); March, Guilman (Mrs. F. S. Gustafson); Two Preludes and Fugues, Fisher (Dr. Donald Grout); Chorale, Bach (Doris Kelley); "Dreams," Stoughton (Birdie King); Prelude in E minor, Haag (Mrs. F. O. Linder); "Evensong" and "Clouds," Meyer (Henry E. Meyer); "Dona Nobis," Mozart (Antoinette Roebuck); Two Fugues, Bach (Dr. Henry Wunderlich).

At the conclusion of the program the monthly business meeting was held. Refreshments were served by the social committee.

Metropolitan New Jersey Chapter.

Widespread interest in its annual contest for young organists was reported to the meeting Nov. 6 of the Metropolitan New Jersey Chapter in the Memorial Presbyterian Church, Newark, N. J. The chapter was informed that letters had been received from groups in several states asking for information. A large group was present at the meeting, a preliminary to the actual contest, and a number of prospective contestants were in the audience. The beginnings and objectives of the contest were reviewed by Roberta Bitgood, M.S.M., F.A.G.O., who described it as a stepping-stone to the Guild's examinations. Walter N. Hewitt, A.A.G.O. (Chm.), reviewed the contest requirements. Two winners of previous contests played the pieces with which they won. They were Donald Phost, a high school student, and Harry E. Thurber, newly-appointed organist-director at the First Presbyterian Church, Ridgewood, N. J. The 1945 test pieces were then played by Miss Bitgood and Mr. Hewitt. The former played the Prelude and Fugue

in G major, Bach, while the latter followed with the Tenth Concerto, Handel.

The second portion of the program was devoted to a study of recent organ music. Florence Maltby, secretary of the chapter and hostess of the evening, played: "Christmas Lullaby," Voris, and "Reverie Improvisation," Bedell. Miss Bitgood offered "On the Eve of the Ascension of Our Lord," Benoit, and Prelude on "Netherlands," Fisk. Mr. Hewitt played Air, Elmore, and Carol Rhapsody, Purvis.

The program of the evening was under the direction of the dean, Robert A. Pereda.

The chapter voted a gift to the Bonnet memorial fund for organists in France.

FLORENCE D. WERNER, Registrar.

Rhode Island Recital by Miss Wooster.

The Rhode Island Chapter opened the season with a recital Oct. 23. The recitalist was Miss Margaret L. Wooster, a colleague of the chapter. Miss Wooster, a recent graduate of Pembroke College, Brown University, is now a teaching fellow in the harmony courses at Smith College. While at Pembroke she was college song leader, president of the student government association, president of the glee club and editor of the "Pembroke Song Book." The recital was given in Alumnae Hall at Pembroke. The program was as follows: Canzona, Gabrieli; Sonata in D minor (Andante, Adagio e Dolce), Bach; Chorale Prelude, "Nun freut Euch," Bach; Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "O Traurigkeit, O Herzeleid," Brahms; Second Sonata (first movement), Hindemith; Chromatic Study on the Name of Bach, Piston; Prelude (from Prelude and Fugue in C minor), Vaughan Williams.

ANNIE M. RIENSTRA, Registrar.

Auburn, N. Y., Chapter.

The Auburn, N. Y., Chapter held a dinner meeting Nov. 6 at the Cayuga Museum of History and Art. Choirmasters of the city were guests of the organists. After dinner a short business meeting was held. Miss Louise Titcomb, the dean, gave a few more detailed plans for the hymn festival, which this year will be sponsored by the A.G.O., in addition to the Cayuga County Council of Churches, the usual sponsor. About fifteen choirs were to take part and the date was Sunday afternoon, Nov. 19, in the First Presbyterian Church. The dean also announced guest speakers for the January and February meetings. Jan. 13 Dr. Conrad Rawski of Ithaca will give an illustrated talk on the lesser-known aspects of the vox melodic style. On Feb. 5 Grace Leeds Darnell of New York will speak on "Training Youth Choirs" and will direct a youth choir festival.

Four new members were added at this meeting. The speaker for the evening was the Rev. A. Paul Wright, pastor of the First Presbyterian Church, Auburn, and he was introduced by the sub-dean and program chairman, Harry S. Mason. Mr. Wright's subject was "The Music of the Church from the Ministers' Viewpoint."

JOSEPHINE F. ORR, Registrar.

News of the A.G.O.—Continued

Dubuque, Iowa, Branch
Receives Its Charter as
a Full-Fledged Chapter

The Dubuque, Iowa, branch of the Waterloo Chapter is now a full-fledged chapter. This branch was organized Dec. 5, 1940, under the leadership of the Rev. Gerhard Bunge of Independence, Iowa. Pastor Bunge had organized the Waterloo Chapter late in September of the same year.

For four years, from the time of organization until now, Professor Albert A. Jagnow of Wartburg Seminary was regent of the branch. A number of fine study sessions covering various themes in the history of church music, and especially all the great masters for the organ, were held. On these programs there was a paper on the life of the composer and then an illustrative recital. In the last year there was a sudden increase of interest and the branch had eighteen members.

The charter of the Dubuque Chapter was presented on the Cesar Franck evening, Oct. 23. The officers of the new chapter are: Dean, Miss Martha Zehetner; sub-dean, Mrs. F. Di Tella; secretary, Miss Marjorie Wilson; treasurer, Dr. J. C. Mattes. Plans are under way for a varied and interesting series of programs.

The program Oct. 23 at Wartburg Chapel was as follows: Paper on "Life of Cesar Franck," Marjorie Wilson; Chorale in A minor (Mrs. Ferdinand Di Tella); Andantino (Betty Church); "Panis Angelicus" (soloist, Helen Stuber; accompanist, Martha Zehetner); Cantabile (Dr. Albert A. Jagnow); "Piece Heroique" (Martha Zehetner).

Joseph Bonnet Memorial Fund.

There has been a very generous response to the Guild's appeal for funds to help organists in France left destitute by the war. Several A.G.O. chapters have held benefit recitals with excellent results; the committee suggests that other chapters might wish to use this means to raise money for this urgent and worthy cause.

The drive for funds closes Jan. 1, 1945, when it is hoped a very substantial sum can be forwarded to Les Amis de l'Orgue, which handles its distribution in France. Checks or money orders payable to American Guild of Organists should be mailed to Harold W. Friedell, treasurer, room 1708, 630 Fifth Avenue, New York 20, N. Y.

SETH BINGHAM,
Chairman, Fund Committee.

Organists Visit Berea, Ohio.

The Northern Ohio Chapter was invited to Baldwin-Wallace Conservatory of Music Nov. 6 by the director, Dr. Albert Riemenschneider. Supper was arranged at St. Thomas' Church in Berea. After supper we went to the conservatory, where Dr. Riemenschneider had arranged for the new head of the cello department to give us something different in the form of a sonata by Brahms. This was a most interesting performance, accompanied on the piano, and given in the Kulas chamber music hall. After this Edward Mason, one of the students, played a toccata on the large organ in Fannie Gamble Hall, followed by a short recital of pre-Bach numbers rendered on short notice by Harold Tower, organist of the Church of Our Saviour, Akron.

We were then told that the place was ours to enjoy. There was the Challis harpsichord on the third floor; Dr. Riemenschneider's valuable library of Bach first editions, and various complete editions, which would be impossible to assemble now, and which has taken him twenty-five years of research to gather. Then there was Dr. Carleton H. Bullis' unique harmony class, with some of his pupils to demonstrate his methods of teaching; also the "tailor-made" Holtkamp organ in the Kulas chamber music hall; all of which attracted many members and friends.

Western Iowa Chapter.

The Western Iowa Chapter met at Mrs. Henry Hedeon's home for dinner Oct. 16 and then went to the First Presbyterian Church for a recital by Captain Kenneth La Rae. Captain La Rae's program included the Toccata and Fugue in

D minor, Bach, and the "Concerto Gregoriano," Yon, with Mrs. Hedeon playing the orchestral parts on the piano.

PIERCE WALL, Secretary.

Beautiful Service in Evanston.

A beautiful and impressive service of choral evensong, which was a part of the ninetieth anniversary program of the First Methodist Church of Evanston, Ill., took place Sunday afternoon, Nov. 19. Preceding the service, Elizabeth L. Hull, assistant organist, played three compositions by Buxtehude. They were: Prelude, Fugue and Chaconne; Chorale Prelude, "From God I Ne'er Will Turn Me", and Ciaconna.

The full chancel choir, under the direction of Dr. Emory L. Gallup, organist of the church, sang the Buxtehude Advent cantata "Rejoice, Beloved Christians", and at the conclusion of the service, LeRoy R. Wetzel, former organist and director, played: Impromptu, No. 111, by Coleridge-Taylor.

Members and friends of the Illinois Chapter were guests and a large group remained for the supper afterward and enjoyed the hospitality of Dr. Gallup and the church.

On Tuesday evening, Dec. 12, the Illinois Chapter will have dinner at the First Congregational Church, Ashland and Washington Boulevards, Chicago. A program of Christmas music will follow in the chapel. Organists who will play and their numbers are: "Noël," d'Aquin, and "A Rose Breaks into Bloom," Brahms (Russell Hayton); Prelude and Fugue, Buxtehude (John Lewis), and "Vom Himmel hoch," Pachelbel (Walter Flandorf). Dr. William Lester, organist of the church, will provide the choral music.

GRACE SYMONS, Registrar.

Jennings Is Milwaukee Guest.

The Wisconsin Chapter held a business meeting at the First Methodist Church parlors in Milwaukee Nov. 4, at which time plans were completed for the recital by Arthur Jennings of the University of Minnesota and the master class to be conducted by Mr. Jennings Nov. 12, 13 and 14.

Sunday, Nov. 12, Mr. Jennings gave a splendid recital at Emanuel B'nè Jeshurun Temple. A large audience greeted the recitalist, who played the following program: Doric Toccata in D minor, Bach; Three Chorale Preludes from the "Little Organ Book," Bach; Gavotte from "Iphigenia in Aulis," Gluck; Allegro from Eighth Symphony, Widor; Dorian Prelude on "Dies Irae," Simonds; "Grande Piece Symphonique," Franck.

After the recital Mrs. Rees Powell entertained the Guild members at a buffet supper at her home. In the evening the first session of the master class was held. Forty organists attended.

Plans for the annual Christmas party are under way. This will be held at the Kingsley Methodist Church. Plans are also being made for a recital in February by Carl Weinrich of New York.

FRIEDA DIEKMAN.

Central New Jersey Chapter.

A meeting of the Central New Jersey Chapter was held Nov. 6 at the Presbyterian Church in Kingston. Mrs. James C. Conover, organist of the church, was hostess. The choir sang. There were tenor solos by Mr. Freeman and violin solos by Mr. Judend. Chapter members who performed on the Hammond organ were Mrs. Pierce, Mr. Hollies and Mr. Tilton. A brief business meeting was held and refreshments were served.

What It Takes to Be a Director.

The Western Michigan Chapter held its monthly meeting in the choir room of the Park Congregational Church, Grand Rapids, Nov. 6. Although the weather was very inclement a large group was present to hear Dr. C. Harold Elnicke speak on "Choir Organization." He asserted that a good or bad choir depends on the director. Attributes the director should possess are a magnetic personality, sincerity, knowledge of the Bible, appreciation of the artistic, a deep spiritual feeling, love of people, ability to make everyone feel important and a character that will fit into church life. The ability to be an administrator is also an important factor, as is knack of public speaking, zeal for detail and applied psychology. He further explained how to organize choirs according to ages, etc.

E. Power Biggs' recital took place Nov. 21 at the Park Congregational Church. He is the first artist to appear in our concert series, to be followed by Alexander Schreiner and Dr. and Mrs. McCurdy. On Dec. 4 we are planning to have our annual Christmas party at Westminster Presbyterian Church. Our

dean, Stanley Baughman, is organist of this church.

MRS. MARJORIE MULLER,
Corresponding Secretary.

Houston Chapter Hears Poister.

The monthly meeting of the Houston, Tex., Chapter was held at St. Paul's Methodist Church Nov. 7. The following program was played on the four-manual K'gen organ at St. Paul's: "Alle Menschen müssen sterben," Dupré; Prelude and Fugue in C major, Bach; Air from "Water Music," Handel (David Howell Jones); Chorale in A minor, Franck (Anne Douglass Evans, associate director of the choir school, St. Paul's Methodist Church).

The business meeting was followed by a talk by D. Deane Hutchison, minister of music at St. Paul's Church. His subject was "Know Your Guild!"

Nov. 11 at Christ Episcopal Church Arthur Poister, head of the organ department at Oberlin Conservatory, gave a beautiful recital on the three-manual Aeolian-Skinner organ. His registration made the most of both the romantic and the baroque possibilities of the organ. His playing was scholarly and the chorale prelude "We All Believe in One God, Father" was lovely. "Elegie," by Peeters, was to most of the audience the high point of the recital. His Dupré selections showed an intensive study of Dupré's compositions.

The recital was followed by a reception in the social hall of the church. The people of Houston filled the church, and the chapter was pleased and encouraged by the success of this, its most ambitious undertaking to date.

DAVID HOWELL JONES, Registrar.

Central Tennessee Chapter.

A very well attended pastor-organist meeting, with the organists and choir directors as guests of the Nashville Pastors' Association, was held at the Belmont Methodist Church, Nashville, Tenn., Nov. 14. First came a dinner, served by the ladies of the church, which was followed by remarks by Dr. W. E. Phifer on behalf of the Pastors' Association, and Dr. John L. Ferguson, our host pastor. The ministers then introduced the organists, after which Dean J. G. Rimmer, on behalf of the organists, said a few words of appreciation for the noble assistance freely given by all who worked so faithfully to make this meeting possible. The assembled company was then invited to the church auditorium, where the following interesting program was presented: "Dreams," McAmis, and Trumpet Tune, Purcell, arranged by Dickinson (played by Alan Irwin); four anthems by the church choir: "The Greatest of These Is Love," Bitgood; "Breathe on Me, Breath of God," Van Denman Thompson; "The Storm on Lake Galilee," Myron J. Roberts, and "What Christ Said," Lutkin; excerpts from "L'Arlesienne," Suite, Bizet (played by Cyrus Daniel, F.A.G.O.).

JAMES G. RIMMER, Dean.

Hymn Festival in Harrisburg.

A hymn festival was held by the Harrisburg Chapter Oct. 22 in the Fourth Reformed Church. "The Church Eternal in a Changing World" was the theme of the hymns selected for the festival. Choirs from the following churches participated in making this a truly inspiring service: Christ Lutheran, Derry Street United Brethren, Fourth Reformed, Grace United Brethren Penbrook; Market Square Presbyterian, Messiah Lutheran, Trinity Methodist. Children's choirs from Fourth Reformed and Derry Street U. B. Church, under the leadership of Mrs. Robert S. Clippinger, assisted by singing a response to the prayer and Norman Coke-Jephcott's descant to the hymn "O God, Our Help in Ages Past."

Miss Helen Runkle, organist and choir-master of the church, played the hymns. All additional music in the service was based on hymn-tunes. Reginald F. Lunt, organist and choir-master of Messiah Lutheran Church, played Bach's Chorale Preludes to "Ein feste Burg" and "Wachet Auf" as a prelude. Mrs. John R. Henry, organist of the Market Square Presbyterian Church, played as an offertory Karg-Elert's setting of "Praise to the Lord." This was followed by the singing of Dr. F. Melius Christiansen's setting of this old hymn-tune by the Harrisburg Symphony Choir, Mr. Lunt conductor. Dr. A. M. Billman, pastor of the Fourth Reformed Church, delivered an address, basing his remarks on the theme of the festival.

Mrs. J. Humphrey Roberts is dean of the Guild and Miss Irene Bressler chairman of the program committee.

Western Pennsylvania Chapter.

The Western Pennsylvania Chapter opened the fall season with a dinner-meeting Oct. 7 at the Highland Presbyterian Church, East Liberty. The new dean, Clyde English, outlined plans for the year, including appearances of visiting artists and lecturers. Robert Owey played a short program of Bach chorales on the tower carillon. The principal event of the evening was an excellent Bach recital by Julian R. Williams, organist and choir-master of St. Stephen's Church, Sewickley. The program included the G

major and A minor Preludes and Fugues, the First Sonata, the Second Concerto and several chorales.

New officers of the chapter are: Clyde English, dean; Alfred H. Johnson, sub-dean; Catherine Backofen, registrar; Clara Schwarz, secretary; Claire Bachmann, treasurer.

The next meeting was held Nov. 13 at the Church of the Ascension, Oakland. After dinner a short business meeting was held and the chapter welcomed into membership Eloise R. Bonhard, organist of St. James' Memorial Episcopal Church, Homewood. Dr. J. Julius Baird, conductor-founder of the Bach Choir, gave a short talk on "Choral Problems and Techniques."

Following this interesting talk Mrs. Jane Dickson Cato presented the following program: Prelude in D major, Clerambault; Sarabande in the Style of Bach, Baird; "Benedictus," Reger; "Piece Heroique," Franck; Andante from "Symphonie Gothique," Widor; "Thou Art the Rock," Mulet.

CATHERINE BACKOFEN, Registrar.

Eastern Michigan.

The November meeting of the Eastern Michigan Chapter was held on the evening of Nov. 21 in the Woodward Avenue Baptist Church, Detroit, with William H. Hohmeyer, organist of the church, as host. After dinner, served to us by the ladies of the church, a short business meeting was conducted by Dean William Fishwick. Announcement was made of the annual Christmas party, to be held jointly with the Women Organists' Club at the Hotel Statler, Detroit, the night of Dec. 12. We then gathered in the church, where Mr. Hohmeyer had arranged a fine program. The participants were Mr. Hohmeyer, organist; Mrs. Jean Hohmeyer, violinist, and Miss Mary Jane Shepherd, soprano soloist of the church. Mr. Hohmeyer's numbers were: Prelude and Fugue in G major, Bach; Chorale Prelude, "When We Are in Deepest Need," Bach; Nocturne from "Midsummer Night's Dream," Mendelssohn; "Night" and "Dawn," Jenkins; Prelude to "The Deluge," Saint-Saens; Sonata in A minor, Rheinberger. Mrs. Hohmeyer played the Adagio from the G minor Concerto by Max Bruch and Miss Shepherd sang a group of fine numbers. Voice and violin numbers were accompanied on the organ by Mr. Hohmeyer.

MARK WISDOM, Secretary.

Church Music La Crosse Subject.

The La Crosse Chapter held its first meeting after the summer vacation Oct. 27. Miss Rullman of Baltimore, who was a week-end guest at St. Rose Convent, spoke on "Music in the Churches." In her very interesting talk she emphasized the organist's duty to see that only proper music is used in our churches.

The study of Gregorian chant was continued. Through the Kyrie of Mass No. IX, "Cum Jubilo," the grouping and chironomy were studied; all taking an active part in the analysis of the groups, the marking of the chironomy and the singing.

SISTER M. ANTONICE, Secretary.

Report of Maine Chapter.

The season's activities of the Maine Chapter began with the minister-organist dinner at the Eastland Hotel, Portland, on the evening of Sept. 29, when we were favored with a talk by Dr. T. Tertius Noble of New York, who gave us interesting reminiscences of his life in England before coming to America.

The first regular meeting of the season was held at the historic First Parish Church, Portland, on the evening of Oct. 16. The dean of the chapter, Mrs. Phyllis Mosman Cobb, A.A.G.O., is the organist and director at this church. Mrs. Cobb gave a women's choir demonstration. It was voted to send a contribution to the Bonnet memorial fund.

The second meeting of the season was held at the Stevens Avenue Congregational Church. Mrs. Virginia Knight Douglass, junior choir director, gave a valuable demonstration appropriate to this renaissance period of multiple choirs.

During the winter months Alfred Brinkler has a Sunday afternoon "hour of music." This season he will play Guild examination compositions during the "hour."

On Nov. 26 at 4 the local chapter sponsored a special Thanksgiving Guild service in cooperation with the First Parish Church. It was the first of a series of Guild services. Five organists were to participate. The dean, Mrs. Cobb, was to play the service.

MRS. MAE FORD HAVILAND, Secretary.

Oklahoma City Activities.

The season's first event for the Oklahoma City Chapter was a dinner Oct. 2 in the lovely home of Mr. and Mrs. Finley G. Williams. The subject was "Summer Reminiscences" and the members told of their vacation trips or interesting experiences of the summer.

The meeting for November was held in the Wesley Methodist Church Nov. 5 at 4 o'clock. The splendid program was in the capable hands of Mrs. Thomas P. Paxton and was as follows: "Prayer," from "Lohengrin," Wagner; Lullaby, Brahms, and "Liebesfreud," Kreisler

(Mary Haley); "Who Is Sylvia," Schubert; "Sing Ye a Joyful Song," Dvorak, and "To the Children," Rachmaninoff (Henry S. Foth, tenor; Mrs. W. E. Flesher, accompanist); "Easter Morning on Mount Rubidoux," Gaul; "Adoration," Borowski, and "Meditation Pathetique," Stoughton (Mrs. W. E. Flesher); Prelude and Fugue, Buxtehude (Edward A. Flinn).
MRS. C. A. RICHARDS.

Play for California Chapter.

The California Chapter sponsored a recital in St. Dominic's Church, San Francisco, Nov. 6. The diversified program was shared by three of the young organists of the bay region. Leonard Fitzpatrick, who goes into the armed forces; Lucille Blake, an advanced student of Harold Mueller, F.A.G.O., and Norman Coombs, a new member of the chapter, played. The program included: Fugue, Buxtehude; Intermezzo, Whitlock, and Sonata, Op. 127, Rheinberger (Mr. Fitzpatrick); "Carillon," Scherzo, Berceuse and "Lied," Vierne, and Toccata from Fifth Symphony, Widor (Miss Blake); Prelude and Fugue on B-A-C-H, Steane; Chorale Improvisation, Karg-Elert, and "Laudamus Te," Mueller (Mr. Coombs).

Members and friends of the chapter enjoyed a social hour at the conclusion of the program.

The use of the organ and church for the recital was made possible through the courtesy of the organist of St. Dominic's, Miss Frances Murphy, and the Dominican Fathers. V. R.

York, Pa., Chapter.

The York, Pa., Chapter opened the fall season with a banquet Sept. 19 at the Pine Tree Inn. Mrs. Edythe Wareheim, who served as dean from 1939 to 1942, was elected again to that position. The Rev. Carl Simon, pastor of Union Lutheran Church, spoke on "The Music of the Church" and Mrs. Catherine Chronister, sub-dean, extended wishes to the Guild for a successful year. Mrs. Wareheim then added a brief outline of "What the Guild Stands For" and "The Principles of the Guild."

Organ and vocal selections by guest artists were the feature of the program at a meeting of the York Chapter Nov. 14 at St. Peter's Lutheran Church. Mrs. Harris Herman, assistant organist of the church, arranged the program. The Rev. Howard O. Walker, pastor, spoke on "The Selection of Worshipful Church Music." After the program a business meeting was held in the church parlor with the dean, Mrs. Edgar Wareheim, presiding. The chapter voted to send Christmas boxes to members in the armed forces.

It has been announced that Alexander Schreiner of Salt Lake City will give a recital at St. John's Episcopal Church Sunday afternoon, Feb. 18.

The chapter has accepted seven new members this season—Martin Renken, Mrs. Kenneth Beaverson, Miss Mary Ellen Kauffelt, Mrs. Helen Druck, Miss Elmira Baltzi, Professor Urban Hershey and Mrs. Raymond Spahr.

Fort Worth, Tex., Chapter.

The Fort Worth Chapter met Sunday evening, Nov. 12, at St. Andrew's Episcopal Church. The organists were Mrs. Edward C. House of Trinity Episcopal, Miss Mary Beth Mewborn of Polytechnic Methodist and W. Glen Darst of St. Andrew's. Mrs. House played: "Elegy" and "Solemn Prelude," Noble; Miss Mewborn played the Andante Cantabile from the Fourth Symphony of Widor and the Gull-mant "Torchlight March"; Mr. Darst played a chorale prelude on "Lasst uns erfreuen," by Slaughter, an improvisation on "Gaudeamus," by Titcomb, and a Chorale Improvisation on "Hanover" by Francis.

GWENDOLYN JAMES, Corresponding Secretary.

Opening Program in Texarkana.

Oct. 25 marked the opening of the 1944-45 season of the Texarkana Chapter. The meeting was held in the afternoon at the Beech Street Baptist Church, Texarkana, Ark. After a short business session, in-

DEAN EUNICE SCHILLING



MISS EUNICE SCHILLING is the newly-elected dean of the Alamo Chapter, A.G. O. Miss Schilling is a graduate of Baylor University, Waco, Tex., and for the past two years has been organist at the First Presbyterian Church in San Antonio, Tex. Next April she will be presented in a recital by the chapter and the Tuesday Musical Club.

cluding a review of possible talent and programs for the season, led by Mrs. William Hibbitts, the dean, Mrs. Jack Woolsey played Percy Fletcher's Festival Toccata and David H. Witt played Joseph Clokey's "Flreside Fancies" Suite. Mrs. Woolsey is organist of the Pine Street Presbyterian Church and Mr. Witt is organist of the host church.
DAVID H. WITT.

Louisiana Chapter.

The Louisiana Chapter is holding its meetings and a monthly supper at the faculty club of Louisiana State University. At the November meeting four prospective members were introduced and plans for the year were discussed. The program committee, composed of Frank Collins, Mrs. W. Carruth Jones and Sergeant Raymond Corey, announced the first program, which took place Nov. 19 in the university theater. It consisted of organ, piano and organ and vocal numbers. F. CRAWFORD PAGE, F.A.G.O., Secretary.

MENDELSSOHN'S "ELIJAH" was presented by the choir of St. Mark's Cathedral in Minneapolis under the direction of Stanley R. Avery Nov. 19. Robert Maxeiner was an outstanding Elijah. The oratorio was accompanied by a string orchestra, with Wilbur Held at the organ.

THE NATIONAL COMPOSERS' CLINIC, Chicago, announces that at a meeting of the board of directors Oct. 7 Dr. Roy Harris was elected general director of the third annual clinic, to be held at Colorado College, Colorado Springs, in the summer of 1945. Dr. Harris has assumed the responsibility of receiving all manuscripts, appointing the appraisers and performing the compositions selected.

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By AUGUST MAEKELBERGHE, F.A.G.O.

J. S. Bach, *Triple Fugue in E flat major* ("St. Anne"), played by Joseph Bonnet on the organ of the John Hays Hammond Museum in Gloucester, Mass. Victor Record 11-8528.

J. S. Bach, *Prelude and Fugue in E flat major* ("St. Anne"), transcribed for orchestra by Frederick Stock; played by the Chicago Symphony Orchestra, conducted by Mr. Stock. Two twelve-inch discs, in Victor Album DM 958.

Within one month the Victor Company has released these two excellent recordings of a well-known work in the organist's repertoire. The organ record sets a new high in organ recordings. Every note stands out with crystal clearness and the organ itself is beautifully reproduced. The Bonnet record is enjoyable if you follow the score; the Stock record is enjoyable whether you follow the score or not. In other words, Stock presents music for the people, while Bonnet presents music for the pedant.

For the sake of scholars who will gleefully spot them, I will point out that Stock in his transcription has several times transposed certain notes an octave higher or lower, much as the organist registers with an 8 or 4-ft. stop, and in certain other places has added fillers where necessary to suit the orchestra. These changes are absolutely innocent; yet they may irk the purists. But then, the purists will be irked by the very transcription itself, although the orchestra does greater justice to the work than the organ—or, rather, the organist.

The prelude as presented here is charming and lovely music. It accurately foreshadows the coming romantic composers and the program of the triple fugue (according to Schweitzer, "The Trinity") is clearly shown. There is something exhilarating, for instance, in the rushing sixteenth notes of the third portion "as if the Pentecostal winds were coming roaring from heaven" (Schweitzer).

I must confess a strong liking for this record because Stock, with true musicianship, has scrupulously avoided all unnecessary colorings and sentimentality. He presents music. And if our academicians resent this, let us say in argument that it is true enough that Bach lived in a time when resources along sonorous lines were limited and, music being comparatively young, the instruments of his day could not compete with those of our day in point of perfection; it is also true that Bach did not die of frustration because the modern orchestra was not there to perform his works and, as far as we know on the word of others, he was perfectly happy with his crew at Leipzig and elsewhere; but, it is also true that we are living today in an age in which sound and presentations are more nearly perfected. Therefore it behooves us to perform his works in such a manner that we will not frighten and antagonize lay hearers of these works; rather one should perform them so that we shall teach people to love them. Wasn't it Bach himself who declared that he did not care on what instrument music was performed, even a shoestring, if only it were music? Nowadays his saying seems reversed: "To blaze with the music," the new thought runs. "The type of instrument is what counts." All this as a prelude to saying that the recording of the *Prelude and Fugue in E flat major* of Bach, as performed by Stock, makes for very enjoyable listening to one of the great works of our repertoire, while the Bonnet recording of the same work makes for scholarly listening.

Corelli, *Sonata for Organ and Strings*, played by E. Power Biggs, organist, and the Fiedler *Sinfonietta*. Victor Record 10-1105.

This is a charming little piece of music typical of the era, and a worthy companion to the Corelli Concerto, played by the same artists and issued last year.

ROBERT Y. EVANS PROMOTED TO CAPTAINCY IN AIR FORCE

Robert Y. Evans, son of Mrs. Louise Y. Evans, Sherman, Tex., has been promoted from the rank of first lieutenant to that of captain, it has been announced from the Eighth Air Force Fighter Command Station in England. Captain Evans, prior to his entrance into the Air Corps in May, 1942, was a student at the Eastman School of Music, Rochester, N. Y. He received his B.M. degree from the Conservatory of Music, Kansas City, Mo., and the M.M. degree from the Eastman School. He is an associate of the American Guild of Organists. Captain Evans is the operations officer and statistical control officer for the fighter group on his station.

MAITLAND FARMER AT LARGE TORONTO ORGAN



MAITLAND FARMER, F.R.C.O., L.R.A.M., has been appointed organist and choir-master of St. George's Church, Montreal, and head of the organ department at the McGill University Conservatorium.

Mr. Farmer resigned as organist and choir-master of St. Paul's Church, Bloor Street, Toronto, in August, thus bringing to a close a service of nearly fourteen years in the largest church in the Dominion. During this period he was heard in many recitals on the Casavant organ of 108 sets of pipes, especially noteworthy being the one he gave Jan. 13, 1934, at the personal request of the governor-general of Canada—Viscount Bessborough—which was attended by 3,000 people. In 1942 Mr. Farmer gave a series of fifty weekly broadcasts for the Canadian Broadcasting Company, presenting a large number of the major works of organ literature. In six consecutive recitals he performed six books of Karg-Elert's *Chorale Improvisations*. In 1942 Mr. Farmer became secretary of the Canadian College of Organists and for the last two years he has been chairman of the Toronto Center.

Mr. Farmer, a native of England, passed the examination for the licentiate of the Royal Academy of Music when he was only 17 years old and at the time had the ambition to become a concert pianist. He studied organ with Reginald Goss Custard and later became his assistant and sub-organist at St. Michael's, Chester Square, London, West. Later he studied with George Cunningham of Birmingham Town Hall, Thalben Ball of the Temple Church and Harold Darke

"MEET THE COMPOSER" NIGHT IN ERIE; GAUL IS THE GUEST

The choir of the Church of the Covenant in Erie, Pa., has launched an unusual series of events under the title "Meet the Composer." Each time a prominent American composer is the guest of the choir, directed by Federal L. Whittlesey. The third of these interesting evenings took place Nov. 3, when Harvey B. Gaul of Pittsburgh was the guest and the program consisted of new organ compositions played by Dr. Gaul; sacred and secular choral works sung by the choir; solos, vocal and instrumental, and the cantata "I Hear America Singing," which Dr. Gaul directed. Dr. Gaul's informative comments and quick wit added much to the evening, Mr. Whittlesey reports.

These programs are to be continued for several years. Last season Dr. Joseph W. Clokey and Harry T. Burleigh were the composers invited.

WESLEY FAMILY IN MUSIC SEMINARY SERVICE SUBJECT

Clarence Dickinson's early fall activities have included a service entitled "Six Members of the Wesley Family in Church Music," sung in the James Chapel of Union Theological Seminary by the seminary choir of fifty voices, with Viola Wasterlain, violinist, and comprising

of St. Michael's, Cornhill, and won the associateship and fellowship of the Royal College of Organists. When organist of Holy Trinity, Cloudeley Square, he was given leave of absence to play for two years at the Church of St. André—on the Franco-Spanish border—and while there gave the first organ recitals in that region.

Upon returning to London Mr. Farmer was appointed first to Old Church, Chelsea, and then to St. Luke's, Redcliffe Square, West, which church had a large Hill organ. During this period he was also on the staff of the Aeolian Company and engaged in the production of the audiographic Duo-Art roll.

In 1929 Mr. Farmer came to Canada and was appointed to Quebec Cathedral. Here he introduced a boy choir, importing from England four boys as a nucleus.

In January, 1931, he was appointed to the position at St. Paul's Church. Here the already large choir was augmented by fifty boys who took their places for the first time at the following Easter service and were retained until the present economic conditions made it no longer possible. Of the hundreds of boys who have given fine service during that period a considerable number won the various gold medals and other awards at the more important festivals, and on one occasion, at Stratford, the solo boy won not only the gold medal, but the trophy for the highest marks obtained at the festival. St. Paul's boys are now to be found on all the battle fronts.

poetic texts of anthems by Samuel Wesley, Sr., John and Charles; *Prelude and Air and Andante*, for violin, by Charles the younger; motet, "Sing Aloud with Gladness," by Samuel the younger; anthem, "Blessed Be the God and Father," and response, "Lead Me, Lord," by Samuel Sebastian. Mrs. Dickinson, whose regular lecture courses for this season at the seminary deal with "The Liturgies and Their Music" and "The History and Development of Church Architecture," was the speaker at the first meeting of the season of the Maplewood Woman's Club, on the subject "Music and Architecture as Parallel Expressions of the Political, Social and Religious Life of the Western Peoples."

EDWARD L. LEAMON, HUSBAND OF CLEVELAND ORGANIST, DIES

Edward L. Leamon, a member of the *Cleveland Press* advertising staff for the last seventeen years and husband of Wilma Leamon, the organist, died Nov. 5 of a heart attack at the age of 58 years. For six years he was advertising director for the Southern Newspaper Publishing Company, publishers of a chain of Texas dailies. Afterward he served on Hearst newspapers in Los Angeles and Chicago. Mr. Leamon wrote many short stories and poems. He leaves his widow, whom he married in Waco, Tex., in 1921.

Forgotten Men of Music

[Under the caption cited, Professor Massey H. Shenherd, Jr., of the Episcopal Theological School, writes on a subject of interest to all organists in *The Witness*, issue of Oct. 26. THE DIAPASON is indebted to Frederick Chapman of Christ Church Cathedral, Hartford, Conn., for a copy of this article.]

Our parish organists and choir directors are the forgotten men of our church. We expect them to lead half of our common worship with dignity and taste, to produce a humble and reverent *esprit de corps* in a group of prima donnas, to practice their art in unheated buildings, often on an overaged and mechanically faulty instrument, to placate carping critics in the congregation and, with little or no money, to procure, study and prepare music that elevates our minds to God. No doubt a few of them are irreligious jobbers, and some of them just jobbers; but most of the ones I meet have a consecrated and self-sacrificing love of their work and a keen desire to know more about their service and to perform it as unto the Lord. What can the church do for these ministers of her worship?

First of all, they ought to be paid adequately, for their service demands much time and work—to study, to plan, to practice, to teach, perhaps to compose. Creative art is not just a hobby, like the tired business man's culture of orchids. Nor, as Miss Dorothy Savers says, does the true artist work for a living, but contrives to make money so that he may live to work. We cannot expect to have the best talent in the church's service unless we are ready to give it its due and just rewards. Our church has an honorable heritage in its attitude toward art; and musicians who are interested in "church music" at all consider a position in the Episcopal Church a favorable opportunity both for exploiting a rich musical tradition and for experimenting with new and imaginative compositions. We shall benefit by these artists only when we provide them with the material necessities for their work.

We can do much more for the education of our musicians. A parish ought to be as generous to a promising young musician in helping him through conservatory as it is to a candidate for holy orders in a seminary. But technical education in music is not enough. A church musician ought to have not less than a year's study in a theological school. He needs to know his Bible, his church history, his theology and, above all, his liturgies. I am convinced that lack of such knowledge is responsible for most of the undevotional musical misfits in our services, whether heard in our city cathedrals with their high-priced choirs or in village chapels dependent upon volunteers. At the very least, the parishes, or dioceses, through their music commissions, might lend their musicians the time and money to attend such conferences as we have had at Wellesley or Evergreen.

Conversely, a well-trained organist or musical director, in collaboration with his rector, needs the opportunity to educate his congregation. He cannot do it simply by receiving well-wishing or complaining parishioners, as the case may be, at the organ bench after the postlude. Even music notes in the parish leaflet, stray remarks on music from the pulpit, or occasional recital services are not enough. Organists ought to have a chance to talk, to explain, to direct discussion, to illustrate with choir, radio or phonograph, the total musical heritage and musical program of their parishes. A good deal of the prejudice * * * is the result of a failure to put music into the curriculum of religious education all the way from the kindergarten to the woman's auxiliary. If this is not true, then it is difficult to understand why parishes will be content to spoil their "incomparable liturgy" and fine sermons with such large doses of musical trash.

FORT WAYNE BACH PROGRAM; CHOIRS AND ORGAN HEARD

A large congregation filled historic St. Paul's Lutheran Church, Fort Wayne, Ind., Sunday evening, Nov. 5, to hear a Bach program arranged and conducted by Walter E. Buszin, director of the music department of Concordia College. Mr. Buszin combined the college choir and the choir of St. Paul's for the program and Emma Sarah Troeger, organist of St. Paul's Church, presided at the organ. The program consisted largely of choruses and chorales from the cantatas of Bach. The Concordia College choir also sang two movements from the motet "The Spirit Also Helpeth Us." The feature number of the program was the performance of the choral sections of the cantata "A Stronghold Sure." Miss Troeger played six organ works by Bach. As a prelude to the cantata she played Bach's chorale prelude based on this hymn.

Organs in the French War Area Are Visited by Corporal Rexroth

[Writing from "somewhere in France," Corporal Ralph H. Rexroth, the Baltimore organist and former dean of the Chesapeake Chapter, A.G.O., gives an interesting account of a visit to Vannes, where he had the opportunity to play the fine three-manual cathedral organ over which Jean Machaux presides. He also tells of visits to a number of other churches, the location of which he cannot divulge. Portions of his letter are herewith reproduced.]

By RALPH H. REXROTH

Somewhere in France, Nov. 1, 1944.—After arriving in France I had the privilege of meeting M. Jean Machaux, organist of the lovely Vannes Cathedral. He kindly allowed me to play the large three-manual organ, made by Debierre, although the services of a pumper were required, due to lack of electricity at the moment. The console is simplicity itself. The stops are pressed first down and then sideways into slots which keep them from returning to their normal position. Only the recitativ or swell organ is under expression. The positif or choir manual is placed between the swell and great manuals. The tremolo, couplers and combinations are controlled by toe studs. After the war a new console is to be purchased.

I attended many services at the cathedral, standing at the console, where one could see the masterly playing of the organist and be close to the choir of approximately seventy-five voices. On one special occasion, a mass of liberation, at which the bishop of the town addressed the congregation, special music was offered, which proved inspiring. The organist played selections of Bach and Clerambault, concluding the service with the first public performance of a toccata, a brilliant composition of his own.

Last weekend I had an opportunity to return to Vannes, and availed myself of the privilege to attend another special service at the cathedral. This service was a mass for the dead of this war, opening with the playing full organ of the French national anthem, while floral designs and flags were carried up the long aisle to the chancel. The walls of the cathedral were decorated with many flags and all of the side altars were adorned with beautiful flowers. One of the numbers sung by the choir was a patriotic hymn, the words of which were written by Victor Hugo.

In my present location one finds what was a marvelous cathedral. I have had the pleasure of meeting the choir director and the organist, two priests. Joseph Besnier, the director, has written some motets, benedictions and carols, in addition to other service music for the Catholic Church. He asked as to whether there is in America much choral music. He stated that they never see any American choral numbers in France; as a matter of fact, in all the time he has been a choir director and studying music he has never had an American composition in his hands, despite the fact he is in constant touch with the large music dealers in Paris. He remarked he had no doubt American organ music is available there. However, on asking organists as to whether they knew some of the American compositions, they gave me negative answers. M. Besnier informs me the impression the Germans endeavored to convey was that all American music is "jazz" or "swing."

It might be interesting here to add that, in answer to my question as to whether the Germans interfered with the activities of the cathedral, he stated their programs had to be translated and submitted to a censor. On one occasion the privilege of performing Gounod's "Gallia" was denied. Toward the last, he said, they proceeded to sing the works desired, without consulting the censor.

One evening, going to the home of the choir director, I met Marcel Courtonne, the jolly, white-haired priest-organist of the cathedral grand organ. Together, we went to the cathedral and climbed the old spiral stairway to the organ loft. Unfortunately there was insufficient electricity to play the organ, but I had an opportunity to see the console and the interesting organ case. The grand organ is a four-manual with a wonderful his-

E. POWER BIGGS AND ROY HARRIS (RIGHT) READY TO BROADCAST



A "CHORALE AND TOCCATA for Organ and Brasses," composed by Roy Harris, received its first performance Sept. 24 in a nationwide broadcast over the facilities of the Columbia System, with E. Power Biggs at the organ in the Harvard Germanic Museum and the composer conducting. This was one of the most interesting of the fall programs Sunday mornings on the Aeolian-Skinner organ. The picture shows Mr. Biggs (left) and Mr. Harris at the console.

Elizabeth Sprague Coolidge, internationally famous patron of chamber music,

celebrated her eightieth birthday Oct. 30. To mark the occasion the Elizabeth Sprague Coolidge Foundation in the Library of Congress sponsored its tenth festival of chamber music in the Coolidge Auditorium of the library Oct. 28, 29 and 30. A work commissioned by the foundation and receiving its first performance Oct. 29 is a Partita for organ and strings by Walter Piston. E. Power Biggs was at the organ. Mr. Biggs also played Bach's Prelude and Fugue in G major, the Reubke Sonata and Dupré's "Variations sur Un Noel."

tory covering more than 300 years.

You might be interested in knowing the specification of this instrument:

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1. Flute.
2. Bourdon, 8 ft.
3. Cornet.
4. Clarion.
5. Trumpet.

RECITATIV.

1. Hautbois.
2. Cornet.
3. Bourdon, 8 ft.
4. Flute, 8 ft.
5. Trumpet.

GREAT ORGAN.

1. Montre, 16 ft.
2. Hautflute, 8 ft.
3. Bourdon, 8 ft.
4. Harmonic Flute, 8 ft.
5. Montre, 8 ft.
6. Bourdon, 16 ft.
7. Gamba, 8 ft.
8. Prestant.
9. Quarte.
10. Doublette.
11. Cymbal.
12. Clarion.
13. Big Nazard.
14. Fourniture.
15. Vox Humana.
16. First Trumpet.
17. Second Trumpet.
18. Horn.

POSITIF.

1. Salicional, 8 ft.
2. Harmonic Flute, 4 ft.
3. Montre, 8 ft.
4. Bourdon, 8 ft.
5. Prestant.
6. Cornet.
7. Nazard.
8. Cromorne.
9. Clarion.
10. Doublette.
11. Trumpet.
12. Hautbois.

BOMBARDE.

1. Horn.
2. Bombarde, 16 ft.
3. Clarion, 4 ft.
4. Trumpet, 8 ft.

PEDAL.

1. Flute.
2. Bourdon, 16 ft.
3. Bombarde.
4. Flute, 8 ft.
5. Trumpet, 8 ft.
6. Clarion, 4 ft.

This grand organ is played only on festive occasions and for the choir another three-manual Debierre organ is used. At the present time this organ is dismantled to protect it from bombardment. Abbe Courtonne has written some organ compositions, having presented me an autographed copy of his "Suite Elegiaque."

A plaque appears on the organ case, which states Louis Vierne played a recital in 1933 on the grand organ on the

occasion of its restoration. At that time his health was said to be failing, and his recital here is reported to be one of the last he gave outside of Paris.

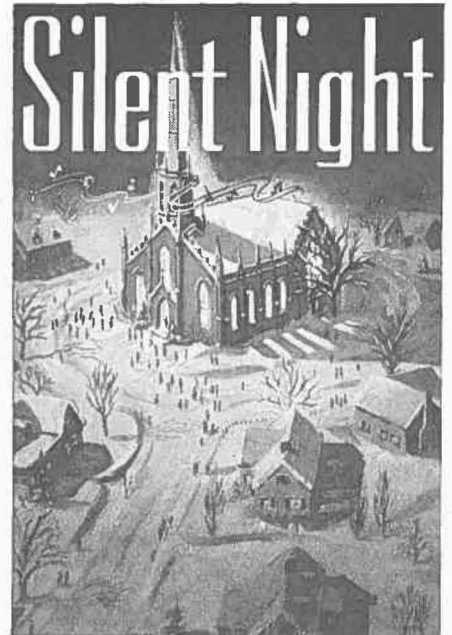
M. Courtonne conducts the Cesar Franck School of Music at his home. At his invitation I called there one evening and had a chance to play a two-manual Cavaille-Coll organ, with carved white woodwork case, located in a beautiful small music hall or chapel. I might mention here that Dupré, in July, 1943, at which time he was making a tour, gave a recital on this organ. The preceding evening, in one of the beautiful churches here, he had given a concert, with his daughter Marguerite at the piano, at which time they played his own "Symphonic Ballads," arranged for organ and piano, and his transcription for organ and piano of Cesar Franck's Symphonic Variations.

I informed M. Courtonne of Joseph Bonnet's recent death.

DEMAREST AND CROSS PLAY OWN WORKS FOR ORGAN-PIANO

Clifford Demarest, F.A.G.O., organist of the Community Church, New York City, and Henry P. Cross, A.A.G.O., of the Second Reformed Church in Hackensack, N. J., gave a program of their own compositions for organ and for organ and piano on Oct. 18 at the Hackensack church with Mr. Demarest at the organ and Mr. Cross at the piano. The program consisted of these numbers: Fantasie (organ and piano), Demarest; Cantabile, Demarest; Rhapsody (organ and piano), Demarest; "Entreaty," Cross; Pastorale, Cross; "Air Varie" (organ and piano), Demarest; "Thanksgiving," from Pastoral Suite, Demarest; Grand Aria (organ and piano), Demarest; Passacaglia in A minor, Cross; Festal Procession (organ and piano), Cross.

MRS. WALTER G. REYNOLDS, wife of the organist of the First Methodist Church of Seattle, Wash., died in her sleep the night of Oct. 7. She was found lifeless in the morning by her husband. Mrs. Reynolds was well known to members of the organ fraternity in the state of Washington.



● This Year,

as for centuries past, the Day of the Nativity will be observed by men of good will everywhere . . . But in 440 communities the observance will attain heights that approach the sublime in sheer beauty and impressiveness . . . Here, throughout the festive day, the air will resound to the melody of Christmas hymns played by genuine Deagan Carillons—inspired music that seems to come from the heavens to lift the hearts and stir the souls of men, women and children . . . And to the donors of the Carillons will come one of life's richest satisfactions: in the music of the bells they will hear again the voices of the departed loved ones to whom their gift has been dedicated.

★ ★ ★

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THE DIAPASON

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

CHICAGO, DECEMBER 1, 1944

"Forgotten Men" Remembered

Our comments last month on the fact that the work of the organist so often fails to receive proper recognition has brought forth a number of letters from readers of THE DIAPASON. Some of them point out interesting exceptions that perhaps prove the rule. From Atlanta, Ga., Mrs. Allen B. Greene sends an account published in that city's excellent newspaper, *The Constitution*, in which all the musical numbers played by Mrs. Greene at a prominent wedding in St. Philip's Cathedral are listed. (We interpolate at this point the interesting fact that these organ numbers included, besides the usual wedding marches, three Bach compositions and one each by Beethoven and Handel.)

"I quite agree with your editorial," writes Mrs. Greene, "but feel that I should send this in defense of the *Atlanta Constitution*."

Another letter is from Frederick Chapman of Christ Church Cathedral, Hartford, Conn., who reports this most encouraging incident:

"One of my good friends recently began work in a new church. On his first Sunday the pastor included in the parish bulletin the finest letter I have ever read concerning the place of music in the church, their hopes for the future, and a tribute to the new organist. Among other things he stated that the new organist was not on trial, but the church was!"

Mr. Chapman and Frank A. McConnell of Lancaster, Pa., both send an article that was published in *The Witness*, Episcopal Church weekly, which shows such a sympathetic understanding of the position of the church musician and contains such valuable suggestions that we reproduce it in this issue. In it Massey H. Shepherd, a professor in the Episcopal Theological School and an excellent amateur musician, describes the organists and choirmasters as "the forgotten men of the church" and tells what the church should and can do to improve the situation and at the same time assure itself of the services of competent and consecrated men to direct its music. We urge every reader of this editorial to take note of what he has to say. We especially commend for serious thought the suggestion that "technical education in music is not enough" and that "a church musician ought to have not less than a year's study in a theological school."

Standing at a Mile-Post

THE DIAPASON has a birthday this month. It was just thirty-five years ago that the first issue was mailed to a small list of subscribers. There were only eight pages and they contained nothing startling. Nearly all the initial advertisers have passed from the scene. In retrospect we realize that the newcomer was regarded with interest in most quarters and with suspicion in some. Many of the organists and organ builders of

the day gave the paper immediate support, and to them we owe a debt we can never repay because of the impetus received from their friendly interest. Others in later years frankly disclosed their surprise that something should live which at birth was rated by them as doomed to die. For, they argued, organists had not enough interest in their profession to read about the organs over which others presided and the music that others played, while the organ builders—well, they were all jealous of one another and if one of them should support such an enterprise the others would refuse to do so! The years that have passed since 1909 have proved that these fears and dire prophecies were, like so many human fears, needless. We have every reason to express the deepest gratitude today to the thousands who have looked to THE DIAPASON for news and for discussions of every question that concerns the world of the organ and the music of the organ and the church. No magazine, we can safely assert, has ever been blessed with a more devoted group of readers and advertisers.

We are not celebrating this anniversary, since all celebrations are out of place in the midst of a ghastly war—a war in which a large number of our readers are actively serving the nation. And because of paper rationing, which has made necessary a curtailment of space and the omission of much that we would like to print, we shall not crowd out more interesting matter to review what has happened in a period in which we have gone from the human blower and the water motor, the tracker action and the then new "unit orchestra" to the electric fan blower, electro-pneumatic action and the modern romantic or baroque design. There is indeed quite a gap between the day when mixtures passed out and the day they returned in full chorus.

In these thirty-five years THE DIAPASON has endeavored to be close enough to its clientele to catch any disease with which the latter might be afflicted; but all we have caught is an increasing admiration for the organ and those who make and play it—for a noble profession that may be poor, but has reason to be proud. So we enter our thirty-sixth year with an increasing urge to serve and the hope that we may long continue to do so.

FESTIVAL AT BEREA, OHIO;

FINE PROGRAMS DEC. 15 TO 17

The fifth annual mid-year festival at Baldwin-Wallace College, Berea, Ohio, will be held Dec. 15, 16 and 17. It will be devoted this year to works of French composers, with performances Friday and Saturday evenings and Saturday and Sunday afternoons. Admission to all events will be free. Miss Lillian Baldwin of the Cleveland Board of Education will be the commentator at all of the concerts. The Walden Quartet of Cleveland will play at the first concert. At the second concert the college women's choir, George Poinar, violinist; Blair Cosman, pianist; Charlotte Reinke, soprano; Ruby C. Carroll, accompanist; Esther Pierce, cellist, and Delbert Beswick, pianist, will give the first part of the program, with Albert Riemenschneider, director of the conservatory at Baldwin-Wallace College, playing these compositions on the organ: Finale and "Adoration," from "Magnificat," Dupré; Prelude, Clerambault; Toccata, Fifth Symphony, Widor.

The college orchestra will play at the third concert and a feature will be Gounod's Opera Comique, "The Frantic Physician" (based on Moliere's comedy "Le Medecin Malgre Lui"), produced by the Baldwin-Wallace Opera workshop under the direction of Leonard Treash and conducted by George Poinar. At the last concert the chorus, conducted by Cecil W. Bunk, the orchestra and Carl G. Schluer will give the program.

DANIEL PINKHAM, organist and harpsichordist, and newly-appointed assistant at Christ Church, Cambridge, Mass., will give a recital there Dec. 17 at 3 o'clock. His program will include works of Bach, d'Aquin, Brahms and others. The choir and orchestra will present cantatas by Bach, Purcell and Krieger.

Looking Back into the Past

Twenty-five years ago the following news was recorded in the issue of Dec. 1, 1919—

The large Austin organ installed in the war memorial at Melrose, Mass., was dedicated Nov. 13 with Will C. Macfarlane at the console. Governor Calvin Coolidge was one of those present. The instrument, built by Austin, has eighty-six sets of pipes and was the first organ to be purchased as a memorial to the soldiers and sailors of the first world war.

The National Association of Organists held its first dinner of the season Nov. 12 in New York and announced that THE DIAPASON had become the organization's official paper.

Ten years ago the following news was recorded in the issue of Dec. 1, 1934—

A report issued by the Bureau of the Census in Washington disclosed that the output of the organ factories in the United States in 1933 reached a total value of \$1,626,804, of which \$1,291,247 represented new organs and the remainder repair work and other products of the factories. This was in contrast to a total production valued at \$5,710,028 in 1931 and \$11,322,736 in 1929.

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, 1944.

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, Chicago 4.
Editor—Same.

Managing Editor—None.
Business Managers—None.

2. That the owner is (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given):
Siegfried E. Gruenstein, 611 Ash Street, Winnetka, Ill.

3. That the known bondholders, mortgagees 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 29th day of September, 1944.

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

TO MARK THE seventy-fifth anniversary of the First Methodist Church of Duluth, Minn., Oct. 29, a beautifully printed and illustrated brochure has been issued. A feature is a picture of Earl R. Larson, the church's minister of music. There are listed also the names of the members of the quartet, the chorus choir and the junior choir.

WITH RICHARD KEYS BIGGS at the organ an All Saints' Day program was presented at Blessed Sacrament Church, Hollywood, Cal., on the evening of Nov. 1. Faure's "Requiem" was sung by the choir under the direction of Lucienne G. Biggs and Mr. Biggs played: "O Sacred Head," Bach; "In Paradisum," Dubois; "Come, Sweet Death," Bach.

THE FREE LANCE

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

In the September *Free Lance* I quoted from a letter by Henry R. Austin of the Arthur P. Schmidt Company bearing on "Nova-ton," the name of the proposed division of the octave into nine equal parts, instead of twelve, as at present. This involves not only the change or difference noted, but also the discarding of our present musical literature, as well as the contriving of a new one down to the last minim! I described the prospect as "terrifying."

My friend is not discouraged, for he replies in irenic terms: "While I am glad to have it put on record that 'Nova-ton' exists, I have no illusions about its being approved by the musical fraternity generally. In any case it cannot be thought of as a substitute for what we have; hence its application is to be considered on its own merits, not on its connection with existing systems—in other words, it is a new approach to musical expression and awaits its own development. I refer you to an article by Hugo Norden in the 'Peabody Bulletin,' May, 1938."

Can it be that "Nova-ton" is a secret vice practiced by some of our modern composers?

D. S. W. writes a heartening card for which I send sincere thanks.

I quote from a helpful reader of THE DIAPASON, interested in Shrubsole's hymn-tune "Miles' Lane":

"In your article in THE DIAPASON for May, 1944, you mentioned the singing of 'Miles' Lane' with the last phrase in quarter-notes instead of half-notes. When I read this I remembered that I had been taught to sing the tune that way somewhere, though I do not recall where. Then the other day, when I was looking up something in the Presbyterian Hymnal, 1927, published by the Southern Presbyterian Church, I found the tune printed there with the quarter-notes. A hasty search through other hymnals does not reveal any others using the tune in this fashion.—J. W. S."

"Miles' Lane," an English tune in American hymnals, is pretty generally given second choice for Edward Perrenet's hymn "All Hail the Power of Jesus' Name." The words "And crown Him" in the English tune for all stanzas have "And crown Him" (except the first, which has "To crown Him"). "Crown Him, crown Him, crown Him Lord of all" are repetitions, to be sure, but when properly sung with accumulating energy on the high notes are a triumphant, overwhelming climax. It is understandable why this hymn plus Shrubsole's harmonies has been dubbed the English Te Deum. Shrubsole pitched "Miles' Lane" in C, but in 1779 pitch was higher than now, so our tune is transposed to B flat with a low B flat for the melody: this note fuses hymnal editors needlessly, for our national anthem has that low note twice. "Miles' Lane" has only twelve measures; the American tune "Coronation" has fourteen. Both tunes are useful for congregational singing. Can any DIAPASON reader report as to the use by the American churches of Shrubsole's tune?

William Shrubsole (1760-1806) was born in Canterbury, England. His tune "Miles' Lane" probably made its first appearance in the *Gospel Magazine* for November, 1779. "Miles" is a corruption of (St.) "Michael's" and until 1831 a church dedicated to that saint stood in the lane and gave a name to it. Shrubsole, who is stated to have been a blacksmith's son, began his musical career as a chorister in Canterbury Cathedral. At the age of 22 he was appointed organist at Bangor Cathedral at forty guineas per annum. Later he returned to London as organist of Spa Fields Chapel, which at that time was one of the chief places in London belonging to the Countess of Huntingdon's Connexion.

Friends, may your Christmas be a Merry One!

VERDI'S REQUIEM was sung on the afternoon of Sunday, Nov. 19, at St. George's Church in New York City by the choir of sixty adults, the junior choir and soloists, all under the direction of George W. Kemmer, organist and choirmaster.

Last of Christmas Issues for This Year; Other Publications

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

It is unfortunate that some important new editions and original works for Christmas were not published until too late for mention in the November issue. For the record, and perhaps even as late selections for this season, I shall give some account of them.

Dr. Alfred E. Whitehead, the leading Canadian editor of carols, has an admirable unaccompanied version of an old French noel called "Lullay, My Jesus" (Ditson). It could be sung by a quartet and has words useful for Epiphany.

Then there is a "Puer Natus in Bethlehem" (Hall & McCreary) by Seth Bingham, based on the descant to a fourteenth century melody. There is good variety: sections for SSA, TTBB, T plus humming chorus, as well as SATB.

Years ago Dr. Joseph W. Clokey edited as part of a cantata a Polish carol that I used over and over again. There is a new separate edition of this haunting tune, done by H. P. Hopkins, with the title of "Christmas Lullaby" (Presser). This is an easy accompanied carol, useful at Epiphany.

A pretty Bohemian carol called "Let Our Gladness Know No End" (Ditson) is edited by D. E. Sellew. It has some divisions but could be fixed for quartet. Another Ditson number is a carol for unison voices, suited to Epiphany, by W. H. Angell, called "Where Is He?"

N. Lindsay Norden's "Gloria in Excelsis" (Flammer) is (unexpectedly) accompanied—and the accompaniment is rather thick; but it has some of his massive choral effects and at times divides into six parts.

There are a number of carols and anthems for SAB, including a new edition of the enormously popular "Gesu Bambino" by the late Pietro Yon (J. Fischer), with a baritone solo *ad lib.*, and, of course, a chance for chimes. You remember how this combines a pastoral tune in Sicilian style with the "Adeste Fideles." Here are the others for SAB:

English-Riegger—"The Coventry Carol." (Flammer.) The one that Shakespeare almost certainly knew. Soprano solo obbligato; accompanied.

Tschaikowsky-Runkel—"When Jesus Was a Little Child." The famous "Legend." (Ditson.)

Gounod-Riegger—"Nazareth." SAB and junior choirs: baritone solo. (Flammer.)

Mueller—"Over Bethlehem's Town." Previously recommended in edition for SATB. Pretty accompaniment. (Flammer.)

There are also several numbers for women's voices:

Bedell—"Angel Choirs on High." SA. (Willis.)

Banks, Harry—"A Star Shines Bright." SSA. Has a reference to the war. Good. (Church.)

English-Riegger—"The Coventry Carol." Editions for SA and SSA. Soprano solo. (Flammer.)

Gounod-Riegger—"Nazareth." Editions for SA and SSA. Solos for SA. (Flammer.)

Handel-Barnes—"How Beautiful Are the Feet." SS. (Ditson.) Advent.

Mueller—"Over Bethlehem's Town." Editions for SA, SSA and for SSAA *a cappella*. (Flammer.)

Nagle—"Long, Long Ago." Tune given out by chimes. SSAA. Decidedly good. (Ditson.)

Niles-Horton—"I Wonder as I Wander." SSA. Perhaps the most beautiful traditional carol collected in America. I wish that the harmonization were severely modal. (G. Schirmer.)

Williams, Frances—"Christ, the Holy Child." Editions for SA and SSA. S solo and humming. (Flammer.)

For men's voices I can recommend three editions by Edward Barry Greene. I like best the "Sing We Noel," a French carol, chorale-like and sturdy, mostly in unison. Then there is the English "Boar's Head Carol" for TTBB unaccompanied, with tenor solo; and the Gascon "Infant So Gentle," for TTBB with baritone solo and humming effects (Flammer, all three).

There is an admirable new pageant called "The Incarnate Word" (J. Fischer) by Elmores and Reed, using traditional tunes, plainsong and carols, with S bar solos. This would occupy about fifty minutes and is worthy to join the other Fischer best sellers in this form. The accompaniment is very attractive.

The best vocal solo by all odds is Niles'

"I Wonder as I Wander" (G. Schirmer), in two keys. Two other solos are Eleanor Norton's "My Christmas Prayer" (Presser), for medium or low voices, with words referring to the men in service, and Bruce Joseph's "O Young Carollers" (J. Fischer), for medium voice, with text referring to Christmas Eve.

Of the organ pieces I should mention first one by an organist fighting in France, Richard Purvis. His "Greensleeves" (Sprague-Coleman) is the first of four chorale preludes, published separately. "Greensleeves" is mentioned by Shakespeare more than once; it was evidently a favorite tune; we know it as "What Child Is This?" Another attractive piece from the same press is Jean Pasquet's "Patapan."

Dr. Candlyn's "Cradle Song" (Galaxy) is the easiest piece he has ever composed, but it is very effective just the same. R. L. Bedell has rearranged one of his carols as an organ solo entitled "Grand Choeur en Style Baroque" (Boston).

Other Reviews

I shall have to omit mention of many compositions until next time, but a few should be called to your attention at once. One is what seems to me the most beautiful new sacred solo of the year, "Light after Darkness," by Edward Shippen Barnes (G. Schirmer), in two keys. It starts like music you have heard before and suddenly the composer's gift of illustrating and realizing a noble text has caught you. I dashed to the piano and played it over four times to myself, even trying to sing it. It is not austere music, and usually I do not care for solos, but I am going to hear it again soon.

Two other solos are Bruno Huhn's "We Fight for Peace" (G. Schirmer), in two keys, and Paul Koepke's arrangement to a tune of Barnby of Whittier's magnanimous poem, "O Brother Man" (Church), a poem that is the fine flower of Quaker love. This will be best for baritone or contralto, I think.

One excellent new piece for organ is Professor Gore's Chorale and Variation on "Nun sich der Tag" (J. Fischer).

R. Deane Shure has edited a collection of "Fifteen Classic Anthems and Responses" for SSA (Ditson). They are all useful and good music, and all are short.

Miss Frances McCollin has an impressive new anthem of seventeen pages called "How Living Are the Dead" (Ditson), for chorus with harp part as well as organ. (Accompaniment for four-hand piano is available.) And Harold K. Marks has a resonant anthem for chorus on the grand "Lobet den Herren," called "Praise to the Lord" (Presser). This is unaccompanied and there are sections for men's and women's voices.

JOHN WEATHERSEED NAMED TO LARGE TORONTO CHURCH

John J. Weatherseed, for the last twenty years organist and choirmaster at St. George's Anglican Church, Montreal, has been appointed organist and choirmaster of the Deer Park United Church, Toronto, as successor to Dr. Charles Peaker.

Mr. Weatherseed was born at St. Leonard's-on-Sea, Sussex, England, in 1900. He studied piano under Oscar Beringer, choir training under Walford Davies and organ and theory under Harold Darke. At the age of 15 he was entrusted with a fully professional choir in the Church of St. Mary Magdalene, St. Leonard's, his birthplace. Three years later he went to All Saints' Church, Hastings. In 1922 Mr. Weatherseed accepted an offer made by St. Luke's Church, Winnipeg. He was one of the pioneers in the training of boy voices in the western Canadian city and gained widespread recognition as an authority on English methods of voice production. While in Winnipeg he helped to form a center of the Canadian College of Organists.

In 1924 he went to St. Thomas' Church, St. Catharines, Ont. The following year saw him installed at St. George's Church, Montreal, where he has labored to maintain the finest traditions of church music. For some years he was conductor of the Mendelssohn Choir of Montreal. Since 1927 he has been instructor in piano and organ at McGill Conservatorium of Music. In 1930 McGill appointed him lecturer on the history of music and musical form. For the last four years he has been lecturer for the extension department of the university proper, and



An American master and Wicks

One of America's most versatile musicians, Horatio William Parker (1863-1919), was a favored pupil of Josef Rheinberger, who perfected him at an early age in organ technique during a three-year period in Munich. Returning to America, Parker's career was one of rapid ascendancy as organist, composer, conductor and teacher. Associated for a time in New York's National Conservatory with Antonin Dvorak, Parker won many important prizes for composition. In 1894 he was appointed Professor of Music at Yale University, this institution subsequently conferring upon him the degree of M.A.

Parker's composing was never confined to any particular medium, as is evidenced by symphonies, concertos, oratorios, pieces for piano, instrumental ensembles, Church services and grand opera.

His pieces for organ, which still enjoy international popularity, contain much originality and which call for many orchestral effects and solo passages, reveal the full measure of the composer's thoughts and inspiration when executed through the vast resources of the modern Wicks Organ.

"The Masters applaud"

WICKS ORGANS

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his addresses on musical appreciation have drawn a large attendance and many engagements in other quarters.

Mr. Weatherseed is an organist of outstanding ability. He was a recitalist for the Canadian College convention in 1927, Toronto University in 1938 and the Casavant Society of Montreal in 1940.

Mrs. Weatherseed has cooperated with her husband in many of his musical ventures. His son, now serving in the Royal Canadian Dragoon, spent several years in choral work in England under Dr. Sydney Nicholson and had the honor of participating in the coronation service of King George in Westminster Abbey.

J. LEWIS SMITH TAKES BRIDE; CHURCH IS RECEPTION HOST

St. Christopher's-by-the-River, Gates Mills, Ohio, was the scene Oct. 28 of the wedding of J. Lewis Smith, the organist there, and Rachel Davidson, sister of his

deceased wife, who has been living in California for the last twenty years. Paul Allen Beymer, dean of the Northern Ohio Chapter of the Guild, was at the organ. The Rev. Maxfield Dowell, a friend of the bridegroom, performed the ceremony. The groom's daughter, Mrs. Thomas H. Rodda of Wadsworth, Ohio, was matron of honor, and her husband was her father's best man. After the ceremony there was a reception in the rectory with the Rev. J. Keeney McDowell and the ladies of the church as hosts. Many friends and relatives from Cleveland and other cities filled the church.

AT THE FIRST LUTHERAN CHURCH, 3500 West Fullerton Avenue, Chicago, Handel's "Messiah" will be sung Sunday evening, Dec. 10, at 7:30 under the direction of Edgar A. Lundberg. Miss Alice R. Deal will be at the organ. Prominent soloists have been engaged.

Programs of Organ Recitals of the Month

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—In a recital at Lake Erie College Oct. 25. Mr. Kraft, director of music at the college, presented the following program: Suite from "Water Music," Handel-McKinley; Cantabile, Franck; Sonata, No. 3, Mendelssohn; "Lamentation," Guilmant; "The Passing of Summer," H. Alexander Matthews; Scherzo in G minor, Bossi; Nocturne, Dethier; "Isthar" (a tone poem), Stoughton; Paraphrase on "Nun danket Alle Gott," Whitford.

Wednesday evening, Nov. 22, Mr. Kraft played: Second Sonata, in G minor, Merkel; Aria, "Sheep May Safely Graze," Bach-Taylor; An Old Irish Air, "The Little Red Lark," Clokey; Cradle Song, Gretchaninoff; Passacaglia, Candlyn.

Hugh A. Mackinnon, F.A.G.O., San Francisco, Cal.—Among Mr. Mackinnon's Sunday afternoon programs at Grace Cathedral in October were these:

Oct. 15—Second Sonata, Mendelssohn; "Mountain Sketches," Clokey; Intermezzo from Pastoral Sonata, Rheinberger.

Oct. 22—Prelude in G, Bach; Sixth Symphony (Intermezzo, Cantabile, Finale), Widor.

Oct. 29—"Priere," Franck; Finale, Franck.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree's programs in November at the University of Florida have been these:

Nov. 5—Festival Toccata, Diggle; Hymn-tune Paraphrase, Miller; Trio-Sonata in D minor, Bach; Chorale Prelude, "Lord God, Now Open," Bach; Toccata in F, Bach; "Robin Adair," arranged by Lemare; "Variations de Concert," Bonnet; "Song of the Basket Weaver," Russell; Scherzo and Finale, Second Symphony, Vierne.

Nov. 19—"Sonata Eroica," Jongen; "Deux Ritournelles," Rameau; Trio-Sonata in C, Bach; Prelude and Fugue in F minor, Bach; Stephen Foster Suite, Murphree; Scherzo in G, Dunham; "Twilight at Fiesole," Bingham; Toccata, "Vom Himmel hoch," Edmundson.

Marshall Bidwell, Mus.D., Pittsburgh, Pa.—Dr. Bidwell's program at Carnegie Music Hall Sunday afternoon, Oct. 22, consisted of works of composers famous in American history. His offerings consisted of the following: "Chester," Billings; "Enraptured I Gaze" and "Washington's March," Hopkinson; "Love Song," from Indian Suite, MacDowell; Allegretto from Sonata in E flat minor, Parker; Concert Variations on the Austrian Hymn, Paine; Pastorale, Foote; "Stars and Stripes Forever," Sousa; "Old Black Joe," "Oh Susanna" and "Old Folks at Home," Foster; "Narcissus" and "The Rosary," Nevin; Victor Herbert Favorites, Herbert.

English compositions constituted Dr. Bidwell's offerings Oct. 21, when he played: Concert Prelude and Fugue in G major, Faulkes; Passacaglia, from "Dido and Aeneas," Purcell; Trumpet Voluntary, Jeremiah Clarke; Folk-tune and Scherzo, Whitlock; "The Four Winds," Rowley; "Evening Chimes," Wheelton; Prelude in C, Bairstow; "Rule, Britannia," Arne; Three English Folk-songs: "The Vicar of Bray," "The British Grenadiers" and "Drink to Me Only with Thine Eyes"; Adagio from Concerto for Cello and Military March, "Pomp and Circumstance," Elgar.

In a program of French compositions Oct. 7 were included: "Fantaisie Dialogue," Boellmann; "Soeur Monique" and "Rondeau," Couperin; "Prayer and Cradle Song," Guilmant; Symphony No. 5, Widor; Prelude to "The Blessed Damsel," Debussy; Scherzo from Second Symphony, Vierne; Aria, "Depuis le Jour," from "Louise," Charpentier; Concert Variations, Bonnet.

For his recital Nov. 4 Dr. Bidwell selected the following Bach program: Chorale, "O World, I Must Leave Thee"; Prelude in F minor; Adagio from Violin Sonata in C minor; Chorale Preludes, "By the Waters of Babylon" and "We Believe in One God"; Pastorale in F; Prelude and Fugue in A minor; Sinfonia, "I Stand before the Gates of Heaven"; Allegro from Trio-Sonata No. 1; Air from Orchestral Suite in D; "Pedal Exercitium" in G minor; Passacaglia and Fugue in C minor.

Elizabeth Blair, Atlanta, Ga.—Miss Blair was presented in a recital Sunday afternoon, Oct. 22, at All Saints' Episcopal Church by Mrs. Emilie Parmalee Spivey, A.A.G.O. Miss Blair played: Toccata and Fugue in D minor, Bach; "Come, Sweet Death" and "Jesu, Joy of Man's Desiring," Bach; First Sonata, Mendelssohn; "The Cuckoo," Weaver; Arioso, Rogers; "Clair de Lune," Karg-Elert; Festival Toccata, Fletcher.

Miss Blair, who is only 18 years old, has just been appointed organist of the prominent St. Mark's Methodist Church of Atlanta.

John Hermann Loud, F.A.G.O., Boston, Mass.—Mr. Loud of the Park Street Church gave a recital Oct. 27 at the Upham Memorial Methodist Church of

Forest Hills, Mass., and his program consisted of the following compositions: Fugue in C major, Buxtehude; Dorian Toccata in D minor, Bach; Berceuse, Bonnet; Scherzo in D, Faulkes; "Woodland Reverie" (dedicated to John Hermann Loud), Lemare; Sketch in F minor, Schumann; Cantilena, McKinley; Introduction and Allegro Risoluto, Second Symphony, Guilmant; Improvisation on a Familiar Theme; Concert Etude in B flat, Whiting.

Frank Collins, Jr., Baton Rouge, La.—Mr. Collins of the faculty of the University of Louisiana gave a recital in the First Methodist Church of Brookhaven, Miss., Oct. 19. His program was made up as follows: Concerto, Op. 4, No. 5, Handel; Chorale Preludes, "I Call to Thee," Bach, and "A Beauteous Rose," Brahms; Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; Cantilena, McKinley; "The Squirrel," Weaver; "Benediction," Karg-Elert; Toccata, Widor.

Alma Haller Way, Erie, Pa.—Mrs. Way, organist of the Church of the Covenant (Presbyterian), played the following numbers in her fifteen-minute recitals before the Sunday morning service in October:

Oct. 1—"Carillon," Saint-Saens; Prelude in G, Mendelssohn; "The Last Supper," Weinberger; Prelude, Noble.

Oct. 8—"Bell Prelude," Clokey; Sonata in E minor, Rogers.

Oct. 15—Two Chorale Preludes, Bach; "Harmonies du Soir," Karg-Elert; "Grand Choeur," Wheelton.

Oct. 22—Chorale Prelude on the Tune "Melcombe," Noble; "A Song for the Golden Harvest," Harvey Gaul; Finale in A, Harris.

Oct. 29—"Dithyrambus" (tone poem), Harvey Gaul; "Prelude," Bach.

Thomas H. Webber, Jr., A.A.G.O., Memphis, Tenn.—Mr. Webber gave a recital Sunday afternoon, Oct. 22, at the Idlewild Presbyterian Church, with the assistance of his choir. He played the following organ program: Trumpet Tune, Purcell; Largo, Handel; Scherzo, Dethier; "Echo," Yon; Chromatic Fantasia, Thiele; Prelude to "The Afternoon of a Faun," Debussy; "Marche Champetre," Boex; Two "Bible Poems," Weinberger; Adagio, Second Symphony, Rachmaninoff; "Ronde Francaise," Boellmann; "Cradle Song of 1915," Kreisler; "Sunshine Toccata," Swinnen.

Frank B. Michael, Dayton, Ohio—To commemorate the sixteenth anniversary of the organ in Grace Methodist Church Mr. Michael gave a recital Sunday afternoon, Oct. 15. He had the assistance of Mary Hoffman Ellis, pianist, in the following program: Three Pieces Based on Gregorian Themes, Richard Purvis; Prelude and Fugue in G minor, Dupré; "Romance" (piano and organ), Luis Harold Sanford; Three Chorale Preludes ("Watchman," Noble; "Where Cross the Crowded Ways," Whitford; "Exultation" (symphonic piece for piano and organ), Weaver.

Vernon de Tar, F.A.G.O., New York City—In a recital at the Church of the Ascension on the evening of Oct. 12 Mr. de Tar played: Prelude and Fugue in E minor, Buxtehude; Chorale Prelude, "Jesus, by Thy Passion," Vogler; Vivace from Trio-Sonata in G, Bach; Chorale Prelude, "Jesus, Priceless Treasure," Bach; Chorale in A minor, Franck; Prelude in A minor, Titcomb; Allegro Vivace from Symphony 1, Vierne; Chorale Prelude on "St. Flavian," Bingham; Finale from Symphony 5, Vierne.

Edward H. Johe, Washington, Pa.—For his vesper recital at the Second Presbyterian Church Nov. 19 Mr. Johe selected compositions by Leo Sowerby and Joseph W. Clokey, including the following: "Joyous March," "Carillon," Madrigale and "Comes Autumn Time," Sowerby; "Legende," Old Irish Air, "The Little Red Lark," Cathedral Prelude, "Dripping Spring," "Twilight Moth" and Bell Prelude, Clokey.

In memory of Joseph Bonnet Mr. Johe presented a Guilmant and Bonnet program Oct. 15, playing: "Grand Choeur," Pastorale from Sonata in D minor and "Noel" (Scotch carol), Guilmant; "In Memoriam," "Romance sans Paroles," Chaconne, "Angelus du Soir," Berceuse, Magnificat (six variations on a Gregorian theme), "Ariel," "Moment Musical" and Concert Variations, Bonnet.

John Burke, Los Angeles, Cal.—Mr. Burke is being presented in a series of three recitals this season at the First Congregational Church, of which he is the organist, the dates being Oct. 29, March 24, 1945, and June 24. At the initial recital Mr. Burke had the assistance of Elma Gillespie, pianist, and the cathedral choir of the church in the following program: "Rakoczy" March, arranged by W. T. Best, Hector Berlioz; "Un Bal" ("Symphony Fantastique"), Berlioz; Prelude No. 1, Mendelssohn; Pastorale on a Christmas Plainsong, Virgil Thomson; Fugue on B-A-C-H, Schumann; Chorale

Fantasia (for piano, chorus and orchestra; orchestra part arranged for organ by John Burke), Beethoven.

Homer Whitford, F.A.G.O., Cambridge, Mass.—Mr. Whitford was assisted by the choir of Christ Church, conducted by Alfred N. Patterson, in a recital at the First Church in Cambridge Oct. 30. The organ selections included: Fugue in C major (Fanfare), Bach-Biggs; Adagietto, C. P. E. Bach; Gavotte, Gluck; Allegro from Tenth Concerto, Handel; Moderato Cantabile from Eighth Symphony and Allegro from Sixth Symphony, Widor; "Jagged Peaks in the Starlight," from "Mountain Sketches," Clokey; "Marche Champetre," Boex; "Electa ut Sol," Dallier.

Clyde English, Pittsburgh, Pa.—Mr. English, director of music at the Sixth United Presbyterian Church of Pittsburgh, was guest organist at the Second Presbyterian Church of Washington, Pa., Nov. 12, giving the vesper recital. His program included: First Sonata (Allegro and Andante), Borowski; "Florentine Chimes," Bingham; "A Gothic Prelude," DeLamarter; Theme and Variations from Fifth Symphony, Widor; "In the Chapel" and "Sunrise," Walton; Three Chorale Paraphrases, Whitford; Third Symphony (Adagio and Finale), Vierne.

Harold Fink, New York City—At a Christmas Eve recital at 10:30 p.m. Dec. 24 in the Fordham Lutheran Church Mr. Fink will play: "From Heaven High to Earth I Come," Pachelbel; "Noel," McKay; "Carillon," Sowerby; "Old Spanish Carol," Cabazon; "This Day That Is so Bright," "In dulci Jubilo" and "Rejoice, Ye Christians," Bach; "Mystic Adoration" (Christmas Symphony), de Maleingreau; Cradle Song, Parker; "The Divine Mystery," Purvis; "O Come, Emmanuel," "Lo, He Comes" and Coventry Carol, Walton; "Christmas Chimes," d'Antalfy; "While Shepherds Watched," Mauro-Cottone.

George W. Needham, Leonia, N. J.—Mr. Needham, assisted by Olga Bolsch, pianist, and Doris P. Rossire, soprano, gave a vesper hour of music Nov. 19 at the Presbyterian Church. The organ and piano-organ numbers included: Cherubic Song, Tschalkowsky; piano and organ, "In the Mountain Pass," Ippolitoff-Ivanoff; organ, Prelude and Fugue in E minor, Bach; piano and organ, "Love Death," from "Tristan and Isolde," Wagner; organ, "Sunrise at Stonehenge," Wood;

piano and organ, Cradle Song (MS.), Needham; First Movement, Piano Concerto, Schumann, and "The Great Gate of Kiev," Moussorgsky; organ, "Evening Prayer," Mehner; piano and organ, Fantaisie, Demarest.

This recital was given by Mr. Needham in observance of his twenty-fifth anniversary as organist of the church.

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—Mr. Steuterman gave a faculty recital for the Memphis College of Music at his church, Calvary Episcopal, Sunday afternoon, Nov. 5. His program consisted of these compositions: Chorale Prelude, "Herzlich thut mich verlangen," Toccata and Fugue in D minor and Arioso, Bach; Chorale No. 3, Franck; "Ave Maria," Schubert-Steuterman; "Nun danket Alle Gott" and "Harmonies du Soir," Karg-Elert; "Vendanges," Jacob; Reverie, Bonnet; "Carillon," ("Chateau de Longpont"), Vierne; "Carillon," DeLamarter; "Wind in the Pine Trees," Clokey; Toccata, "Vom Himmel hoch," Edmundson.

Martin W. Bush, F.A.G.O., Omaha, Neb.—In his recital for the Society of Liberal Arts at the Joslyn Memorial Sunday afternoon, Nov. 5, Mr. Bush played: Allegro Moderato from Sonata in G sharp minor, Rheinberger; "The Fifers," Dandrieu; Sarabande, Corelli; Choral Song and Fugue, Wesley; "Au Couvent," Borodin; "Soir de Automne," Swinnen; Scherzino, "The Squirrel," Weaver; "Comes Autumn Time," Sowerby.

D. Sterling Wheelwright, Stanford University, Cal.—Dr. Wheelwright gave a recital at the Memorial Church of Stanford Oct. 26, presenting the following program: Prelude and Fugue in G minor, Bach; Chorale Prelude, "Have Mercy upon Me, O God," Bach; Badinerie, Suite in B minor, for Flute and Strings, Bach; Fugue in E flat major ("St. Anne's"), Bach; Largo in E, "Concerto Grosso" No. 12, for orchestra, Handel; Allegro, Sixth Concerto, Handel.

Sergeant Paul Bentley, Fort Lewis, Wash.—Sergeant Bentley, choirmaster and organist of the Catholic choir at Fort Lewis, played these compositions in a vesper hour recital Oct. 29: "Suite Gothique," Boellmann; "Regina Coeli" and "Vexilla Regis," Titcomb; Arioso in A major, Bach; Cathedral Prelude and Fugue, Bach; "Chant de Mai," Jongen; "The Little Red Lark," Traditional Irish; Toccata, "Deo Gratias," R. K. Biggs.

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Programs of Organ Recitals

William H. Barnes, Mus.D., Evanston, Ill.—Dr. Barnes was presented by the choir of the First Congregational Church of La Grange in a recital Sunday afternoon, Nov. 19, at which he played: Overture to the Occasional Oratorio, Handel; Chorale Prelude, "Hark, a Voice Saith, All Are Mortal," Bach; "Pax Vobiscum," Edmundson; "Now Thank We All Our God" and "Legend of the Mountain," Karg-Elert; "Fidelis," Whitlock; Scherzetto and Berceuse, Vierne; Andante, "Grande Piece Symphonique," Franck; "Grand Choeur Dialogue," Gigout.

Dr. Barnes gave his fourth annual recital at the First Presbyterian Church of Evanston Nov. 15, playing the memorial organ presented to the church by the Barnes family. Elaine Dahlgren, contralto, was the assisting artist. The organ selections were: March from the Occasional Oratorio, Handel; Chorale Prelude, "Hark, a Voice Saith, All Are Mortal," Bach; "Pax Vobiscum," Edmundson; "Now Thank We All Our God," Karg-Elert; Berceuse, Vierne; Scherzetto, Vierne; "Legend of the Mountain," Karg-Elert; "Grand Choeur Dialogue," Gigout.

Parvin Titus, F.A.G.O., Cincinnati, Ohio—Mr. Titus gave a recital at the First Methodist Church of Hamilton, Ohio, Sunday evening, Oct. 29, and presented the following program: Suite from "Water Music," Handel-McKinley; Menuett, C. P. E. Bach-Kraft; Sonata 6, in D minor, Mendelssohn; "Carillon," DeLamarter; Scherzo, Second Symphony, Widor; Preludes on famous hymn-tunes: "When I Survey the Wondrous Cross," Noble; "Saviour, When in Dust to Thee," Penick; "Now, My Tongue, the Mystery Telling," Edmundson; "How Sweet the Name of Jesus Sounds," Darke, and "Praise God, from Whom All Blessings Flow," Grace.

Russell L. Gee, Cleveland, Ohio—Mr. Gee gave a recital Sunday afternoon, Nov. 26, at the Fairmount Presbyterian Church, Cleveland Heights, presenting the following program: "Water Music" Suite, Handel; Chorale Prelude, "From God I Ne'er Will Turn Me," Buxtehude; Prelude, Fugue and Chaconne, Buxtehude; Fantaisie in D flat, Saint-Saens; "Ronde Francaise," Boellmann; "Priere," Jongen; Chorale in A minor, Franck.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch will give a program of Christmas music at St. Paul's Episcopal Church Dec. 16 at 4:30 p.m. His numbers are the following: Rhapsody on Old French Carols, Faulkes; "In dulci Jubilo," Bach; "Vom Himmel hoch" (Toccata Prelude), Edmundson; Bohemian Carol, Poister; Fantasy on Two Well-Known Christmas Carols, West; "While Shepherds Watched," Mauro-Cottone; "Star of Hope," R. K. Biggs; Carol Rhapsody (on the spiritual "Dere's a Star in de East"), Saxton; "The Shepherds in the Field," Malling; Variations on a Gevaert Carol, Mauro-Cottone.

John S. Gridley, Cumberland, Md.—Mr. Gridley was heard in a recital at the First Presbyterian Church Nov. 21. He was assisted by Mrs. Blanche Stanton Gunter, soprano, and Donald Easter, baritone. The organ selections included: Sonata in D minor, Guilman; Largo from Concerto for Two Violins, Air, "Come, Gentle Death," and Air from Orchestral Suite in D, Bach; Toccata and Fugue in D minor, Bach; "Evening Song" and Canon in B minor, Schumann; Cantabile and Chorale No. 3 in A minor, Franck.

Herman F. Siewert, F.A.G.O., Winter Park, Fla.—Mr. Siewert gave his first program of the season at Rollins College Nov. 8. His offerings were these: Toccata on "O Filii et Filiae," Farnam; Andante from Fourth Trio-Sonata and Fugue in G major, Bach; "Kyrie Eleison," from "Cathedral Windows," Karg-Elert; Allegretto Scherzando, Archer; Celtic Melody, arranged by Mark Andrews; "Carillon," Vierne.

Walter Blodgett, Cleveland, Ohio—For his third program in the series of curator's organ recitals, Mr. Blodgett, curator of musical arts of the Cleveland Museum, will play Pastoral in E major and "Piece Heroique," Cesar Franck; Third Trio-Sonata, Fantasia in C minor, "To God on High Alone Be Glory" and Toccata, Adagio and Fugue in C major, Bach, on Dec. 6 at 7:15 p.m. At his McMyler organ recitals on the Sundays in December, omitting the 17th, Mr. Blodgett will play: Sonata No. 6, in D minor, Mendelssohn; Flute Solo, Arne; Chorale Preludes, "Praise the Lord," "Heartfelt Love Have I for Thee" and "Now Thank We All Our God," Karg-Elert.

Robert Leech Bedell, Brooklyn, N. Y.—Dr. Bedell, organist for the Brooklyn Institute of Arts and Sciences, played the following preludial recital at the opening of the fall season of events at the institute Oct. 18: Prelude-Toccata, Pierre; "When in the Hour of Need," Sittard; Toccata in B minor, Gigout; "Benedictus," Reger; "O Du Liebe meiner Liebe" and "Was Gott thut," Chaix; Wedge Fugue in E minor, Bach; "L'Adoration Mystique"

(new) and "In Paradisum" (new), Bedell: Concerto Scherzo in C, Commette.

Henry F. Seibert, New York City—In a recital at the Lutheran Church of the Holy Trinity Sunday afternoon, Nov. 5, Dr. Seibert played these works: "Christus Resurrexit," Ravanello; "Little Bells of Our Lady of Lourdes," Harvey Gaul; Chorale Preludes, "It Is Now the Time" and "Now Thank We All Our God," Bach; Prelude on Old 132nd, Harwood; Chorale in A minor, Franck; "Come, Thou Almighty King," Reuter-Giardini; Andante Espressivo (Sonata in G major), Elgar; "Te Deum," Reger.

Corporal Herbert G. Stewart, Camp Reynolds, Pa.—The following organ numbers were played by Corporal Stewart, T/5, at a concert Oct. 25 at the post chapel in which Alice Stewart, contralto soloist on the Blue network, sang: Air (Overture in D), Bach; Andante in G, Batiste; "The March to Calvary" ("Olivet to Calvary"), Maunder; "Gesu Bambino," Yon; "Sunrise," Karg-Elert; "Dreams," Herbert G. Stewart.

At the evening service Oct. 29 in the post chapel Corporal Stewart played the following Bach compositions: Passion Chorale; Prelude to Concerto No. 1; Prelude and Fugue in A major; Sarabande in A minor; "In dulci Jubilo"; "Wie schoen leuchtet der Morgenstern"; "Come, Blessed Death"; "Ave Maria" (arranged by Gounod).

Corporal Theodore T. Miller, Anniston, Ala.—The first of three musicales in compliment to the contributors to the organ fund took place at the Church of St. Michael and All Angels Nov. 12, at which time Corporal Miller played: Cathedral Prelude and Fugue, Bach; "An Old Irish Air," arranged by Clokey; Hymn-tune Fantasy, McKinley; "The Primitive Organ," Yon; Evensong, Johnston; Toccata, Nevin; Fantasy on "St. Clement," McKinley; Concert Overture in B minor, Rogers.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—In a recital at the First Presbyterian Church Sunday afternoon, Nov. 12, Mr. Lynch was assisted by Staff Sergeant Charles King, tenor. The organ numbers included: Variations, "Our Father, Who Art in Heaven," from Sixth Sonata, Mendelssohn; Communion in the Style of a Trio, Gigout; Largo and Allegro Moderato from the Concerto "The Cuckoo and the Nightingale," Handel; "The Legend of the Mountain," Karg-Elert; "The Fountain," DeLamarter; "Angelus du Soir," Bonnet; Allegro Risoluto, from Second Symphony, Vierne.

Miss Juanita Elliott, Louisville, Ky.—Miss Elliott, organist of Grace Episcopal Church, who gave the vespers recital for the Louisville Chapter, A.G.O., at Christ Church Cathedral Oct. 8, played: Toccata and Fugue in D minor, Bach; Adagio in A minor, Bach; Prelude and Fugue in G major, Mendelssohn; "The Guardian Angel," Pierre; Allegro from Sonata in A minor, Borowski; Adagio con Affetto from Second Symphony, Guilman; Intermezzo and Finale, Suite in G major, Rogers.

Miss Ruth Lillian Ewing, Louisville, Ky.—Miss Ewing, organist of Calvary Episcopal Church, who gave the Sunday vespers recital for the Louisville A.G.O. at Christ Church Cathedral Oct. 15, played: Prelude in E minor, Bach; Aria, Tartini; Andante Maestoso, Fourth Concerto, Handel; Rondeau, "The Fifers," d'Andrieu; Pastoral from "Le Prologue de Jesus," Traditional; Trumpet Tune, Purcell; "Bible Poems," Weinberger; "Au Soir de l'Ascension du Seigneur," Benoit; Chorale and Variations, Sixth Sonata, Mendelssohn.

H. Sigurd Humphreys, Louisville, Ky.—Mr. Humphreys, organist and choir-master of the Fourth Avenue Methodist Church, assisted by Pfc. Robert Kemper, baritone, and the solo quartet and chorus of his church, gave the Sunday vespers recital at Christ Church Cathedral under the auspices of the Louisville Chapter, A.G.O., Oct. 22. The organ selections were these: Entrata in G minor and Prelude and Fugue in E flat, Bach; Pastoral, Franck; "Urbs Beata," Faulkes; Prelude and "Choeur Angelique," from "The Dream of Gerontius," Elgar; Sonatina for Organ, Op. 50 (dedicated to Virgil Fox), H. S. Humphreys.

R. Buchanan Morton, St. Paul, Minn.—The following organ music was played by Mr. Morton in the House of Hope Church in October: Chorale Preludes, "In Thee Is Joy," "With Peace and Joy Do I Depart," "Jesus, My Joy," and "The Day That Is So Joyful," Bach; Finale from Fourth Symphony, Vierne; Two Chorale Preludes on "These Are the Holy Ten Commandments," Bach; Fantasia in F, Mozart; Chorale Preludes on "Dundee," "Rockingham" and "Melcombe," Parry.

Raymond C. Robinson, Mus.D., F.A.G.O., Boston, Mass.—At his Monday noon recital in King's Chapel Nov. 6 Dr. Robinson presented the following program: Toccata in F, Bach; Cantabile, Franck; "Soeur Monique," Couperin; Psalm Pre-

lude, Howells; Fantasia in D flat, Saint-Saens; "Night," Foote; Toccata, "Tu es Petra," Mulet.

Arnold E. Bourziel, A.A.G.O., Bloomfield Hills, Mich.—A program of compositions of Americans was presented at the musical vespers in the beautiful Christ Church, Cranbrook, Nov. 5 by Mr. Bourziel and Orville Griffiths, tenor. Mr. Bourziel played: Allegro, First Sonata, Borowski; Three Mountain Sketches, Clokey; "Requiescat in Pace," Sowerby; Spiritual, "Nobody Knows the Trouble I've Seen," arranged by Gillette; "A Song of Gratitude," Cole.

Walter A. Eichinger, Seattle, Wash.—In a faculty recital of the University of Washington at the University Temple Nov. 8 Mr. Eichinger played: "In Dir ist Freude" and "O Mensch, bewein' Dein Sünde gross," Bach; "Fugue a la Gigue," Bach; Bell Prelude, Clokey; Passacaglia, George Vause; "Fireworks Music," Handel; Sonata on the Ninety-fourth Psalm, Reubke.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following program will be given at the Union College Memorial Chapel Sunday, Dec. 17, at 4 o'clock by Dr. Tidmarsh: "Christmas," Dethier; Berceuse, Vierne; Noel on an Old French Carol Harker; "Journey of the Wise Men," Gaul; "Noel Ecossais," Guilman; "Christmas Eve," Rimsky-Korsakoff; "Ave Maria," Schubert; "March of the Magi Kings," Dubois.

Henry Woodward, Northfield, Minn.—Mr. Woodward, associate professor of organ at Carleton College, presented the following program in Skinner Memorial Chapel Sunday, Nov. 19: Praeludium and Intermezzo (Op. 59, numbers 1 and 3), Reger; Four Preludes on Advent Hymns ("Orgelbüchlein"), Bach; Largo (Concerto for Two Violins), Bach (Miss Ivanoff and Mr. Kendrie); First Sonata for Organ, Hindemith.

Corporal Howard L. Gamble, F.A.G.O., Columbia, S. C.—Corporal Gamble, assisted by Corporal Charles R. Willis, baritone, was heard in a recital at the Washington Street Methodist Church Sunday afternoon, Nov. 19. Corporal Gamble's selections were the following: Concerto in G major, Vivaldi; "Come, Blessed Death," Bach; Toccata in F major, Bach; "Noel et Duo," d'Aquin; "Piece Heroique," Franck; "Twilight at Fiesole," Bingham; "From Heaven on High the Angels Came," Edmundson.

Corporal Gamble is organist-director at the First Unitarian Church, Philadelphia. He is now stationed at Fort Jackson.

T. Charles Lee, M.S.M., Worcester, Mass.—Mr. Lee, organist of the First Baptist Church of Worcester, gave a recital at the Crescent Avenue Presbyterian Church of Plainfield, N. J., Sunday afternoon, Nov. 26. His program consisted of these compositions: Allegro, Sammartini; Sarabande, Corelli; Toccata and Fugue in D minor, Bach; Chorale Preludes, "All Men Are Mortal" and "Rejoice, Beloved Christians," Bach; Chorale in B minor, Franck; "Song of the Basket Weaver," Russell; "Le Prologue de Jesus," Traditional; "Pantomime," de Falla; Toccata, "Thou Art the Rock," Mulet.

Edward H. Hastings, Middletown, Conn.—In a recital at the Church of the Holy Trinity Oct. 15 Mr. Hastings, organist and choir-master of the church, presented this program: Prelude, Fugue and Chaconne, Buxtehude; "Where'er You Walk," Handel; Prelude and Fugue in D major, Chorale Prelude, "Sleepers, Wake" and Fugue in G minor (the Little), Bach; Andante and "Piece Heroique," Franck; "Harmonies du Soir" and Chorale Fantasia, "Now Thank We All Our God," Karg-Elert; "Suite Gothique," Boellmann; "Evening Bells and Cradle Song," Macfarlane; Finale from First Symphony, Vierne.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following compositions before the services at the Church

of the Pilgrims in November: "Sonata Eroica," Stanford; "Priere," Gaston Litaize; Sonata, Op. 25, Salome; Canzonetta, Rheinberger; "Weeping, Mourning," Liszt.

Russell H. Miles, Urbana, Ill.—Professor Miles played the following numbers at the University of Illinois Sunday recital Oct. 29: Trumpet Tune, Purcell; "Soeur Monique," Couperin; Toccata, Adagio and Fugue in C, Bach; "The Musical Snuff-box," Liadoff; Prelude and Fugue (M.S.), Berwald; "Suite Gothique," Boellmann.

Lanson F. Demming, M.Mus., Urbana, Ill.—Mr. Demming was at the organ for the University of Illinois recital Oct. 22 and his offerings were the following: Air, Tartini; Andante, Galuppi; Fantasia and Fugue in C minor, Bach; "Song of the Basket Weaver," Russell; Chorale in A minor, Franck; "The Fifers," d'Andrieu; Suite in G minor, Woodman.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist at Luther Memorial Church, played the following compositions in her fifteen-minute Sunday morning recitals in September and October: "Blessed Jesus, at Thy Word," Bach; "Jesus, Joy of Man's Desiring," Bach-Grace; "Sheep May Safely Graze," Bach-Biggs; Prelude in G, Mendelssohn; "Prayer" in F, Guilman; "Benedictus," Reger; "Come, Thou Almighty King," McKinley; "Autumn," Noble; "Variations de Concert," Bonnet; "Drifting Clouds," d'Antalfy; three pieces founded on antiphons, Dupre; Two "Tientos de Falsas," Cabanilles; "Comes Autumn Time," Sowerby; "The Bells of Ste. Anne de Beaupre," Russell; "Now Thank We All Our God" and "Out of the Depths I Cry to Thee," Karg-Elert; "On a Breton Theme," Ropartz; Andantino, Franck; Andante, Harwood; Andante and Allegro con fuccho, from First Sonata, Borowski.

Doris E. Baker, Hanover, Pa.—In a recital Nov. 19 at St. Mark's Lutheran Church Miss Baker gave the following program: "Grand Jeu," DuMage; "Dialogue," Clerambault; "Come, Sweet Death," Bach (arranged by Fox); Passacaglia and Fugue in C minor, Bach; "Dreams," McAmis; "Sportive Fauns," D'Antalfy; "Summer Night" (MSS), Frantz; Finale, Second Symphony, Widor.

Ludwig Altman, Fort Mason, Cal.—Private Altman gave a recital for the Northern California Chapter, A.G.O., and Congregation Emanu-El at Temple Emanu-El in San Francisco Sunday afternoon, Nov. 26. His program consisted of: Toccata C minor, Pachelbel; "Suite Baroque," Telemann-Altman; "Praise the Lord" (Chorale Prelude), Buxtehude; Elevation, Couperin; Concerto in A minor, Bach; Canzone, Reger; Scherzo, from Second Symphony, Vierne; "Kol Nidre"; Finale, Second Symphony, Widor.

Ralph H. Brigham, Rockford, Ill.—On anniversary Sunday, Nov. 12, at the Second Congregational Church Mr. Brigham gave a recital at which he played: "Homegoing Harvesters," Jensen; "Orpheus" Overture, Offenbach; Overture to the "Occasional Oratorio," Handel; "Scenes from a Mexican Desert," Nearing.

Sara Hammerschmidt, Chicago—Miss Hammerschmidt played at the anniversary organ and choral concert in the First Lutheran Church Sunday afternoon, Nov. 12. Her numbers included: Prelude and Fugue in B minor, Bach; Two Schubler Chorales, Bach; Allegro Vivace, Fifth Symphony, Widor; Concert Study, Yon; Scherzo, Gigout; Arioso, Sowerby; Toccata, Fifth Symphony, Widor.

Hugh T. Harrison, St. Louis, Mo.—In a recital Nov. 12 at the Lafayette Park Methodist Church Mr. Harrison played: Aria and Allegretto, Tenth Concerto, Handel; Andante, First Sonata, Borowski; Toccata and Fugue in D minor, Bach; Lento Assai, Guilman; Capriccio, Lemaigre; Gavotte and Musette, Yon; "Priere a Notre Dame," Boellmann; Scherzo, Fifth Sonata, Guilman.

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Lady Jeans (Susi Hock), the concert organist and wife of the famous English scientist, Sir James Jeans, is giving recitals from time to time for the benefit of the men fighting in the war, although in answer to an inquiry from THE DIAPASON she writes that "our lives here have completely changed—there are no holidays or rest." On July 5 Lady Jeans played at Bristol Cathedral under the auspices of the Bristol and District Organists' Association, for the benefit of the Organists' Benevolent Fund. Her program consisted of these works: Fantasia on the Flemish Chorale "Laet Ons met Herten Reijne," John Bull; Prelude and Fugue in A major, Bach; The Six Schuebler Chorales, Bach; Prelude and Fugue in C major, Vincent Lubeck; "Air" and "Cibel," Loeillet; Two small Partitas on "Sleepers, Wake," J. N. David; Toccata from Fifth Symphony, Widor.

At her home, Lodge Hill House, in Westbury-sub-Mendip, Somerset, Lady Jeans devotes most of her time to her three children—two boys and a daughter now 10 months old—and organ practice, which is secondary, has to be carried on at night.

Susi Jeans was born in Vienna and studied organ and piano there at the Academy of Music, where she gained her diploma. Subsequently she studied at the Institute for Church Music in Leipzig under Dr. Karl Straube, successor of J. S. Bach at St. Thomas', Leipzig. She first played in England in 1934, since which time she has given many recitals on cathedral organs and over the radio. She was organ soloist at the Handel

festival in Cambridge in 1935, and in 1937 she was the first woman organist to give recitals at York Minster and King's College Chapel, Cambridge. She also played in the United States at the Germanic Museum, Harvard; St. Thomas', New York; Rockefeller Chapel, Chicago, and other places, and in France, Belgium, Switzerland, Yugoslavia and Austria.

Since the outbreak of war Lady Jeans has played a number of recitals in English cathedrals for the British Red Cross and gave all the Bach trio-sonatas and the Passacaglia and Fugue in C minor on her pedal harpsichord in three recitals at the National Gallery in London. Her pedal harpsichord is a copy of the instrument which Bach had for practicing purposes and for which the trio-sonatas and the Passacaglia were written.

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New Music for the Organ

By **WILLIAM LESTER, D.F.A.**

Carol Rhapsody (Christmas); "Green-sleeves," Carol Prelude, by Richard Purvis; published by Sprague-Coleman, Inc., New York City.

Two seasonal organ pieces of uncommon merit are listed above. The composer is serving in the van of our invading forces up at the western border of the Reich—as a matter of record, it might be interesting to state the fact that the Prelude now under review was sent in as manuscript by the composer from a fox-hole "somewhere at the front." Players will welcome both these two titles. They are of such quality as to set them high in that regard. The second number is a lovely fantasia on the old English tune familiar to all in its later association with "What Child Is This." It is published as the first of a promised set of four carol preludes for organ.

The two numbers listed above are not difficult, are ideal music for service use at Christmas time and can be unreservedly recommended as music of high grade.

Folio 14 (Dietrich Buxtehude); Folio 15 (Miscellaneous Compositions for Christmas) and Commemoration Folio; published by the Liturgical Press, Inc., New York City.

We can be grateful for additions to the series of albums issued under the general heading of "Masterpieces of Organ Music." The latest three on hand are equal in interest and value to their predecessors. The set of compositions by Buxtehude is the second to be included in the series—folio 2 was devoted to the works of this great composer. The later set contains three chorale preludes and one brilliant prelude and fugue; all music in the grand manner.

The other two albums under perusal are devoted to various composers. Folio 15 contains three fine works, by Scheidt, Krieger and Gronau. The special folio is designed for use on special occasions—Victory Day, Memorial Day, etc.; the music is on a somewhat more epic scale than that in the other sets. Four composers are represented: Buxtehude ("A Mighty Fortress Is Our God"), Walther ("All Glory Be to God"), Krieger (Battaglia) and Byrd ("The Battle," A Suite).

"Patapan," by Jean Pasquet; published by Sprague-Coleman, Inc., New York City.

The characteristic number will attract a listener's attention for its rhythmic nerve and its clever registration. Its musical values are on a lower plane than its cleverness of setting. This scherzo is easy to play, superficially engaging—is light music of elegance and spirit.

Cradle Song, for organ, by T. Frederick H. Candlyn; published by Galaxy Music Corporation, New York City.

A lyrical lullaby, rather on the too-long order, I'm afraid. The melody is attractive and the composer's treatment of it always tasteful and meritorious. But the various sections are too much alike in rhythmic pattern and in sentence structure, and the accompaniment figures would have been bettered by more liberal variation. As might be expected from this composer, the writing is otherwise first-class and the setting for organ likewise.

"A Song of Gratitude," by Harold K. Marks; Morning Reverie, by Velma A. Russell; First Movement from Concerto in G minor, Handel-Bedell; and "Yuletide March," by Cyrus S. Mallard; published by Theodore Presser Company, Philadelphia.

A group of four pieces for organ, with the exception of the Handel justly to be classed as easy utility music. The three numbers so rated are unpretentious in form and idiom. It is music evidently for the fair-to-ordinary players, and the listeners who prefer simple, non-irritating conventionalities that will not upset their mid-Victorian sensibilities. All of the trio are well written, grammatical and literate. The Handel, of course, rests on a higher level than the others. It is great music, direct and forceful. It also calls for a better player and more advanced listeners.

"Offertoire sur des Noels," by Edouard Commette; "We All Believe in One God," Chorale Prelude by Bach; "Kol Nidrei," Max Bruch, arranged for organ by H. Reimann; published in "Standard Series of Organ Compositions," by the H. W. Gray Company, New York City.

Each of the three pieces listed is outstanding in its own individual way. Of special seasonal interest is the fantasia on carols by Commette. It is a colorful sequence of noels set with piquant harmonic and stop treatment—not difficult, but highly effective. The Bach is the sturdy marziale three-part organo pleno prelude familiar to most organists. It is a fine work. The "Kol Nidrei" ("O Day of Wrath") is the revered ancient Hebrew dirge connected with Yom Kippur since

time immemorial. Max Bruch wove it into a beautiful, eloquent work for violoncello and orchestra. This was in turn arranged (rather, compressed) into an organ version. The eleven-page work now offered is music of outstanding worth—it is not easy, nor even always grateful, but the work as a whole is unique and a great achievement. In this new issue it is certain of a wide and warm reception and use.

"A Toye," by Giles Farnaby; arranged for organ by Hugh McAmis; Prelude on "Now Thank We All Our God," for organ, by Maurice C. Whitney; published in the Saint Cecilia Series by the H. W. Gray Company.

The pleasant little instrumental conceit by the Elizabethan Farnaby has been cleverly recast for the lighter solo voices of the organ. It will prove to be a delightful relief number in the organ recital. The chorale prelude is another full organ variation on the familiar melody. It is diatonic in idiom and properly imitative in structure.

"A Morning Carol," for organ, by William C. Steere; published by Oliver Ditson Company.

This is a liting lyric featuring the softer solo stops. Simple music of attractive content that should be welcomed for its practical utility in the Christmas season.

Album of Marches for the organ; published by Theodore Presser Company, Philadelphia.

A catholic list of names makes up the title page of this valuable and versatile volume. Competent and practical composers are present in force—such men as Cuthbert Harris, Stults, E. S. Hosmer, E. M. Read, Scarmolin, Diggle, Becker and Rockwell. The music ranges from easy to medium difficult, and it is all properly conventional in tone and setting. Such a book meets a definite practical need. This volume meets the need in first-class fashion. It is one of the best collections of its type that this reviewer has seen.

CHAMBER MUSIC PROGRAMS BY ENSEMBLE IN CINCINNATI

Two programs of seventeenth and eighteenth century chamber music have been arranged by Parvin Titus and Hilda Jones in the concert hall of the Cincinnati Conservatory of Music. The first took place Sunday evening, Oct. 22, with Mr. Titus at the organ, Miss Jones playing the harpsichord, assisted by Eva Heinitz, viola da gamba, and Alfred Fenboque, flute. Muffat's Toccata in C minor was the opening organ number. The final number on the program was Bach's Passacaglia.

The second of these recitals is on the schedule for Dec. 10, when Buxtehude's cantata "Rejoice, Beloved Christians," is to be given by a chorus, string ensemble and organ and the cantata by Fritz Tunder, "Ah, Lord, Let Thine Angels Take My Soul," by soprano, string ensemble and organ.

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- "In Thee, O Lord", Handel.
- "Turn Thy Face from My Sins", Sullivan.
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Clifford A. Bennett Receives Honor from Montreal University

The University of Montreal has bestowed the degree of doctor of music on Clifford A. Bennett, organist and choir-master of Sacred Heart Church, Pittsburgh, Pa. The honor was conferred at a ceremony in the Italian room of the University of Pittsburgh Oct. 24. The occasion was unusual in that the degree was the first ever to be conferred outside of the university's own precincts. The citation was by the well-known composer and organ recitalist of Canada, Dr. Eugene Lapierre, who is director of the National Conservatory and head of the music department of the University of Montreal. Dr. Bennett has edited the Catholic Choirmasters' Course, which since its inception three years ago has been introduced in every Catholic diocese in this country, Canada and England.

In the picture, reading from left to right, are the Rev. Ethelbert Thibault, director of Gregorian chant at the Sulpician Seminary in Montreal; Dr. William T. Root, dean of the graduate school of the University of Pittsburgh; Dr. Bennett and Dr. Lapierre.

Clifford Alvin Bennett was born in Rochester, N. Y., Dec. 12, 1904. His college education was received at St. Andrew's and St. Bernard's Seminaries in Rochester, where he received the degree of bachelor of philosophy in 1926. Until 1937 he traveled and studied in Europe, concentrating on choir methods, boy voice training and Gregorian chant, studying at the School of English Church Music, the College of St. Nicolas, Chislehurst, Kent, England; at Nashdom Abbey, Burnham, England, and at Quarr Abbey, Isle of Wight, with the famous Gregorian specialist, Dom J. Hebert Desroquettes, O.S.B. While abroad he visited many of the famous Benedictine monasteries and in these monastic centers he was enabled to gather valuable material for his study of Latin hymnody. In 1938 he received a bachelor of arts degree from St. Bonaventure College, with a major in English. In 1941 he received the degree of master of arts with a major in classics from the University of Pittsburgh. He received a doctor of philosophy degree from the University of Pittsburgh in 1942. Since July, 1938, he has been instructor in medieval music at Carnegie Institute of Technology and organist and choirmaster at Sacred Heart Church.

H. WILLIAM HAWKE PLAYS FOUR PHILADELPHIA RECITALS

H. William Hawke brought a large group of important works for the organ to the attention of audiences which heard him in a series of recitals Wednesdays at 1 o'clock in November. These recitals were played on the large Aeolian-Skinner organ, built by G. Donald Harrison, in St. Mark's Church, Philadelphia. Composers from the forerunners of Bach to the present were represented in the carefully-selected program.

On Nov. 1 Mr. Hawke played: Chorales, "Have Mercy upon Me," "The Dear Jesus Is My Consolation," "Jesus Christ, Our Saviour" (E minor) and "Blessed Jesus, We Are Here" (two versions), Bach; Cantabile in G major, Jongen; "Gaudeamus" (for All Saints), Everett Titcomb; "L'Orgue Mystique" ("The Feast of All Saints") (Introit, Gradual, Offertoire, Communio, Chorale), Tournemire.

For the remainder of the month the offerings were the following:

Nov. 8—Chaconne in E minor and Chorales, "Thanks Be to the Lord" and "Praise God, All Christians, Joyfully," Buxtehude; Prelude and Fugue in B minor, Bach; Flute Solo (from a Sonata), Arne; Fugue in two parts, Blow; Three Elevations (E major, D minor, G major) and "Cortege and Litany," Dupre.

Nov. 15—"Messe Solenne" for Parish Use, Couperin; "Meditation a Ste. Clotilde," James; Chorale in A minor, Franck.

Nov. 22—Tocatta in C major and Chorales, "Through Adam's Fall We Are Debased," "I Call to Thee, Lord Jesus Christ" and "We All Believe in One God," Fachelbel; Adagio-Andante (Concerto 1), Handel; Prelude and Fugue in E minor, Bach; Three Chorale Improvisations, Karg-Elert.

Nov. 29—Six Pieces in Free Style, Vierne; Partita, "Jesus, Priceless Treasure," Walther; Sonata in C sharp minor, Harwood.

CONFERRING OF DEGREE ON CLIFFORD A. BENNETT



Miss Zehner's Chicago Recital

The Chicago organ fraternity is indebted once again to the Chicago Club of Women Organists for introducing a recitalist of extraordinary ability. Miss Mabel Zehner, who was brought from her home in Ohio to give the annual Kimball Hall recital for the club, made a decidedly favorable impression on a sizable audience Nov. 6 with a satisfying and really enjoyable performance of a program of high quality. This program, published in the November issue of THE DIAPASON, impressed one from the start by virtue of a masterly performance of the Allegro from Widor's Sixth Symphony. A genuine pastoral effect was achieved in the Bach "Sheep May Safely Graze," now played so frequently, and not always beautifully. Miss Zehner gave a capital performance of Dupre's "Variations on a Noel," probably her best work of the evening. Garth Edmundson's "Pax Vobiscum" is a lovely composition that should be useful on almost any program or in a church service. Alec Rowley's descriptive group on the "Four Winds" was another work that stood out, and Swinnen's "Sunshine" Toccata, the closing number, aroused such enthusiasm that Miss Zehner had to add two encore numbers—Boellmann's "Ronde Francaise" and the Sarabande of Arthur Jennings.

All of Miss Zehner's playing is marked by good taste and technical perfection.

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their auspices during the coming season:

Sunday, Nov. 19—Recital by Dr. William H. Barnes, organist and director at the First Baptist Church, Evanston.

Dec. 17, 4:30—Sixth annual program of Christmas carols by candlelight, to be presented by the combined choirs.

Feb 4, 4:30—Concert by the Northwestern University A Cappella Choir.

March 4, 4:30—Mozart's Requiem Mass, to be sung by the combined choirs.

April 29, 4:30—Haydn's oratorio, "The Seasons," to be presented by the combined choirs.

All of these events will take place in the sanctuary of the church and are open to the public.

MRS. C. L. CHARLES of Winnetka, Ill., has accepted the position of organist and director at the Evangelical Lutheran Church, Wilmette, Ill. Mrs. Charles studied organ and piano at the Cincinnati Conservatory and Peabody Conservatory, Baltimore, and voice with private teachers, and is doing advanced organ work with Dr. Horace Whitehouse of Northwestern University. Her most recent position has been that of organist and part-time music director at Berry Memorial Methodist Church in Chicago.

Organ a Century Old in Algiers Resounds at Soldier Weddings

Major Leon C. Ketting of the signal corps, in peacetime an American organist, has sent to THE DIAPASON the stoplist and a description of an interesting organ he found in the English Church in Algiers. The instrument is believed to be about 100 years old. The action is tracker and the organ is hand-blown. There are twelve sets of pipes. The incumbent of the blower's office is an Arab lad, who, like all good Arabs, bears the first name of Mahomed. Major Ketting writes from somewhere in Africa:

"Many Americans have been married in the small and picturesque church in almost two years. The church was very popular when the British and Americans were in Algiers. Many well-known British and American organists have demonstrated their ability on the instrument."

The stop specification of the organ was obtained by Technical Sergeant George W. Davey of Iron Mountain, Mich. The instrument was built by F. C. Nicholson at Newcastle-on-Tyne. The resources are as follows:

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7. Violin Diapason, 8 ft.
8. Viola da Gamba, 8 ft.
9. Lieblich Gedeckt, 8 ft.
10. Gemshorn, 4 ft.
11. Oboe and Bassoon, 8 ft.

PEDAL ORGAN.

12. Bourdon, 16 ft.

IN A MUSICAL PROGRAM for Reformation Sunday, Oct. 29, at St. John's Lutheran Church, New York City, Norman Hennefeld included as organ numbers arrangements of "A Mighty Fortress Is Our God" by Scheidt, Gronau, Pachelbel, Buxtehude and Hanff, and the choir sang the arrangement by Mueller.



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MISS KATHARINE FOWLER



MISS KATHARINE FOWLER, the Washington organist, was welcomed back at the evening service Oct. 29 to the church in which she grew up. The Mount Rainier Christian Church, just outside the limits of the capital city, was packed to hear Miss Fowler in a recital. It was the first time in fifteen years that she had returned to this church. The recital program was made up as follows: Prelude, Fugue and Chaconne, Buxtehude; "My Heart Is Filled with Longing," Bach; Largo, Handel; Adagio, Fifth Sonata, Guillemant; "The Primitive Organ," Yon; "Dreams," McAmis; Toccata, Farnam. "Music and Its Ministry" was the subject of the address by the Rev. Charles H. Frick, pastor of the church.

Miss Fowler gave the recital Dec. 5 at the Washington Cathedral and her girls' glee club of seventy voices from the McKinley High School sang a group of three numbers *a cappella*. Miss Fowler played: Trumpet Tune and Air, Purcell; "Our Lord to Jordan Came," Bach; Prelude and Fugue in A minor, Bach; "Lo! How a Rose E'er Blooming," Brahms; "Shepherds' March," Yon; "In dulci Jubilo," Edmundson; Toccata, Farnam; Sonata on the Ninety-fourth Psalm, Reubke.

On a visit to Mexico last summer Miss Fowler had the opportunity to play the organ in the Mexico City Cathedral. She was the first woman ever to have had this privilege. The instrument is 250 years old and was brought from Spain. It has two manuals, the top one with one more octave than the lower. The instrument has about twenty ranks of pipes, including two mixtures. Off to the right is a third manual of two and one-half octaves—a portative of one stop. The console is on a balcony above the choir stalls, the latter being in the center of the cathedral. Around the mouth of each display pipe is painted a face, so that all pipes seem to be singing.

Miss Fowler is dean of the District of Columbia Chapter of the American Guild of Organists and teacher of music at McKinley High School. She is also organist and choir director of the Columbia Heights Christian Church, Washington.

SURPRISE IN ST. LOUIS CHURCH FOR EDWARD A. GROSSMANN

A real surprise awaited Edward A. Grossmann on his twenty-fifth anniversary as organist of Zion Evangelical and Reformed Church in St. Louis Sept. 17. The mixed and junior choirs conspired to prepare the surprise. They rehearsed unknown to him, directed by Mrs. Alma Henke, and filled the choir loft on the anniversary Sunday in place of the soloist who was to sing that day. The congregation, which also was an unusually large one, came out to honor its organist. Otto Baltzer, chairman of the board, presented Mr. Grossmann with a beautiful wrist watch on behalf of the congregation.

THREE OF FRANK VAN DUSEN'S pupils played at the First Methodist Church, Glen Ellyn, Ill., Nov. 29 on a program for the Musicians' Club of Glen Ellyn. Mrs. Frieda Malm played the Cathedral Prelude and Fugue, Bach, and "Marche Religieuse," Guillemant; Linnea Haas the Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach, and Finale from Second Symphony, Widor, and Irene Grimshaw "Dreams," McAmis, and "Hosanna," Dubois.

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LETTERS FROM OUR READERS

How to Win Friends for the Organ.

Medfield, Mass., Oct. 12, 1944.—Dear Mr. Gruenstein: The interesting discussion started by Dr. Bidwell is just too good for me to keep silent any longer, and I feel that I must throw my two cents into the ring somewhere. Mr. Gore's letter in the October issue threw some light on the subject, and I would like to give vent to some of my feelings along the same line.

For many years I have studied audiences of various kinds and tried to see what their reactions were to what they heard. It has always bothered me a great deal that countless numbers of music-lovers enjoy the orchestra and various solo instruments and will pay good prices to go to concerts, but still cannot be coaxed to come near an organ recital even though the admission is free. It would appear to me that any person who can fathom a Beethoven symphony and enjoy it should be able to make something out of the music of Bach. One friend of mine, an enthusiastic orchestra man, came out and told me honestly why he did not get excited over organ music. His reasons were just about as I had feared—that organ music was too dry and stereotyped, lacked color and did not have the contrasting tonal counterparts that are found in orchestral music. I will mention this man's reactions later on, but what I have always contended and still believe is that if we are to make organ music more popular we must try to please the average listener rather than to give him a pedantic lesson in "how to register eighteenth century organ music." The fact still remains that people listen to music only because it is pleasing to their ears and imparts some sort of mental satisfaction to them. When it ceases to do this they naturally lose interest.

Now I don't claim that the organ must copy the orchestra or that it should be played to sound like one, because the organ has a place all its own; however, there is a parallel between them and tonal contrasts can be made in one as in the other. The symphony orchestra is made up of four main groups—strings, woodwinds, brasses and percussion. Also, the organ is composed of four fundamental divisions of tone, generally known as diapason, string, flute and reed. By the competent use of these the organ can be made as colorful as the orchestra, only in its own way. The great Mormon Tabernacle organ is probably the best-known example of this, thanks to the radio, and all forms of music including the great works of Bach are magnificent on this instrument. But if the present trend persists by some groups toward extreme classic design, the warm, colorful stops of our American organs will give way to groups of principals, flutes, mixtures and mutations which are cold and sometimes actually repulsive to the ear of the listener, no matter how clear and brilliant they may sound to the performer.

Dr. Payne, in his very enlightening essay in the October issue of THE DIAPASON, very clearly defines what is meant by *baroque* and also shows the contrast between this type and the so-called romantic organ. The strictly baroque organ has its place in museums and studios where people go specially to study the history of music of the classic period, but there is no reason to shove the baroque down the throats of the churchgoing and recital audiences. They simply don't understand it, and I doubt if they ever will. The baroque organ is admittedly limited to the music of the classic period, and is absolutely inadequate for the interpretation of the romantic school of organ composition. The study of baroque schemes is a great help in the proper designing of our modern ensembles, but there is no reason to kick orchestral or romantic stops out of the specification just because they are not of classic origin. It is, of course, understood that these are not to be used in the composition of the ensemble. I personally like a good, pure ensemble with mixtures which help to clarify and augment, but do not predominate—one which has plenty of *umph* with brilliant chorus reeds to top the full organ. An organ without reeds, or with a subdued variety of them, is as lame as an orchestra without brass.

Furthermore, I don't care whether it is considered incorrect, or whether the classicists abhor it, or whether the music was not written that way; I still like many of Bach's slower moving chorale preludes played on an English horn or an orchestral oboe, with a soft, clear string or flute accompaniment, with *expression*. These beautiful melodies have warmth and appeal when played in this manner which they lose when played in the strict baroque style, and it is my opinion that they would be better liked if played this way. It is commendable to use a tierce or other soft mutation to add color to a unison register, but to use mutations continually, as is so often done today, is ridiculous, often sounding like

so many penny whistles in a jamboree. The unfortunate result is that instead of these preludes being appreciated they often leave the listener in a state of confusion. It is no wonder to me that these gems of composition are the least understood of all organ works, and the average listener often has no conception of what the organist is trying to portray. His 2-ft. peanut whistles certainly do not give one the impression of a deeply religious chorale.

I have always had the feeling that if old Johann Sebastian himself were to come back to this world of ours he would be deeply impressed by our great American organs and would revel in their tonal resources. Bach expressed himself in nearly every medium known at his time—clavichord, organ, violin, orchestra, chorus and others—and if organs with orchestral voices had been known in his time he would have made use of them. This is borne out by the style of such compositions as his Air for the G String and Arioso from Cantata 156, which are orchestral in style, but still make beautiful organ music on our modern instruments. It is just as silly to say that the organ music of Bach must be played on a baroque organ as to say that since his clavier compositions were written for the clavichord they cannot be played on a grand piano, on which they really sound far superior.

In conclusion, let me tell about a little personal experience. One evening I was playing some records for several friends, including my friend of the orchestra mentioned before. I put on Virgil Fox's recording of the Vienne Scherzo from Symphony 2. The effect was amazing. I had not announced the piece and everyone was guessing as to what it was. They were all excited about the music and my friend exclaimed: "My, I never knew organ music could sound like that!" To me it seems a pity that so many people have the same idea as this man and have to be shown. For those who are not familiar with this record I might add that it is a masterpiece of tonal contrast—flutes, reeds and strings of various timbres woven into a colorful pattern. This kind of music will win new friends for the organ and will bring new faces into our recital audiences. It is not necessary for us to play "Moonlight and Roses" on the vox humana to make organ music popular, but it is necessary to give people musical sounds which are satisfying to their ears.

Sincerely yours,
FRED M. LEIPER.

A Word from Overseas.

A.P.O. 28, New York City, Oct. 14, 1944 (Belgium).—Dear Mr. Gruenstein: I've just read Dr. Bidwell's letter in the September DIAPASON, which reached me today, and should like to say that I am in complete agreement with his plea for a "complete organ" as a concert instrument. A representative organ should allow an artist to play all schools of organ music in good musical taste (and with a sense of fitness in registration for the period in which the piece was created).

May a parallel be drawn between the pianist and organist? Most pianists agree that works of Rameau, Couperin, Scarlatti and Handel are most suitably performed on the instrument of their conception, the harpsichord. But does the reader know of one pianist who would play Brahms or Chopin on the harpsichord in preference to the modern grand piano? Yet isn't that exactly what organists do when they insist the "baroque" organ is a fit medium of expression for Widor, Vierne, Karg-Elert, Brahms and even Liszt?

Certainly the baroque fad has made us much more keenly aware of clarity, balance and truly "organistic color." It has proved for all time that an organ need not be a pseudo-orchestral monstrosity to be "colorful." But surely such organs as Grace Cathedral, San Francisco; Curtis Institute, Philadelphia, and the Academy of Arts and Letters, New York—just to name a few—make us aware of the maxim that the most satisfactory organ is a complete organ—an organ such as a pianist friend naively described as "an instrument which gave the color of both the harpsichord and modern grand piano."

Can't we get off our hobby horses and sanely consider the case from more than one phase? Now is the time to think of post-war conceptions and designs for organ building.

Sincerely,
RICHARD PURVIS.

As to the Eighty-third Psalm.

Chicago, Nov. 11, 1944.—Dear Mr. Gruenstein: In your Nov. 1 issue you reviewed the writer's song "Keep Thou Not Silence, O God," a setting of the Eighty-third Psalm, published by Galaxy Music Company. You made one quotation which, I believe, is misleading, and on which I feel urged to debate. You state: "If you believe in praying *against* your enemies, this is what you are looking

for." Viewed from a logical or theological angle, the Psalm plainly states:

"Keep Thou not silence, O God,
Hold not Thy peace, and be not still, O God,
For Lo! Thine enemies make a tumult,
And they that hate Thee have lifted up the head."

The prayer is not directed against the Psalmist's personal enemies, but against "God's enemies." The Psalmist urges God not to remain silent while the forces of evil rise up against His works and His people. The last powerful lines of the Psalm, "That men may know that Thou, Whose name alone is Jehovah, art the most High over all the earth," emphasize the fact that redemption is only to be found in Jehovah, and that the evil forces must be destroyed, so that all men may be redeemed. This interpretation is, I believe, correct, and though being originally an Hebrew prayer, it is applicable to all men of our day, when the forces of evil threaten to engulf the world. It is in that spirit that I set the Psalm to music.

In closing let me state that I read THE DIAPASON regularly, and always enjoy it, though not always agreeing with it.

Cordially yours,
ARSENE SIEGEL.

MARTHA MAHLENBROCK GOES TO EAST ORANGE, N. J., CHURCH

Miss Martha A. M. Mahlenbrock, A.A. G.O., has been appointed to the ministry of music of the First Congregational Church of East Orange, N. J.

Miss Mahlenbrock is a graduate of the Guilford Organ School, where she was awarded the Berolzheimer prize for the highest average in 1943, and upon graduation in 1944 she was awarded the Dr. William C. Carl silver medal. She passed the A.G.O. associate examination this year. She is a pupil of Willard Irving Nevins, director of the Guilford Organ School, and studied paper work under Miss Viola Lang. She has also studied creative writing under James W. Blecker. Two of her children's anthems are published by the Willis Company. Miss Mahlenbrock has taught the children's choirs at the First Presbyterian Church and the Greenwich Presbyterian Church, New York.

CARL WEINRICH IN RECITAL FOR THE CASAVANT SOCIETY

The second recital in the eighth season of the Casavant Society of Montreal took place in the Church of St. Andrew and St. Paul Nov. 6. The recitalist was Carl Weinrich, who played a Bach program, dedicated to the memory of Joseph Bonnet. The scope and variety of the program dispelled all doubt as to the diversification of organ music, and particularly the Bach literature. Regarded merely as program-making, it was a masterly achievement.

The recital opened with Bach's arrangement of the Vivaldi A minor Concerto for violin. The entire work was a splendid demonstration in dynamics and tone color. There were moments when, by distributing rapidly reiterated chords between chancel and gallery, an effect was achieved of a whole chorus of violins performing miracles of double-stopping. The complete Advent and Christmas sections of the "Little Organ Book" were played in sequence. It is seldom that we have the whole drama of the first two seasons of the Christian year brought to us in its entirety. From the quiet expectancy of "Come, Redeemer of Our Race" to the outburst of joy at "To God We Render Thanks and Praise" we lived through the four weeks of Advent.

The Sixth Trio-Sonata might have been given more variety of treatment, remembering the size of the building. The Pastorale in F, with its four movements, offered wide scope for color. The recital was concluded with the great A minor Prelude and Fugue. It is an extensive canvas on which to paint in broad lines and with sure brush stroke. Clear, crisp presentation of the fugue subject and a minimum use of 16-ft. pedal tone clarified the polyphony and the general design of the work.

This was one of Mr. Weinrich's most satisfying recitals played in this city.

The next recital in the series will be given Monday, Dec. 4, by Dr. Charles Peaker of Toronto.

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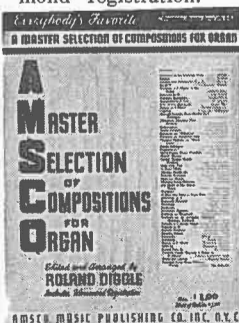
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ARMIN G. ZAPF



THE FIRST IN A SERIES of concerts by the Lutheran Center Association of Detroit was given in the main auditorium of the Detroit Institute of Arts Oct. 23. Armin G. Zapf played three groups of organ numbers. He opened with Bach's "Come, Sweet Death," which he played in memory of Lieutenant Edgar Danby, who lost his life in action in France. Other organ numbers included the Prelude and Fugue in D minor by Bach; Clokey's "Fireside Fancies" Suite and the first performance of a piece by Mr. Zapf, a Meditation on "Beautiful Saviour." The Lutheran Choristers, directed by Walter G. Nuechterlein, and vocal soloists also took part in the program.

The picture of Mr. Zapf was taken at the console of the four-manual fifty-stop Austin in Our Saviour Lutheran Church, Detroit, where he is organist and choir-master. He has a senior choir of sixty-five voices and a girls' choir of forty-five. Mr. Zapf was graduated from Concordia Teachers' College, River Forest, in 1921, studied organ with Wilhelm Middelschulte, won his A.B. in music at Wayne University in 1940 and is director of vocal music at the Lincoln High School of Van Dyke, Mich., a suburb of Detroit.

F. KARL GROSSMAN TO TEACH AT CLEVELAND CONFERENCE

F. Karl Grossman has been added to the faculty of the midwinter music conference to be held in Cleveland Jan. 2 and 3. He is professor of music at Western Reserve University and Cleveland College, conductor of the Cleveland Philharmonic Orchestra and director of music at the Lakewood Methodist Church. The others on the faculty are John Jacob Niles, authority on American folksong, who sings his numbers to his own accompaniment on the dulcimer, and Dr. Healey Willan of the University of Toronto, organist and choirmaster of the Church of St. Mary Magdalene, Toronto.

The program on Tuesday, the first day, will be held at the First Unitarian Church and the events of the second day will take place at St. James' Episcopal Church. Material will be presented with a view to helping both the school music teacher and the church musician. The program will include a recital by Mr. Niles and a dress rehearsal of Bach's Christmas Oratorio, directed by Walter Blodgett.



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Festival in Washington, Pa.

The Second Presbyterian Church of Washington, Pa., was host to the churches of that city for the annual hymn festival Oct. 29, when Dr. Joseph W. Clokey gave an informative and challenging address on congregational singing. Edward H. Johe, organist of the Second Church, was in charge of the service. The arrangement of choirs was very effective. While the choir of Second Church was in the chancel, six groups of choirs were spaced in the nave, and there was a strong choral unit in the rear gallery. There were 240 singers from eighteen churches. The church was filled, with over 900 persons present.

Three unfamiliar hymns were introduced to the people. Their first stanzas were sung by one or more of the choral units, after which the congregation took them up, singing "sturdily." The theme of the service had three sections, for each of which appropriate hymns were used. Mr. Johe stated that the preparation began with a meeting of the choir directors early in September. The choirs received the hymns well in advance and a combined rehearsal was held on the Sunday before the festival. He emphasized the interdenominational aspect of the service, six communions being represented in the choirs. On other occasions we have heard of the unifying effect of such mass festivals, for often the musicians from the various churches have never before all met together, and the same has been true of the ministers.

Hymn of the Month a Feature

A fresh idea comes to us from the Presbyterian Church of the Covenant of Erie, Pa., whose minister of music is Federal Lee Whittlesey. Each month one of the lesser-known hymns in the hymnal is designated "the hymn of the month," to be used frequently and in various ways during that month. For September the hymn "Men and Children Everywhere," by Dr. Moment, was chosen, set to the Hebrew melody "Rock of Ages." It was first played on the organ, being later sung as one of the regular hymns, and finally appeared in the fine anthem arranged by its composer, Charlotte M. Garden. The October hymn was "Unto the Hills Around," a free translation of the 121st Psalm, to the tune "Sandon." It was sung three times, also being given to the choir twice as a choral response.

New Atlanta Plan a Success

Word has just come of the gratifying success of the simultaneous "harvest hymn festival" held Oct. 13 in Atlanta. The Georgia Chapter of the A.G.O. and the Atlanta Music Club were jointly responsible for the undertaking. The festival services were held in twelve host churches, all using the same four-page program, on which the words of twelve hymns were printed. The total number present at these services was certainly in excess of 5,000; the music editor of the *Atlanta Journal*, who visited several of them, put it far higher. The fact is that not one suitable building in Atlanta could have held this vast assembly, far less any single church.

This success was due to the most thorough planning. A month in advance 200 ministers received an invitation to support the service; the co-chairmen visited several ministers' meetings and made personal contact with 125 of them. When the acceptances had come in instructions were sent to the twelve zone leaders, each of whom was responsible for the festival in his own locality. Later each choir director was given detailed suggestions for the cooperation of his choir and his church.

The committee did not neglect the help of the daily press. On Nov. 12 the *Atlanta Journal* had three mentions of the festivals—a news story, illustrated, an editorial and a bright and wholesome feature article.

One of the co-chairmen, Mrs. Walter Spivey, writes that though they used only well-known hymns—as is evident from the program—"you would be surprised to know how many churches have had to learn them."

It is evident that Atlanta, through this splendid undertaking, has gone a step farther than any other place in the country. First came festivals in local churches,

then a single mass festival, supported chiefly by the larger churches, and now Atlanta has made the idea regional, each neighborhood having its own festival, attracting all the nearby churches, small and large. The value of bringing together churches of different cultural and liturgic types, drawn by the magnet of singing praise to God in the common heritage of great hymns, is obvious.

We shall be glad to lend the mimeographed material used in the preparation of this city-wide hymn festival plan. Further details may also be obtained from Mrs. Walter Spivey, 430 Argonne Drive, N. W., Atlanta.

REGINALD L. MCALL.

New Catholic Church Music

By **ARTHUR C. BECKER, A.A.G.O.**

Some months ago this reviewer waxed rather enthusiastic about the large number of issues of Catholic Church music. That statement seems to have acted not as an encouragement but as a deterrent to publishers' activities, as there has been a complete dearth until this month. Whatever has been lacking is made up by the type of music received at this time. To J. Fischer & Bro. must go the palm for its wide-awake policy of issuing music which meets all the requirements of good sacred compositions.

First on the list is an outstanding work by Gretchaninoff in his "Missa Sancti Spiritu" for SATB. This mass has been sung by several choirs, but to the best of my recollection has not heretofore been reviewed. The features of this mass consist mostly of its rhythmic vitality and shifting tonalities. Parts of the work are in a quasi-recitative style against an interesting organ accompaniment. To my way of thinking the best section is the Credo. The Agnus Dei, with its poignant melody, is about as well fitted to the text as anything that has been written. Only a choir that has been well trained should attempt this mass—otherwise its effectiveness would be destroyed.

Another mass pertinent to the Christmas season is the "Missa Adeste Fideles" by the Rev. Carlo Rossini. Father Rossini uses seven principal themes or sections as *canti firmi* for different parts of the mass. In the Kyrie the Gregorian hymn from the Christmas Vespers, "Jesu Redemptor Omnium," is used. In the Gloria the Gregorian Christmas hymn, "Resonet in Laudibus," takes up a part of that section, and the French traditional noel, "Gloria in Excelsis Deo," is used in the Amen section. The Credo makes extensive use of the "Adeste Fideles" theme, while in the "Et Incarnatus est" section the familiar Gregorian "Ave Maria" is effectively set forth by a baritone solo, followed by the alto in the Crucifixus. Again the last part of the Credo consists of the "Gloria in Excelsis," in a strikingly original style. The Sanctus is made up in part of the Christmas carol "Ecce Nomen Domini, Emmanuel," while the Benedictus uses the familiar Christmas song by Gruber, "Silent Night, Holy Night," in the organ part, against an original melody in the alto or baritone as a solo section. In the Hosanna, however, the "Holy Night" theme is used in part in the choral section. The "Agnus Dei," ending the work in a highly effective manner, uses probably the most appropriate of the Gregorian themes, especially for this section, the plainchant "Ave Maria." All in all, I would consider this mass as the most effective from the prolific pen of Father Rossini. It is not difficult and the range of voice is average.

Of unusual interest is the publication of the "Missa, O, Magnum Mysterium" by da Vittoria, for SATB, transcribed and arranged by Cyr de Brant. A review of a work of this kind is almost superfluous, as it represents the acme of perfection in the polyphonic school. Mr. de Brant is to be congratulated on his splendid transcription and arrangement for practical church use. The high point is the double-themed Sanctus, which represents in a finite way the homage of the Cherubim and Seraphim before the heavenly throne.

An outstanding work is the "Missa in Honorem S. Josephi Calasactii," for two equal voices, with organ accompaniment, by Oreste Ravanello. Within a limited range Ravanello gives as nearly complete an exposition of polyphonic writing as this reviewer has heard. The polyphonic juxtaposition, which is lost by the use of only two voice parts, is amply offset by the extraordinarily interesting organ accompaniment.

A very interesting "Missa Rosa Mystica" for unison voices with organ has been written by Griesbacher. Perhaps one of the most difficult things to write is a composition the length of a mass for unison chorus that is interesting. Griesbacher has achieved this end.

In conclusion I wish to recommend for serious consideration a new volume on thematic material from offertories of well-known composers—"Offertorio Dominicali" or "Offertories for All Sundays and Principal Feasts" by Father Rossini, for two equal voices with organ. All the Sunday offertories are included.

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Examination Pieces for 1945.

The following pieces have been chosen
as tests for the June, 1945, examinations;
these must be played in the groupings in-
dicated (one group for each grade):

ASSOCIATESHIP.

Group A:

Bach—Prelude and Fugue in C minor
(Novello, book 2, page 48, or any stand-
ard edition).

Bancroft—"A Fancy" (Oxford Univer-
sity Press).

Group B:

Willan—Prelude and Fugue in B minor
(Novello), or Bach—Prelude and Fugue
in A major (Novello, book 3, page 64, or
any standard edition).

Whitlock—Seven Psalm Sketches, No. 3
("Plaint") (Oxford University Press), or
Whitlock—Folk-tune (Five Short Pieces)
(Oxford University Press).

FELLOWSHIP.

Group A:

Wesley—Choral Song and Fugue (No-
vello), or Bach—Prelude and Fugue in F
minor (Novello, book 6, page 21, or any
standard edition).

Couperin (arrangement by Baynon)—
"The Little Cherubs" (Oxford University
Press).

Delius (arrangement by Fenby)—"On
Hearing the First Cuckoo in Spring" (Ox-
ford University Press).

Group B:

Bach—Fantasia and Fugue in G minor
(Novello, book 8, page 127, or any stand-
ard edition).

Whitlock—Allegretto (Five Short Pieces)
(Oxford University Press).

Mulet—"Carillon-Sortie" (any edition).

All other information relating to these
examinations is contained in the College
Year Book, which may be obtained on
request.

FREDERICK C. SILVESTER,
Registrar for Examinations.

Toronto Center.

The annual meeting of the Toronto
Center was held at Yorkminster Baptist
Church Oct. 17. The following officers and
committee members were elected for the
year: Chairman, D'Alton McLaughlin;
vice-chairman, A. E. Clarke; secretary-
treasurer, T. M. Sargent; committee
G. D. Atkinson, T. J. Crawford, Dr.
T. A. Davies, Miss Muriel Gidley, W. H.
Gillman, Miss E. A. Halliday, W. W.
Hewitt, H. G. Langlois, Cyril Moss, Dr.
Charles Peaker, J. Reymes-King, S.
Roseveare, H. G. Williams, Eric Rollin-
son and Maitland Farmer, ex-officio.

The income and expense statement for
the year was presented. It showed the
center to be in a flourishing condition.

After the business session an illus-
trated address was delivered by the Rev.
Dr. H. H. Bingham on "The War Zone
of the Mediterranean." The views pre-
sented were pictures taken by Dr. Bing-
ham on a trip through the Mediterranean
some years before the war. Our new
chairman, Mr. McLaughlin, then gave us
a talk on his visit to New York last
summer. He told many interesting things
regarding some of the most prominent
churches, touching on the music of the
services and other matters of interest
to organists.

A group of organists in the Toronto
Center tendered Maitland Farmer a com-
plimentary luncheon Oct. 30 at the Granite
Club. This was on the eve of his de-
parture for Montreal to take over the
position of organist and choir-master of
St. George's Anglican Church and to
assume the duties of head of the organ
department at the McGill Conservatorium
of Music. Mr. Farmer recently relin-
quished the position of organist and choir-
master of St. Paul's Church, Toronto,
where he had been for the last twelve
years.

D'Alton McLaughlin, chairman of the
center, presided. He addressed the gather-
ing and made a presentation to Mr.
Farmer, paying a tribute to him for all
the splendid work he had done, not only
in his position at St. Paul's, but for the

College. Mr. Farmer is the immediate
past chairman of the Toronto Center,
which office he held for two years. Other
speeches were made by Gordon Langlois,
past treasurer of the Canadian College
of Organists; Eric Rollinson, president,
and T. M. Sargent, secretary of the cen-
ter. Mr. Farmer responded, expressing
regret over severing his connection with
the center and hoping to see his former
associates from time to time.

The council of the C.C.O. has ap-
pointed K. W. Scott, 66 Redpath Avenue,
Toronto, secretary as well as treasurer
for the remainder of the year to succeed
Mr. Farmer.

A meeting of the Toronto Center was
held at the Metropolitan Church Nov. 15,
when the following program was played
by our fellow member, John Reymes-
King, M.A., Mus.B., A.R.C.M., F.R.C.O.,
organist and choir-master of this church:
Sketch No. 2, in C, Schumann; Concerto
Movement, Dupuis; Larghetto and Va-
riations in F sharp minor and "An Air
for Holsworthy Church Bells," S. S.
Wesley; Crown Imperial March (for
1938 coronation), Walton; anthem,
"Lord, Let Me Know Mine End," Locke
(ten solo voices); Toccata in F, Bach;
Chorale Prelude, "Almighty God, Thy
Holy Word," Walther; Voluntary on the
100th Psalm, Purcell; "Miniature" in A,
Rossi; Allegro Vivace, Sammartini;
"Epilogue," Willan.

Following this a social hour was held
in the church parlors. The chairman of
the center, D'Alton McLaughlin, took ad-
vantage of the opportunity to welcome
Mr. and Mrs. J. J. Weatherseed to our
center. Mr. Weatherseed formerly be-
longed to the Montreal Center, but has
been appointed organist and choir-master
at the Deer Park United Church, Toron-
to, and therefore is transferring to our
center. A welcome was also extended to
S. F. Bulley, who has been appointed or-
ganist and choir-master at St. Clement's
Anglican Church, North Toronto, Mr.
Bulley recently came from Victoria,
B. C., where he held an important post.

T. M. SARGANT, Secretary.

St. Catharines Center.

The St. Catharines Center held its
monthly meeting Nov. 5 at Westminster
United Church. A splendid attendance
enjoyed the program of organ music pre-
sented by Mrs. Anne W. Kadwill, organist
of the church; Bernard Munn of St.
Thomas' Anglican Church and Lewis Jones
of the St. Paul Street United Church.
Douglas Campbell and William Kadwill
spoke briefly. The program closed with a
social period in the church hall.

EDITH BENSON, Secretary-Treasurer.

London Center.

Members of the London Center were
entertained Oct. 29 by Gordon Jeffery,
well-known recitalist. The occasion was
the opening of a new studio which Mr.
Jeffery has recently acquired. Mr. Jeffery
has added a concert grand piano to the
equipment. He was fortunate in being
able to have Margaret Bach introduce the
piano in a brilliant recital. Mr. Jeffery
plans to install an organ and music-
lovers may look forward to many musical
treats in the new studio. Refreshments
were served.

Sunday afternoon, Nov. 12, another rare
treat was in store for the London organ-
ists when they were invited to hear a
demonstration of early liturgical music.
The beautiful St. Peter's Seminary Chapel
was the setting and the choir of the
seminary sang many old church settings
of Gregorian chants, some written by
anonymous composers.

SERGEANT A. E. HARRIS, Secretary.

Brantford Center.

An interesting recital was given by Dr.
F. T. Egner, organist of Cronyn Mem-
orial Church, London, Ont., in the Park
Baptist Church Oct. 19. Dr. Egner played
the following program: "Suite Gothique,"
Boellmann; "Jesu, Joy of Man's Desir-
ing," Bach; Toccata and Fugue in D
minor, Bach; "The Bells of Aberdovey,"
Stewart; "Finlandia," Sibelius; "Drifting
Board and Evening Chimes," "Among the
Pines" and "Cascade," Egner; Varia-
tions on "Peyel's Hymn," Burnap; Cho-
rale Prelude, "A Rose Breaks into
Bloom," Brahms; "Liebestraume," Liszt;
Toccata from Fifth Symphony, Widor. A
reception was held at the home of Mr.
and Mrs. George C. White after the recital.

Nov. 11 a recital was played by two
members of the Brantford Center—Mrs.
H. D. Marlatt and Mrs. J. F. Ruth—at
Zion United Church. The program con-
sisted of the following numbers: Prelude
and Toccata, Borowski; "Sheep May Safe-
ly Graze," Bach; Toccata, Prelude on
the Plainsong "Pange Lingua," Bairstow;
Pastorale, Bancroft; Overture, "Ruy
Blas," Mandelssohn (Mrs. Marlatt);
"Piece Heroique," Franck; "Jesu, Joy of
Man's Desiring," Bach; Psalm-Prelude,
Howells; Trio on Hymn-tune, Palmer;
Toccata in C minor, Bach (Mrs. Ruth).

ELEANOR L. MUIR, Secretary.

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Dr. Caspar P. Koch's annual report on
the recitals at Carnegie Hall, North Side,
Pittsburgh, has been issued in book form,
including all the programs played by Dr.
Koch. The season of 1943-1944 was the
fifty-fifth in the history of these munici-
pal organ recitals. For the present in-
cumbent of the post of city organist it
was the forty-first season.

From Oct. 3, 1943, to June 25, 1944,
thirty-eight recitals were given. Four
hundred and seventy-six compositions
were performed. On the organ 115 com-
posers were represented by 267 composi-
tions, of which 173 were original organ
compositions and ninety-four were tran-
scriptions. Forty-three of these works
were played by seven guest organists:
Clyde English, James Hunter, Paul Koch,
Howard Neff, Charles A. H. Pearson,
Clara Schwartz and Ruth St. Clair
MacLeod.

A string orchestra, five choirs and
forty-three soloists, in addition to the
visiting organists, participated. The en-
semble groups contributed forty-two
works, by thirty-one composers, and the
soloists performed 165 compositions, by
109 composers. In addition, the Choir
Ensemble Society produced tabloid ver-
sions of Handel's "Messiah" and Men-
delssohn's "Elijah."

THE SALAMANCA, N. Y., COMMU-
NITY CHOIR, under the direction of
Walter James, with Mrs. James at the
piano, will sing "The Messiah" in the
Salamanca High School auditorium Sun-
day, Dec. 10, at 8 p.m. Professional solo-
ists have been engaged and members of
the First Baptist Church choir of Brad-
ford, Pa., will go to Salamanca to assist
in the presentation. The Salamanca choral
group will reciprocate Dec. 17 and the
Bradford presentation will be given in
the First Baptist Church that evening.

DOROTHY E. BERRY, A.A.G.O.



MISS DOROTHY E. BERRY, A.A.G.O., has been appointed organist and choir director at the First Baptist Church of Springfield, Mass.

Miss Berry majored in piano at the Institute of Musical Art, New York City, and studied at the Guilford Organ School, graduating there in 1925 with honors. She was a scholarship student of Dr. William C. Carl, director of the school, and also took work with Willard I. Nevins. In the same year she passed the associate examination of the American Guild of Organists.

Miss Berry has been organist-director of the Methodist Church in Danbury, Conn., the First Presbyterian Church of Springfield Gardens, Long Island, N. Y., and St. John's Episcopal Church, New Milford, Conn. While at the New Milford church she directed four choirs. During this period she wrote the music for a play entitled "Dreams Come True," the script and lyrics being written by Miss Theo Merwin, a high school teacher of New Milford. "Dreams Come True" was written especially for the twenty-three girls of the junior choir. It was performed successfully four times, the last time at the annual junior day session of the Connecticut State Federation of Music Clubs in 1939.

Miss Berry has attended summer sessions of the professional school of Westminster Choir College at Northfield, Mass., and at Princeton, N. J.

At the Springfield church Miss Berry directs a chorus of forty, including a paid quartet, and has organized a young people's choir, a girls' choir and a junior choir.

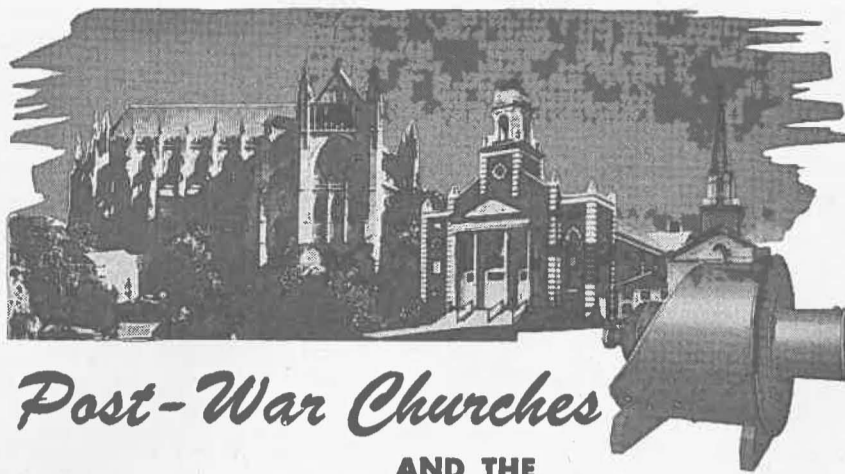
GOOD WORK IN HIGH POINT, N. C., CHURCH BY G. M. NICHOLS

A boy choir and a high type of liturgical music have been established in High Point, N. C., by G. M. Nichols, A.R.A.M., who went to that city a little over a year ago to take charge of the music at St. Mary's Episcopal Church. Mr. Nichols took up this work after having served in the army as assistant to the division chaplain and organist for the Tenth Armored Division at Fort Benning, Ga. He organized the boys of the town to sing for the services in the beautiful granite edifice of St. Mary's Church and his offer to have the salary usually paid to the organist devoted to payment of the choristers was accepted by the vestry.

Since the latter part of November, 1943, the boys, twenty-five in number, and eight men, have been singing the music of the services. Congregations have almost doubled, the income of the church has increased and the church debt has been substantially reduced.

SCHENECTADY CHORUS OPENS SECOND DECADE, LED BY MASON

The Octavo Singers of Schenectady, N. Y., inaugurated their second decade Oct. 24 when they presented Haydn's "The Creation." Gordon F. Mason, who has conducted the singers through all of their ten years, brought them successfully to new heights in this work. The organ accompaniment was played very capably by Duncan Trotter Gillespie, A.A.G.O. Bach's Fantasia in G minor and Boellmann's "Prayer," from the "Suite Gothique," were played by Charles Brand, blind organist and pupil of Mr. Gillespie.



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FIRST PROGRAM OF SEASON

The 1944-45 season of the Van Dusen Organ Club was officially opened with a party and program at the organ studio of the American Conservatory Oct. 23. A program of organ music was played by Miss Loraine Storz, Mrs. Linnea Haas, Miss Edith Rentner, Dwight Davis and Richard Sheehan. After the recital Dr. Frank Van Dusen read letters and communications from the boys in service. This was followed by election of officers, games and refreshments. Results of the election are: President, Esther Timmermann; vice-president, Victor Mattfeld; secretary, Kay Tutules; treasurer, Marjorie Deakman; board of directors, Cordelia Ferber, Eduard Klotz, Andrew Kuring, Sara Hammerschmidt and Dwight Davis.

Nov. 27 the club presented Dr. Edward Eigenschenk in a recital dedicated to the memory of his European teacher, Joseph Bonnet.

CARDS ARE OUT ANNOUNCING the winter series of vesper recitals by Lewis Corning Atwater at All Souls' Unitarian Church, Washington, D. C., on consecutive Sunday afternoons at 5 o'clock, beginning Nov. 5. The titles for November and December are: Green memorial program; Bach music; American music; Italian music; American music; Christmas music of various countries; cantata, "When the Christ-child Came," by the church quartet, and Franck music. Members of the quartet will be assisting soloists.

UNDER THE DIRECTION of Thornton L. Wilcox, organist and choirmaster, Henry Clough-Leigher's Thanksgiving motet "Give Thanks unto God" was sung Sunday morning, Nov. 19, at the Bellevue Presbyterian Church in Bellevue, Pa.

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