

# THE DIAPASON

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

Thirty-fifth Year, No. 7—Whole No. 415

CHICAGO 4, U. S. A., JUNE 1, 1944

Subscription \$1.50 a Year—15 Cents a Copy

## FESTIVAL IN NEW YORK GREAT FIVE-DAY EVENT

### SERVICES ARE IMPRESSIVE

Famous Churches Are Visited—Four Recitals and Three Papers—Dinner Brings Together Visitors from Eighteen States.

An intellectual and spiritual course dinner spread over five days—this is what organists and choir directors enjoyed at the spring festival of the American Guild of Organists, held in New York City the week of May 15. The opulent menu included five impressive services, held in famous churches; four organ recitals and three papers. All this was topped off with the annual dinner of the Guild, the final event, at which visitors from points distant from New York had the opportunity to fraternize with their fellow organists of the metropolis and to gain a conception of the scope, the aims and the activities of the organization from the reports of the officers.

Eighteen states and the District of Columbia were represented, making it in fact a national gathering. These states were: California, Oregon, Wisconsin, Illinois, Indiana, Kentucky, West Virginia, Tennessee, Virginia, Pennsylvania, Maryland, New York, Vermont, Massachusetts, Ohio, Texas, New Jersey and Connecticut.

Several of the services were of a nature to demonstrate the exalted church music standards in America that prevail in those places in which such music is cultivated at its best.

### Deans Meet with Council

Closer fellowship between headquarters of the Guild and the chapters was promoted by a meeting of deans and regents with the council members at the Faculty Club of Columbia University Monday evening. After the usual council proceedings reports were made briefly by the visiting heads of chapters or their representatives and word of organizational activities was brought from points all the way from New England to California, as well as from New Jersey, Baltimore, Washington, Chicago, Louisville and other cities. Then dinner was served and many new acquaintances were made and old ones renewed.

The first event of the festival, a service of compline for Rogation Monday, took place in St. Paul's Chapel of Columbia University. Preceding the service a short program was played by Carl Weinrich, guest organist of the evening. Lowell P. Beveridge, director of music of the chapel, led his choir in the service music.

The voices showed careful training. It was interesting to note that with two exceptions the anthems were written expressly for this choir. The first and the last were works of Noel Sokoloff, now 22 years old—settings of "Grant to Us, Lord" and "God Be in My Head." Others were Virgil Thomson's "Tribulations" and Randall Thompson's "The Paper Reeds by the Brooks." Friedrich M. Breydert, born in 1909, and Everett B. Helm were still other composers represented and the latter's "Attende Domine" was an impressive number. The purpose and character of the service music was set forth in the following explanation on the program: "There has been no thought of a new or radical style or of mere innovation. What we offer here is the product of a long and serious consideration of the basic principles of a genuine choral liturgical style."

Mr. Weinrich's fine musicianship was devoted to an exposition of presentday trends in composition of the ultra-modern type, concerning whose permanent value and immediate importance there is wide

## AMBULANCE BEING PRESENTED TO ARMY BY GUILD



AT AN EXPENDITURE of \$1,662 the American Guild of Organists has purchased for the United States Army the field ambulance shown in the picture. The photograph was taken on West Fifty-third Street at Fifth Avenue in New York City on the afternoon of May 18, when the ambulance was formally

presented and was accepted by a representative of the army. Next to the conveyance are the Rev. Dr. Roeliff H. Brooks, rector of St. Thomas' Church, and Warden S. Lewis Elmer. On the steps of St. Thomas' are members of the Guild in attendance at the spring music festival.

## FLORIDA CONCERTO FESTIVAL COMBINES PIANO AND ORGAN

The annual "concerto festival," in which a combination of organ and piano was used, took place at the University of Florida in Gainesville May 7 and 14 in place of Claude L. Murphree's regular recitals. May 7 the Concerto in A, Mozart; Rhapsody in D minor, Federer, and the Concerto in D, Haydn, were played by Joe Adkins, Myrna Johnson and Maurice Hinson, pianists. May 14 the Concerto in A minor, by Grieg, was

played by Mr. Adkins; the Concerto in C minor, Rachmaninoff, by Miss Charmaine Linzmayer, pianist, while all the orchestra parts were played on the organ by Mr. Murphree. All four pianists are pupils of Mr. Murphree.

AT THE McMYLER ORGAN RECITALS at the Cleveland Museum of Art on the four Sundays in June at 5:15 p.m., Walter Blodgett, curator of musical arts, will play the Suite in E minor of Buxtehude and the Chorale in B minor of Franck. These recitals are open free to the public.

## SPIRITUALS ARE SUNG AS 2,000 PEOPLE LISTEN

### THRILLING NEW YORK EVENT

George W. Kemmer Directs Twenty-first Annual Service at St. George's Church—Harry T. Burleigh One of the Soloists.

One of those thrills that seldom can be experienced at a musical service came to more than 2,000 people who crowded historic St. George's Church in Stuyvesant Square, New York City, Sunday afternoon, May 14, to hear the twenty-first annual presentation of Negro spirituals by the church's choir, under the able direction of George W. Kemmer. Before the service began every seat was taken, the aisles were jammed and many had to be turned away. Those who were privileged to be present listened for an hour and a half to a gorgeous feast of a type of music that only America has produced.

There were nine spirituals harmonized by Harry T. Burleigh, who stands at the top in this work of adapting the religious songs of his race and who for more than half a century has been a soloist at St. George's Church. Five other spirituals were harmonized and arranged by Mr. Kemmer. The instrumental music of the service consisted of a performance of Mr. Kemmer's new Prelude on "Deep River," dedicated to Mr. Burleigh, played on the large four-manual Austin, and a group of harp solos beautifully played by Miss Mildred Dilling, whose program constituted a half-hour prelude that introduced the vocal part of the service.

All the spirituals made a distinct appeal of their own, but the arrangement of "Somebody's Knocking at Your Door," the pathos of "Sometimes I Feel Like a Motherless Child," the contrasting spirit of "I Got a Robe" and the sublime effects achieved in the Negro composer Nathaniel Dett's "Listen to the Lambs" moved everyone. The climax came in "Ride On, King Jesus" and "I Know the Lord's Laid His Hands on Me" as sung by Mr. Burleigh, whose voice and style have not been withered by age. "Deep River," "Swing Low, Sweet Chariot" and "Steal Away to Jesus," the remarkable solo work of two young Negro singers, Carol Brice and Marguerite Wood, and the lovely touch in "Listen to the Lambs" when Edith Umbers, a girl of 15 years, sang "He Shall Feed His Flock"—all these are things which left a profound impress. Not the least noteworthy part of the afternoon was the singing of the hymns by the great congregation. Anyone who heard them in the old tune of "Erie" to the words of "What a Friend We Have in Jesus" must have admitted that there is a charm of their own in some of the old gospel hymns.

The fact that Mr. Kemmer's twenty-first anniversary as organist and choir-master of St. George's occurs this summer was brought to the attention of the congregation by the rector, the Rev. Elmore M. McKee, in a gracious way. In the folder for the day Dr. McKee also paid a warm tribute to Mr. Kemmer and emphasized that "great indeed is the debt of the parish and community to him as a person, and to his leadership." It was Mr. Kemmer, he added, "who first raised the Negro spiritual to its place in the worship of the American church as a whole when he came to St. George's."

George W. Kemmer is a native of New York City and after extended piano study took voice under Mme. Marcella Sembrich, Mme. Margaret Rabold, David Bispham and James M. Helfenstein, organ with David McK. Williams, theory with Clement Gale and composition with William Y. Webbe. He was a boy soloist at Grace Church and then for twelve years was organist and choirmaster of



[Continued on page 11.]



Grace Church, Orange, N. J., before going to St. George's in 1923. He is director of music at Beard's School in Orange and at the Dearborn Morgan School in the same city. His special musical services, including not only the programs of spirituals, but an annual service of Christmas carols and a performance of the Bach "St. Matthew Passion," attract citywide notice. In addition to his arrangements of spirituals Mr. Kemmer is the composer of several anthems published by Gray and a cantata, "The Star That Lit the World," published by G. Schirmer. Some twenty of his arrangements of spirituals are published by Ricordi.

A reception in honor of Mr. and Mrs. Kemmer to mark his twenty-first anniversary at St. George's Church was held by Mr. and Mrs. Walter T. Rosen April 27 and among those present were the rector and members of the vestry. On that occasion Mr. Kemmer's friends presented him with a silver tray and a check.

#### CHOIR FESTIVAL IN BOSTON WITH CHORUS OF 600 VOICES

The seventh annual choir festival under the auspices of the Massachusetts and Boston Area Council of Churches and the Choir Directors' Guild was held at Trinity Church, Boston, Sunday afternoon, April 30, with 2,200 people crowding into the church to hear forty-five choirs, a total of 600 voices. Of this number 225 were men. Dr. Carl McKinley of the New England Conservatory of Music and of Old South Church, played a ten-minute recital. Master Philip Howell, soprano at Trinity Church, and Mildred Jenkins, the Marian Anderson of Boston, were soloists. Rachael Quant of St. Andrew's Church, Wellesley, was the service organist. H. Everett Titcomb of St. John the Evangelist Church and the Schola Cantorum directed his own anthem, "Come, Ye Faithful," and George Arkwell two women's chorus numbers—"The Peace of God," Coke-Jephcott, and "Lift Thine Eyes," Mendelssohn.

Dr. H. Augustine Smith, director of music for the Massachusetts and Boston churches and conductor of these festivals since their inception in 1936, conducted three anthems and directed the congregation in singing four hymns from the new Episcopal Hymnal.

Aside from the anthems mentioned Saint-Saens' "Ave Verum," Francis W. Snow's "Behold, Now, Praise the Lord," with eight parts for men and eight for women, sung a cappella. Holst's "Turn Back, O Man" and Mendelssohn's "I Waited for the Lord" were sung. The denominations represented were Baptist, Reformed, Congregational, Episcopal, Methodist, Lutheran, Church of Latter-Day Saints, Unitarian and Universalist.

#### MAEKELBERGHE WILL PLAY AT PEABODY SCHOOL JULY 2

Arrangements have been made by the Peabody Conservatory of Music in Baltimore to have August Maekelberghe, the Belgian organist, who will head the organ department, give the first of a series of Sunday evening recitals July 2.

An interesting course has been added to the curriculum this season known as "The Workshop for Elementary Teachers." It will be conducted by Leah Thorpe and is intended for the elementary teacher who teaches music and the music supervisor. The Peabody summer school, which was established thirty-three years ago, will be in session for six weeks, from June 26 to Aug. 5, and its curriculum will embrace all branches of music and all grades. A number of faculty members of the winter school will teach at the summer session.

THE TWELFTH ANNUAL presentation of Dubois' "The Seven Last Words" in Winston-Salem, N. C., under the direction of James Christian Pfohl, head of the school of music of Davidson College, Davidson, N. C., and Queens College, Charlotte, N. C., took place in the Home Moravian Church on the evening of Easter as the climax of the Moravian Passion Week services. This Easter service has been held in Winston-Salem for 172 years and is now broadcast. The chorus numbered about 100, including many who have participated in the presentation throughout its twelve years. The accompaniment was by a thirty-piece orchestra. This year the cantata was prefaced with the rendition by the chorus and a double quartet of Bach's motet "I Wrestle and Pray" and a program of chorales by a brass choir.

#### GEORGE W. KEMMER



#### WALTER N. HEWITT HONORED; TEN YEARS AT HIS CHURCH

Walter N. Hewitt, A.A.G.O. (Chm.), celebrated his tenth anniversary as organist and minister of music at the Prospect Presbyterian Church, Maplewood, N. J., Sunday, April 30, at the monthly "hour of music" from 5 to 6 o'clock. Mr. Hewitt was the artist of the afternoon, playing from memory the following organ music: Toccata and Fugue in D minor, Bach; "O Man, Bewail Thy Grievous Sin," Bach; "Come, Gentle Death," Bach; "A Memory," Hewitt; "The Cuckoo," Weaver; Etude, Chopin-Schminke; Arioso, Handel.

Members of the Metropolitan New Jersey Chapter of the A.G.O. attended the service in a body.

After the service a tea was given in honor of Mr. and Mrs. Hewitt in the parish-house. Mr. and Mrs. Hewitt received many floral tributes, a \$100 bond from the trustees of the church and a \$100 bond from the session.

Mr. Hewitt is a past dean of the Metropolitan New Jersey Chapter, A.G.O., past president of the Music Educators' Association of New Jersey, Inc., past president of the Music Teachers' Association of the Oranges and Vicinity, past president of the Arlington Music Club and a member of the St. Wilfrid Club.

#### PRIZE OF \$100 FOR ANTHEM IS OFFERED BY H. W. GRAY

Under the auspices of the American Guild of Organists a prize of \$100 is offered by the H. W. Gray Company, Inc., to the composer of the best anthem submitted by any musician residing in the United States or Canada. The text, which must be in English, may be selected by the composer. There is no objection to seasonal anthems—Christmas, Easter, etc. There is no restriction as to the difficulty or the length, but it is suggested that a composition of about eight pages, for mixed voices, is the most practical one.

The manuscript, signed with a *nom de plume* or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than Jan. 1, 1945.

#### RICHARD GORE WINS AWARD IN A COMPOSITION CONTEST

Richard T. Gore, organist and member of the musical faculty of Cornell University, is the winner of the publication award contest of the Composers' Press, Inc., of New York City for 1944. Among eighty manuscripts submitted Mr. Gore's "Let God Arise," for mixed chorus and organ, won first place. The judges were Dr. John Warren Erb, John Harms and George W. Volkel.

THE CHOIR OF ST. LUKE'S Episcopal Church, San Francisco, gave a notable rendition of Gabriel Fauré's "Requiem" on Maundy Thursday evening, directed by Harold Mueller, F.A.G.O., organist and director at St. Luke's. Florence L. Stone, assistant organist, played the organ accompaniment and Dorothy Nordstrand was at the piano.

#### DOCTOR OF SACRED MUSIC DEGREE CONFERRED ON FOUR

At the commencement of the School of Sacred Music of Union Theological Seminary in New York May 17 Dr. Clarence Dickinson presented four candidates for the degree of doctor of sacred music. This is a veritable landmark in the history of church music, as it is the first time in history that this degree has been conferred. The four recipients, already holding degrees from colleges and the master's degree in sacred music from Union Seminary, were: Robert Baker, organist and director at the First Presbyterian Church, Brooklyn; Robert Griswold, organist and director at the Church of the Messiah, Presbyterian, Paterson, N. J.; Robert Wesley Magin, organist and director at Centenary Methodist Church, Winston-Salem, N. C., and Hugh Porter, organist and director of music of the Collegiate Church of St. Nicholas, New York City.

Dr. Dickinson also presented twelve candidates for the master's degree in sacred music and listed two others who will receive the degree at the August commencement. Those upon whom the master's degree was conferred are: Marjorie Abbott, Central Baptist Church, New York; James Bergen, Hitchcock Memorial Presbyterian Church, Scarsdale, N. Y.; V. Earle Copes, Chester Hill Methodist Church, Mount Vernon, N. Y.; Lyn Davies, Mount Washington Presbyterian Church, New York; Marjory Gregory, Presbyterian Church, Scarborough, N. Y.; Jeanette Hart Hollman, Trinity Lutheran Church, Allentown, Pa.; Jean Knorr, Trinity Methodist Church, West Brighton, N. Y.; Marjorie Marshall, St. Thomas' Episcopal Church, Newark, N. J.; Wallace McPhee, First Baptist Church, Montclair, N. J.; M. Louise Miller, First Congregational Church, Stratford, Conn.; K. Mulder Schuil, Central Methodist Church, Yonkers, N. Y.; Ruth Turner, Church of the Redeemer, Yonkers, N. Y.

A program of original compositions by those receiving the master's degree was presented on the evening of May 14 in the James Chapel. The program opened with an Introduction and Fugue for organ; the balance of the program was choral, including anthems and a setting of each of the four major canticles of the Episcopal Church.

#### UKRAINIAN PASSION TRILOGY IS SUNG IN PROVIDENCE, R. I.

The first Providence performance of the "Passion Trilogy" of Ukrainian spirituals, taken from eighteenth century manuscripts and arranged by Alexander Koshetz, director of the Ukrainian National Chorus, took place in the Cathedral of St. John, Providence, R. I., on Palm Sunday evening. The cathedral choir was under the direction of Willard E. Retallick, organist and choirmaster. These works, relatively unknown, are considered by Mr. Retallick as some of the finest a cappella music. The complete program was as follows: Organ, "Out of the Deep," Karg-Elert; hymn, "God Himself Is with Us," Eighteenth Century German; Psalm 130, "Out of the Deep," Tone iv, 6; Magnificat (with fauxbourdon by Dr. Francis W. Snow), Tone vij, 1; hymn, "O Sacred Head," Hassler-Bach; "The Passion Trilogy," Ukrainian, arranged by Koshetz ("Trial before

#### IN THIS MONTH'S ISSUE

Festival of the American Guild of Organists in New York City offers five days of services, recitals, lectures, etc., closing with annual meeting.

Twenty-first annual service of spirituals draws great congregation to St. George's Church in New York.

Carl Engel, president of G. Schirmer, Inc., and former head of the division of music of the Library of Congress, dies suddenly.

Chapters of the A.G.O. close an active season and elect officers for the year.

New compositions of Seth Bingham, entitled "Baroques," and other publications for the organ are reviewed by Dr. William Lester.

Dr. Harold W. Thompson deals further with the Easter music of 1944 and new anthems.

#### 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.

#### ET NON IMPEDIAS MUSICAM



(1) See Numbers 2-3-4-5-6  
HOLTKAMP ORGANS  
CLEVELAND, OHIO

Member Associated Organbuilders of America

Pilate," plainsong hymn: "Ah, Holy Jesu," Sarum plainsong, Mode iv; "The Crucifixion," plainsong hymn: "Sing, My Tongue, the Glorious Battle," Sarum plainsong, Mode iij; "The Resurrection," organ, "Hail True Body" and "I Believe in One God," Titcomb.

UNDER THE DIRECTION of Eugene L. Nordgren, Wausau, Wis., had its annual presentation of Handel's "Messiah" at the First Presbyterian Church Sunday afternoon, April 23. Paul Bunjes was at the organ. The Wausau Oratorio Chorus of 100 voices received high praise from the city's critics for this performance, as did the four soloists, Mr. Nordgren and Mr. Bunjes.

#### THE SCHOOL OF SACRED MUSIC AT WALDENWOODS

July 17-26 inc.

Combine your vacation with study at  
Waldenwoods on the Lake

#### FACULTY

ARTHUR POISTER, Concert artist, Church organist, Oberlin College.  
PROF. ELLIS SNYDER, head of Voice and Choral Music Departments, Capital University.  
DR. H. AUGUSTINE SMITH, Dean of College of Music, Boston University.  
DR. NELLIE BEATRICE HUGER, Director of Church Music, Detroit Council of Churches; Teacher of Voice, Choral Director.

#### CLASSES

Choral Conducting, Choral Rehearsal Methods, Voice, Hymnology and Worship, Material Analysis, A Cappella Choir, Organ.  
Great collection of all Sacred Music Materials on exhibit.

REGISTER NOW. Send for folder. Address Nellie Beatrice Huger, 52 Putnam, Detroit 2, Michigan

## CHICAGO CONVENTION TAKES PLACE IN JUNE

### REGIONAL EVENT OF GUILD

Program of Recitals and Addresses  
to Occupy Two Days—Local  
Organists and Visiting Per-  
formers Will Be Heard.

Under the auspices of the Illinois Chapter, A.G.O., organists from Illinois and nearby states are coming to Chicago to join the local organ fraternity in the fourth biennial regional convention of Guild chapters. The convention will take place Monday and Tuesday, June 19 and 20. A program of high excellence to occupy the two days has been prepared and promises much of interest to all who can attend the events.

Monday will be spent on the north side of Chicago in the forenoon, moving to Evanston in the afternoon. Registration will take place at St. James' Episcopal Church at 9 and at 9:15 Miss Sarah Hammerschmidt, representing the Northern Ohio Chapter, will give a recital of half an hour, followed by a lecture-recital by Dr. Leo Sowerby. At 11 o'clock a recital will be given at the Fourth Presbyterian Church by Miss Adrienne Moran of Chicago and Kenneth Cutler of the United States Navy, who has been overseas for many months and is expected home in a few days.

In the afternoon at 1:15 luncheon will be served at the First Presbyterian Church in Evanston, followed by a talk by Dr. William H. Barnes on the reconstruction of the organ he gave that church. After this lecture Mrs. Mary Porter Gwin will give a recital on the organ in this church. At 4:30 D. Deane Hutchison of Portland, Ore., will be heard in a recital at St. Luke's Church. Dinner will be served at the First Methodist Church and in the evening Brahms' "Requiem" will be sung by Dr. Emory L. Gallup's choir at the same church.

Tuesday the activities will be on the south side, beginning at 9:30 at St. Paul's Episcopal Church with a recital by Dr. Arthur C. Becker of Chicago, followed by an address on "New Organ Publications" by Dr. William Lester, who reviews the new works for THE DIAPASON, and a recital by Lester W. Groom, F.A.G.O. After luncheon at the Hyde Park Y.M.C.A. cafeteria Emory L. Gallup will speak on the service of the church at the Hyde Park United Church.

At the same church there will be a special feature in the form of organ and piano ensemble music played by Miss Sarah Hammerschmidt of Cleveland and Dean Walter Flandorf.

Going to the First Unitarian Church, the convention will hear Whitmer Byrne in a recital and Margaret Hanson, soprano, will sing several solos, accompanied by Charles H. Demorest.

Arrangements have been made for a banquet at the Hotel Windermere and then the convention will go to Rockefeller Chapel at the University of Chicago for a carillon recital, followed by an organ program by Allen W. Bogen and Frieda Opt-Holt Vogan of the Michigan Chapter. A special closing event will be an address by Dr. Charles W. Gilkey, dean of the chapel.

## RUTH BARRETT ARNO



RUTH BARRETT ARNO, who for ten years has held the important post of organist at The First Church of Christ, Scientist, Boston, the Mother Church, has been making a name for herself likewise as a composer, especially of music for the church service. Her latest composition, published by Carl Fischer, is entitled "Song of Light," and is a sacred solo which makes use of John B. Dykes' tune to Cardinal Newman's famous hymn "Lead, Kindly Light." A set of lines by an anonymous author, which introduce Newman's words, are set to effective music. These words are:

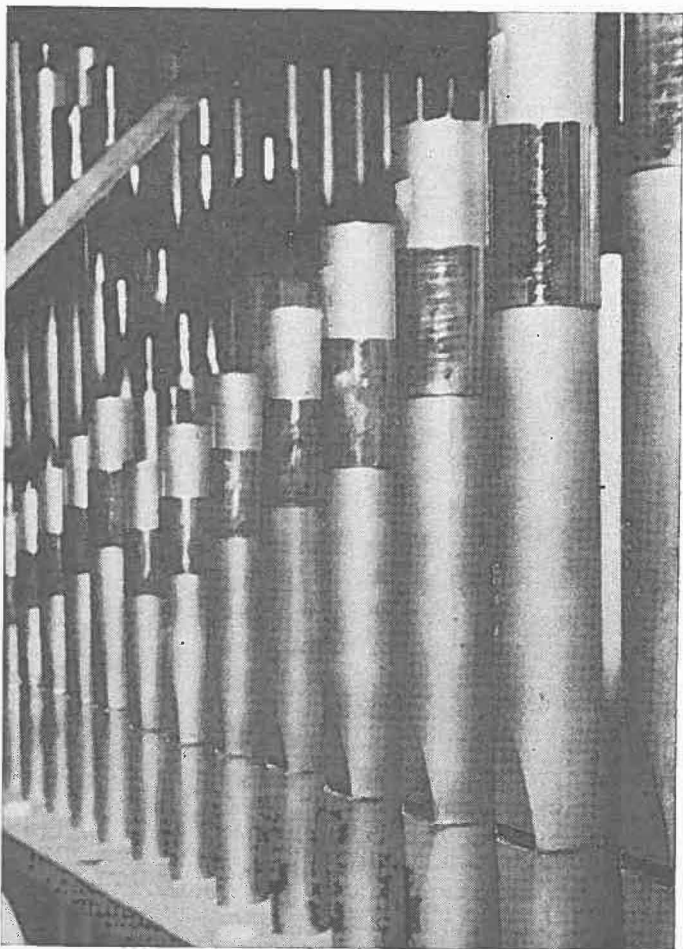
A glorious day is dawning.  
And o'er the waking earth  
The heralds of the morning  
Are springing into birth.

In dark and hidden places  
There shines the glorious light;  
The beam of truth displaces  
The darkness of the night.

After a quiet introduction the music leads up to a fortissimo and then diminishes to mezzo piano to the beginning of the hymn. On the last verse the Dykes tune is used, with a soft repetition of the words "Lead, kindly light, lead Thou me on" at the close. This song should make a strong appeal as it preserves much of the familiar tune but adds a more hopeful note.

Mrs. Arno began her work at the Mother Church of Christian Science in 1934. She is a native of Albany, N. Y., but lived in New York City for some time and studied at the Guilman Organ School, with Miss Lilian Carpenter and with the late Lynnwood Farnam, and then at Fontainebleau.

THE CLAYTON F. SUMMY COMPANY of Chicago has issued a new three-part women's chorus with piano accompaniment entitled "The Coming of June" by Frances McCollin. The score is dedicated to Dr. H. Alexander Matthews. The words of the poem are by Margaret Brand, an English poet. The chorus was awarded a \$300 prize in a nationwide competition conducted by Ginn & Co. of Boston. Dr. Matthews plans to present the new number next season with his Philadelphia Music Club Chorus.



## The Choir Organ

In the majority of tonal schemes for organs in America the Choir organ is the "poor relative". It has no status as a division of the whole instrument and is but a collection of stops useful for accompaniment or for providing the occasional solo.

Logically, if this division is to be unenclosed its tone should be preponderantly flues to provide a foil to the Great organ. If it is to be enclosed it should have three pitches of reeds and a mixture (as well as other tone) to produce an effect comparable to the full Swell organ. This should be in no sense a duplication, but a contrast in quality and strength. Since American organists seem to prefer the enclosed Choir, let us consider the division as an enclosed one.

Our recently developed short-length reeds (16', 8' and 4', Baroque style) provide the necessary body for the chorus reeds in this section, and yet each of the pitches provides a solo voice with a distinctive tone. Each may be used alone with the same freedom with which we might use the regular Clarinet. These three reeds, together with a suitably planned Mixture, form the basis for a most useful division: a section cohesive as a whole yet with superb solo voices. Yes, we are able also to provide a pair of strings to contrast with, and yet to supplement, the Swell strings!

## AEOLIAN-SKINNER ORGAN COMPANY Inc.

G. Donald Harrison, President  
William E. Zeuch, Vice-President

Factory and Head Office  
BOSTON 25, MASS.

(Member of the Associated Organ Builders of America)

### FOR THE ORGAN

**RETROSPECTION**, by Helen Searles Westbrook..... 75c  
Theme song of the composer on her radio program.

**DUSK AT FRIENDSHIP LAKE**, by Helen Searles Westbrook..... 75c  
Melodious composition adaptable for radio, concert, or church use.

**13 PRELUDES OFFERTORIES POSTLUDES**, by Hall McIntyre Macklin.... 75c  
An excellent collection of medium easy numbers for church use.

**ORGAN MUSIC FOR CHURCH AND HOME**, by F. Melius Christiansen \$1.50  
38 favorite organ compositions of easy grade for church and home use.

**6 CHORALE IMPROVISATIONS**, by Margarethe Hokanson.....\$1.00  
As the title indicates, this is a collection of the most favorite chorale melodies.

ASK FOR APPROVAL COPIES NOW

**NEIL A. KJOS MUSIC CO., PUBLISHERS**

14 West Lake Street

Chicago 1, Illinois



## VARIETY MARKS BACH FESTIVAL IN BERE, O.

### TWELFTH YEAR OF CONCERTS

Organ Recital by Richard Ellsasser  
Arouses Enthusiasm—Programs  
at Baldwin-Wallace College  
Draw Large Audiences.

By JAY W. BESWICK

The twelfth Bach festival of the Baldwin-Wallace Conservatory of Music was held April 21, 22 and 23 in the Kulas Musical Arts Building, Berea, Ohio. Planned by Dr. Albert Riemenschneider, director of the conservatory, this annual event has become a tradition at Baldwin-Wallace. The high standards were maintained this year, but with a somewhat wider range of appeal. Large audiences attended the four concerts.

The opening program, Friday evening, was a departure from previous years. Two secular cantatas representing the lighter side of Bach were performed in costume and with stage settings prepared in the opera workshop at the conservatory under the direction of Leonard Treash, head of the voice department. In the Coffee Cantata Mr. Treash took the part of Schlendrian and Frances Kadulski that of Lieschen, with Janice Schwendeman acting as narrator. The orchestra, consisting of strings and flutes, blended well with the soloists and the small chorus. In the gay Peasant Cantata Mr. Treash stood out conspicuously in the bass part. Other soloists were Arlene Ferver, Jean Manos, Harriet Hillier and Miss Schwendeman. The entire personnel, including the orchestra, were in costume. Both cantatas were sung in English and were performed under the baton of George Poinar, head of the violin department. This program also included the Brandenburg Concerto No. 4 in G major for violin, two flutes and string orchestra. Mr. Poinar mastered the violin part and led the group. The flutists were Jean Hess and Harriet Steddom.

Richard Ellsasser, brilliant young student at the conservatory, played the harpsichord in all three of these numbers. But it is at the organ that he excels and his work has won much more than local acclaim. Saturday afternoon he presented an entire recital on the new baroque organ in Kulas Hall, consisting of the Toccata, Adagio and Fugue in C major, the Prelude and Fugue in E minor, four chorale preludes and the Prelude and Fugue in B minor. His performance showed technical perfection, excellent poise and a keen insight into the meaning of the composer. His enthusiastic audience was thoroughly impressed by his pedal facility. The program was repeated to accommodate the large number who wished to hear it.

Each of the last two concerts was preceded by a group of chorales played by the Baldwin-Wallace Brass Choir under the direction of Cecil W. Munk. Saturday evening's concert, devoted largely to solo masterpieces, opened with another organ work, the Toccata and Fugue in D minor, played by Mr. Ellsasser, substituting for Dr. Riemenschneider, who was unable to participate because of illness. Mr. Treash sang a group of four spiritual songs in English translation, accompanied by Mr. Ellsasser at the organ. Carl

Schluer, head of the piano department, gave a clean-cut rendition of the difficult Chromatic Fantasia and Fugue. The Sonata for Piano and Violin No. 5 in F minor was played by Blair Cosman and Mr. Poinar. The Baldwin-Wallace Women's Choir, conducted by Mr. Munk, closed the program with three selections from the Magnificat in D, Cantata No. 78 and "Jesu, Priceless Treasure." The last number was sung *a cappella*, while the others were accompanied by a small number of instruments, chiefly strings, with Sophie Soeffker at the piano.

The festival reached a climax in the final concert Sunday afternoon by the Baldwin-Wallace Bach Chorus, the festival orchestra and soloists, with Lucile Harley at the harpsichord and Mr. Ellsasser at the organ. Three religious cantatas were sung: No. 39, "Give the Hungry Ones Thy Bread"; No. 93, "If Thou Wilt Suffer God to Guide Thee," and No. 4, "Christ Lay in Death's Dark Prison." Splendid solo work was done in the first two by Mary Marting, soprano; Evelyn George Wilkinson, contralto; Robert Marshall, tenor, and Leonard Treash, bass. The chorus showed the results of a year of careful training under Dr. Riemenschneider's direction. Mr. Poinar ably substituted for Dr. Riemenschneider as conductor.

### EVALINE MARY DOEING, PRIZE WINNER, IS HEARD IN RECITAL

Evaline Mary Doeing, winner of the young artist organ contest of the Society of American Musicians, gave a recital in Kimball Hall, Chicago, May 22 under the management of Bertha Ott, this appearance being awarded to the successful competitor. Miss Doeing gave a performance that established her as an organist of decided promise. She played this exacting program: Toccata and Fugue in D minor, "Hark, a Voice Saith All Are Mortal," "O Hail This Brightest Day of Days" and "In Thee Is Gladness," Bach; Concert Variations, Bonnet; "Piece Heroique," Franck; Scherzo (Symphony 4), Widor; "Cortege et Litanie," Dupré; Concerto in D minor, Handel; "Carillon," Sowerby; Toccata, Widor.

Miss Doeing has given a number of successful recitals and is organist of the Sandridge Methodist Church of Dolton, Ill., and of the Pine Street Presbyterian Church, Hammond, Ind. She has studied with Kenneth Cutler and Dr. Frank Van Dusen and is a member of the Illinois Chapter, A.G.O., and the Van Dusen Organ Club.

### Death of Roy Wilfred Tibbs.

Roy Wilfred Tibbs, for thirty-two years head of the piano and organ faculty at Howard University, died in Washington April 1. He was educated at Oberlin Conservatory of Music and Fisk University and was for many years organist of the Nineteenth Street Baptist Church at the capital.

THE REV. DUNCAN S. MERVYNNE, organist of the Lincoln Avenue Methodist Church, Pasadena, Cal., for nearly twenty-three years and also organist at the Scottish Rite Cathedral for many years, has taken a position at St. Paul's Episcopal Church in Pomona, Cal. There is a boy choir of twenty voices that is well trained by a choir director. The church is built in the mission style, with buildings around a court.



## SCHOOL OF MUSIC

### SUMMER SESSION

June 26 to August 4

Gregorian Chant, Chironomy, and Gregorian Accompaniment Classes conducted by the **REV. CHARLES N. METER, C.G.M.**, Professor of Chant at Quigley Preparatory Seminary and Director of the Choir at Holy Name Cathedral, Chicago.

Choral Training under the direction of David Nyvall  
Organ and Service Playing under the direction of Dean Arthur C. Becker

REGISTRATION: June 19 to June 23

Address Registrar for Bulletin

**DE PAUL UNIVERSITY SCHOOL OF MUSIC**  
ROOM 419, 64 EAST LAKE STREET, CHICAGO 1, ILL.

## JOHN FINLEY WILLIAMSON

announces

### MASTER CLASSES

for

ORGANISTS, CHOIRMASTERS, AND SUPERVISORS and SUMMER CAMP for  
High School and Junior College Students at

### WESTMINSTER CHOIR COLLEGE

Princeton, New Jersey

July 24 — August 13, 1944

Dr. Alexander McCurdy will accept a limited number of organ pupils

Address all inquiries to

J. F. Williamson

### WESTMINSTER CHOIR COLLEGE

Princeton, New Jersey

## Service As Usual

Right now, our manufacturing facilities are given over to war work. Long hours are devoted to producing goods that contribute to Victory.

Nevertheless, the servicing of Hall Organs throughout the U. S. A. goes on practically as before. If your organ needs attention, please feel free to call upon us.

Member of Associated Organ Builders of America

**The HALL**  
BUILDERS OF  
PIPE ORGANS  
**ORGAN**  
Company  
WEST HAVEN  
CONNECTICUT

Branches: New York, Philadelphia, Chicago, Los Angeles



# CARL ENGEL IS DEAD; HEAD OF G. SCHIRMER PUBLISHER AND COMPOSER

Was Chief of Music Division of Library of Congress from 1922 to 1934—  
Editor of *The Musical Quarterly*—  
terly—Was Born in Paris.

Carl Engel, president of G. Schirmer, Inc., the music publishers, since 1934 and writer on music, died of a heart attack May 6 at his home in New York.

Mr. Engel, editor of *The Musical Quarterly* since 1929, served as chief of the music division of the Library of Congress from 1922 to 1934 and honorary consultant in musicology to the library since 1934. Among his best-known compositions were "Triptych," for violin and piano, and a song setting for Amy Lowell's poem "Seashell." He was the author of "Alla Breve: From Bach to Debussy," 1921, and "Discords Mingled," 1931.

Mr. Engel was born sixty years ago in Paris and was a great-grandson of Josef Kroll, founder of the Kroll Opera House in Berlin, and grandson of J. C. Engel, who made the Kroll Opera internationally famous. Mr. Engel attended the universities of Strasbourg and Munich and studied composition with Ludwig Thuille in Munich. He received an honorary doctorate in music from Oberlin College in 1934.

In 1905 Mr. Engel came to the United States, became a citizen and was editor and musical adviser of the Boston Music Company from 1909 to 1921. He first served as president of G. Schirmer, Inc., from 1929 to 1932.

Mr. Engel was first chairman of the committee on musicology of the American Council of Learned Societies, president of the American Musicological Society from 1937 to 1938 and a fellow of the American Academy of Arts and Sciences. He was a member of the Musical Association of London, an honorary member of the Harvard Musical Association, a corresponding member of the Societe Francaise de Musicologie and United States delegate to the Beethoven

Centenary in Vienna in 1927. He was also a Chevalier of the Legion of Honor. Surviving are a daughter, Lisette, and two sisters, Miss Iffi Engel and Mrs. Lotte Shauvan.

## FREDERICK J. HARRJE, A.A.G.O., DIES AT MOUNT VERNON, N. Y.

Frederick J. Harrje, organist of the First Church of Christ, Scientist, in Mount Vernon, N. Y., died May 3 at his home at the age of 47 years.

Mr. Harrje was born in New York and was graduated from the Bushwick Conservatory of Music. He was an associate of the American Guild of Organists and a governor of the Echo Bay Yacht Club of New Rochelle, N. Y. In the first world war he served as an army radio operator.

Mr. Harrje left his widow, Mrs. Alma Marie Kuehner Harrje; a brother, Edwin H. Harrje of Philadelphia, and a sister, Mrs. Albert Gerkin of Newburgh, N. Y.

## W. LAWRENCE CURRY TAKES CHURCH AND GLEE CLUB POSTS

W. Lawrence Curry, head of the music department at Beaver College, Jenkintown, Pa., and music editor of the Presbyterian Board of Christian Education, has been reappointed organist of the First Methodist Church, Germantown, Philadelphia, where he served from 1932 to 1940. From 1940 to the present he was at the Summit Presbyterian Church, Germantown. Both Dr. Paul Waitman Hoon, the new pastor, and Mr. Curry are graduates of Union Theological Seminary, New York City.

Mr. Curry also has been appointed conductor of the University Glee Club of Philadelphia and directed its spring concert May 6. He succeeds Dr. H. Alexander Matthews, who has been made conductor emeritus.

IN MEMORY OF Mrs. Ira A. Morton, Verdi's "Requiem" was sung at Trinity Methodist Church, Denver, Colo., Sunday afternoon, May 7, under the direction of Dr. Antonia Brico. David Pew was at the organ for the performance. Mrs. Morton was organist and choir director of Trinity Church from 1937 until her death a year ago.

## Just Published . . . 70 SOLOS

### FOR THE HAMMOND ORGAN OR THE REED ORGAN

*Compositions by* Archer, Bach, Batiste, Battmann, Beethoven, Benedict, Bennett, Bierey, Brisson, Callaerts, Capocci, Clark, Clementi, Delibes, Durand, Ergmann, Goss, Gounod, Guilmant, Hauptmann, Jaillet, Justin, Kufferath, Lefebure-Wely, Lemmens, Leybach, Lulli, Mayer, Mendelssohn, Merkel, Murlan, Mozart, Paradies, Reinecke, Reinhard, Rossini, Salome, Schlute, Schubert, Smart, Spohr, Wallace, Wanaus, and Wesley.

Price, \$1.00

Obtainable at your local dealer's  
or from

# G. SCHIRMER

New York 17    Cleveland 14    New Orleans 12    Los Angeles 55  
3 E. 43rd St.    43-45 The Arcade    130 Carondelet St.    700 West 7th St.

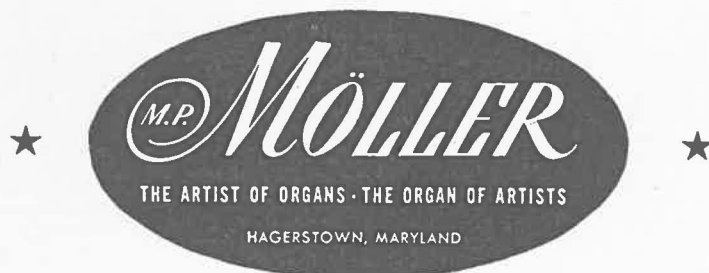
# PLAN NOW the Organ you've always wanted

IF your dreams of a truly fine Organ I have, of war-necessity, 'been filed for future reference' . . . now is the time to bring them out again. For now, more and more Möller Craftsmen are being released from war production to planning again *The Artist of Organs—The Organ of Artists*.

Your order NOW for a Möller Organ will receive their immediate attention—for it places you on the Möller Preferred List with the assurance of being among the first to secure possession of a post-war instrument.

The name Möller is a synonym for the highest in pipe organ achievement. Möller Craftsmen have earned their name . . . through mastery of their particular skills . . . through pride in their work and through adherence to the ideal that only the best may be stamped with the Möller name.

Write Möller NOW . . . Put your name on the Preferred List for the Organ of outstanding tonal beauty, quality and satisfaction.



BUY MORE WAR BONDS

## G. M. Brewer Famous as Canadian Organist, Lecturer and Author

GEORGE M. BREWER

In George M. Brewer Canada has an organ recitalist and teacher who at the same time has made a noteworthy contribution to music in the Dominion as an author, lecturer and critic. In the last-named role he is well known to readers of THE DIAPASON through his fine analytical reviews of recitals given by concert organists from both sides of the border who have been heard in Montreal.

Mr. Brewer is a native of Canada and has been a resident of Montreal for more than a half century. He was born in London, Ont., May 30, 1889, of English and Canadian parentage. All of his study and professional activities have been in Canada. Going to Montreal at the age of 4 years, he received his first church appointment in 1907, at the age of 18, at Bethlehem Congregational Church. After two years there he was made organist of Trinity Anglican Church and after another two years assumed his third post at St. Martin's Church (Anglican). In 1912 he went to the Church of the Messiah (Unitarian) and he has been there ever since that year. More than 200 recitals played by him at this church have been recognized as factors in the promotion of organ music in Canada's largest city. At the same time he has appeared with various chamber music organizations as a pianist in the last twenty-five years. He has delivered many lectures on musical subjects and is the author of two religious plays—"The Holy Grail," written in 1934, and "The Spanish Miracle," written a year later. Ever since 1933 he has produced religious dramas at the Church of the Messiah.

From 1914 to 1939 Mr. Brewer also was organist and director of music of Temple Emanu-El, Westmount, Montreal. Since 1907 he has been secretary and a member of the council of the Dominion College of Music. In 1943 he was appointed professor at the new Conservatoire de Musique et d'Art Dramatique of the Province of Quebec.

Mr. Brewer was selected to write program notes for Les Concerts Symphoniques of Montreal, which have been conducted by Désiré Defauw, Bruno Walter, Bernstein, Cooper and others.

Last year Mr. Brewer gave a series of recitals in which he included the complete organ works of Jean Titelouze (1563-1633), Cesar Franck and Johannes Brahms.

Mr. Brewer possesses a large library of music and literature gathered from many sources and containing several unique items. He has traveled extensively through Europe from Iceland and Russia in the north to Greece and Turkey in the east and Spanish Morocco and Spain in the south, and he spent some time in the monasteries on Mount Athos in 1927.

In 1913 Mr. Brewer married Miss Edith L. Carmichael and Mr. and Mrs. Brewer have two grown children—Margorie Isabel and Griffith Carmichael Brewer.

### NIES-BERGER'S NEW PIECE MAKES REAL HIT IN ONE CITY

Edouard Nies-Berger, the New York organist, had a very heartening experience on a recent recital tour in South Carolina. At Florence his performance at the Baptist Church was sponsored by the Musical Art Society. He included in his program his own composition, "Resurrection," recently published by H. W. Gray, and it was so much admired that several organists asked him to play it the next Sunday in their churches. So it was arranged he should play "Resurrection" in the Methodist Church for the Prelude, in the Presbyterian Church for the offertory, before the sermon, and in the Episcopal Church for the offertory, after the sermon. Mr. Nies-Berger was driven from one church to the other and played his composition three times that Sunday morning.

Mr. Nies-Berger has been appointed organist and choirmaster at the Episcopal Church of the Messiah and Incarnation, Brooklyn, succeeding the late Maurice C. Rumsey, who held this post for twenty years. He is continuing as official organist of the New York Philharmonic Orchestra. In June he will be the recitalist



at the baccalaureate concert at Northfield Seminary, East Northfield, Mass.

### NATIONAL COMPOSERS' CLINIC TO GIVE CONCERTS IN CHICAGO

A schedule of concerts, all open to the public, is announced by the National Composers' Clinic through its general director, Bethuel Gross of the faculty of the University of Akron and organist and director at St. James' Methodist Church, Chicago. The concerts will take place at St. James' Church and the program is as follows:

June 11, 4:30 p.m.—Choral and vocal concert.

June 12, 8:30 p.m.—Modern music forum.

June 13, 8:30 p.m.—Instrumental and piano concert.

June 14, 8:30 p.m.—Guest composers' concert.

June 15, 8:30 p.m.—"Honorary mention" concert.

June 16, 8:30 p.m.—Orchestra concert.

June 17, 6:30 p.m.—Banquet at Bismarck Hotel.

The National Composers' Clinic consists of an executive body and a committee known as the appraisers. This group will each year select and recommend for publication the best manuscripts presented by any American composer, regardless of age or academic affiliation. A non-profit organization whose policy is governed by the advisers, the clinic covers ten areas of musical composition—band, chorus, instrumental solo, instrumental ensemble, opera, oratorio, orchestra, organ, piano and voice.

"The manuscripts selected for performance must indicate a tendency of the composer to demonstrate an exhilarating liberty in his musical expression which implies dissatisfaction with traditional formulae, or at least an endeavor to avoid thoughtless imitation of methods and idioms of older and contemporary composers," the prospectus states.

### INSTITUTE IN WINFIELD, KAN., DISCUSSES CHURCH MUSIC

In an effort to consider trends in church music, choir directors and organists of the Southwest met April 14 and 15 at Southwestern College, Winfield, Kan., for their second annual institute. The Southwestern School of Fine Arts was host to the group. About 100 persons attended each day. Guest lecturer and recitalist was Alexander Schreiner, organist of the Mormon Tabernacle, Salt Lake City, Utah. Several lectures completed the institute program. Sister Xavier of St. John's Academy, Wichita, lectured on the origin and use of Gregorian chant. The chants were illustrated by members of the Southwestern Girls' Choir. Dean Luther O. Leavengood reported on the church music forum of the 1944 Music Teachers' National Association convention in Cincinnati. "Music for the Soldier" was discussed by Russell L. Young, chaplain at Strother Field. Mrs. Floyd Strong, director of the junior choir of the First Presbyterian Church, Topeka, discussed organization and use of junior choirs in the educational program of the church.

Saturday morning President Charles E. Schofield led the panel discussion on



## Gigout demands contrast

Eugene Gigout (1844-1925) at an early age became the pupil of Camille Saint-Saens and in 1911 succeeded Alexandre Guilmant as professor of organ at the Paris Conservatoire. Beginning in 1893, Gigout toured many foreign countries as organ virtuoso, gaining a reputation as one of the most eminent organists of France.

While his composing was not limited to any particular medium, Gigout is best known by his works for the organ, which comprise hundreds of pieces in all degrees of technical demands, from the simple voluntary to the most taxing opus for the virtuoso.

A favorite among Gigout's works, which organists hold in high esteem, is the Grand Choeur Dialogue. The striking dynamic contrasts inherent in this work are accomplished with utmost ease on the Wicks organ, by reason of the instantaneous action of its expression shades, which swing freely, quickly and quietly. They are mounted on ball bearings, are laminated, and their beveled and overlapped construction provides superb expression.

"The Masters applaud"

# WICKS ORGANS

HIGHLAND • ILLINOIS

"Currents and Trends in the Church and Their Influences on Church Music." Participating in the panel were Dr. W. E. Wente of St. John's College, Winfield, and the Rev. Edwin F. Wilcox, rector of Grace Episcopal Church, Winfield.

In addition to Mr. Schreiner's recital, musical features of the program were given by Robert W. Hays, organist of Grace Cathedral, Topeka; Ernestine Parker, organist of Trinity Episcopal Church, Arkansas City, and the Southwestern Girls' Chorus, conducted by Mr. Leavengood. Dr. Leroy Allen was guest speaker Friday evening after dinner.

J. HENRY FRANCIS' ANTHEM "Jy-bells Shall Ring" was sung by the combined choirs of the Kanawha County Schools at an Easter carol service in St. John's Church, Charleston, W. Va., Sunday afternoon, April 2. The boy choir of twelve schools, a total of 125 voices, was assisted by the choir of the church.

### NEW JERSEY ORGANIST DIES WHEN TRAIN STRIKES HER CAR

Miss Ruth Audrey Hopper, 23 years old, organist of the Millburn, N. J., Presbyterian Church, and her mother, Mrs. William E. Hopper, were killed April 30 when their car, driven by Miss Hopper, was struck by an Erie Railroad train. The two women were driving to their home in Mahwah, N. J., after attending the church at which Miss Hopper played.

IN MEMORY OF PIETRO A. YON, Carl Wiesemann played a program of Mr. Yon's compositions at the Texas State College for Women in Denton April 12. His numbers included the following: "Concerto Gregoriano," "Elan du Coeur," "Minuetto Antico e Musetta," "Rimembranza," "Christmas in Settimo Vittone," "Gesù Bambino," "L'Organo Primitivo," "Arpa Notturna," "Echo," "Speranza" and "Hymn of Glory."



## More About Easter Services and Reviews of New Choral Music

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

A very large number of Easter programs arrived after my last article went to press; so I am making further comments, though I shall thereby defeat my purpose of cleaning up my new music which demands review. A reviewer's work, like woman's, is never done and always too plainly visible.

One thing that impresses me in these service lists is the very elaborate plans now made necessary by a highly organized church. For example, at the First Congregational Church of Los Angeles there were an "Easter eve service of the Holy Flame," an "immortality sunrise service," a morning worship service, a "church of youth," a "high school church," a "children's church," a vesper service and a "Sunday evening club"—all with Easter music provided by Arthur Leslie Jacobs and three assistant organists. Mr. Jacobs also had the duty of furnishing for the program an "Easter Church Message," containing some remarks such as these: "Music in the church will come into its own when its purveyors and the clergy permit music to be dug out of its escapist rut and boldly assume the role of constructive uplifter. \* \* \* Until music is recognized by the church as a powerful ally, not as a servant, the church goes to her task with a heavy handicap."

There are things about this program which make all but persons of very high animal spirits wince—but the music is of high quality and great interest. For example, at the Easter eve service the choir sang Gabriel Faure's "Requiem"; at the service for the "high school church" there was a performance of Clokey's "Adoramus Te"; and there was much good organ music, from Bach to Francis W. Snow.

Another set of programs, showing a very different trend and a different idea of ecclesiastical dignity, but likewise full of promise for our future, comes from Herbert D. Bruening at the Evangelical Lutheran Church of St. Luke in Chicago. Here there is evidence of that recovery of old glories which is one of the striking facts in musical history. On Passion Sunday, for instance, there was a performance of the "St. John Passion" of Heinrich Schuetz, who died in 1672, and of the "Improperia" of Victoria (or Vittoria), who died in 1613. The Easter services began with matins at 6 in the morning. The festival service at 11 gave evidence that Mr. Bruening is well aware of modern American composers; for example, he played George Vause's Prelude on "Easter Hymn" and Candlyn's Toccata on "He Is Risen."

At Grand Rapids, Mich., the First Congregational Church (C. H. Einecke, organist) had very interesting programs beginning Wednesday, April 5, when the Buxtehude cantata for high voice, "My Jesus Is My Lasting Joy," and a set of organ pieces from Dupré's "Fourteen Stations of the Cross" were included; then there was a Maundy Thursday communion service which opened with the playing of "Communion," by Richard Purvis, and the widely-used Telemann "O Lamb of God." On Good Friday there was a "Tre Ore" service, which began with Scheidt's "When Jesus on the Cross," followed by two recent American pieces, Edmundson's "O Sacred Head" and Winfred Douglas' Partita on "Stabat Mater." At the Easter eve candlelight service the music ranged from Vulpus and Bach to the popular Russian "Alleluia" by Kopolvoff. Easter morning there was good fare in American and Canadian organ music, including Eger-ton's "An Easter Prelude," Farnam's Toccata on "O Fili" and Professor Richard Gore's on "Ye Watchers," and the Miles Paraphrase on "St. Kevin," not to mention such choral numbers as Eugene Hill's anthem on an old English melody, "The Whole Bright World Rejoices," and Marryott's "We Will Be Merry," on another old English tune.

I have mentioned these programs in some detail, partly because I realize that the future historian of our ecclesiastical music will have to draw his conclusions pretty much from this journal; partly because I rejoice at our proof of wide scholarship and generous acceptance of

new things, even when they are composed by our countrymen.

And now for briefer mentions:

At the West End Presbyterian Church in New York the newly-installed organist, Ralph Douglass, got off to an excellent start with a performance of Clarence Dickinson's Easter oratorio "The Redeemer," and other delightful choral numbers, including Clokey's "Christ Conquereth," Whipple's French carol "Love Is Come Again" and Goldsworthy's "Easter Dawn." Our old friend Reginald L. McAll liked best on his own program Durrant's "The Strife Is O'er" and George Kemmer's "I Heard Two Soldiers Talking," the latter the best seller of 1943 and much used again this year. Dr. David McK. Williams used twice the big anthem by Macfarlane which holds its own, "Christ Our Passover," and the Dvorak "Te Deum." I still think that Dr. Williams has as much claim to have his name on the programs as the "sexton and undertaker" has at St. Bart's. Before leaving New York and its suburbs, let me note that in Yonkers the very popular anthem by V. D. Thompson, "Spring Bursts Today," was used by K. M. Schuil.

Speaking of Dr. Williams, down in Washington his anthem entitled "He Is Risen" was used by J. H. Marville and Kathryn H. Rawls, who also listed the Goldsworthy "Easter Dawn" and Broughton's popular "Easter Paeon." At Baltimore Frederick Erickson featured the Davies "The Walk to Emmaus" and that most popular of modern English anthems for Easter, Bairstow's "The Promise Which Was Made." At Oak Park, Ill., the composer himself used Dr. Francis S. Moore's "He Is Risen" in the good company of Randall Thompson's "Alleluia" (which Professor Gore listed at Cornell), Gaul's "Russian Easter Carol of the Trees" and other interesting carols. At Needham, Mass., two of the Wild carols, "An Easter Carol" and "Blow, Golden Trumpets," were on the lists of James Taylor, together with Marryott's "One Early Easter Morning" and Goldsworthy's "Dawn in the Garden," both of them very useful for combined choirs. At the Cadet Chapel at West Point, Frederick C. Mayer chose the anthem called "The Strife Is O'er" by Sumner Salter and one of the most popular of Easter pieces for the organ, Yon's "Christ Triumphant."

Sometimes it interests me to make notes on the organ pieces in a program exclusively, to see how the Americans are faring. For example, in Pittsburgh Earl B. Collins included the Miles Paraphrase on "St. Kevin," Farnam's Toccata on "O Fili" and Titcomb's Improvisation on "Alleluia, Pascha Nostra." At the cathedral in Denver David R. Pew opened his morning service with Gaul's "Easter Morning," followed by two Edmundson numbers, "The Grave Itself a Garden Is" and "An Easter Spring Song."

If I have failed to mention any programs sent me, I should say in apology that I had not intended to make these additional comments and may have mislaid a few letters.

### Reviews of New Music

The finest anthem of the month is certainly Kemmer's "Meditation" (Gray), an unaccompanied work of ten pages, half of which is an admirable fugal Gloria. Only four parts are needed, but there are the possibilities of really splendid choral effects.

Also very effective is Shure's setting of Psalm 145 (J. Fischer), whose ten pages may be sung unaccompanied *ad lib.* The composer has used alleluias with fine variety and sonority; in one section they call for a high solo voice in addition to the chorus in four parts.

Another good praise anthem is Francis S. Moore's "Praise the Name of the Lord" (Hall & McCreary), whose seven pages have a text adapted from Psalm 113. This is a sonorous accompanied work with effective short interludes for the organ.

If you do not find at least one of these anthems to your taste, you are hard to please. It is a good sign that we are preparing songs of praise, isn't it?

Dr. Williams has a splendid accompanied anthem partly in another mood, called "Grace Be to You and Peace" (Gray), running to nineteen pages of varied and always beautiful music. It opens with one of St. Paul's great benedictions, with the adjuration to forgive one another; it closes with a stanza of a hymn of praise by Ellerton. A bass soloist is needed, and the organ part is important.

I think that Dr. Noble's Lenten anthem called "It Is Finished" (Galaxy) came out too late for use this season. It is an expressive unaccompanied work in four parts, three pages. I like even better Dr. Noble's short Communion Service (Galaxy), which omits the Credo. As in the other services, he is particularly inspired in the Agnus Dei, which is both simple and very beautiful.

A service more unusual in its idiom is the "Missa Sancti Albani" (Gray) by Clair Leonard, which is never so dissonant as to be harsh, but rather suggests the harmonies of an older day.

Herman Reichenbach has edited a set of "Classic Canons" (Music Press), for two to six voices, including some excellent sacred ones as well as secular. Among the masters represented are Byrd, Purcell, Boyce and Bach.

Dr. Clokey's "Twelve Hymn Anthems" (J. Fischer) are for congregation and choir. The texts are of the highest literary quality, including several by "Holy George Herbert" of the seventeenth century. The rhythms are free and strong. For my taste the accompaniments are sometimes too thick.

Speaking of hymns, there is a most touching one for fallen warriors called "O Valiant Hearts" (Gray), published as a leaflet. Both the words by John Stanhope Arkwright and the tune by Elizabeth Ender are worthy of a great subject.

For men's voices I recommend Professor Bement's edition of Arkhangelsky's "O Light Divine" (Ditson); and for women, SSA or (another edition) SSAA, Miss Davis' arrangement of Marshall Kernochan's "The Lord Said to My Lord," from "The Foolish Virgins" (Galaxy).

Two organ suites are well worth getting. One is "The Westminster Suite," by Purcell, arranged and edited by Dr. Whitehead from certain movements for strings in the great English composer's big anthems (Oxford). There are five delightful short pieces. Another suite of five is Seth Bingham's "Baroques" (Galaxy), charming and less difficult than the composer's usual work.

### MARIANNE GENET, PITTSBURGH ORGANIST, PASSES AWAY MAY 1

Miss Marianne Genet, a prominent Pittsburgh organist and composer, died May 1 after a long illness. She had been organist of St. Stephen's Church, Wilkesburg, for thirty-one years when she was compelled to retire in February and was succeeded by G. N. Tucker.

Miss Genet was born in Watertown, N. Y., and after training under prominent teachers in this country she studied with Isidor Phillip and Andre Bloch in Paris. She had the honor of being the first woman composer to broadcast an entire program of her own compositions from station KDKA, Pittsburgh.

ARTHUR B.

## WATSON

Gen. Mgr., Mich. Pipe Organ Co.  
Box 195, Grand Rapids, Mich.

MICHIGAN'S ORGAN EXPERTS

## ALICE R. DEAL

Organist - Director

Epworth Methodist Church

Concert Organist - Instruction  
434 N. Menard Ave., Chicago 44

## HOWARD KELSEY

Second Baptist Church

Saint Louis

## HENRY F. ANDERSON

F.A.G.O.

Cleveland Institute of Music

EMMANUEL CHURCH

Prepares for Guild Examinations

8614 Euclid Ave.

Cleveland

## RUSSELL BROUGHTON

F. A. G. O.

St. Mary's School

Raleigh

North Carolina

Twenty Master Lessons on THE SPINNET

EDWIN B. WASE, Mus. Bac.

I am an expert tuner for  
J. H. Troup, Music House, Harrisburg  
Residence—Duncannon, Pa.  
Organist—St. Paul's Luth., Newport, Pa.

## IAN GALLIFORD

A. A. G. O.

ST. JOHN'S CHURCH

VICTORIA, BRITISH COLUMBIA

All-Purpose Choral Arrangement

THE STAR-SPANGLED BANNER

Condensed as to range and

Published by

EDWARD J. SMITH

13 Hillcrest Ave., Albany, N. Y.

Price—15 cents

## Harold Fink

Recitals

Box 242, Englewood, N. J.

## Harold Tower

Organist and Choirmaster

The Church of Our Saviour  
Akron 3, Ohio

## ROBERT BAKER, M.S.M.

First Presbyterian Church

Brooklyn, N. Y.

## GEORGE A. JOHNSON

A. A. G. O.

First Baptist Church

Omaha, Nebraska

## GUILMANT ORGAN SCHOOL

WILLARD IRVING NEVINS, DIRECTOR

### Faculty:

Harold Friedell — Viola Lang — Joseph Bonnet — Norman Coke-  
Jephcott — T. Frederick H. Candlyn

Forty-fifth Year October 3rd

Catalogue

12 W. 12th Street, New York 11, N. Y.



Warden  
S. LEWIS ELMER, A.A.G.O.

Sub-Warden  
SETH BINGHAM, F.A.G.O.

General Secretary  
RALPH A. HARRIS, M.S.M., F.A.G.O.  
General Treasurer  
HAROLD W. FRIEDEL, F.T.C.L., F.A.G.O.

General Registrar  
G. DARLINGTON RICHARDS, F.A.G.O.

General Librarian  
JAMES W. BLEECKER, A.A.G.O.

General Auditors  
SAMUEL A. BALDWIN, A.G.O., F.A.G.O.  
J. LAWRENCE ERE, MUS. D., F.A.G.O.

Chairman of Examination Committee  
HAROLD W. FRIEDEL, F.T.C.L., F.A.G.O.

Chaplain  
THE REV. RALPH W. SOCKMAN, D.D.

# American Guild of Organists

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



Organized  
April 13, 1896

Charter Granted  
Dec. 17, 1896

Incorporated  
Dec. 17, 1896

Amended Charter  
Granted  
June 17, 1900

Amended Charter  
Granted  
June 22, 1934

Authorized by the Board of Regents of the University of the State of New York

Member of National Music Council, Inc.

National Headquarters: Room 1708 International Building, Rockefeller Center,  
630 Fifth Avenue, New York 20, N. Y.

## Council

HEINZ ARNOLD, F.A.G.O.  
FRANKLIN COATES, A.A.G.O.  
NORMAN COKE-JEPHCOCK, F.A.G.O.  
GRACE LEEDS DARNELL, F.A.G.O.  
VERNON DE TAR, F.A.G.O.  
BECKETT GIBBS, MUS. D.  
HARRY GILBERT  
WARNER M. HAWKINS, MUS. D., F.A.G.O.  
HAROLD HEEREMANS, F.A.G.O.  
JOHN HOLLER, A.A.G.O.  
CHANNING LEFEBVRE, MUS. D., F.A.G.O.  
ANNE V. MC KITTRICK, F.A.G.O.  
GEORGE MEAD, A.A.G.O.  
CARL F. MUELLER, A.A.G.O.  
WILLARD IRVING NEVINS, F.A.G.O.  
T. TERTIUS NOBLE, MUS. D.  
GROVER J. OBERLE, F.A.G.O.  
HUGH PORTER, F.A.G.O.  
CLINTON H. REED, A.A.G.O.  
REGINALD MILLS SILEY, MUS. D.  
FRANK E. WARD, A.A.G.O.  
ERNEST WHITE  
DAVID MCK. WILLIAMS, MUS. D., F.A.G.O.

## The Warden's Column

The A.G.O. spring music festival from May 15 to 19, which is fully reported in this issue, was eminently successful in every way and attracted a goodly representation of the membership of the Guild. The council meeting with deans and regents was an occasion of much worth, as at the time of the conclave of deans and regents in December, 1943. We are now planning for another conclave during the Christmas holidays in 1944.

The newest members of our national family are the recently organized Kanawha Chapter in Charleston, W. Va., the Denton, Tex., Chapter and the Westerly, R. I., Branch Chapter. One hundred and ten colleagues were elected in May. To all of these additions a hearty welcome!

Announcement is made in this issue of THE DIAPASON of the 1944-45 anthem contest for a prize of \$100 offered by the H. W. Gray Company, Inc.

An amendment to by-law 20 has been adopted by the council. Instead of the clause: "The dues of any member shall begin Jan. 1 following election. The dues of those elected prior to Oct. 1 shall be assessed pro rata from the date of election to the following January," substitute the following: "The dues of any member elected by the council during the year shall be apportioned monthly, until the following January." Chapter treasurers are reminded that the initiation fees are divided equally between the chapters and headquarters.

We are greatly pleased that forty-eight candidates presented themselves for the Guild examinations May 25 and 26. This is remarkably good for a war year. The "workings" of the test questions in these examinations will be published in the July DIAPASON; also the requirements for the 1945 examinations. An "Examination Booklet" is being prepared by the examination committee, which we believe will prove to be of great value to prospective candidates for the examinations and to those who are preparing the candidates. The idea is to explain briefly the intent in each item of the tests and thus help in clarifying the requirements. Copies of the requirements and the booklet may be obtained from national headquarters. A charge of 25 cents will be made for the booklet.

S. LEWIS ELMER, Warden.

### Detroit Hears Catharine Crozier.

Catharine Crozier of the Eastman School of Music was presented by the Eastern Michigan Chapter in Detroit May 16. The four-manual Casavant in St. John's Church proved to be entirely adequate for the exacting program which Miss Crozier had chosen. The program opened with the Passacaglia and Fugue in C minor of Bach, followed by two chorale preludes of Bach. Then followed a lovely set of variations on "Abide with Us, Our Saviour," by Karg-Elert. Miss Crozier showed her dramatic qualities in the well-known Fantasie and Fugue on "B-A-C-H" by Liszt. This was one of the high points in the program. The sizable audience which was on hand to greet Miss Crozier left with the fervent hope that her future tours will bring her back to Detroit soon.

Miss Crozier's recital was preceded by a dinner in the parish-house to seventy members and guests. Following the dinner the annual election was held. The members decided to place the destinies of the chapter during the coming year in the hands of William Fishwick, A.R.C.O., organist of Salem Lutheran Church, Detroit. The other officers chosen were John Callaghan, sub-dean; Mark Wisdom, secretary, and Nova Bransby, treas-

urer. An enthusiastic vote of appreciation was given to the retiring dean, August Mackelberghe, for a splendid two years' administration. Congratulations were also extended to him on his having been called to Peabody Institute in Baltimore.

MARK WISDOM, Secretary.

### Buffalo Chapter.

The annual meeting of the Buffalo Chapter and election of officers were held May 15, with dinner at Tuyn's restaurant. The reports of officers and the resume of events showed a very successful year. Officers were elected as follows: Dean, DeWitt C. Garretson, A.A.G.O. (Chm.); sub-dean, Stephen Palmer; secretary, Edna L. Springborn; treasurer, Gilbert W. Corbin; registrar, May Goehler Boehm; librarian, Esther Elling; chaplain, Dr. John G. Fleck; auditors, Eleanor L. Brocklehurst and Gordon Felton; executive committee, Emilie Y. Davis and Charles R. Nicholls, M.Mus.

The annual junior choir festival was held Sunday evening, May 21, in Grace Lutheran Church. Ten junior choirs participated in the festival chorus, numbering approximately 200 voices. Clara Mueller Pankow was chairman and director. The following anthems were rendered: "Thanks Be to Thee," Handel; "Jesus, Blest Redeemer," Black; "Ye Watchers and Ye Holy Ones," Seventeenth Century; "The 100th Psalm," Mueller; "O Saviour Sweet," Bach; "Zion Hears the Watchmen Singing," Nicolai-Bach; "Where Cross the Crowded Ways of Life," Beethoven. Organ numbers were: Prelude, Toccata, Yon; offertory, "Offertoire sur 'O Filii,'" Deplantay; postlude, "Alleluia," Bossi, played by Edna L. Springborn. The Rev. Edwin H. Boettger, pastor of Grace Lutheran Church, delivered the address.

The Buffalo Chapter is sponsoring a summer school for two weeks beginning June 19 on the subject "Improvisation," taught by Frederick Schlieder of New York City.

EDNA L. SPRINGBORN, Secretary.

### Annual Banquet in Kansas City.

The Kansas City Chapter held its annual banquet at the Sophian Plaza April 25. Forty-two members and guests were present. The dean, Clarence D. Sears, gave a brief talk on the purposes of the Guild. Miss Pearl Voepel was toast-mistress and led in the singing of "pep" songs. Mrs. Leigh M. Havens, accompanied by Miss Helen Hummel, sang a group of songs.

The guest speaker of the evening was Clarence E. Hill, church editor of the *Kansas City Star*, who spoke on "The Choir Loft and the Pulpit." Mr. Hill emphasized the need of intelligently planned publicity for church music, and said that the organist and choir should have the principles of Christianity in their hearts to create a worshipful atmosphere as a background for the sermon. After the address an informal discussion was held.

HESTER CORNISH, Registrar.

### Hebrew Music the Subject.

"An Introduction to Hebrew Music" was presented at Har Sinai Temple, Trenton, N. J., May 9 as a contribution to Trenton's observance of national music week by the Central New Jersey Chapter. Two organ selections by Joseph Denelsbeck, "Hark, a Voice Saith All Are Mortal," Bach, and Prelude and Fugue in A minor, Bach, opened the program. Rabbi Abraham Holtzberg then gave an explanation of some of the Hebrew music used on the Sabbath and the Day of Atonement. Rabbi Holtzberg, as cantor, was assisted by the temple quartet, Mrs. Norman W. Hartman organist-director. The program was concluded

with the Finale from Vienne's First Symphony by Mr. Denelsbeck.

At the conclusion of the program the annual business meeting was held. Officers elected for the coming year are: Dean, Isabel Hill; sub-dean, Theodore H. Keller; secretary, Elsie Gebhard; registrar, Helen R. Pierce; treasurer, Edward W. Riggs.

Plans were made for a picnic to be held at the home of Mrs. James C. Conover, Princeton, June 17.

HELEN R. PIERCE, Registrar.

### Miss Fowler D. C. Dean.

The District of Columbia Chapter held its May meeting May 1 at the Church of the Latter-Day Saints. The important business of the evening was the election of officers, with the following results: Dean, Katharine Fowler; sub-dean, Theodore Schaefer; secretary, Elizabeth Bishop; treasurer, Matthew Wise; registrar, Macon McArtor; auditors, Henry Starr and Mrs. John Milton Sylvester; executive committee, Jean Appel, Lewis Atwater and Mabel Frost.

As has been the custom for several years, the Guild sponsored a series of recitals the first week in May at the Church of Latter-Day Saints. This year the recitalists were service men. May 1 Sergeant Charles Henderson played and May 3 Sergeant Henry Beard. May 6 Lieutenant Ellwood W. Hill was the recitalist.

MACON MCARTOR, Registrar.

### Pennsylvania Chapter Activities.

The April dinner meeting of the Pennsylvania Chapter was held on the 29th at Leed's in Philadelphia. The attendance was somewhat smaller than usual, due to the fact that several events of interest to music-lovers were scheduled for the same night. More Guild members, however, appeared at the recital which followed at the Curtis Institute of Music. The organist for the occasion was Claribel Thomson, Mus. B., A. A. G. O. The charming poise so characteristic of Mrs. Thomson was in evidence and she displayed fine technique in the performance of the following program before an audience which filled Curtis Hall: Allegro Vivace from Concerto 2, in A minor, Vivaldi-Bach; Fantasia in F minor, Mozart; Toccata, Adagio and Fugue, Bach; Introduction, Passacaglia and Fugue, Willan; Allegretto Grazioso from Sonata in G, Robert Russell Bennett; "Scene de la Passion," Daniel-Lesur; Fugue in G minor, Dupré.

May 10 the Pennsylvania Chapter sponsored a recital in the Second Baptist Church of Germantown. Our dean, Robert Elmore, was the organist on this occasion. The program was planned with discriminating taste and played with Mr. Elmore's usual fine artistry. It was as follows: Prelude and Fugue in E minor, Bach; Trio in C minor, Bach; "Liebster Jesu, wir sind hier," Bach; Passacaglia, Bach; Prelude and Fugue on "B-A-C-H," Liszt; "Cantilene Pastorale," Guilmant; Introduction and Scherzo, Pagella; "Leaves," Pruitt; Eklog, Krammer; "Rhumba," Elmore; Toccata, Renzi. Mr. Elmore played two encores—"Donkey Dance," one of his own compositions, and "Hymn of Glory," Yon.

ADA R. PAISLEY.

### Central Pennsylvania Programs.

Members of the Central Pennsylvania Chapter were guests of the congregation of Temple Beth Israel, Altoona, Pa., March 17. Rabbi I. E. Philo reviewed the history of Jewish music. Dr. Philo illustrated his lecture by singing traditional chants and by commenting on the significance and character of each. He appealed to both Jew and Christian to join more often in singing the great hymns of both religions.

The organ prelude was played by Miss Mary E. Wertz of Grace Lutheran Church, Bellwood. She chose "Evening," from the "Alpine Suite," by Benna Moe. Throughout the service Mrs. L. M. Nugent presided at the organ. The creed of the Guild was

read by the dean of the chapter, Harry P. Hitchen, organist and choir director at Christ Evangelical and Reformed Church, Altoona. The former dean, Technical Sergeant Alfred Ashburn, now in the United States Army, attended the service.

The chapter presented Mrs. Robert K. Jones, a member of the chapter, in a recital at Temple Lutheran Church April 24. She played: Chorale Prelude, "Our Father Who Art in Heaven," Bach; Toccata and Adagio, from Toccata, Adagio and Fugue in C major, Bach; "Jesu, Joy of Man's Desiring," Bach; Chorale from Cantata No. 147, arranged by Grace; Sonata in D minor, Guilmant; "In Moonlight," Kinder; "Cibavit Eos," Titcomb; "Ave Maria," Bach-Gounod.

Mrs. J. Calvin Lang, Jr., was vocal soloist, with Miss Charlotte Kunzig playing her accompaniments.

### Western Pennsylvania Chapter.

The Western Pennsylvania Chapter held its annual minister-organist dinner April 24 at the Eighth United Presbyterian Church, Pittsburgh. This event, established six years or more ago by the chapter, was well attended from all parts of the city by all denominations. After dinner the speaker of the evening, Charles A. H. Pearson, delivered an inspiring lecture on the relationship between the minister's and the organist's work. He traced the duties of the "minister of music" back to ancient Hebrew times, outlining how the music of early temple worship was originally under the direct charge of the clergy.

Two comical skits were performed by choir members of the Eighth United Presbyterian Church under the direction of Mrs. Betty Roxer Maler, organist, to close the evening.

G. N. TUCKER, Publicity.

### Texas Chapter Closes Season.

The season's last meeting of the Texas Chapter, at Dallas, was held at the home of Mrs. J. H. Cassidy May 15. Election of officers took place with the following results: Katherine Hammons, dean; Alice Knox Fergusson, sub-dean; Mattie Gerberich, secretary; Anita Hansen, treasurer; Mrs. W. B. Blomdahl, registrar; the Rev. Gerald G. Moore, D.D., of St. Matthew's Cathedral, chaplain; Mrs. H. L. Gharis and Annette Black, auditors; Mrs. J. H. Cassidy, Mrs. J. L. Price and Mrs. Ellis Shuler, members of executive committee. Reports of the standing committees were read. Reviews of THE DIAPASON by Mrs. Fred Buchanan and *The American Organist* by Alice Knox Fergusson were given. Mrs. Thelma Johnson Clark, pianist, and Sarah Gallaher, organist, played Grieg's A minor Concerto and Mrs. Myrtle Haydon, accompanied by Mrs. Frank Frye, sang numbers by Haydn, Rubinstein and Schubert.

The Texas Chapter has been honored in having one of its members elected to the presidency of the Dallas Federation of Music Clubs—Mrs. Frank Frye. Two other members—Mrs. J. M. Sewell and Alice Knox Fergusson—are, respectively, president and first vice-president of the Dallas Music Teachers' Association.

Assisting the hostess were her daughter, Viola Cassidy, Mrs. W. E. Blomdahl and Katherine Hammons, who served punch and cake to forty-two members and guests.

ALICE KNOX FERGUSON, Reporter.

### Gregorian Chant La Crosse Topic.

The La Crosse Chapter had a lesson on Gregorian chant at its meeting May 12 at St. Rose College of Music. Sister M. Zitana, the dean, gave the lecture, interspersed with demonstrations by the Schola Cantorum of the college. The different kinds of chant were exemplified—the syllabic chant by the singing of the "Victimae Paschali," the sequence for Mass on Easter Sunday; the neumatic chant by the Kyrie of the Mass, "Lux et Origo," No. 1, Mass for the Easter season, and the melismatic chant by the "Alleluia" from the Graduale of the Fifth Sunday after Pentecost and the "Ave Maria" offertory for the fourth Sunday in Advent. At the conclusion of the lecture the members decided to continue the study of Gregorian chant at their next meeting.

SISTER M. ANTONICE, Secretary.



## News of the American Guild of Organists—Continued

**Recital by Charlotte L. Garden.**

One of the outstanding recitals of the Guild's winter program was played by Charlotte Lockwood Garden in the Church of the Ascension, New York, April 24. This recital was under the auspices of the subscribers' committee and in spite of most inclement weather there was a good audience to hear Mrs. Garden.

Of particular interest, in a well-balanced program, were the four sonatas for two violins, 'cello and organ by Mozart. Here we had delightfully rhythmic and melodic music which should be heard more frequently. In these sonatas Mrs. Garden was ably assisted by Edwin and Conrad Held, violinists, and Abrischa Bass, 'cellist.

Mrs. Garden began her recital with a finely-conceived reading of Mozart's Fantasia and Fugue in F minor, continued with Karg-Elert's Symphonic Chorale "Jesu, meine Freude," Sowerby's "Requiescat in Pace," Parker's Allegretto in B flat, Dupre's Elevation in E and the same composer's Prelude and Fugue in B. Her interpretation of the Sowerby work was especially moving. Throughout the recital Mrs. Garden was facile in her use of multiple registration colors, whether bold or quiet, and her technical equipment matched the requirements of each work with ease.

At a social hour which followed the recital Vernon de Tar, organist of the Church of the Ascension and chairman of the subscribers' committee of the Guild, made a plea to non-organists to become subscribers to the musical programs presented throughout the year. Mr. de Tar hopes that this group may grow into a body large enough to hold meetings of its own.

WILLARD I. NEVINS.

**Illinois Annual Meeting Held.**

The annual meeting and dinner of the Illinois Chapter took place at the Corner-House restaurant in Chicago May 22 and brought out an attendance of approximately fifty members. Dean Flandorf told of the activities of the past year, the various officers made reports and Mrs. Ora Bogen, chairman of the program committee for the regional convention in June, presented the plans for the two-day meeting. Emory L. Gallup and S. E. Gruenstein reported on the New York festival, from which they had just returned.

An excellent and inspiring address on "The Sin of Being Ordinary" was delivered by the Rev. Emerson C. Cox, professor at the Northern Baptist Seminary in Chicago and a member of the chapter.

Walter Flandorf was reelected dean for the new year and the other officers chosen are: Sub-dean, Ora J. Bogen; secretary, Clare Gronau; treasurer, Alice R. Deal; registrar, Grace Symons; members of executive committee, Edna M. Bauerle, Emory L. Gallup and William Lester.

**Junior Choir Festival in Binghamton.**

As a climax to music week several junior choirs of Binghamton and Johnson City united in a festival at the First Presbyterian Church of Binghamton, N. Y., Sunday afternoon, May 14. The festival was sponsored by the Binghamton Chapter. Albert Goldsworthy, the dean, was organist. Mrs. Jeffers D. Richardson, organist of the Tabernacle Methodist Church, directed the choirs. The Rev. T. Milton Bond, chaplain of the Guild, presided as master of ceremonies. Mrs. William Sharpe, organist of the Ross Memorial Church, was general chairman.

The following choirs participated: Tabernacle Methodist, Mrs. Jeffers D. Richardson, director; Chenango Street Methodist, Miss Elizabeth Britton, director; North Presbyterian, Mrs. Leroy R. Bixby, director; Plymouth Congregational, Mrs. Edgar Balch, director; First Congregational, Mrs. Mildred F. Kelley, director, all from Binghamton, and the Sarah Jane Johnson Memorial Methodist from Johnson City, with Mrs. Earl V. Tolley as director. Two intermediate choirs participated—one from the Chenango Street Methodist, with Miss Elizabeth Britton as director, and the Wesleyan Choir from Sarah Jane Johnson Memorial Methodist in Johnson City, with Mrs. Tolley as director.

The Binghamton Chapter held its an-

**SCENE AT ANNUAL MEETING AND DINNER OF A.G.O. IN NEW YORK**

nual meeting at the Iron Fence tea-room May 15. Following the dinner a business meeting was held at which the following officers were chosen: Dean, Albert Goldsworthy; sub-dean, Mrs. Jeffers D. Richardson; registrar, Miss Ruth Schroeder; secretary, Mrs. William Sharpe. A general discussion resulted in tentative plans made for each month of the year 1944-1945.

EMILY H. WILLIAMS, Secretary.

**Program by George Wald in Boston.**

A recital was given March 20 in Boston at the Church of the Covenant by George Wald, organist and choir director of the First Presbyterian Church, Utica, N. Y. The only real snowstorm of the season accounted for the fact that Mr. Wald had a very small audience, but it was a most appreciative one.

The program material was well chosen for interesting musical progression and for organ playing of brilliance and beauty. Mr. Wald used requisite coloring and balance on the divided instrument, which is a Welte-Tripp. He gave the following program: Toccata, Muffat; "Basse et Dessus de Trompette," Clerambault; Prelude, Fugue and Chaconne, Buxtehude; Chorale, "Come, Saviour of the Heathen," Bach; Concerto in B flat, Handel; Fugue on "B-A-C-H," Schumann; "In Paradisum," Daniel-Lesur; "Elegiac Poem," Karg-Elert; Melodia, Reger; "Now Thank We All Our God," Whitford.

MARGARET READE MARTIN, Secretary.

**Hartford Pastor-Organist Dinner.**

The annual pastor-organist dinner of the Hartford Chapter, held April 24 at the Church of the Good Shepherd, was attended by eighty-six members and guests. Donald D. Kettinger of New York, our guest speaker, gave an able presentation of some of the opportunities and problems of an effective ministry of music. Mr. Kettinger also emphasized the need for definite ecclesiastical recognition of the church musician in his calling as a minister of music.

Calories, vitamins and hormones appeared to be the respective order of the program. Mrs. Henry Lyman brought the evening to a jovial conclusion with her rendition of "Hormoney" and some other highly entertaining vocal characterizations. She was assisted at the piano by Mrs. Esther Nelson-Ellison.

RAYMOND W. LINDSTROM,

Publicity Chairman.

**Recital by Mead in Cincinnati.**

The Southern Ohio Chapter had the pleasure of presenting Edward G. Mead, past dean of the chapter, in a recital, combined with the annual service of the Guild, May 16 at Bethlehem Methodist Church, Cincinnati. The service opened with a procession of the chapter members, after which the address of welcome was delivered by the Rev. Peter C. Wolf, pastor of the church.

Mr. Mead is in charge of the organ and theory of music departments at Miami University, Oxford, Ohio, where he is also organist and director at the Memorial Presbyterian Church. He studied under Widor, Libert and Dupré. He holds degrees from Harvard and Yale.

Mr. Mead's program was as follows: Prelude and Fugue in C minor, Bingham; Evening Song, Baird; Fantasia on the Hymn-tune "Hanover,"

Mead; Chorale in E flat major, Hausermann; Canon, "Storm King" Symphony, Dickinson; "The Cuckoo," Weaver; "Clair de Lune," Karg-Elert; Intermezzo on an Ancient Carol, Clokey; Toccata on "O Filii et Filiae," Farnam.

After the recital Mr. and Mrs. Robert S. Alter held an informal reception and supper at their home in honor of Mr. and Mrs. Mead. During the evening a piano program of Chopin and Rachmaninoff was given by Miss Helen Smith, member of the piano faculty of the Cincinnati Conservatory of Music and organist of the Norwood Presbyterian Church. Tenor solos were sung by Earl Kemmer.

ETHEL HAAG, Registrar.

**Niagara Falls Chapter.**

A joint recital was sponsored May 8 at St. Paul's Methodist Church by the Niagara Falls Chapter, presenting H. Proctor Martin, A.A.G.O., and Henry Jerge, baritone soloist, with Florence T. Smith as his accompanist. It was a distinct privilege at this recital to hear the first presentation of a group of organ pieces recently composed by Dr. Matthew N. Lundquist, in charge of the music department at Niagara University. Mr. Martin played these selections from manuscript. The first two numbers were a chorale prelude, "Herr, wie lange willst Du doch," and "Resonet in Laudibus." The final piece was a Prelude and Fugue in C. Mr. Martin showed skill both in the presentation and interpretation of these selections. The other organ selections included pieces by Noble, Swinnen, Warner and Verrees, and a very modern number by Sowerby. Mr. Jerge displayed excellent voice in Handel's "Thanks Be to Thee." His other numbers included an aria from "La Traviata" by Verdi; "The Clothes of Heaven," by Dunhill, and "Sing, Break into Song," by Mallinson.

After the recital a short business meeting was called to order by the dean, H. Proctor Martin, and the following officers were elected for the ensuing year: Dean, H. Proctor Martin; sub-dean, Mary C. Neff; secretary, Alice Barbari; treasurer, Florence T. Smith; directors, Elsa Vorwerk, Eleanore Schweitzer and Walter McDannel.

ALICE BARBARI, Secretary.

**Monmouth Chapter.**

The monthly meeting of the Monmouth, N. J., Chapter was held May 15 at the home of Miss Thelma Mount in Asbury Park. The following officers were elected to serve in 1944-45: Dean, Miss Thelma Mount, A.A.G.O.; sub-dean, Mrs. Everett H. Antonides; secretary, George Roe; treasurer, Miss Evelyn Allen. The following were elected for the executive committee: Mrs. Robert B. Fisher, Mrs. Herbert Tolhurst and Walter Longstreet. Plans were made to have a dinner meeting and musicale at the First Baptist Church in Asbury Park June 19. After the meeting refreshments were served by the hostess.

GEORGE W. ROE, Secretary.

**Missouri Chapter.**

The monthly meeting of the Missouri Chapter was held April 24 at the First Congregational Church, with Howard Kelsey as host. The meeting was dedicated to the past deans of the chapter and was in conjunction with a farewell dinner tendered to Mr. Kelsey upon his transfer from the First Congregational to the Second Baptist Church in St. Louis.

After dinner the business of the evening was transacted, the past deans present spoke and letters were read from those unable to attend. We were happy to welcome Mrs. Emerson Russell and James W. Evans into our membership.

The climax of the evening was the organ program on the large Austin by our dean, Wilhelmina P. Nordman, who

gave an excellent performance of the Prelude in C minor and the Chorale Prelude on "Ich ruf zu Dir" by Bach and the complete Second Symphony of Vierne. Miss Nordman showed splendid musicianship.

ARTHUR R. GERECKE, Treasurer.

**Rheinberger Is Dubuque Subject.**

The Dubuque, Iowa, Branch heard a paper on Rheinberger, prepared by Mrs. F. Di Tella, at its meeting in the Wartburg Seminary chapel on the evening of April 24, and afterward Professor Albert A. Jagnow played the Fantasia Sonata, Op. 65, the Intermezzo from the Pastoral Sonata and "A Vision," by Rheinberger, followed by a performance of his Fourteenth Sonata by Miss Martha Zehetner. The paper was excellent and the program interesting, varied and well received.

At the next meeting, May 22, Alexandre Guilmant was the subject. Miss Leona Heim presented a paper on Guilmant and arranged the program.

**North Texas Chapter Activities.**

The North Texas Chapter met at the Floral Heights Methodist Church, Wichita Falls, Sunday afternoon, April 16. Donald MacDonald spoke on "American Hymn Writers," as a continuation of the year's study of hymnology. Mrs. A. H. Mahaffey played the following numbers: "Spring Morning," Catherine Doige; Improvisation on "Break Thou the Bread of Life," Miles; "Sortie Solennelle," Diggle. Private Gordon Hansen played the Adagio and Fugue movements from the Sonata in E minor by Rogers. Concluding the program Mrs. Gerald Deatherage played the "Mountain Sketches" by Clokey, which included "Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls."

On the evening of April 22 the chapter presented Alexander Schreiner in a recital at the First Methodist Church. The interesting and varied program included the following numbers: Allegro from Concerto in G minor, Handel; Prelude and Fugue in E minor, Bach; Chorale in E major, Franck; Arabesque, Madrigal and "Naiades," Vierne; Bird Etude, Henselt-Schreiner; "Panis Angelicus," from "Messe Solennelle," Franck-Schreiner; Toccata in C, Sowerby; Allegro in G minor, from Sixth Symphony, Widor.

Two members of the chapter played at the spring concert of the Musicians' Club, held at the First Presbyterian Church Sunday afternoon, April 23. Donald MacDonald played: Prelude, Fugue and Chaconne in C, Buxtehude; Three Chorale Preludes, Bach; Bourree in D, Sabin. Miss Joza Lou Bullington played: "Toccata Basse" (for pedal alone), Bedell; "Impressions Gothiques," Edmundson.

ELIZABETH WRIGHT, Dean.

**Auburn Chapter Dinner and Address.**

The Auburn, N. Y., Chapter held a dinner meeting April 22 at the Women's Union. The program for the evening was led by Sub-dean Harry S. Mason, who spoke on "The Place of Music in the Worship Program." He began with the definition "worship is an effort to render to the consciousness the presence of God." A former professor at Auburn Theological Seminary, Mr. Mason is well equipped to discuss the subject. He mentioned music as the last, but not the least, of the six factors found in practically all church services. Other members joined in a discussion as to the function of the prelude and whether or not it should be considered part of the service proper. The offertory also came up for consideration. Six guests, organists in neighboring communities, were present and the chapter added three new members at this meeting.

LOUISE C. TITCOMB, Dean.

**Mrs. Akin Plays in San Diego.**

Nita Akin was presented in a recital by the San Diego Chapter in the First Presbyterian Church April 26. This was Mrs. Akin's second appearance in San Diego. She gave a program full of variety, yet worthy of the great instrument. Technical difficulties are mastered by this artist, as was shown especially in her playing of the Sowerby "Pageant."

A reception was held for Mrs. Akin and the Guild members after the recital.

EDITH GOTTFRIED, Dean.

**Akron Chapter Notes.**

The Akron Chapter gave a public recital at the First Congregational Church Sunday afternoon, April 30, presenting the following program: "Entrée," Dubois; "Fountain Reverie," Fletcher, and "Hymn of Glory," Yon (Mrs. Edward N. Davis); "A Little Tune," Felton; "A Tune for Flutes," Stanley; Courant and Minuet, Battishill; Cantabile and Chorale, Jongen (Harold Tower); "Sunset and Evening Bells," Federlein; "Romance sans Paroles," Bonnet, and Chorale in A minor, Franck (Miss Louise Inskeep).

The chapter welcomed the appearance of Mr. Tower, the new organist and choir-master of the Church of Our Saviour.



## News of the American Guild of Organists—Continued

### Wilson New Louisville Dean.

The Louisville Chapter held its final meeting of the season May 1 at the Arts Club. At the business meeting the result of the election of officers was announced as follows: Farris A. Wilson, dean; Dr. C. L. Seubold, sub-dean; Mrs. Alfred A. Higgins, corresponding secretary; Miss Marie Louise Marcuccilli, registrar; Miss Charlotte Watson, treasurer. Members elected to the executive board are: Mrs. Selma B. Hamlet, Mrs. Emma Cooke Davis, W. Lawrence Cook and Maurice Davis. The chapter is planning two recitals for next year, bringing to Louisville Alexander Schreiner Nov. 23 and Claire Coci March 15.

Miss Helen McBride gave an interesting talk on the Interlochen music camp and showed a colored film of the activities and life at the camp. The Shawnee Girls' High School glee club, under the direction of Mrs. Selma B. Hamlet, sang two groups of songs.

CATHARINE S. HIGGINS, Secretary.

### State Convention in Florida.

The state convention of the Florida Chapter was held May 8 at Daytona Beach with W. Clifford Fraine as host. Proceedings began with a luncheon at the Seville Hotel. This was followed by the business session, one important feature of which was the election of officers. A recital was given by Louisa Cauthen Entenza of Jacksonville, organist, assisted by Lucille Tolson Moore of Daytona Beach, soprano, at St. Mary's Episcopal Church. Dr. Christopher Honaas of Rollins College then conducted a choral forum in the guild hall of the church, one of the highlights of the convention.

HELEN McCLELLAN, Secretary.

### Mayer Is Central Ohio Dean.

The Central Ohio Chapter met May 15 at the Columbus Y.W.C.A. for the annual meeting and election of officers. After dinner Dean Bailey presided at a short business meeting at which reports were heard and the following officers elected: Dean, Frederick C. Mayer; sub-dean, Miss Byrdie Lindsey; secretary, Miss Esther Jamison; treasurer, Mrs. Walter B. Reeves; registrar, Miss Mary Stonebrook; librarian, Miss Mildred Evans; auditors, Charles Everly and Patrick J. Riley; executive committee, Mrs. Allen McManigal, William S. Bailey and the Rev. Harry G. Ford.

At the conclusion of the business meeting our members enjoyed a program of Czech-Slovakian songs by Miss Mary Vukovich in Czech costume, with Alvin Heinlein, another of our members, as her accompanist. Mr. Mayer, our newly-elected dean, was the speaker of the evening, choosing as his subject "Wagner and the Music Drama."

MRS. ALLEN McMANIGAL, Secretary.

### Western Michigan Election.

The annual election of officers of the Western Michigan Chapter took place at the meeting May 1. The following were elected: Dean, Stanley Baughman; sub-dean, Robert Sheets; registrar, Sylvia TenBroek; corresponding secretary, Mrs. Thomas Muller; treasurer, Mrs. H. W. Smith; council member, Gerard Boer; chaplain, the Rev. Ralph White.

On May 20 we had our organist-clergy luncheon at the Y.W.C.A. in Grand Rapids. Our speakers were the Rev. Edward Nelson and Donald Armstrong, minister and choirmaster of the Fountain Street Baptist Church in Grand Rapids.

SYLVIA TENBROEK, Secretary.

### Racine Chapter Holds Meeting.

The Racine Chapter held a meeting on the afternoon of April 23. A program of sacred music was rendered in St. Edward's Church by the St. Edward senior and boy choirs, under the direction of Sister Mary Luke. Barbara Buckley, Lois Jensen and Dorothy Olsen each contributed an organ selection to the enjoyable program.

After the program a business meeting was held in the music studio. Two letters were read—one from Warden S. Lewis Elmer and one from Walter Flandorf, announcing the A.G.O. convention to be held in Chicago June 19 and 20. An article from THE DIAPASON was read concerning the organization of the La Crosse Chapter and the account of the first two meetings.

Sister Marian announced that all arrangements had been made for the high

mass April 28 at St. Catherine's at which more than 800 children from the Racine parochial schools and the Convent Schola Choir were to participate. The celebrant was the Rev. Edward J. Goebel, Ph.D., superintendent of schools.

Sister Marian proposed the organization of a class for the Racine lay organists, that they may have the opportunity to receive instruction in liturgical music for use at high mass—especially the propers of the mass.

SISTER M. MARIAN, O.P., Dean.

### Indiana Chapter.

The April meeting of the Indiana Chapter was held April 25 at the English Lutheran Church of Our Redeemer, Indianapolis, Harold P. Holtz organist and choirmaster. Dinner was served in the parish hall and was followed by a business meeting presided over by the dean, Cheston L. Heath. At 8:15 a service recital was given by Mr. Holtz and the senior choir of the church, assisted by Mary Catharine Stair, harpist, and Mrs. F. E. Dunmeyer, cellist. Organ, choral and ensemble numbers all were well received and the chapter as a whole marveled at the excellent singing of the congregation in this beautiful church.

ELSIE MACGREGOR, Secretary.

### Waterloo Chapter.

The Waterloo Chapter held its monthly meeting April 25 at Christ Episcopal Church, Waterloo, Iowa, where Dean Ellen Law Parrott is organist and choir director. The Rev. C. J. Gunnell, rector of the church, delivered the address of welcome. Professor G. W. Samson of Iowa State Teachers' College led the discussion on "Franck, Widor, Mendelssohn." The "Piece Heroique" by Franck was played by Marion Egan Smith, Sonata No. 2, Mendelssohn, by Homer Asquith, Widor's Sixth Symphony by Ellen Law Parrott and Mendelssohn's First Sonata by Professor Samson.

The program was enjoyed by a large audience. A short business meeting was held after the recital, when a slate of officers for next year was presented.

ADELAIDE E. ALTLAND, Sub-dean.

### Win Young Organists' Contest.

The following have been announced as winners of the 1944 contest for young organists sponsored by the Metropolitan New Jersey Chapter:

Winner, student-organist class: Donald Pfost, 15-year-old organist of Irvington, N. J.

Winner, young artist class: Harry Thurber, Hillside, N. J., organist and director at the Franklin Memorial Methodist Church, Hillside.

Mr. Thurber was winner in the student-organist class in the 1941 contest. Both are students of Walter N. Hewitt, A.A.G.O. (Chm.).

Both winners were presented to the chapter at its annual meeting in the First Methodist Church, Orange, N. J., May 22 and received the prizes—an inscribed volume of the Bach chorale preludes and a year's membership in the chapter.

### Events in Tallahassee, Fla.

The Tallahassee, Fla., Chapter presented its spring recital Sunday, April 23, on the small Skinner organ in the tower organ studio at the State College for Women. After the recital guests and students were invited to see the tower organ chamber.

On April 19 Margaret Whitney Dow, F.A.G.O., regent of the Tallahassee Chapter, gave a recital in the F.S.C.W. College Auditorium. Her program included: "Grand Jeu," Du Mage; Third Concerto for organ, violin, violoncello soloists, strings and two oboes, Handel; Toccata, Adagio, and Fugue in C major, Bach; Chorale in A minor, Franck; "Easter Morning on Mount Rubidoux," Gaul; Andante and Finale from First Symphony, Vienne.

Sunday, May 7, the Tallahassee organists made a tour of all the organs in Tallahassee, with a demonstration of each one by an A.G.O. member. After this tour the colleagues had a picnic supper at the home of Miss Dow.

### Schreiner Plays in Seattle.

Alexander Schreiner's recital before an enthusiastic audience of more than 1,000 who packed the new McKinley Auditorium on the Seattle Pacific College campus May 16 was a further artistic achievement for the organist of the Salt Lake City Tabernacle. The recital was under the auspices of the college and the Western Washington Chapter.

Organ programs have been many in Seattle lately. May 7 Miss Eileen Clarke, pupil of Walter A. Eichinger, gave her senior recital at the University Temple. May 25 Warren D. Allen, professor of organ at Stanford University, gave a

recital at the University Christian Church under the sponsorship of Joseph H. Greener, A.A.G.O. Sunday afternoon, May 28, the dean of the chapter presented Miss Ruth Batchelder in a student recital at the University Congregational Church, and June 2 he will present Miss Una Jean Naslund in her senior recital at Seattle Pacific College.

TALMAGE F. ELWELL, Dean.

### Rocky Mountain Chapter.

All organists in Denver were invited to a dinner and meeting April 17 at the Y.W.C.A. Florence Lamont Hinman, director of the Lamont School of the University of Denver, was the guest speaker. Her subject was "No Compromise—A Spring Tonic."

April 23 we presented William F. Spalding in a recital at St. John's Cathedral. Mr. Spalding is a member of our chapter. He studied in Paris with Dupré and has done much concert playing.

MYRTLE FREELAND.

### Central Tennessee Chapter.

The Central Tennessee Chapter met for the last time this season May 9 at the Centennial Club, Nashville, for a dinner. Before being seated all held two gleaming continuous ornamental tapes and sang together "Blest Be the Tie That Binds," which was emblematical of the close bonds of friendship which should bind all true organists.

Reports of officers and committees were received. The nominating committee recommended that the following be elected as officers for the coming year: Dean, James G. Rimmer; sub-dean, Arthur Croley; secretary, Mrs. Pollard Parsons; treasurer, Miss Rose Ferrell; registrar, Miss Anna Green. These were unanimously elected.

The dean closed the meeting by stating that almost all the objectives announced at our first meeting of 1943 had been reached. He said also that we should endeavor to have at least one outstanding organist give a recital during the year, and that we ought to hear more of the Guild members in recital. In addition to this we should promote junior choir activities and endeavor to hold a junior choir festival in the spring, and a good get-together dinner with the ministers.

The dean expressed our deep appreciation for the excellent work done by the program committee, under the leadership of Lawrence H. Riggs, in providing smoothly-working meetings during the past year.

JAMES G. RIMMER, Secretary.

### Recalls Great Uncle, Arthur Foote.

A dozen members and friends of the Central California Chapter gathered at the home of the dean, Miss Frances Hogan, in Stockton on the evening of May 16. After a short business meeting, at which the present officers—Frances Hogan, dean; Mrs. Emma Diehm Pratt, sub-dean, and George Brandon, secretary-treasurer—were re-elected, Miss Ardene Phifer introduced the speaker of the evening—the Rev. Arthur Foote, pastor of the Unitarian Church, of which Miss Phifer is organist. Mr. Foote spoke informally about the life and works of his great-uncle—the eminent American composer Arthur Foote. The speaker played two recordings of works by the elder Arthur Foote and the recently released

recording of the Suite in E major for strings.

GEORGE BRANDON, Secretary-Treasurer.

### Console Meeting in St. Petersburg.

The St. Petersburg, Fla., Branch held its final console meeting of the season Sunday afternoon, May 14, at the First Presbyterian Church. Dr. Harriet Ridley, head of the music department of St. Petersburg Junior College, arranged the program. Two of the graduating students presented their own compositions—the soprano solo "The Lord Is My Shepherd," by Alice Phillips, being sung by her, while a Melody, by Elizabeth Wall, was played by Miss Wall.

A business meeting combining business and pleasure was held May 20 at Pass-a-grille, with a swim in the Gulf of Mexico and a covered-dish supper. This took place at the home of Mrs. Hiram Farrand.

MARGUERITE S. SALTSMAN, Secretary.

### Kathryn Knapp Pasadena Dean.

The Pasadena and Valley Districts Chapter met at the Pasadena, Cal., Presbyterian Church for dinner and elected Kathryn Knapp, B.M., as dean for the coming year. The meeting was held May 16. The recital was by Kathryn Knapp, organist, and the Kirk Choir of the Pasadena Presbyterian Church, directed by Howard Swan. Miss Knapp played: Fantasia and Fugue in G minor, Bach; "Invocation," Karg-Elert; "Resurgam," Grace; "Au Soir de l'Ascension," Benoit; Communion, Purvis; "Dripping Spring," Clokey; Finale from Seventh Symphony, Widor.

ETHEL WOOLLEY, Librarian.

### Meeting Held in Denton, Tex.

The Denton, Tex., Chapter held its regular meeting May 15 with dinner in the cafeteria at the Texas State College for Women. After dinner Dr. Carl Wiesemann gave an informal talk and program of Bach chorale preludes.

MARTHA JANE PAUL, Secretary-Treasurer.

### Texarkana, Tex., Chapter.

A meeting of the Texarkana Chapter took place April 26 at the First Congregational Church, Texarkana, Tex. A concise talk on a very large subject, "Music in America," was delivered by Mrs. Tom Bain, organist of the First Methodist Church. Organ music included: Concert Overture, Rogers; Lullaby ("At the Cradle of Jesus"), Bingham, and War Rhapsody, Sinding-Dickinson.

DAVID H. WITT.

Harmony, Counterpoint, Fugue, Orchestration, Composition, Organ Playing and Improvisation

NORMAN

COKE-JEPHCOTT

will conduct courses in these subjects in New York City during June, July and August, 1944.

Preparation for Guild examinations by correspondence.

Address: Cathedral Choir School, Cathedral of St. John the Divine, Cathedral Heights, New York City

JOSEPH W. CLOKEY

OXFORD, OHIO

Dean of the School of Fine Arts

MIAMI UNIVERSITY

Founded 1809

Instruction in all branches of Music, leading to the degree, Bachelor of Music

Member, National Association of Schools of Music

1944

CHRISTIANSEN CHORAL SCHOOL

Ferry Hall, Lake Forest, Illinois

JULY 30 — AUGUST 11

Do not miss this great opportunity to spend an inspiring two weeks of study under the stimulating direction of these nationally known musicians!

Dr. F. Melius Christiansen

Peter D. Tkach

Olaf C. Christiansen

Write for particulars to  
Neil A. Kjos, Manager

14 W. Lake Street

Chicago 1, Illinois



## FESTIVAL IN NEW YORK GREAT FIVE-DAY EVENT

[Continued from page 1.]

difference of opinion. Virgil Thomson's Pastoral on a Plainsong made use of a hymn beautiful by virtue of its simplicity. The second item was by Roger Sessions, who called it a "Chorale." Walter Piston's "Chromatic Study on the Name of Bach" had points of interest. For a postlude Mr. Weinrich played a Fugue in E by Hubert Lamb.

Gathering at the Guild office Tuesday morning, a large group was conducted by G. Darlington Richards to the New York Public Library, where a fascinating hour was spent inspecting rare manuscripts and books in the music division of this great institution. Curt Sachs, John Tasker Howard and Gladys Chamberlain conducted the organists and explained such items as an original letter by Beethoven and copies of his manuscripts, a missal published in 1494 and many manuscripts preserved in the American section—a large room such as probably no other American library can claim.

### Tribute to Bach in Afternoon

Dr. T. Edgar Shields, A.A.G.O., who for a number of years has been the organist of the famous Bach festival at Bethlehem, Pa., from which post he retired this year, delivered a lecture in the afternoon in the parish-house of the Church of St. Mary the Virgin. His subject was "The Man Bach," and his paper was biographical, affording a number of interesting glimpses of events in Bach's career from his birth and the beginning of his organ playing as a boy.

E. Power Biggs followed Mr. Shields, giving a recital of works of Bach and Handel on the large four-manual Aeolian-Skinner organ in St. Mary's. This instrument is one of the outstanding organs of classic design built by G. Donald Harrison. As is always the case with Mr. Biggs, he played with consummate skill and with that clarity which has been noted by the thousands who hear him over the air from the Germanic Museum in Cambridge, Mass. and those who have attended his recitals from coast to coast. After two chorale preludes—"All Glory Be to God on High" and "A Mighty Fortress"—there was a fine performance of the Prelude and Fugue in G major.

Handel's "Fireworks Music Suite" interspersed the Bach numbers and this very seldom heard work was a fitting interlude. There are five movements, and the third—"The Peace"—offered a beautiful contrast with the heavy numbers that predominated and gave an opportunity to reveal the soft work on this organ. Bach's "Sheep May Safely Graze" was another item on the more subdued side. It was followed by a stunning performance of "Ach, wie fluechtig." The program closed with a performance of the Bach Toccata in F that made the rafters of old St. Mary's ring and afforded a glorious display of the tonal resources of the instrument.

### Service at Cathedral of St. John

A festival service at the Cathedral of St. John the Divine in the evening was one of those events which are bound to hold a permanent place in the memory of all who attend them. Here in this great fane, not yet completed, four fine choirs of men and boys united their forces. Those taking part were Norman Coke-Jephcott's cathedral choir, T. Frederick Candlyn's forces from St. Thomas' Church, Ralph A. Harris' men and boys from St. Paul's Church in Flatbush, Brooklyn, and the group under the direction of Anne Versteeg McKittrick from Grace Church, Brooklyn Heights. This array of voices was led through the service music and anthems with authority by Dr. Coke-Jephcott. Harold Heeremans, F.A.G.O., was the highly competent aid at the Ernest M. Skinner organ. He played as the prelude Mr. Coke-Jephcott's new "Variations and Fugue on a Theme by Beethoven." The Magnificat and Nunc Dimittis were by Gibbons. The Te Deum was by Holst.

The four anthems offered a variety of styles—but all of them are practical church service music. Bairstow's setting of "The King of Love" worked up to a great climax in the last verse. There was a highly artistic rendition of Arkhangelsky's "Upon the Day of Judgment" and a magnificent dramatic effect in Ire-

land's "Greater Love." Channing LeFebvre's anthem which won the H. W. Gray prize last year—"Hymn to the Godhead"—showed all the virility that distinguished its first presentation when it was sung at the Guild festival last year in St. Bartholomew's Church.

As the offertory Dr. Candlyn played his own Passacaglia in C sharp minor and as the postlude Mr. Heeremans his Prelude and Fugue in D minor. Thus there were heard compositions for the organ of real interest to the fellow organist of the American composers who took part in this service.

### Dr. Noble on Organ Playing

A suggestive and practical paper that would be most valuable to young organists and laid new emphasis on cardinal principles for those who are older in the profession was presented by Dr. T. Tertius Noble, eminent organist and teacher, before a large audience in the community-house of St. Bartholomew's Church Wednesday afternoon. Dr. Noble expressed his views on many topics that come up in the life of the organist, quoting from his teacher, the late Sir Walter Parratt, and from his own experiences of a lifetime, including the thirty years he was at St. Thomas' Church in New York. Touch, accent, phrasing, the over-use of 16-ft. stops, the tremolo and the vox humana all were matters that he brought up. Then he dealt with program making and among other things asserted that the all-Bach program was "too tough for the average audience to digest." Dr. Noble also gave some hints as to the performance of Bach's Prelude and Fugue in B minor, the chorale preludes and the Toccata and Fugue in D minor, and made some pertinent remarks about good and bad improvising.

Walter Baker, organist of the First Baptist Church of Philadelphia, who is rapidly adding to his fame and who has made an assured place for himself among the younger recitalists, gave a program on the great organ in St. Bartholomew's Church after Dr. Noble's paper. This instrument, by means of which the man at the console can fill the nave, the west end and the central dome with sound from the organs over which Dr. David McK. Williams presides, lent itself to Mr. Baker's art in a varied list of offerings. After a fine performance of the Bach "Fugue a la Gigue" came Handel's Fifth Concerto, in which there was especially lovely registration on the Larghetto. The Reger Introduction, Passacaglia and Fugue is a large work in which the full glory of the organ was put to use, with a brilliant interpretation of the Passacaglia. Karg-Elert's "Hymn to the Stars" and the Scherzo from Vierne's Second Symphony were followed by a stirring rendition of Durufle's Toccata, from his Suite for Organ, which made the recital end in a grand climax.

### Navy Men Sing at Riverside Church

Recognition of the musical talent in the armed forces and a demonstration of what our navy men contribute to choral music marked the vespers service held Wednesday evening at the great Riverside Church overlooking the Hudson River near Grant's tomb. The service must have been an eye-opener to all who have taken note only of the fighting talent of the navy. Grover J. Oberle, Sp.(W)1c, U.S.N.R., but in time of peace one of America's highly capable young organists, led his choir of about 150 voices through a beautiful service in which their tone and the perfection of their work reflected great credit on the conductor. This seemed the more remarkable when it was realized that his choir, consisting of men in the United States Naval Reserve Midshipmen's School, were members of the eighteenth class, which reported for duty March 6 and will be graduated June 29, and the nineteenth class, which reported for duty April 17. Every six weeks a new group of 3,000 young men is enrolled in the school, and from this shifting material Mr. Oberle has formed his group of singers.

Nine anthems were sung, beginning with Tallis' "If Ye Love Me" and Lotti's "Crucifixus," after which there was a group of three Russian numbers and two American spirituals. The Russian numbers were Bortniansky's "Lo, a Voice," Stravinsky's "Holy Lord God of Heaven" and Gretchaninoff's "Cherubic Hymn." The spirituals offered a fine contrast, being Dett's very popular "Listen to the Lambs," which was sung faster than it is usually heard, without benefit

to its effect, and the highly contrasting "Soon I'll Be Done with the Troubles of the World," a rollicking camp meeting song by William L. Dawson.

The chaplain of the school, Lieutenant Commander C. Leslie Glenn, in time of peace Mr. Oberle's rector at St. John's Church, Washington, made some very sensible comments on church music and the relationship of clergyman and organist. Chaplain Glenn said that the difficulties that arise in many churches are due to the fact that some ministers are not musical and some church musicians are not religious, and he recommended as a possible solution that organists become "amateur theologians."

After the address came Holst's "A Dirge for Two Veterans." This is a very dramatic setting of Walt Whitman's poem and is most suitable for war memorial services. Another fine memorial number was "Let Down the Bars," by Samuel Barber, a young composer whose date of birth is given as 1910. As the closing number the choir sang Dr. Noble's virile setting of "Rise Up, O Men of God."

Mr. Oberle played two numbers from Tournemire's "L'Orgue Mystique" for prelude and offertory and Dupré's "Poeme Heroique" as the postlude, the last supplemented with trumpets, trombones and drum.

### Two Ascension Day Services

Ascension Day was observed on Thursday with zeal and enthusiasm by the visiting organists in two world-famous churches. At 11 o'clock the Guild members joined the people of Trinity Church in a celebration of more than two hours as they observed the ninety-eighth anniversary of the consecration of the historic edifice at the head of Wall Street, while in the evening they attended evensong at St. Bartholomew's, where again every seat was taken to hear another supremely impressive service of music.

George Mead, organist and choirmaster of Trinity Church, conducted his choir and an orchestra of fifty pieces in the festival service, while Andrew Tietjen presided at the organ. The richness of this observance made its length seem in no way excessive. Organ and orchestra joined in the Prelude to "Gloria Domini" by T. Tertius Noble and for the procession the anthem "The Crusaders," a work of distinctly festive character, by Henry Hiles, was used. Two great compositions—Beethoven's Mass in C and Franck's "Psalm 150"—were the principal musical offerings. Among all the features that stood out may be mentioned especially the inspiring performance of the Franck composition, the "Agnus Dei" and the thrilling "Gloria" of the mass and the way in which the great congregation and the instruments united without restraint in the last verse of Sir George Elvey's setting of the hymn "Crown Him with Many Crowns."

Father Frederic S. Fleming, rector of Trinity, preached a sermon the subject of which was "Idealism and Idolatry." The instrumental recessional was Grieg's Triumphant March from "Sigurd Jorsalfar."

The afternoon was devoted to a lecture and a recital at St. Thomas' Church. Dr. Curt Sachs, authority on ancient musical instruments, was the speaker, his topic being "Changing Ideals of Tone Color." He traced the history of the organ and its development from the early day in which no registration changes and color were possible, through the period of the invention of the swell-box and to the present, when electric actions make a high degree of expressiveness the order of the day. The speaker held that all this had been a development mechanically, but not spiritually. He deprecated as a "pernicious doctrine" the practice of playing all the notes of a work of Bach just as he had written it "but for the rest making use of all the marvels of electric organs." There was much that would be provocative of debate in Dr. Sachs' argument.

T. Frederick H. Candlyn, long known as one of America's foremost composers of church music, upon whom recently has fallen the mantle of T. Tertius Noble at St. Thomas', gave the recital of the afternoon, presenting a program of an appealing character which began with the Concerto in D minor by John Stanley of the eighteenth century and ended with the fine Finale from Edward Shinnen Barnes' Second Symphony. The Tuba Tune of Norman Cocker and a very pleasing Aria by John Bull led up to two of Mr. Candlyn's own compositions—a

majestic Passacaglia that is a work in large form and a Prelude on a Gregorian Tone. Bairstow's Scherzo in A flat was a delightfully melodic piece of lighter character.

### Service at St. Bartholomew's Church

Once a year the American Guild of Organists has the honor of a service arranged for it on Ascension Day in the beautiful Byzantine edifice of St. Bartholomew's Church, where church music long has been cultivated in its highest forms under the direction of Dr. David McK. Williams. And those who attend this service always are moved to the use of superlatives. The immense congregation, the great organ, speaking from every part of the church, the singing of the united choirs—all combine to create worship in a sublime form. With the choir of St. Bartholomew's were merged the musical forces of the Church of the Ascension, where Vernon de Tar is organist and choirmaster; Calvary Church, where Harold W. Friedell is in charge, and the Collegiate Reformed Church of St. Nicholas, of which Hugh Porter is organist and director. Dr. Williams conducted the chorus and Mr. de Tar was at the organ for all of the choral numbers except the cantata, while Dr. Williams played the processional and the postlude. A setting of the 142d Psalm by Julius Chajes, the first anthem, is a work to attract attention, partly by virtue of its effective solos. Dr. Chajes is a war refugee now living in New York. Charles Steggall's "Cantata Domino" is a spirited work with a joyful lilt very fitting to the words of the Psalm. Then came Dr. Williams' anthem, "Grace Be to You," a composition of sheer beauty which works up to a colossal climax in the closing "Alleluia." Mrs. H. H. A. Beach's cantata "The Canticle of the Sun," to words by St. Francis of Assisi, was interpreted in a manner that came very close to perfection, if it did not actually achieve it.

The thrill received from hearing the singing of the hymns, led by the full organ and orchestral instruments, is difficult to describe adequately.

After the recessional the congregation listened until the last note of the postlude—the Widor Toccata—played by Dr. Williams. The arrangement in which the organ is supplemented by trumpets, trombones and drums gives this war horse a glory which does not ordinarily mark its performance.

### Annual Meeting and Dinner

Upward of 200 Guild members came out for the annual meeting and dinner, held at Schrafft's on Fifth Avenue Friday evening. It was the occasion not only for becoming acquainted, but for the visitors to gain an intimate knowledge of what the Guild is doing and the progress made in the last year. Warden Elmer and the various officers and committee chairmen made informative reports. The election resulted in the selection of the slate of officers listed in the May issue of THE DIAPASON, headed by Warden Elmer, and the choice of the following for membership in the council: Clarence Dickinson, T. Tertius Noble, Charles M. Courboin, Lilian Carpenter, T. Frederick H. Candlyn, Harold V. Milligan, George W. Volkel and Ernest White.

The warden's annual report gave a resume of the work of the year. He reported progress in developing the Guild nationally, as shown by the election of 593 colleagues in the last twelve months and the organization of five new chapters and one branch, with the formation of several additional chapters in prospect.

The committee on the purchase of an ambulance reported the expenditure of nearly \$1,700 for this vehicle from contributions by the chapters. Samuel A. Baldwin, chairman of the committee which is preparing a history of the A.G.O., told of the progress already made.

Greetings were brought by a number of visitors, Dorothy B. AtLee speaking for the visiting deans and regents. Harry T. Burleigh, whose fiftieth anniversary as a soloist at St. George's Church was celebrated recently, was introduced by the warden and gave a number of reminiscences of his remarkable career. He is now 77 years old. Karl Krueger, director of the Detroit Symphony Orchestra and formerly a New York organist, delivered an address filled with suggestive points and recalled events in the history of American music.



## THE DIAPASON

ESTABLISHED IN 1909.  
(Trademark registered at United States Patent Office.)

A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone: Harrison 3149.

Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

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, JUNE 1, 1944

If you move be sure to send THE DIAPASON your new address without delay, so that you may not miss any copy of the magazine. If you neglect to do so and desire duplicate copies, please send remittance of 15 cents for each copy desired.

## Recital Story Contains a Lesson

The story of an organ recital is nothing new in the office of THE DIAPASON. Every day we receive programs and reports of how the audiences have reacted to performances and we pass on most of this information to our readers. But among the many returns that were received late in April one that seemed to make more than the ordinary impression told of a recital in a small city of New York State—of how people were induced to attend it, of how each number was received and of the general results. The thoughts it provoked made the account very interesting. We are indebted for it to Philip F. Smith, one of our faithful readers in Salamanca, N. Y.

Salamanca is a town of less than 10,000 population. The recitalist was Alexander Schreiner, who recently completed a very successful transcontinental tour to the Atlantic coast, the South and Canada. Our news columns have told of the reception accorded the Salt Lake City man in some of the large centers by our organists. Our Salamanca correspondent has given us a picture of how smaller places can be made to appreciate organ music. And he summarizes his report in the statement that "Alexander Schreiner's Salamanca recital was a triumph for music appreciation."

Of course there are many other organists who can do and have done just what Mr. Schreiner evidently did in Salamanca, but we direct attention to this recent instance because so many, many people adhere to the theory that there is no field for organ recitals.

"Some people were just a little skeptical about this first undertaking, but were completely won over as the publicity continued to be placed in our papers," writes our correspondent. That was a good start, as evidenced by the fact that "on the evening of the recital nearly 400 people jammed the First Congregational Church auditorium." Here we have an initial suggestion of value.

Now to the performance. "The interest in his entire Bach group was something of a revelation," especially, Mr. Smith reports, to the young people. One young woman said after the recitalist had left Salamanca: "We girls were glad to go from boogie-woogie to Bach, and we think we should have more Bach and less boogie-woogie."

No, Mr. Schreiner did not descend to anything cheap to make a hit with his audience. He is not one of those who will do this. Besides Bach there was Vierne, Schumann and then some American compositions. And note, please, that he did not have at his disposal a great organ, with its multiplicity of resources.

His recital was given on a two-manual, whose limited facilities, we are told, were used to full advantage. The last number, the Finale from Vierne's First Symphony, evoked "waves of applause," and four encores were required to round out the evening. And then the proof of the pudding is put in these few words: "He came; we heard; he conquered, for we want him back next year."

From all of this we draw a lesson: An eminent recitalist need not be afraid to please his audience, nor does he need to sacrifice his ideals to do so. Our growing generation can be attracted to organ recitals, but we must do something besides strike a fairly good proportion of the right notes. We must bear in mind what other vocal and instrumental artists do not overlook—that music was not made for the mortification of the flesh, but to be enjoyed, and that it can be made enjoyable to young and old, the erudite and those of uneducated tastes alike.

## Pet Peeves Worth Noting

In a manner that is both instructive and entertaining, one of our ablest American organists lists in this issue some of his "pet peeves." We can assure all who read his plaint that he is in no sense a peevish individual; but it seems that he had to get a few things out of his system and he uses THE DIAPASON as the vehicle for so doing. In the process he makes some telling points.

One of them is about marched processions, with which another prominent organist, Rupert Sircom, dealt a few months ago in an article which has elicited much comment that proves he is strongly supported in his argument. Our anonymous contributor, who really should have no fear of making his name known, also dwells on the excessive speed of some church organists when they play hymns. Instead of interpreting every hymn according to its words and music, these automatons get the chore over with as fast as possible—or so it sounds. Likewise the speed fiends who consider that all difficult organ music was written for the purpose of enabling them to display their technique receive a deserved dig from Mr. Anonymous. All of this is good reading and should be taken to heart.

We have a few peeves of our own from time to time, but shall save our readers the boresome task of listening to them. Yet on second thought there may be no harm in listing just three, since they are in a field altogether apart from that in which our contributor finds things that grate on him. For example, by what method of translation can "Komm, süßer Tod" be turned into "Come, Sweetest Death"? *Süsser* is not the superlative form of the adjective. "Come, Gentle Death," used by many, while not perhaps literal, really comes nearer being a proper translation. After all no one, not even Bach, thought of death as actually "sweet," and certainly not as "sweetest."

Now for peeve No. 2: Why do people of education use "contact" as a transitive verb? It isn't a verb according to any dictionary, except as slang. And its meaning is by no means explicit, for to "contact" a man might mean anything from making a light touch to knocking him down. We can find many words to take its place which will express the fact that we wish to communicate with a person—or to maul him.

No. 3 among the peeves is the fact that many—so many—organists today don't know how to spell Lynnwood Farnam's name. Not only does it keep editors' blue pencils busy, but for fear they might some time miss one of these "bulls" in a program we have an alert linotype operator with an eagle eye who is death to every "Lynnwood Farnum" that shows up in copy.

O well, these peeves are relatively unimportant when one has to think of the war, income taxes, a possible fourth term, etc.

## Anonymous Thoughts

## BY AN ORGANIST

Who originated the idea of marching and keeping step in singing processional hymns? It is most unchurchly, for the church is no place for a goose-step. And, anyway, processional hymns should be allowed to include all rhythms and tempos: three-four or six-eight time, slow or fast, stately chorale or plainsong. I guess I wasn't brought up properly, for the large choirs in the magnificent churches I attended as a youth "processed" with great dignity, walking slowly and never in step. I liked it.

And speaking of hymns: Many small-town Episcopal churches have the habit of taking their hymns at a breath-taking tempo. In attending many services in big and little churches I find the most inspiring hymn singing is where the hymns are sung the slowest and the organ is played the loudest.

Why do so many organs have the sub-octave couplers on the sforzando pedal? Most good organists discontinued the practice many years ago.

A curious observation: So many concert organists with great skill, knowledge and fame are such dull service players. Conversely: Our best and most interesting service players can rarely be trusted to play a red-hot organ recital.

I am awfully tired of the classic organ. Its ensemble continued, loud or soft, through a recital becomes irritating. I like reeds and mixtures, and use them generously both in church services and recitals, but not to the exclusion of solid 8-ft. diapason tone.

And I still believe in the enclosed great. Do organists who play without using expression shoes realize how tiresome the dead level of tone is to the listeners? The organ seems to be the only medium of music production in which nuances and musical sensitiveness are considered inappropriate. Symphony orchestras, solo singers, choirs, pianists may adorn their performances with beautiful nuances, but not you, Mr. Organist!

A good 32-ft. bourdon or diapason is so inspiring in a liturgical service, yet some would omit this important stop. I would sacrifice chimes, harp and several fancy stops in favor of a solid wood 32.

Chewing gum is no sin, but somehow the nicest people don't seem to indulge much in it. At least an organist and singers could keep the lips closed, if chew they must.

Equal temperament is, of course, important. Without it we could not have the Bach "St. Matthew Passion" or the Brahms "Requiem." Yet equal temperament, in my opinion, is the greatest contributing factor to faulty pitch in choir singing. If all singers and directors would study the violin they would learn much of value in how to compromise with equal temperament and yet have the choir sing beautifully in tune.

According to literary custom in the Catholic, Lutheran and Episcopal church traditions the term "Easter Day" (not "Sunday") is correct. Easter Day always falls on a Sunday. Compare the terms "Thanksgiving Day" (always on a Thursday) or "Labor Day" (always on a Monday).

All organs should have not less than three manuals, no matter how small. I would rather have a small three-manual than a large two-manual, for it has so much greater flexibility. If I had a residence organ of only two stops (a flute and a gemshorn), it would have to be a three-manual. Also, two swell-boxes should be on all organs. I would rather sacrifice pipes and gain flexibility.

If churches will not permit their organs to be used for teaching and limited practice by students, they are not doing their duty in the mission field. Part of the missionary work of the church is to prepare men and women to carry on the musical ministry of the future church. Fortunately I find a growing tendency, especially in the larger city churches, to be increasingly magnanimous in this respect.

I wish our great concert artists of the organ would be content with slower tempos. High speed on the organ obliterates clear articulation and phrasing. To accomplish what Paderewski, Rachmaninoff or Horowitz have done in piano playing, our organists will have to develop far more creative imagination and learn the art of producing the illusion of speed through nicely timed note values. Of course this is only a small part of the whole story.

## Looking Back into the Past

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

Will C. Macfarlane resigned as municipal organist of Portland, Me., effective Oct. 1.

The specification of the large four-manual organ the Austin Company was building for Pueblo, Colo., was published. Pietro A. Yon married Miss Francesca Adele Passagno in St. Francis Xavier's Church, New York City, May 21.

John W. Norton became dean of the Illinois Chapter, A.G.O., at a dinner in Chicago May 12, succeeding Dr. J. Lewis Browne. A rising vote of thanks was extended to Miss Florence Hodge, who retired from the post of secretary after having served five years.

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

The large four-manual Aeolian-Skinner organ in Grace Cathedral, San Francisco, was opened May 20 with J. Sidney Lewis, organist of the cathedral, at the console. Warren D. Allen gave an inaugural recital June 3.

The W. W. Kimball Company completed a large four-manual organ for the Town Hall, Pretoria, South Africa, and the specification was presented.

John C. Deagan, founder and head of J. C. Deagan, Inc., makers of organ percussion, died April 28 in California at the age of 80 years. Mr. Deagan was an international authority on pitch. He had been a clarinet player in prominent orchestras and conducted bands at various times.

Harvey B. Gaul's fellow musicians paid tribute to him May 4 at a "Harvey Gaul music festival" in Carnegie Music Hall, Pittsburgh.

Clement R. Gale, organist, composer and teacher, and one of the founders of the A.G.O., died May 10 in New York. He was born in London and was 74 years old.

It was announced that as a result of a vote of the chapters of the A.G.O. and the membership of the N.A.O. throughout the country THE DIAPASON had been selected by a large majority to become the official organ of the American Guild of Organists when the union of the two organizations was to become effective Jan. 1, 1935.

In an extended review Dr. Harold W. Thompson discussed a number of statements made in Dr. Archibald T. Davison's book "Protestant Church Music in America," which had recently been published.

The Marble Collegiate Church in New York City observed the fortieth anniversary of Richard T. Percy as its organist May 6.

## CESAR FRANCK PROGRAM IS CHICAGO WOMEN'S OFFERING

The Chicago Club of Women Organists presented a program consisting entirely of compositions by Cesar Franck at the First Methodist Church of Oak Park May 8. Grace Symons opened the program with a clear and interesting reading of the Prelude, Fugue and Variation. The Chorale in B minor was omitted because of the illness of Adrienne Moran, but the "Piece Heroique," which she was also to have played, was presented by Mary Gwin. Mrs. Gwin also gave a brilliant performance of the Chorale in A minor. Gladys Harless, possessed of a rich contralto voice with a well-controlled, smooth legato and clean enunciation, sang three of the most popular Franck songs—"Panis Angelicus," "The Marriage of Roses" and "La Procession." Her accompaniments were played by Dr. Francis S. Moore, organist of the First Methodist Church. The program was concluded with the Finale in B flat, played in a spirited manner by a guest organist, Allen W. Bogen, who is the husband of one of the members.

DR. PALMER CHRISTIAN, organist of the University of Michigan and eminent recitalist, who gave a recital at Davidson College in North Carolina April 12, conducted a master class for organists and organ students April 13 at Davidson. Several colleges of North and South Carolina were represented, among them Coker College, Winthrop College, Converse College and the University of North Carolina. Arrangements for the class were made by Kenneth R. Osborne, assistant director of music and teacher of organ at Davidson.



THE FREE LANCE

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

If concert-goers are divided into three classes, as is proposed in the Free Lance column in the May DIAPASON (that is, culture chasers 30 per cent, story makers 40 per cent and genuine lovers of music 30 per cent), it will be interesting to consider what the culture chasers get out of their listening to a first-rate performance of a good piece of music. They go to concerts not because they have pleasure in music *per se*, but because the art is highly regarded by their friends. (I am well aware that "culture chaser" is an odious expression, but it describes the class with considerable accuracy.) The c. c. hears the music as a "stream of consciousness," with its ups and downs of loudness; the speed may appear as slow, getting faster or getting slower; there may be an exhilaration from a presto, but on the whole he hears no sounds linked together in sequence (melody), or in combination (harmony). Therefore the sounds are not music, because they are not organized. They spring from musical inclination and are invented, not composed.

A striking example of the man who invented but did not compose is Joachim Raff (1822-1882), who wrote over 230 works, including eleven symphonies, four suites, nine overtures, piano, violin and violoncello concertos and innumerable songs, piano pieces, and much chamber music. So far as I know very little of this imposing array is performed now. Raff had immense invention, but lacked the gift of composition. We are obliged to admit that much of the music we hear today is merely invented but not composed; there is a gift for invention just as there is a gift to write music with lasting power. We may go even farther and assert that our great masters had their moments when they merely invented.

How fast ought one to direct a performance of our national anthem, "The Star-Spangled Banner"? I have carefully counted Koussevitzky, who takes it at 80 to a beat, slowing down considerably on the last phrase. Rodzinsky begins at a brisk nonchalant 100 to a beat, but slows down as he gets toward the end. Both conductors put a deal of "expression" into the last phrases. This is especially noticeable in the Koussevitzky version; I must say, although I know that a super-dignified performance is "indicated" (to use a medical expression) I find the Boston version just about right.

No one by this time will be surprised at the nonchalance shown by William Churchill Hammond in writing in the title of the recital given in his own church, the Second Congregational, Holyoke, Mass., "fifty-ninth season, recital 855." And this recital for one parish only! Oh, these smart old fellers!

Edward Bailey Birge, well known to a wide circle of friends through his work in and writings about public school music, has been organist and choir director at Trinity Episcopal Church,

Bloomington, Ind., for seventeen years. He had the honor of a celebration on April 30 by the rector, wardens and vestry of Trinity Church, the bishop of the diocese also being present; afterward there was a complimentary dinner at the Country Club in Bloomington. It is pleasant to see that Mrs. Birge was also included in the felicities of the occasion. Professor (Emeritus) Birge is one of the most cultured musicians in the Guild; his interests are wide and he combines an intense love for chamber music (string quartet) with his church work. May he have many years to come—years of work and friendly appreciation.

BOOKS AND ART CROWD ORGAN  
FOR JOHN RUSSELL MASON

John Russell Mason, librarian and recently appointed curator of art at George Washington University, Washington, D. C., is retiring as organist of the Central Presbyterian Church, President Wilson's church, after seventeen and one-half years in that post and more than a quarter of a century as organist in churches of Washington. He will continue to play the organ at George Washington University convocations and commencements, as has been his custom since 1930.

Still in his early 40s, Mr. Mason feels that he must have more time to devote to students using the university library. He also is eager to explore the opportunities offered by his new position as curator of art.

Born in Philadelphia, Mr. Mason holds A.B. and M.A. degrees from George Washington University, is a graduate of the school of library service at Columbia University and has attended sessions of the British Library Association in Birmingham, England, where he became closely associated with Dr. Arundell Esdaille, then secretary of the British Museum and now president of the British Library Association.

Mr. Mason has a national reputation in the field of library science. In preparation for the present G.W.U. library building, and the future development of the library, he visited libraries in most of the states of this country and many libraries abroad.

INSTITUTE OF POLYPHONY IN  
NEW LONDON, CONN., AUG. 7-18

An Institute of Sixteenth Century Polyphony is to be held at Connecticut College, New London, Conn., Aug. 7 to 18 and is expected to attract many organists. The purpose is to afford singers and choral directors the opportunity to spend two weeks in the intensive cultivation of sixteenth century *a cappella* music under expert direction. Registration is limited to fifty. The director is R. Mills Silby, Mus.D., organist of the Church of St. Ignatius Loyola, New York City, and former associate organist and director of Westminster Cathedral, London; instructor in Gregorian chant and polyphony at the Berkshire Music Center and instructor and lecturer at the Catholic University of America, Princeton University, etc.

The headquarters of the institute is beautiful Harkness Chapel, on the college campus, which overlooks Long Island Sound and the Thames River and is adjacent to the college outdoor theater and acres of woodland.

Compositions for the Organ  
By RALPH KINDER

We take special pride in the publications listed below, for they are among the most gracious and wholly engaging works for the organ from this composer's worthy pen. They are marked with that refreshing content so characteristic of Dr. Kinder's writings, and an ingratiating quality which has established them as service and recital favorites everywhere.

At Evening (12042).....	.50
Berceuse No. 2 (9105).....	.50
Processional March (9109).....	.60
A Reminiscence (24574).....	.50
A Song to the Stars (24383).....	.50
The Thrush (23452).....	.75
Twilight Musing (26899).....	.50

THEODORE PRESSER CO.

1712 Chestnut Street

Philadelphia 1, Pa.



ORGAN PEDAL TECHNIC

by

PIETRO A. YON

The system of pedal technic so successfully used and taught by the late Pietro Yon will soon be available for all organists, teachers and students. Mr. Yon's remarkable mastery of the art of organ pedaling was the result of a system carefully worked out and developed over a long period of years. The organ world is indeed fortunate that the manuscript for this work was complete and in such form as to permit immediate publication. This extremely important publication will undoubtedly prove to be his most lasting contribution to the literature of the organ world.

A Publication of Character

J. FISCHER & BRO., New York 18, N. Y.  
119 West 40th St.

The Liturgical Music Press, Inc.  
"MASTERPIECES OF ORGAN MUSIC"

Two Unusual Folios Ready June First

Folio No. 9

Johann Ludwig Krebs

1713-1780

From God Will Naught Divide  
Me  
O Eternity, Thou Terrifying  
Word  
I Cry To Thee, Lord Jesus  
Christ  
Fugue on B-A-C-H

Folio No. 10

Voluntaries

Purcell...Voluntary on the  
100th Psalm Tune  
Stanley....Voluntary No. 5  
Kerll.....Capriccio Cucu  
Sweelinck.....Toccata

Norman Hennefield, Editor

The following Folios are available:

Pachelbel	Buxtehude	Walther
Scheidt	Lenten and Communion	
Bohm	Fischer	Zachau

Checks, Money Orders, C.O.D.'s; address

The Liturgical Music Press, Inc.  
68 West 125th St. New York 27, N. Y.

# Programs of Organ Recitals of the Month

[Because of the shortage of space created by government restrictions affecting the supply of paper allowed publishers, it is not possible to print all programs submitted. If yours has been crowded out in any month please bear with us for the duration.]

**Palmer Christian, Ann Arbor, Mich.**—The department of music of Davidson College presented Mr. Christian, organist of the University of Michigan, in a recital at the college in Davidson, N. C., April 12. The program was as follows: Concerto in B flat major, No. 2, Handel; Largo from "Concerto Grosso" No. 12, Handel; Gavotte and Variations, Stanley; "Sheep May Safely Graze," Bach; Prelude and Fugue in A minor, Bach; Fantasia in A major, Franck; Prelude on a Gregorian Theme, Purvis; Andante Cantabile, James; "Pensee d'Automne" and Toccata, Jongen.

In a recital at the First Presbyterian Church of Concord, N. C., April 11 Mr. Christian played these compositions: "Psalm XIX," Marcello; "Air Tendre," Lully; Trio in F, Krebs; Adagio in A minor, Bach; Fantasia and Fugue in C minor, Bach; "A Gothic Prelude," DeLamarter; Andante Espressivo, Sonata for Organ, Elgar; Symphony No. 6 (last three movements), Widor.

**Richard Keys Biggs, Los Angeles, Cal.**—Mr. Biggs gave a program of organ music at a vesper service in the First Congregational Church April 2, playing: "Psalm 18," Marcello; Arioso, Bach; "Victory Song" (Air for Tuba), Biggs; Toccata ("Deo Gratias"), Biggs; Variations on the continuo of the first part of the cantata "Weinen, klagen" and of the "Crucifixus" from the Mass in B minor, both by Bach, Liszt; "Poeme," Boellmann; Lento, William Blanchard; Prelude on the theme "B-A-C-H," Biggs.

**Powell Weaver, Kansas City, Mo.**—Mr. Weaver gave a recital at the First Baptist Church Sunday evening, April 23, and played these numbers: Concerto, "The Cuckoo and the Nightingale," Handel; Passacaglia in D minor, Gardner; Fugue in D major, Reger; Introduction and Allegro Vivace, Pagella; Prelude and Fugue on "B-A-C-H," Liszt; "Pieve Heroique," Franck; "Echo," Yon; American Indian Fantasia, Skilton.

**William Lester, Chicago**—Dr. Lester presented the following program in a recital Sunday afternoon, April 23, at the First Congregational Church, commemorating the seventeenth anniversary of the large four-manual Kimball organ: Concerto for Organ, Torelli-Walther; Chorale Preludes, "Erbarm' Dich mein," and "Liebster Jesu, wir sind hier," Bach; Fantasia in C, Claussmann; "Mountain Sketches," Clokey; Pavana, Ravel; Prelude in E, Schreiber; "Ave Maris Stella of the Nova Scotia Fishing Fleet," Gaul; "Dance of the Princesses" ("Firebird"), Stravinsky; "The Ebon Lute," Lester; "Pro Patria" (Rhapsody on Patriotic Themes), Lester.

**Homor Whitford, Waverly, Mass.**—Mr. Whitford, director of music at McLean Hospital, played the following numbers in a recital at the Samuel Eliot Memorial Chapel May 9: Overture to a Cantata, Bach; Aria, Handel; Minuet, Rameau; Allegro from Concerto, Dupuis; "At the Cradle," Bingham; French Rondo, Boellmann; "Alpine Song" and "March of the Kings," Candlyn; "In Hadrian Square," Whitford; Gigue, Lang; Sketch in D flat, Schumann; Finale from Second Symphony, Widor.

**Frieda Opt' Holt Vogan, Ann Arbor, Mich.**—In a faculty recital at Hill Auditorium, University of Michigan, April 23 Mrs. Vogan presented the following program: Chaconne in G minor, Couperin; Chorale Preludes, "Christ Lay in Bonds of Death" and "In Thee Is Gladness," Bach; Fantasia and Fugue in C minor, Bach; Symphony in G major, Sowerby.

**Carl McKinley, Mus.D., A.A.G.O., Boston, Mass.**—The Massachusetts Chapter, A.G.O., presented Dr. McKinley at the Old South Church April 26 in a recital at which he played: Prelude and Fugue in C major, Bach; Five Chorale Preludes on the Melody "O Sacred Head, Now Wounded," Hassler, Buxtehude, Bach, Reger and Brahms (2); First Sonata, Hindemith; Symphonic Chorale, "Jesu, geh' voran," Karg-Elert; Scherzetto, Vierne; Berceuse, Dupré; Allegro, Sixth Symphony, Widor.

**Rafael Kammerer, New York**—In a recital Sunday afternoon, May 21, at St. Andrew's Church, Brooklyn, Mr. Kammerer played a program which consisted of these numbers: "Diferencias Sobre el Canto del Caballero," de Cabezon; Chorale Prelude, "To God on High Alone Be Praise," Bach; Prelude, Fugue and Chaconne in C major, Buxtehude; "Carillon," Sowerby; Scherzetto in F sharp minor, Vierne; "Rhosymedre," Vaughan Williams; "Homage to César Franck" (MSS.), Edna B. Griebel; "Pieve Heroique," Franck; Psalm-tune Prelude, "St. Mary's," Charles Wood; "At Evening," Buck; Finale, Second Symphony, Widor.

**Ruth Barrett Arno, Boston, Mass.**—The following compositions were played by Mrs. Arno at lectures and services at The First Church of Christ, Scientist, in the past month: Sonata No. 4, Guilman; "Reveal Thyself to Me, O God," Bach; "Carillon-Sortie," Mulet; "Variations de Concert," Bonnet; "Belgian Mother's Song," Benoit-Courboin; Fantasia in G minor, Bach; "Watchman," Noble; First Symphony (Andante and Finale), Vierne; Prelude No. 1, Lewandowski; Chorale in E, Franck; Prelude and Fugue in C, Bach; Prelude in C, Ferrari; Toccata, R. K. Biggs; "On the Eve of the Ascension," Benoit.

**Kenneth R. Osborne, Davidson, N. C.**—Mr. Osborne, professor of organ at Davidson College, was guest organist at the Chapel of the Cross, Chapel Hill, N. C., on the evening of May 7. His program was as follows: "Psalm XIX," Marcello; Chorales, "From God I Ne'er Will Turn" and "Let Us All Together Praise Our God," Buxtehude; Prelude, Corelli; Chorale Preludes, "Christ Lay in Death's Dark Tomb," "I Cry to Thee" and "In Thee Is Gladness," Bach; Passacaglia and Fugue in C minor, Bach; "Aftonfrid" ("Evening Peace"), Hägg; Improptu and "Carillon de Westminster," Vierne.

**Parvin Titus, F.A.G.O., Cincinnati, Ohio**—Mr. Titus will give the recital following evensong June 4 at the National Cathedral, Washington, D. C. His program will include: Chorale Prelude, "To Thee Alone, Lord, Jesus Christ," Pachelbel; Prelude and Fugue in A and Chorale Prelude, "We All Believe in One God," Bach; Chorale No. 1, in E, Franck; Meditation on "Pecardly," Sowerby; Pastorale and "Chanson," from "Seven Sketches," Edward Shippen Barnes; "Carillon," Vierne.

June 5 Mr. Titus will give a recital for the Chesapeake Chapter, A.G.O., at St. Paul's Church, Baltimore. He played the Washington Cathedral program by request on the new Aeolian-Skinner in the concert hall of the Cincinnati Conservatory of Music Saturday evening, May 27.

**Rollo F. Maitland, Mus.D., F.A.G.O., Philadelphia, Pa.**—Dr. Maitland gave his sixteenth annual Bach recital at the Church of the New Jerusalem May 23, playing: Prelude and Fugue in B minor; Chorale Preludes, "Before Thy Throne I Now Appear" and "In Thee Is Gladness"; Fantasia and Fugue in G minor; Prelude and Fugue in D minor; Adagio e Dolce, from Third Trio-Sonata; Chorale Prelude, "Sleepers, Wake"; Passacaglia and Fugue in C minor.

**Horace Douglas, Rome, N. Y.**—In a recital May 15 at the First Methodist Church Mr. Douglas played: Toccata, Hesse; Andante from Second Sonata, Fink; Intermezzo, Dethier; "In the Church," Novak; Oriental Sketch No. 3, Bird; "The Lost Chord," Sullivan; "The Star," Roberts; Introduction and Fugue on the Chorale "Ad Nos, ad salutarem undam," Liszt.

**Donald L. Coats, M.S.M., Los Angeles, Cal.**—Mr. Coats gave the noon recital at the University of California in Los Angeles May 19, playing: Prelude in B minor, Bach; "Come, Saviour of the Heathen," Bach; Preludio (Ninth Sonata for Violin), Corelli; Finale (Suite 2 for Organ), Barnes; "Elizabethan Idyll," Noble; "Melodrama," Guiraud-Kraft; "Marche Champetre," Boex; Intermezzo from Sixth Symphony, Widor; "Chant de May," Jongen; "Mist," Doty; Concert Variations, Bonnet.

**Frederick C. Mayer, West Point, N. Y.**—Mr. Mayer, organist and choirmaster of the United States Military Academy Chapel, was assisted by the Euterpe Glee Club of Poughkeepsie, N. Y., directed by Elmer A. Tidmarsh, at his recital April 2. Mr. Mayer played: Prelude and Fugue in A minor, Bach; Communion in G major, Batiste; "Crucifixion," from Passion Symphony, Dupré; "Good Friday Spell," from "Parsifal," Wagner; "Ride of the Valkyries," Wagner.

**Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.**—Dr. Boothroyd played the following compositions at his recital in Shove Chapel at Colorado College April 18: Prelude on "O Filii et Filiae," Egerton; Prelude in C minor, Vaughan Williams; Dream Pantomime from "Haensel and Gretel," Humperdinck; "Scenes on the Wye," from Third Suite for Organ, F. H. Wood.

**Grace Halverson, A. A. G. O., Detroit, Mich.**—Miss Halverson gave a recital at Sacred Heart Seminary April 11 for the Wayne University music students. The first part of the program was devoted to the forerunners of Bach and the second part to Bach. Miss Halverson played: Ricerare, Palestrina; "As Jesus Stood beside the Cross," Scheidt; Toccata,

Frescobaldi; "O Sacred Head, Once Wounded," Kuhnau; "From God I Ne'er Will Turn," Buxtehude; Prelude, Clerambault; works of Johann Sebastian Bach: Sonatina from "God's Time Is Best"; Sinfonia from "Wailing, Crying, Sighing"; Prelude and Fugue in E minor (Cathedral); Adagio from Sonata 3, in D minor; Chorale Preludes, "Jesus's Priceless Treasure," "In Thee Is Joy," "In Death's Dark Grasp the Saviour Lay," "Hark, a Voice Saith All Are Mortal" and "He Who Would Suffer God to Guide Him."

**Henry Hallstrom, A.A.G.O., Lynchburg, Va.**—At a musical service on the afternoon of March 19 at St. John's Episcopal Church Mr. Hallstrom played: "A Mighty Fortress," harmonized by Bach; Chorale Prelude on "A Mighty Fortress," Bach; "Come, Sweet Death," Bach; "Bible Poems" ("Abide with Me," "Hosanna" and "The Last Supper"), Weinberger; "Carillon de Chateau Thierry," Bingham; Berceuse from "L'Oiseau de Feu," Stravinsky; Antiphon, Finale on the Magnificat, Dupré; "The Swan," Saint-Saens; Toccata on "O Filii et Filiae," Farnam.

**Mildred Andrews, Norman, Okla.**—Miss Andrews, head of the organ department at the University of Oklahoma, has made her first Eastern recital tour and was heard in a number of cities, including a performance at Ann Arbor, Mich. April 5 she gave a dedicatory recital at the First Presbyterian Church of Rome, N. Y., on a three-manual organ rebuilt by Austin Organs, Inc. Miss Andrews' program consisted of the following compositions: Prelude and Fugue in D major, Bach; Chorale Preludes, "A Rose Breaks into Bloom" and "O Sacred Head Now Wounded," Brahms; "Come, Sweet Death," Bach; Theme and Variations, d'Aquin; "Fairrest Lord Jesus" and Toccata, Edmundson; Scherzetto, Vierne; Prelude to "The Blessed Damozel," Debussy-Christian; Toccata, Fifth Symphony, Widor; "Ave Maria" and "Saluto Angelico," Karg-Elert; "Seven Casual Brevities," Leach.

**Carlyle Duncan, Brooklyn, N. Y.**—To mark the fiftieth anniversary of the Lutheran Church of the Redeemer, Mr. Duncan, organist and choir director of the church, gave a recital Sunday evening, April 23. He had the assistance of Kathryn Platt Gunn, violinist; Donald E. Craig, bass, and the choir and young people's chorus of the church. Mr. Duncan played: Toccata and Fugue in D minor, Bach; Concert Rondo, Hollins; "Harmonies du Soir" and "Clair de Lune," Karg-Elert; "In Fairyland" (Suite for organ), Stoughton; Prelude to "Parsifal" and Prelude to Third Act of "Lohengrin," Wagner.

**Daniel R. Pinkham, Jr., Boston, Mass.**—Mr. Pinkham, organist and choirmaster of the Central Congregational Church, Jamaica Plain, will give a recital Sunday afternoon, June 4, at 4:30 at his church. His program will be made up as follows: Trio-Sonata No. 1, in E flat, Bach; Chorale Preludes on "We All Believe in One God" and "Rejoice Now, Beloved Christians," Bach; Cathedral Prelude and Fugue, Bach; Chromatic Study on the Name "B-A-C-H," Piston; "The Lonely Garden," W. L. Johnson; "Episode," Copland, and pieces by Quincy Porter.

The choir will sing the cantata "Erhöre mich, O Herr," Schütz, and the motets "Venite Exultemus Domino," Couperin, and "Ave Verum Corpus," Fauré.

**Frederic T. Egner, Mus.D., London, Ont.**—In a dedicatory recital May 16 on a two-manual Hillgreen-Lane organ rebuilt for St. James' Anglican Church in Ingersoll, Ont., Dr. Egner played: "Suite Gothique," Boellmann; "Jesu, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach; "The Bells of Aberdovey," Stewart; "Finlandia," Sielbius; "Drifting Boat and Evening Chimes," "Among the Pines" and "Cascade," Egner; Variations on "Pleyel's Hymn," Burnap; "A Rose Breaks into Bloom," Brahms; "Liebestraum," Liszt; Toccata, Widor.

**Dudley Warner Fitch, Des Moines, Iowa**—The twilight hour of music at St. Paul's Church June 11 will be marked by the performance by Mr. Fitch of the following compositions: Prelude and Fugue in C minor, Bach; Pastorale, Corelli-Germani; Processional, Martin Shaw; Melody and "Pageant," Eugene Hill; Allegretto, Lucke; Music for the Twilight Hour (new), F. Rayner Brown; Londonderry Air, arranged by Orem; Intermezzo and Pastorale (Pastoral Sonata), Rheinberger.

**James G. Rimmer, Madison College, Tenn.**—In a popular program at Helen Funk Auditorium March 12 Mr. Rimmer included these compositions: Overture, "Light Cavalry," Suppe; "The Lost Chord," Sullivan; "Le Coucou," d'Aquin; "The Golden Wedding," Gabriel-Marie; Gavotte from Suite No. 3, in D major, Prelude and Fugue in D minor and Adagio, Bach; Andante from Overture in D, Haydn; "Marche aux Flambeaux," Clark; "Romance," Rubinstein; "The

Music-box," Heins; Minuet from String Quartet, Boccherini; Grand Chorus in D, Guilman.

The Madison Hymn, composed by Mr. Rimmer, had its first public presentation when sung by the Madison College choir, Karl P. McDonald conducting, Mrs. Eleanor Speaker at the piano, on this occasion.

**James Taylor, Milton, Mass.**—The following organ numbers were played by Mr. Taylor in Holy Week: "Durch Adam's Fall ist ganz verderbt," "Herzlich tut mich verlangen," "O Mensch, bewein' Dein Sünde gross," "O Lord, Be Merciful to Us," "Dearest Jesu, We Are Here," "Come, Sweet Death" and "When Thou Art Near," Bach; "Lied," Vierne; "Carillon-Sortie, Mulet," "Sheep May Safely Graze," "Good Christians, Rejoice" and "In Thee Is Gladness," Bach; Theme and Variations, Widor.

**Merritt Johnson, Aberdeen, S. D.**—In a Sunday evening musical program at Bethlehem Lutheran Church April 16 Mr. Johnson included: "Awake, Thou Wintry Earth," Bach-Whitford; Prelude and Fugue in D major, Bach; Chorale Prelude on "Christus, Der uns selig macht," Interlude and Theme and Variations, Johnson; Arioso, Sowerby; "L'Organo Primitivo," Yon; "Belgian Mother's Song," Benoit-Courboin; Toccata on "O Filii et Filiae," Farnam.

**Estelle Gray, Swissvale, Pa.**—Miss Gray, organist of St. John's Lutheran Church, was presented in a recital Sunday evening, April 30, at her church by the Associated Artists' Club of Swissvale. Her numbers were the following: "Alleluia," W. D. Armstrong; "Cristo Trionfante," Yon; Chorale Prelude, "O Sacred Head Now Wounded," Bach; "Resurrection Morn," Johnston; "Easter Morning," Mallin; "Paeon of Easter," Carl F. Mueller.

**John T. Erickson, Mus.D., A.A.G.O., New York City**—In connection with the jubilee services April 23 and 30 in Trinity Lutheran Church, of which Mr. Erickson is organist, the following numbers have been rendered: Festal Offertorium, Fletcher; "Narcissus," Ethelbert Nevin; "Lucis Creator Optime," Bedell; "L'Annonciation," de Maleingreau; Trumpet Voluntary, Purcell.

**W. James Marner, Boise, Idaho**—Canon Marner of St. Michael's Cathedral gave a recital at the cathedral Sunday evening, April 23, playing these selections: Concert Prelude, Kramer; Lyric Theme ("Symphonie Pathétique"), Tchaikovsky; "A Fantasy of Moods," C. Edgar Ford; "Sketches of the City," Nevin; "Chant de May," Jongen; "Song of the Basket Weaver" (from "St. Lawrence Sketches"), Russell; Offertory based on "O Filii," Guilman.

**Charlotte R. Bellows, Providence, R. I.**—Miss Bellows gave a recital at All Saints' Memorial Church Sunday evening, April 16, for the Rhode Island Chapter, A.G.O. Her offerings were: Fourth Concerto in F major, Handel; Chorale Prelude, "Liebster Jesu, wir sind hier," Bach; Fugue in C major, Buxtehude; Prelude (Fantasia) and Fugue in G minor, Bach; "Christe Redemptor," John Sebastian Matthews; Chorale Improvisation, "By the Waters of Babylon," Karg-Elert; "Romance sans Paroles," Bonnet; Chorale in A minor, Franck.

**C. Harold Einecke, Grand Rapids, Mich.**—Dr. Einecke, minister of music of the First Congregational Church, gave a recital at Olivet College, Olivet, Mich., May 9. His program included: Rigaudon (from "Idomenee"), Campra; Fugue in F minor, Joseph Seeger; Chorale Prelude, "O God, Be Merciful to Me," Bach; Suite of Pieces, Bach-Edmundson; Chorale Prelude on "Auf meinen lieben Gott" and Fugue in A minor, Bach; "Chant de May," Jongen; Toccata on Gregorian Theme "Kyrie Eleison," Purvis.

April 23 Dr. Einecke was heard at the First Methodist Church of Grand Haven, Mich., in "an evening of great organ music." He played: A Suite of Pieces, Bach; Chorale Prelude, "O God, Be Merciful to Me," Bach; "Clair de Lune," Karg-Elert; "Humoresque Fantastique," Edmundson; Suite from "Water Music," Handel; Chorale and Fugue in A minor, Bach; "The Squirrel," Weaver; "Mist," Doty; "Ave Maria," Schubert; Toccata on "Sleepers, Wake!," Miles I.A. Martin.

**Walter A. Eichinger, Seattle, Wash.**—Mr. Eichinger, organist and faculty member of the University of Washington, was heard in a recital on the newly-remodeled organ in the First Presbyterian Church of Yakima, Wash., April 28. He played this program: Trumpet Tune and Air, Purcell; Chorale Prelude, "O God, Be Merciful," Bach; Toccata and Fugue in D minor, Bach; Adagietto, McKay; "Twilight at Fiesole," Bingham; "Westminster Carillon," Vierne; Concert Variations, Bonnet; Canon in B minor, Schumann; "Harmonies du Soir," Karg-Elert; "The Mist," Gaul; Toccata from Fifth Symphony, Widor.



# Programs of Organ Recitals

**Mrs. Walter Spivey, Atlanta, Ga.**—Preceding the Holy Week services in the North Avenue Presbyterian Church Mrs. Spivey played the following organ numbers at daily noon recitals: "Deo Gratias," Biggs; "Sheep May Safely Graze," Bach; "On Wings of Song," Mendelssohn; "The Fountain," DeLamarter; "Mist," Gaul; "Marche Funebre et Chant Seraphique," Guilmant; "Thou Art the Rock," Mulet.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson has played the following in his short recitals before the evening service at the Church of the Pilgrims during the month of May: "Promenades en Provence" ("The Cloister of St. Trophime at Arles," "Multi-colored Sails in the Port of Toulon" and "The Bells of Notre Dame des Doms in Avignon"), Eugene Reuchsel; Triptych, "La Vie Interieure," Daniel Lesur; Suite, "The Birth of Christ" ("The Word" and "God's Children"), Olivier Messiaen; "Suite Negroid," Horace Alden Miller.

**Ralph H. Brigham, Rockford, Ill.**—Mr. Brigham, organist of the Second Congregational Church, gave a recital at Messiah Lutheran Church April 27. His program included: Theme with Variations, Faulkes; Oriental Sketch in C minor, Bird; Fantasia from Symphonie Suite "Scheherazade," Rimsky-Korsakoff; "Will-o'-the-Wisp," Nevin; "Valse Triste," from "Kuolema," Sibelius; "Serenade at Sunset," Meale; "The Squirrel," Weaver; "Marche Heroique," Dubois.

**Edward Linzel, Jr., Princeton, N. J.**—The organ department of Westminster Choir College presented Mr. Linzel in a recital at Westminster Chapel April 18. His program consisted of: "I Call to Thee, Lord Jesus Christ," "Hark, a Voice Saith All Are Mortal" and "Come, Sweet Death," Bach; "Divertissement," "Lied" and Scherzetto, Vierne; "Lord Jesus Walking on the Sea" and "The Marriage in Cana of Galilee," Weinberger.

**Mabel Zehner, Mansfield, Ohio**—Miss Zehner, of the First Presbyterian Church of Mansfield, gave a recital at the Cleveland Museum of Art for the Northern Ohio Chapter, A.G.O., on the evening of April 26. Her program consisted of the following compositions: Allegro from Sixth Symphony, Widor; Prelude on "Pange Lingua Gloriosa," Edmundson; "Sheep May Safely Graze," Bach; Theme and Variations in A flat, Thiele; "Song of the Basket Weaver," Russell; Impromptu, Vierne; "The Tumult in the Praetorium" (from Passion Symphony), de Maleingreau; Sarabande, A. B. Jennings; "The Squirrel," Weaver; "Sunshine Toccata," Swinnen.

**Florence L. Stone, San Francisco, Cal.**—Mrs. Stone, assistant organist of St. Luke's Church, gave the Sunday afternoon recital at Grace Cathedral April 23. Her program: "Grand Jeu," Du Mage; "Christ Lay in the Bonds of Death," Bach; Chorale in A minor, Franck; Pastorale, Traditional-Clokey; "Chant de May," Jongen.

**Bonnie Ruth Kent, Jacksonville, Ill.**—In a senior recital at MacMurray College March 10 Miss Kent played: "Grand Jeu," Du Mage; Chorale Prelude, "From God I Ne'er Will Turn Me," Buxtehude; "Basse et Dessus de Trompette," Clerambault; Prelude and Fugue in G major, Bach; Chorale Preludes, "Blessed Are Ye, Faithful Souls," and "A Lovely Rose Is Blooming," Brahms; Canon in B minor, Schumann; Adagio in E major, Bridge; "Piece Heroique," Franck; "Romance sans Paroles," Bonnet; "Skyland," Vardell; Scherzetto, Vierne; Pastorale Phillips; Toccata, "O Filii et Filiae," Farnam.

**Elizabeth Hill, Elon College, N. C.**—Miss Hill, a pupil of Irving D. Bartley, gave her senior recital in Whitley Auditorium at Elon College April 13, presenting this program: Toccata in F, Bach; Arioso, Bach-Barnes; Sonata in F minor, Mendelssohn; Cantabile, Franck; "Dawn" and "Night," Jenkins; "Jubilate Deo," Silver; "The Chapel of San Miguel," Seder; Canon, Bartley; "Introspection," Frederick S. Smith; "Piece Heroique," Franck.

**David R. Pew, Denver, Colo.**—Mr. Pew played the following selections at the Sunday afternoon recital in St. John's Cathedral May 21, when a Mendelssohn program was presented with the assistance of a chorus of mixed voices: Sonata in F minor; Andante from Violin Concerto; "On Wings of Song"; Two "Songs without Words" (Spring Song and "Consolation"); Sonata in A major.

**Mary Upson Enholm, Denver, Colo.**—Miss Enholm gave the Sunday afternoon recital at St. John's Cathedral May 7 and her program consisted of these works: Fugue in G minor, Bach; Chorale in A minor, Franck; "Florentine Chimes," Bingham; "Chant de May," Jongen; "Clair de Lune," Debussy; Sixth Symphony, Adagio and Allegro, Widor.

**Everett Jay Hilty, Denver, Colo.**—Mr. Hilty, who played the Sunday afternoon recital at St. John's Cathedral May 14,

made use of these compositions: Canzona, Frescobaldi; "Sister Monica," Couperin; Chorale, "Salvation Now is Come," Kirnberger; Sketch in D flat and Sketch in C, and Evensong, Schumann; "Landscape in Mist," Karg-Elert; "Polonaise et Double," Bach; "Finlandia," Sibelius.

**W. Arnold Lynch, A.A.G.O., Topeka, Kan.**—Mr. Lynch had the assistance of Allen Rogers, pianist, in a recital at the First Presbyterian Church Sunday afternoon, May 7. The program consisted of: Fugue in D, Mendelssohn; Intermezzo, Clokey; Scherzo in E, Gigout; Introduction and Passacaglia in D minor, Reger; "Bells through the Trees," Edmundson; Concerto in G minor, Op. 22 (piano and organ), Saint-Saens.

**Evanthia Constantine, Pittsburgh, Pa.**—In a graduation recital at the Pittsburgh Musical Institute May 19 Miss Constantine, from William H. Oetting's class, played: Fantasia and Fugue in G minor, Bach; "Concerto Gregoriano," Yon (orchestral part played on piano by Mr. Oetting); "Up the Saguenay," Russell; "Pantomime," James; "Love Death," Wagner-Gibson; Finale, First Symphony, Vierne.

**John H. Summers, Houston, Tex.**—Mr. Summers, minister of music of St. Paul's Methodist Church, gave a program at the church Sunday afternoon, April 30, and included the following compositions: Cathedral Prelude and Fugue and "Lord, for Thee My Spirit Longs," Bach; Andante, Stamitz; "Now Thank We All Our God," Karg-Elert; "Pastorale Ancienne" and "An Easter Spring Song," Edmundson; "Carillon," DeLamarter; Fourth Symphony, Widor.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—At his recital at the University of Florida Sunday afternoon, April 23, Mr. Murphree played: "Ode Heroique," Diggle; "Salve Regina," Bedell; "The Battle between David and Goliath" (Biblical Sonata), Kuhnau (arranged for organ by Willard Irving Nevins); "Sunrise," Kenneth Walton; Variations and Fugue on a Theme by Beethoven, Coker-Jephcott; Fountain Reverie, Fletcher; Four Contrapuntal Preludes on Sixteenth Century Tunes, Edmundson; Prelude on the Negro Spiritual "Deep River," Kemmer; "Hymn of Glory" (Patriotic Ode), Yon.

**Norman Hennefield, New York City**—Music of the old masters of composition for the church was played by Mr. Hennefield at his recitals in Lent at St. John's Church. April 5 he played: "My Heart Is Filled with Yearning" (two versions), Brahms; "O World, I Must Leave Thee," Brahms; "O Hear Us Poor Sinners," Kuhnau; "Lord Jesus Christ, Reveal Thy Face" (seven verses), Walther; "Alas, What Must I, a Poor Sinner, Do?" (chorale variations), Bach; Concerto on a Theme by Telemann, Walther.

In a recital at St. John's Lutheran Church May 18 Mr. Hennefield presented the following program: Toccata, Sweetlinck; "Today God's Only Son," Bach; "When Adam Fell," "My Heart Why Art Thou So Sorrowful" and "O Lord, with Sorrow Laden," Zachau; Toccata, Ahle; Prelude, Flor; "O Eternity, Thou Terrifying Word," "I Cry to Thee, Lord Jesus," and "From God Will Naught Divide Me," Krebs; Fantasia (Cornet Voluntary), Gibbons; "Rejoice, Good Christian Folk," J. C. Bach; Seventh Prelude and Fugue, Fischer.

**Mildred Evans, Columbus, Ohio**—In a recital at the First United Presbyterian Church Sunday afternoon, April 30, Miss Evans, a pupil of Frederick C. Mayer at Capital University, played: "Now Thank We All Our God," Karg-Elert; Chorale Prelude, "Sleepers, Wake," and Prelude in D major, Bach; Prelude on an Ancient Chorale, "All Glory Be to God on High," Edmundson; Andante Cantabile, Fourth Symphony, Widor; Chorale in A minor, Franck; "Vision," Rheinberger; "Marche Nocturne," MacMaster; "Dreams," McAmis; Grand Chorus in March Form, Guilmant.

**Betty Fravel, Columbus, Ohio**—Miss Fravel, a pupil of Frederick C. Mayer at Capital University, gave a recital on the large Wicks organ in Mees Hall April 24, playing: Sonatina No. 2, in F minor, Rogers; Chorale and Prelude, "O Sacred Head Surrounded," Chorale Prelude, "In Thee Is Gladness," and Fugue in G minor, Bach; "Rustic Dance" (from Pastoral Suite), Demarest; "Dreams," McAmis; "The Fountain," Fletcher; "The Bells of Averdovey," Stewart; "Marche Champetre," Boex; "Finlandia," Sibelius.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—The following program was given by Dr. Tidmarsh, director of music, on the organ at the Union College Memorial Chapel May 14: Toccata and Fugue in D minor, Finale from Trio-Sonata in E flat, Air for the G string and Sinfonia from Cantata "We Thank Thee, God," Bach; "May Night," Palmgren; "Chant

## COMPOSITIONS

by

### ROSSETTER G. COLE

Born in Michigan, educated in the Public Schools of Ann Arbor, graduated with degree of Bachelor of Philosophy, from the University of Michigan; later given honorary degree of Master of Arts. Studied for two years in Europe.

Professor at various colleges, including Columbia University Summer Session for a number of years. Now resident in Chicago.

### FOR ORGAN

Op. 28. Fantaisie Symphonique ..	Net .75
Op. 29. Meditation ....	.65
Op. 30. Rhapsody .....	.75
Op. 34, No. 1. A Song of Consolation ...	.60
Op. 34, No. 2. A Song of Gratitude .....	.75
Op. 38, No. 1. Hymnus..	.60
Op. 38, No. 2. Summer Fancies .....	.60
Op. 39. Heroic Piece ..	.75

## THE ROCK OF LIBERTY

### A Pilgrim Ode

Poem by Abbie Farwell Brown

Many performances have been given of this full-scaled, effective work for solo voices and chorus.

### Published separately

#### from the above

(for Mixed Voices)	Net
Lord, God of Hosts .....	.15
Psalm of Praise .....	.12
Hymn of the Union .....	.25
(for Women's Voices)	
Pitter, Patter (SSA) ....	.12

### Recitations

	Net
Hiawatha's Wooing .....	\$1.00
Pierrot Wounded .....	.60

### Sacred Song

In My Father's House  
are Many Mansions ... .45

### Other Compositions by the Same Composer

Piano Solos — Sonata for Violin and Pianoforte  
Secular Songs for All Voices

THE ARTHUR P. SCHMIDT CO., Boston Mass., 120 Boylston St.

de Mai," Jongen; Spring Song, Mendelssohn; Nocturne, Norwegian Dance and "To Spring," Grieg; Rhapsody, Cole; "Sunshine Toccata," Swinnen.

The following recital will be given by Dr. Tidmarsh June 11 at 4 p.m.: Chorale Prelude, "In Thee Is Joy," "Sheep May Safely Graze" and Passacaglia and Fugue in C minor, Bach; "Romance," "Carillon" and "Finlandia," Sibelius; "Afternoon of a Faun" and "Girl with Flaxen Hair," Debussy; Prelude and Fugue in G minor, Dupre.

**Mildred Mann Dupon, Grand Rapids, Mich.**—Mrs. Dupon, organist of the Burton Heights Christian Reformed Church, was presented by her church in a recital May 3, at which she played: Trumpet Tune and Air, Purcell; Chorale Prelude, "Jesus, Joy of Man's Desiring," Bach; Prelude in G minor, Bach; Chorale Prelude, "Sheep May Safely Graze," Bach; Fantasia and Fugue, S. Archer Gibson; Intermezzo, Verrees; "Belgian Mother's Song," Courboin; "The Tragedy of a Tin Soldier," Nevin; "Carillon-Sortie," Mulet.

**Harriette Slack, Hammond, La.**—Miss Slack was heard in a recital at the First Baptist Church Sunday afternoon, May 7. The following was her program: Toccata, Muffat; Chorale Preludes, "From Heaven Above," "I Call to Thee," "Rejoice, Christians" and "Christ Lay in Bonds of Death," Bach; "O Sacred Head," Brahms; Sonata No. 6, Mendelssohn; "The Fountain," DeLamarter; "Skyland," Vardell; Passacaglia from Symphony in G, Sowerby.

**Alice R. Deal, Chicago**—Miss Deal, organist and director at Epworth Methodist Church, played the noonday organ meditations at the First Methodist Church (Chicago Temple) May 1 and 8, in the absence of Marie Briel. Her programs were as follows:

May 1—Allegro Moderato and Adagio, First Sonata, Mendelssohn; Intermezzo, Rogers; Cathedral Prelude and Fugue, Bach; Pastorale and Finale, First Sonata, Guilmant.

May 8—Prelude in B minor, Bach; "An Autumn Sketch," Brewer; Spring Song, Mendelssohn; "A Gothic Cathedral," Weaver; Evening Song, Bossi; Grand March from "Aida," Verdi.

**K. Mulder Schuil, New York City**—Mr. Schuil gave a recital at the Central Methodist Church in Yonkers Sunday afternoon, May 21, and his program was made up as follows: Prelude and Fugue in E minor (Cathedral), Bach; "The Walk to Jerusalem," Bach; "Come, Sweet Death," Bach-Fox; "Sheep May Safely Graze,"

Bach-Biggs; Toccata and Fugue in D minor, Bach; Air from Suite in D, Bach; "Piece Heroique," Franck; "Bird as Prophet," Schumann (arranged for organ by K. M. Schuil); "Mist," Doty; "The Chimes of St. Mark's (Venice)," Russolo; Toccata and Fugue in F minor, Noble.

**Eileen Mae Clarke, Seattle, Wash.**—The University of Washington School of Music presented Miss Clarke in a recital at the University Temple May 7, at which time she played: Adagietto, McKay; Chorale Prelude, "O Sacred Head Now Wounded," Bach; Fantasia and Fugue in G minor, Bach; Canzonetta, Carl Faige Wood; "Echo," Yon; "Twilight at Fiesole," Bingham; Chorale in A minor, Franck; "Saluto Angelico," Karg-Elert; Canon in B minor, Schumann; "Dreams," McAmis; Finale from First Symphony, Vierne.

## SUMMER CLASSES

### in Boy Choir Training

Two identical sessions

July 10 to July 21, and  
July 31 to August 11, 1944

A complete course of instruction in the development of boy choristers from their earliest years through the adolescent period.

Send for Circular


### G. DARLINGTON RICHARDS

St. James' Church  
Madison Avenue at 71st Street,  
New York 21, N. Y.

### Ruth Barrett Arno



The First Church of Christ, Scientist  
BOSTON



Canadian  
College of  
Organists

OFFICERS OF THE C.C.O.  
President—Eric T. Rollinson, Mus. B., F.R.C.O.,  
Grace Church on the Hill, Toronto.  
Secretary—Maitland Farmer, F.R.C.O., L.R.A.M.,  
St. Paul's Church, Bloor Street East, Toronto, Ont.  
Treasurer—H. G. Langlois, Mus. B., 212 Bal-  
moral Avenue, Toronto.  
Registrar—Charles E. Wheeler, F.C.C.O., Lon-  
don, Ont.  
Registrar of Examinations—F. C. Silvester, 135  
College Street, Toronto, Ont.

**Notice of 1944 Convention.**  
The annual convention of the Canadian College of Organists will be held Wednesday and Thursday, Aug. 30 and 31, at St. Catharines, Ont. The program of events will be announced in the next issue of THE DIAPASON. Members of the American Guild of Organists are cordially invited to attend.

**Toronto Center.**  
A unique meeting was held under the auspices of the Toronto Center April 17, when a recital of more recent organ and vocal compositions of Thomas J. Crawford was given in Timothy Eaton Memorial Church. The organ numbers were played by members of the center and the vocal numbers were sung by the soloists of the Timothy Eaton Church. These compositions made a great impression on the large audience in attendance and many organists expressed the hope that they will be published in the near future. The "Holy Communion" set makes a special appeal. This will be found suitable for service use. The Christmas numbers will also be sought out by organists as a splendid addition to their libraries.

After the recital a social half-hour was spent in the church parlors and refreshments were served. D'Alton McLaughlin, vice-chairman of the center, complimented Mr. Crawford on the excellence of his compositions. Mr. Crawford expressed his gratitude to the organists and singers who so ably performed his works.

The following was the program: Hymn Prelude on "Ad Hyr Y Nos," "A Water Sprite" and "The Covenanters' March" (played by Mr. Crawford); "A Little Organ Book of Miniatures" (Hazel Brillinger); contralto solo, "He Is My Friend" (Eleanor Evans); Chorale Diversions and Fugue (Eric Rollinson); duet, "When Christ Was Born of Mary Free" (Jeanne Pengelly and Eleanor Evans); Scherzo, "Mood Fancies," First Meditation ("At Twilight before a Stained-Glass Window") and Postlude on "Sine Nomine" (Charles Peaker); Two Carols, "Good Neighbors All" and "It Came upon the Midnight Clear" (Jeanne Pengelly and Eleanor Evans); Prelude and Fugue on Christmas and Easter Hymns (Maitland Farmer); soprano solo, "Sun of My Soul" (Jeanne Pengelly); Scherzo for the Flutes (revised edition), "Au Revoir" and "Dawn and Sunrise over Georgian Bay" (Quentin MacLean).

T. M. SAGGANT, Secretary.

**London Center.**  
A meeting of the London Center was held at the home of Charles E. Wheeler, F.C.C.O., April 6, with a good representation of members present. Mrs. Meda Gunn, the chairman, presided over the business meeting. By request the members gathered to hear original compositions by Mr. Wheeler. He is one of Canada's oldest active organists, who has always been held in high esteem by all who know him. He was appointed honorary president of the London Center this year. He has held the office of registrar with the Canadian College of Or-

ganists for many years and has been the college president on several occasions. His reputation as a church organist and choirmaster has been enviable and he has a large following of friends who have been his choir members and pupils. At present he is organist and choirmaster at the Dundas Center United Church. He was at St. Andrew's United for forty-seven years before that.

The request program of compositions by Mr. Wheeler included three songs, sung by Mrs. Helen Orth; five sketches for violin and piano, by Mrs. Meda Gunn, with Mr. Wheeler at the piano; a sacred song, "O Love That Wilt Not Let Me Go," by Dr. F. T. Egner, and two cello solos by Rowland Pack. All the performers were members of the center. A social half-hour was held at the close of the program.

SERGEANT A. E. HARRIS, Secretary.

**Brantford Center.**  
"The Development of Liturgical Music" was the interesting topic of a well-prepared address by John Cozens, conductor of the Tallis Choir, Toronto, and director of music of the Church of St. Luke the Evangelist, Brantford, at a meeting of the Brantford Chapter Saturday evening, May 6, in the parlor of the Park Baptist Church. Mr. Cozens possesses some fine records and a number of these were heard in conjunction with the address.

George T. White, vice-chairman, presided and conducted a short business session relative to the festival of music in Zion United Church May 29 and 30, the proceeds to be contributed to the Restoration of British Organs Fund.

ELEANOR L. MUIR, Secretary.

**St. Catharines Center.**  
The monthly meeting of the St. Catharines Center was held April 24 at the St. Paul Street United Church, with Bernard Munn presiding. An interesting and informative address was delivered by George Veary, A.R.C.O., organist of Christ Church Cathedral, Hamilton. Mr. Veary based his remarks on "Music in Worship: The Report of the Archbishop's Committee of 1922." The speaker urged all to aim to raise the standard of church music, but cautioned them to move slowly and with sympathetic understanding. "Much of the music and many of the hymns used frequently in church services are weak and sentimental, giving a false impression, an actual misrepresentation of the Christian religion," he pointed out. Music suitable for weddings was a point which brought forth some discussion. Mr. Veary advised organists to work in co-operation with the clergy, to aim together to promote worthy music.

ANNE W. KADWILL, Secretary.

**Hamilton Center.**  
The Hamilton Center held its monthly meeting April 30 at the home of Mr. and Mrs. Llew Lloyd. Paul Daniels gave a very enlightening and interesting demonstration on Mr. Lloyd's Hammond organ, after which Miss Elsie Lloyd showed a travelogue of moving-pictures which were mostly in technicolor. The chairman, George Veary, conducted a short business meeting and thanked the committees in charge. He also extended the sincere appreciation of the center to Mr. and Mrs. Llew Lloyd and Mr. and Mrs. E. T. Coates for their splendid hospitality and assistance.

CHARLES A. SNIVELY, Secretary.

**J. PAUL SOWADA DIES WHILE  
AT WORK IN VICTORY GARDEN**

J. Paul Sowada, a well-known organ builder, died suddenly April 28 while working in his victory garden at his home, 269 Palmer Avenue, Yonkers, N. Y.

Mr. Sowada was born in Germany and came to the United States with the Welte-Mignon Corporation in 1912. In 1926 he started his own business under the name of the Atlas Organ Company at 550 East 239th Street and Bronx Boulevard, New York City. He had rebuilt many organs since that time.

Mr. Sowada was 56 years old. He is survived by his widow.

**BOSTON UNIVERSITY  
College of Music**

*Announces the Addition of*  
**MR. EVERETT TITCOMB**  
*to its Faculty.*

Complete courses in Church Music and in Organ now include the following:

Liturgical Music	Mr. Titcomb
Choir Directorship	Dr. H. Augustine Smith
History of Church Music	Dr. Raymond Robinson
Boy Choir Training	Dr. Francis Snow
History and Analysis of Music	Dr. Karl Geiringer
Improvisation	Dr. Raymond Robinson
Organ	Dr. Snow or Dr. Robinson

For full particulars concerning four-year courses leading to the degree Mus. B., or two-year course leading to a certificate, address

**ALFRED H. MEYER, Dean**  
**Blagden Street**  
**Boston 16, Massachusetts**

**GRAY-NOVELLO**  
**The STANDARD SERIES of  
ORGAN COMPOSITIONS**

Toccata and Fugue in D minor.....	J. S. BACH	.60
In Thee is Joy.....	J. S. BACH	.50
Chorale Prelude "O God be Merciful".....	J. S. BACH	.50
Chorale Prelude "Kyrie, Gott heiliger Geist".....	J. S. BACH	.50
Eleven Chorale Preludes.....	J. BRAHMS	2.00
Adagio in E major.....	F. BRIDGE	.50
Festival Toccata .....	P. FLETCHER	.75
Fountain Reverie .....	P. FLETCHER	.75
"I Know that my Redeemer" and "Hallelujah Chorus".....	G. F. HANDEL	.50
Intermezzo in D flat.....	A. HOLLINS	.60
Spring Song .....	A. HOLLINS	.50
Communion on a Noel.....	J. HURE	.50
Chorale Improvisation on "Now Thank We".....	S. KARG-ELERT	.50
Clair de Lune.....	S. KARG-ELERT	.50
Harmonies du Soir.....	S. KARG-ELERT	.50
La Nuit .....	S. KARG-ELERT	.50
Easter Morning .....	O. MALLING	.50
Voluntary on the 100th Psalm Tune.....	H. PURCELL	.50
Four Sketches (Opus 58).....	R. SCHUMANN	1.25
Good Friday Music ("Parsifal").....	R. WAGNER	.75
Three Short Pieces.....	S. WESLEY	.50
Choral Song in C.....	S. S. WESLEY	.50
Old Easter Melody ("O Filii").....	J. E. WEST	.60
Kol Nidrei .....	M. BRUCH	.75
Offertory on Noels.....	E. COMMETTE	.50

**THE H. W. GRAY CO., Inc., 159 E. 48th St., New York**  
**Agents for NOVELLO & CO., LONDON**

**GRAY-NOVELLO**

For the last two years we have been mostly engaged in war production.  
We look forward, however, with confidence to the resumption of our normal work as organ builders when peace again prevails.

**CASAVANT BROTHERS Limited**  
ST. HYACINTHE, P.Q., CANADA  
*Established in 1880*



## Throng Hears Eigenschenk

With the object of doing something substantial for the men and women in the nation's armed services, the Van Dusen Organ Club arranged a recital by Edward Eigenschenk May 1. Through the efforts of its membership and the drawing power of one of Chicago's ablest recitalists, Kimball Hall was filled and, as is the rule with this club, the evening registered a highly successful event. Mr. Eigenschenk was greeted by an audience that because of its enthusiasm was as inspirational as it was numerous.

Mr. Eigenschenk played the program published in the April issue of THE DIAPASON, with slight alterations, changing some of the Vienne numbers and adding the Clock Movement Andante by Haydn to the first part of the program. There was variety and balance in his offerings and he proved what so many program makers do not show—a broad taste and a flair for all types of the best organ compositions. He opened with a markedly clean performance of the Allegro from Handel's First Concerto. This and the Dupré Prelude and Fugue in G minor were probably played best of his larger numbers and the difficulties of the latter work yielded easily to his facile technique. The only unfavorable comment a critic might make is that because of his technique Mr. Eigenschenk is led to take tempos that are too fast, as in Bach's "Jesu, Joy of Man's Desiring," which lost its character as a chorale, and the great Fantasia and Fugue in G minor, which would have been much more impressive at the tempo obligatory to less brilliant players. But three of Harvey Grace's arrangements of Bach's compositions were characterized by lovely registration and the rollicking Arne Gigue was a cheerful interlude between heavier numbers.

It was refreshing to note the recitalist's recognition of the achievements of two living American woman composers for the organ. Between two Vienne numbers he inserted Lily Moline Hallam's "Seraphic Chant," and its delicate interpretation made a decided appeal, as did Margrethe Hokanson's lovely "Nordic Reverie," which came between Vienne

and Sowerby's "Carillon." The recital had a brilliant finish with the Widor Toccata and the applause which followed it made evident the warm admiration of the audience for Mr. Eigenschenk's work.

To comply with the insistent demands of an audience that had not yet been satisfied, Mr. Eigenschenk played as encore numbers Russell's "Song of the Basket Weaver" and the Vienne "Carillon de Westminster."


### MISS EUGENIA NORRIS BRIDE OF MAJOR EDWARD W. FLINT

Miss Eugenia Norris, daughter of Edward Norris and the late Mrs. Norris, was married May 13 at the home of her father on Hart's Hill, Whitesboro, N. Y., to Major Edward Whitney Flint, A.U.S., son of Mr. and Mrs. Ephraim Bemis Flint of Lincoln, Mass. Dr. Theodore Cuyler Speers, minister of the Central Presbyterian Church in New York City, performed the ceremony. Mrs. Flint attended the Utica Country Day School, the Milton Academy Girls' School, Vassar College and the Katharine Gibbs School in Boston. Major Flint is a graduate of Phillips Academy, Andover, Mass., and of Harvard University. He is a member of the faculty and organist on leave from Brooks School, North Andover, and is at present an instructor in mathematics at the United States Military Academy, West Point.

### WALTER H. McDANNEL HONORED ON ANNIVERSARY AT CHURCH

In recognition and appreciation of his fifteen years of service as director of the junior choir and as assistant organist of St. Peter's Church, Niagara Falls, N. Y., Walter H. McDannel was guest of honor May 5 at a party and reception arranged by a committee representing the vestry and various societies of the church in the parish-house. As a token of the appreciation of the congregation and the vestry Mr. McDannel was presented with a wrist watch.

The program consisted of musical numbers and other entertainment features. Miss Ethel Olander, youthful soprano, delighted the guests with solo numbers, accompanied by Mrs. J. Frederick Neff.



### Choir Pulpit GOWNS

Choral and Graduation Apparel. Fine materials, beautiful work, pleasingly low prices. State your needs. Catalog and samples on request. DeMoulin Bros. & Co., 1143 S. 4th St., Greenville, Ill.

## WEBBER MEMPHIS

### AUGUST MAEKELBERGHE

MUS. M., F. A. G. O.  
ORGANIST — COMPOSER  
Works for Organ: "Triptych" and "De Profundis Clamavi" (H. W. Gray, New York)

### ERNEST E. HARDY Winthrop, Mass.

Real Estate & Insurance  
(O. & C., All Saints Church,  
Belmont, Mass.)

### CHARLES H. FINNEY

A. B., Mus. M., F. A. G. O.  
HEAD OF THE MUSIC DEPARTMENT  
FRIENDS UNIVERSITY, WICHITA, KAN.

### HARRY E. COOPER

Mus. D., F. A. G. O.  
Raleigh, North Carolina

GEORGE L. SCOTT, M.M.  
ILLINOIS WESLEYAN UNIVERSITY  
BLOOMINGTON, ILLINOIS  
ORGAN — THEORY

CHARLES F.A.G.O.  
**CRAIG**  
Instructor in Organ, Richmond Professional  
Institute College of William and Mary  
All Saints Church, Richmond, Virginia

Sgt. Vincent E. Slater  
Base Organist  
36th Street Airport  
Miami, Florida

Edward Eigenschenk  
American Conservatory, Chicago  
Loras College, Dubuque, Iowa  
Second Presbyterian Church, Chicago  
Concert Mgt., Frank Van Dusen  
Kimball Hall, Chicago

CLYDE ENGLISH  
M. S. M.  
The Sixth United Presbyterian Church,  
Pittsburgh, Pa.

PAUL N. HAGGARD & CO.  
Tuning, Repairing,  
Used Organs, Rebuilding  
P. O. Box 685  
OKLAHOMA CITY, OKLA.

## WILLIAM H. BARNES

MUS. D.  
ORGAN ARCHITECT  
ORGANIST AND DIRECTOR  
FIRST BAPTIST CHURCH, EVANSTON

AUTHOR OF  
"THE CONTEMPORARY AMERICAN  
ORGAN" (THREE EDITIONS)

1112 SOUTH WABASH AVENUE  
CHICAGO

## IMPROVE YOUR PLAYING

Organists-Planists. Send for Free  
booklet showing how to greatly  
improve your technic, accuracy,  
memorizing, sight-reading and playing thru  
mental-muscular co-ordination. Quick results.  
Practice effort minimized. Used by famous or-  
ganists, pianists, teachers and students. No ob-  
ligation.  
Broadwell Studios, Dept. 24-F, Covina, Calif.

William G. Blanchard  
ORGANIST  
Pomona College  
Claremont, California

H. MAXWELL OHLEY  
M.Mus.  
Organist and Choirmaster  
Trinity Church  
BUFFALO, N. Y.

JAMES PHILIP JOHNSTON,  
F.A.G.O.  
R. C. Church of Saint Bernard  
Mt. Lebanon, Pittsburgh, Pa.

Charles Dodsley Walker

JOHN GROTH  
Broadway Tabernacle Church  
New York City

Walter Flandorf  
CHICAGO

LEON VERREES  
HEAD OF THE ORGAN DEPARTMENT  
SYRACUSE UNIVERSITY

A.A.G.O. M.S.M.  
LUIS HAROLD SANFORD  
Organist and Choirmaster  
SECOND PRESBYTERIAN  
CHURCH  
NEWARK, NEW JERSEY

## School of Sacred Music

### UNION THEOLOGICAL SEMINARY

Rev. HENRY SLOANE COFFIN, D.D., LL.D., President  
CLARENCE DICKINSON, Mus. Doc., Litt. D., Director

### Courses in everything pertaining to the Ministry of Music

of the Church

Degrees, MASTER OF SACRED MUSIC  
DOCTOR OF SACRED MUSIC

#### FACULTY

HELEN A. DICKINSON  
BECKET GIBBS  
RALPH A. HARRIS  
MARGUERITE HAZZARD  
CHARLOTTE LOCKWOOD GARDEN  
CARL F. MUELLER  
MRS. WILLIAM NEIDLINGER

T. TERTIUS NOBLE  
HUGH PORTER  
FRANKLIN ROBINSON  
FREDERICK SCHLIEDER  
CHRISTOS VRIONIDES  
MORRIS W. WATKINS  
CORLEEN WELLS

Year Begins September 27th

Catalogue on Request

## UNION THEOLOGICAL SEMINARY

Broadway at 120th Street, New York City

## SERGEANT ROBERT B. JOHNSON



TECHNICAL SERGEANT ROBERT B. JOHNSON of Wilmington, Del., has been promoted from the grade of staff sergeant at the Nashville, Tenn., army air center. Sergeant Johnson is administrative assistant to Major James Wilford, post chaplain, and is also post organist. He is a graduate of the Wilmington High School and Goldey Business College. Prior to entering the army air forces he was employed by the Wilmington Trust Company.

Sergeant Johnson was assistant organist at McCabe Methodist Church and treasurer of the Delaware Chapter, American Guild of Organists. He has given several recitals at the Waverly Place Methodist Church in Nashville.

BACH FESTIVAL IN ST. LOUIS;  
RECITAL BY EIGENSCHENK

The fourth annual Bach festival was held in St. Louis the first week of May and was one of the outstanding musical events of the season. The response by the public was a tribute both to the master himself and the originator of the festival, William B. Heyne, director of the Bach Choir. Capacity audiences heard the three programs.

The organ itself served as the prelude, for on the night of May 2 the Evangelical Organists' Guild of St. Louis was fortunate in having Dr. Edward Eigenschek of Chicago as guest soloist. Mario Salvador originally was selected to take this program, but as he is in military service and was transferred from St. Louis to South Carolina, Mr. Eigenschek took his place. A crowded sanctuary was in readiness for Mr. Eigenschek, who gave a colorful and masterly Bach program which was one of the finest this writer has ever had the opportunity to hear. The recital was given at Bethany Evangelical and Reformed Church and consisted of the following: Concerto in C major; Four Chorale Preludes; Trio-Sonata No. 3; "Fugue a la Gigue"; Chorale Transcriptions, "Jesus, Joy of Man's Desiring" and "Bist Du bei Mir"; Song-tune from the Peasant Cantata; Fantasie and Fugue in G minor; Prelude and Fugue in B minor; Siciliano and Toccata and Fugue in D minor.

May 4 the St. Louis Institute of Music presented at the Sheldon Memorial Auditorium Laurent Torno, flutist; Gottfried Galston, pianist; Jean Browning, contralto; Harold Haugh, tenor; Gean Greenwell, bass, and a Bach chorus under the direction of Mr. Heyne, which sang the Cantata No. 81, "Jesus Sleeps." This program was a notable event.

The great Mass in B minor was the concluding presentation and was sung May 6 at the Kiel Auditorium. Preceding this the brass choir from the Soldan High School, under the direction of Arnold Zopf, played Bach chorales from the auditorium foyer balcony. The soloists for this concert were Mary Marting, soprano; Jean Browning, contralto; Harold Haugh, tenor, and Gean Greenwell, bass. The Festival Orchestra was under the direction of Max Steindel, with Dorothy Drink Smutz at the piano and Martin H. Stelhorn at the Organon. Again a large chorus was under the baton of Mr. Heyne.

ARTHUR R. GERECKE.

ARTHUR  
HOWES

Christ Church  
Houston, Tex.

LOUIS F. MOHR & COMPANY  
ORGAN  
MAINTENANCE

2899 Valentine Ave., New York City  
Telephone: Sedgwick 3-5628  
Night and Day

Emergency Service—Yearly Contracts  
Electric action installed  
Harps—Chimes—Blowers

An Organ Properly Maintained  
Means Better Music

For Better Pipe Organ  
Service

in  
Metropolitan Area of Chicago  
Consult

## D. S. WENTZ

3146 Rhodes Ave. Calumet 6341  
A complete stock of parts available  
for all makes of organ



## WHEELWRIGHT

D. STERLING  
Ph.D., M. Mus., A.A.G.O.  
Acting Organist,  
Lecturer, Choral Director  
Stanford Univ., Calif.

## Richard Purvis

Organist - Composer - Conductor  
Bandmaster, 28th Division Band

## KATHARINE E. LUCKE, F.A.G.O.

Faculty Peabody Conservatory of Music  
Organist and Director First Unitarian Church  
Baltimore, Md.  
"Come Ye and Let Us Go Up to the Mountain"  
Anthem for chorus of mixed voices  
with Soprano Descant  
Practical Drill in Keyboard Harmony  
Books 1 and 2

## WINSLOW

## CHENEY

"One of the elect of his generation of  
organists." The Musical Courier, New York.  
108 CLARK ST. BROOKLYN, N. Y.

## HOMER WHITFORD

Mus. B., F.A.G.O.

Organist and Choirmaster, First Congregational Church, Cambridge, Mass.  
Director of Music,  
McLean Hospital, Waverly  
Conductor, Lexington Choral Society

HAROLD HEEREMANS  
F.A.G.O. (CHM)

NEW YORK UNIVERSITY  
CHURCH OF THE SAVIOUR  
BROOKLYN, N. Y.

## Walter N.

## HEWITT

A.A.G.O. (CHM.)  
Prospect Presbyterian Church,  
Maplewood, N. J.

## Russell Hancock MILES M. Mus.

Professor of Music  
University of Illinois  
School of Music  
at Urbana

CHARLOTTE KLEIN  
Mus. D., F.A.G.O.

3217 Wisconsin Avenue  
Washington 16, D. C.  
Mary Washington College  
Fredericksburg, Va.

## Ruth Harsha

Ernest Williams School of Music  
Central Methodist Church  
BROOKLYN, N. Y.

## FREDERICK MARRIOTT

Organist-Carillonneur  
ROCKEFELLER MEMORIAL CHAPEL  
University of Chicago

## HAROLD GLEASON

EASTMAN SCHOOL OF MUSIC  
of the  
UNIVERSITY OF ROCHESTER  
New York

## DeWitt C. Garretson

A.A.G.O., CHM.

St. Paul's Cathedral  
Buffalo, N. Y.  
Director of Music, Buffalo Seminary

KATHRYN HILL RAWLS, Mus. B.  
A.A.G.O.

## HAMLINE

WASHINGTON, D. C.

## Ernest Prang Stamm

Recital Organist

SAINT LOUIS

## NEWELL ROBINSON

F.A.G.O., C.H.M.

Organist Choirmaster  
Grace Church  
Mount Airy Philadelphia, Pa.

## J. Donald Willing

ORGANIST AND CHOIRMASTER

Plymouth Church of Shaker Heights  
Cleveland

## FRANK A. McCARRELL

Organist and Choirmaster

Pine Street Presbyterian Church  
HARRISBURG, PA.  
Recitals and Instruction  
2519 NORTH SECOND STREET

## JOHN HARMS

F. A. G. O.

Emmanuel Baptist Church, Brooklyn, N. Y.  
Temple Israel, Lawrence, N. Y.  
Inter-Faith Choral Society of Long Island  
John Harms Chorus of New York

## Fred H. Parker

Dean, Columbia College Department of Music  
Organist-Choirmaster  
First Presbyterian Church  
Columbia, S. C.

## SHELDON FOOTE

F.A.G.O.

Trinity Methodist Church  
GRAND RAPIDS MICHIGAN

## C. HAROLD EINECKE

Mus. D., Mus. B., F.W.C.C.

First (Park) Congregational  
Church  
GRAND RAPIDS, MICHIGAN

## Harris S. Shaw, A.A.G.O.

Piano — Organ  
Musicianship

Address: 175 Dartmouth St., Boston, Mass.

WILBUR Mus. M., F.A.G.O.

## ROWAND

SHORTER COLLEGE ROME, GEORGIA

## OSWALD G. RAGATZ

School of Music

Indiana University  
Bloomington, Indiana

## Claude L. Murphree

F. A. G. O.

University of Florida  
GAINESVILLE :: FLORIDA

## WHITMER BYRNE, MUS. B.

Eighteenth Church of Christ, Scientist  
RECITALS AND INSTRUCTION

7439 Luella Ave.  
CHICAGO

## MARSHALL BIDWELL

Carnegie Institute  
Pittsburgh

AVAILABLE FOR RECITALS

## G. DARLINGTON RICHARDS

Organist - Choirmaster

SAINT JAMES' CHURCH  
Madison Avenue at 71st Street  
NEW YORK

Ten-Lesson Course in Boy-Choir Training

ZEUCH  
BOSTON

## GEORGE WM. VOLKEL

Mus. Bac., F.A.G.O.

## All Angels' Church

NEW YORK CITY



## New Music for the Organ

BY WILLIAM LESTER, D.F.A.

"Baroques," Suite in Five Movements for Organ, by Seth Bingham; published by Galaxy Music Corporation, New York City.

The title of this excellent set of pieces aptly designates the style and type of music presented. The suite is dedicated to that master and authoritative performer of the rococo masterpieces, E. Power Biggs. A combination of his playing and this interesting music should provide unique pleasure.

The suite includes five individual movements. The titles are Overture, "Rondo Ostinato," Sarabande, "Rhythmic Trumpet" and Voluntary. The pieces are short and direct, melodic in character, alive with rhythmic verve. It is music of slight or moderate difficulty, but of unusually high quality. Despite its definite election to suggest antique modes and models, this is not wishy-washy, sterile imitation of past glories—it is beautifully written, eloquent, living creation; the intrinsic value of the music goes far beyond any limitations of time or type. There has been little organ music published of late years that could be classed above this suite for clarity of statement, competency of craftsmanship, musical beauty and technical mastery. It is ideal for concert or teaching purposes.

Prelude on the Negro Spiritual "Deep River," by George Kemmer; published by G. Schirmer, Inc., New York City.

That great soul and gifted singer, a truly inspired minstrel of his race, Harry T. Burleigh, for over fifty years baritone soloist in St. George's Church, New York City, has been the inspiration for this splendid fantasia on a great old melody. Composer Burleigh's extensive work in the cultivation of that truly American treasure, the Negro spiritual, a labor of love that extends back to his student days with Dvorak in the mid-nineties, makes his colleague's choice of "Deep River" as the musical theme of this tribute particularly apt. The result of the stimulus is an ingratiating organ composition reaching a high level of eloquence and musical effect, but managing to stay at quite a moderate degree of difficulty. The result is a piece of first-class music, worthy for its intrinsic values, and a charming tribute to one deserving of the gesture.

"Prologue Elegiacque," by Roland Diggle; published by E. B. Marks Music Corporation, New York City; "Elegiac Poem," by Roland Diggle; published by Sprague-Coleman, Inc., New York; "Ode Heroique," by Roland Diggle; published by Axelrod Music Publications, Providence, R. I.

The prolific Dr. Diggle of Los Angeles is responsible for the three pieces listed and issued recently. They are representative of his deft skill in shaping his creative ideas into idiomatic, effective organ writing. We find evident his fluent

melodic gift, and equally evident is his gift of rhythmic conception.

The "Prologue" is the most ambitious project in the trio of publications. Flaunting a virile theme and marked by lavish virtuoso effects, it is definitely concert music of excellent quality and certain audience appeal. Less distinctive are the other two pieces. The composer evidently has not aimed as high. The result is a more ordinary grade of writing. We are given practical utility music rather than idealistic creation. Which is not to say that the latter two titles are to be condemned. They are simply unfortunate in being compared to a first-class work.

"Retrospection" and "Dusk at Friendship Lake," two pieces for organ by Helen Searles Westbrook; published by Neil A. Kjos Music Company, Chicago.

This is music of individuality, marked by melodic richness and lush harmony. The composer is evidently interested in the emotional urge of her creative gift, not so much its formal and formalistic side. This talent for musical expression has been, in the past, made evident in a list of finely conceived and polished compositions, some of which have become well known and popular. These new pieces deserve to be placed at the head of the list of this composer's achievements. Both pieces are lovely in content, alive with inspiration, set down by an organ player who shapes her musical conception so that in its completed form it "fits" the instrument. Unless I am mistaken these two pieces will promptly proceed to a desirable rating as novelties in general demand.

Works of Friedrich Wilhelm Zachau, Volume No. 8 in "Masterpieces of Organ Music," edited by Norman Hennefeld; published by the Liturgical Music Press, Inc., New York City.

For the latest volume in this unique series of reprints the composer chosen for exploitation is Zachau, an immediate predecessor of J. S. Bach, a great musician who had much to do with the basic training of Handel as well as many others of that period. Six pieces are included in this set—two Preludes and Fugues, both in G major, and four beautiful examples of this composer's fashion in chorale preludes.

Sarabande, by J. S. Bach, arranged for organ by Edmund Sereno Ender; "Sabbath Mood," by Giuseppe Stabile; "Mountain Idyl," by Harold K. Marks; published by Theodore Presser Company, Philadelphia.

The Bach piece presents us with one of that great master's most entrancing melodies. Serving in the original as a slow movement (Sarabande) in the Sixth Sonata for Violoncello, the one in D major, it is here efficiently transcribed for organ. The arranger has not felt called on to distort or to overdecorate this beautiful work; the result is an organ piece of unusual values.

The other two pieces are simple works of no great pretensions.

## CONNECTICUT COLLEGE INSTITUTE OF SIXTEENTH CENTURY POLYPHONY

Harkness Chapel—August 7-18 inclusive

Intensive study and singing of motets, masses and madrigals of the Golden Age of Polyphony. Lectures, and two singing sessions daily. Director, R. Mills Silby, Mus. D., formerly of Westminster Cathedral, London; instructor in Gregorian Chant and Polyphony at Berkshire Music Center, and organist and director at the Church of St. Ignatius Loyola, New York. Registration before July 15.

For terms and application blank write Paul F. Laubenstein, Connecticut College, New London, Conn.

## AUSTIN ORGANS, INC.

Organ Architects and Builders

HARTFORD, CONN.

Member of Associated Organ Builders of America

### REPRESENTED BY

J. E. Austin, Riverview Drive, Suffolk, Va.  
Calvin Brown, 4539 North Richmond St., Chicago, Ill.  
Herbert Brown, 522 Fifth Ave., New York, N. Y.  
P. S. Fanjoy, P. O. Box 159, Winston-Salem, N. C.  
Ernst Giesecke, P. O. Box 234, Honolulu, Hawaii.  
J. B. Jamison, Los Gatos, California.  
Kansas City Organ Service & Supply Co.,  
4113 Pennsylvania, Kansas City, Mo.  
Shewring Organ Service, 15400 Lydian Ave., Cleveland, Ohio.  
Roy E. Staples, P. O. Box 155, Decatur, Georgia.  
J. J. Toronto, 34 "A" St., Salt Lake City, Utah.  
C. J. Whittaker, 5321 Eighth Ave. N. E., Seattle, Washington.  
Samuel R. Warren, 172 Connecticut Ave., West Haven, Conn.

## FRANK VAN DUSEN

Director School of Church and Choir Music—  
American Conservatory

Professor of Organ, Piano and Theory—Wheaton College  
Address Kimball Hall, Chicago, Ill. Tel.: Webster 0620

## KRAFT For RECITALS and LESSONS

TRINITY CATHEDRAL, CLEVELAND, OHIO

## ADOLPH STEUTERMAN

Fellow of the American Guild of Organists  
Professor of Organ—Southwestern University  
Organist and Choirmaster  
Calvary Episcopal Church—Memphis, Tennessee

## Arthur C. Becker, Mus. D., A. A. G. O.

Lessons in Organ and Service Playing  
De Paul University School of Music  
64 E. Lake Street, Chicago

## OBERLIN CONSERVATORY OF MUSIC

Exceptional opportunities for the Organ Student. Four Specialist Teachers  
Department of choral singing and choir direction  
Cultural advantages of Oberlin College

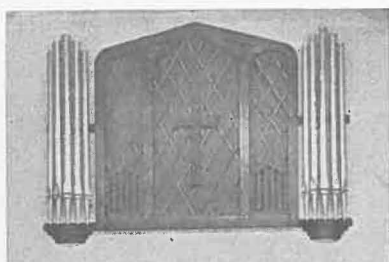
Twenty-three Pipe Organs for Teaching and Practice  
Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

## FRANK ASPER

Mus. D., F. A. G. O.

Salt Lake Tabernacle

## MODERN PIPE ORGAN



### "An Ideal Organ — An Ideal Time to Purchase It."

Electro-pneumatic action. Excellent specification. Organ will be installed and new guarantee given. Will give same performance and service as new organ. Write us for complete information and specification.

We have one organ for \$2,460.00 (less grill), and another for \$2,875.00 (less grill) f.o.b. Louisville, Ky.

Let us demonstrate one of our recent installations to you.

## LOUISVILLE ORGAN STUDIOS

811 East Broadway

Jackson 8958

Louisville 4, Ky.

## Seventh Festival of Ohio Boy Choirs Held under Wa-Li-Ro Lead

The seventh annual boy choir festival of the Diocese of Ohio was held in Trinity Cathedral, Cleveland, May 14, under the auspices of Camp Wa-Li-Ro, the diocesan choir school. The congregation was made up of many people from points outside Cleveland and from such distant places as Toledo, Pittsburgh and Grand Rapids. Harold Tower and Paul Allen Beymer directed the choirs, while Walter Blodgett, Stephen E. Cool and Jacques Remsberg presided at the organ. Healey Willan's Magnificat No. 4, with faux-bourbons, and his Nunc Dimittis were sung after the lessons. The anthems were "Thy Kingdom Come," Gardner Evans, and "The King's Highway," David McK. Williams. Donald Lenderink, soprano boy trained by Harold Tower, came from Grand Rapids to sing Bach's "My Heart Ever Faithful." Walter Blodgett played a Franck chorale and Jacques Remsberg played as the postlude Rogers' "Carillon," from his First Sonata. Choristers came from Cleveland, Akron, Toledo, Willoughby, Hudson, Gates Mills and Painesville.

Camp Wa-Li-Ro, located in the Lake Erie islands at Put-in-Bay, Ohio, will be open as usual this summer for boy and men choristers, their families and friends. It will be the eleventh season of the choir school and camp. The choirmaster conference, for both men and women, will be held from July 10 to 14, with a faculty headed by Dr. T. Tertius Noble, Bishop Beverley Tucker, the Rev. Frederick B. Atkinson and Walter Blodgett. Morning and evening sessions will be conducted with afternoons free for recreation. The special choir of about twenty boys from affiliated choirs will be used for demonstrations and will sing the services. Paul Allen Beymer is the director and the Rev. Dayton B. Wright the chaplain.

### ORGAN AND PIANO RECITAL BY MR. AND MRS. BOYER IN TEXAS

A. Blanchard Boyer and Mrs. Lois Pinson Boyer presented a program of organ and piano music at East Texas Teachers' College, Commerce, Tex., May 16. Mr. Boyer, instructor of organ, is a graduate of Baylor University and a member of the Dallas Chapter of the American Guild of Organists. Mrs. Boyer, formerly of Forney, is a graduate of Texas State College for Women. Both musicians have done graduate work at the University of Texas. The program was as follows: Chorale Prelude, "Sleepers, Wake," and Prelude and Fugue in D major, Bach (Mr. Boyer); Sonata, Op. 53, "Waldstein," Beethoven (Mrs. Boyer); Chorales, "A Beauteous Rose Hath Blossomed" and "My Heart Cries Out in Anguish," Brahms (Mr. Boyer); Capriccio, Op. 76, No. 1, and Capriccio, Op. 76, No. 8, Brahms (Mrs. Boyer); "Piece Heroique," Franck (Mr. Boyer).

UNDER ARTHUR A. GRIEBLING'S direction the choirs of Grace Evangelical Lutheran Church, Milwaukee, Wis., gave a vesper service on the evening of April 30. Among the choral numbers were Bortniansky's "Shepherd of Israel," "Bow Down Thine Ear," Fatyeff, arranged by Tkach; "Come, Sweet Evening Guest," the last named sung by the combined choirs; "O Lord Most Holy," sung by the male choir; "Ride On," Scott, sung by the girls' choir, and "Day Is Dying in the West," the closing number, sung by the combined choirs. Mr. Griebeling played: "Laus Deo," from "Messe de Mariage," Dubois; "To an American Soldier," Thompson, and "Song of Faith," Mueller.

MISS LOUISE C. TITCOMB, minister of music of the First Presbyterian Church of Auburn, N. Y., conducted a sacred concert in her church Sunday afternoon, May 5. The feature of the program was the singing of Faure's "Requiem." The choir was assisted by George A. Johnston, baritone; Harold Henderson, violin, and Bert R. Tidd, trumpet.

### HOWARD KELSEY



HOWARD KELSEY, who, as announced in the March issue of THE DIAPASON, was to leave the First Congregational Church of St. Louis to go to the Second Baptist, was guest of honor at a farewell dinner for himself and Mrs. Kelsey at the church April 24. The dinner was held in connection with the April meeting of the Missouri Chapter, A.G.O., and 150 members of the church joined the organists in recognizing the service Mr. Kelsey has rendered the First Congregational parish. After dinner the Rev. Frederick William Hyslop, the pastor, presented to Mr. and Mrs. Kelsey a large crystal bowl and a pair of crystal candelabra, gifts of the church. Clarence Barksdale, on behalf of the music committee, introduced Mr. Kelsey's successor, James W. Evans, to the Guild and the church. Mr. Evans is professor of organ at Shurtleff College, Alton, Ill., and, like Mr. Kelsey, is a graduate of the Union Theological Seminary School of Sacred Music and was an organ student of Clarence Dickinson.

ANOTHER YEAR OF SERVICE—his forty-second—as organist of Westminster Presbyterian Church, Elizabeth, N. J., has been begun by Dr. Thomas Wilson. Undaunted by the fact that all of his musical library and many pieces of organ music written especially for him were destroyed in the church fire Feb. 29, Dr. Wilson continues to arrange programs for the weekly services now held in the Masonic Temple. Dr. Wilson served for thirty-eight years as supervisor of music in the Elizabeth public schools, from which position he retired in 1942.

MRS. FRIEDA OPT' HOLT VOGAN is relinquishing the position of organist and choirmaster at Zion Lutheran Church, Ann Arbor, Mich., June 1 to take a similar position at the First Presbyterian Church, a lovely edifice built about ten years ago, which has a fine three-manual Möller organ. This is the church where E. W. Doty played before going to the University of Texas.

THE WOMAN ORGANISTS' CLUB of Detroit met May 23 at St. Matthias' Church for its monthly dinner and recital. After dinner in the parish-house the members and friends went into the church to hear a program of organ music by Margaret E. McMillan and Grace Halverson, songs by Alfred LeBlanc, tenor, and organ and piano duets by Mrs. Edwin F. Sherrill and Lou Lillian Piper. Mrs. Piper was hostess for the evening.

MISS GRACE LEEDS DARNELL, the New York organist and junior choir authority, has been engaged to give a junior choir course at the Florida State College for Women, Tallahassee, and also will teach organ there. Her work will continue through the summer session, from June 12 to July 21.

### REDLANDS ORGAN STUDENTS GIVE TWO BACH PROGRAMS

Members of Leslie P. Spelman's organ class at the University of Redlands in California played the entire liturgical year by Bach in two programs Sunday afternoon, May 21, and Tuesday evening, May 23. Mildred Kammeyer spoke on "The Place of the Chorale Prelude in the Church Service" and Inez Miniely on "The Form of the Chorale Prelude." The entire class has been studying these chorales throughout the year. The following students took part: Inez Miniely, Ann Sweet, Lorraine Teasdale, Mildred Kammeyer, Mary Jane McConnel, Susan Hilbers, Charles Jester, Rollin Cochrane, Don Shanks, Marjorie Hughes and Clara Jean Lolmaugh.

Saturday afternoon, May 13, the following compositions were played as a part of the spring festival on an all-American program: "Carillon," Sowerby (Susan Hilbers); "L'Organo Primitivo," Von (Mildred Kammeyer); "Dreams," McAmis (Mary Jane McConnel); Toccata, Farnam (Inez Miniely); "Carillon," DeLamarter (Margaret Shugart); Prelude, DeLamarter (Marjorie Hughes).

May 16 Mary Jane McConnel, a senior in science, gave an organ program.

DR. ROLLO F. MAITLAND and his daughter, Miss S. Marguerite Maitland, gave the following program in Calvary Presbyterian Church, Riverton, N. J., May 8: Organ, "Marche aux Flambeaux," Guilman; Cantilena, Matthews, and Allegro Vivace from First Symphony, Vienne (Dr. Maitland); soprano solos, "My Heart Ever Faithful," Bach; "With Verdure Clad," Haydn, and Gloria, R. F. Maitland (Miss Maitland); Evensong, Martin; "Spinning Song," Mendelssohn, and Concert Rondo, Hollins (Dr. Maitland); piano, "The Cuckoo," d'Aquin; Barcarolle, Chopin, and "Toccata Effervescenti," S. M. Maitland (Miss Maitland); piano and organ, Festival Piece, originally composed jointly by Miss Maitland and Dr. Maitland for the dedication of the organ with two consoles in Convention Hall, Philadelphia.

D. STERLING WHEELWRIGHT, acting organist and director of the Stanford University choir, conducted massed high school choirs numbering 400 voices when the East Bay A Cappella Choir Festival was held May 17 at the Oakland Municipal Auditorium. Dr. Wheelwright also addressed the Northern California Chapter, American Guild of Organists, at its annual meeting May 23 in San Francisco. His subject was "How Church Music May Keep Pace with Public Education in a Democracy."

THE CONGREGATION and choir of the Third Presbyterian Church of Chicago will hold a musical service in memory of Caroline Marshall on the church's ninety-seventh anniversary Sunday, June 25, at 7:45 o'clock. Miss Marshall was organist at the Third Church for over thirty years. A set of organ chimes is to be installed as a memorial to her, the funds coming from her friends and members of the church.

I. H. BARTHOLOMEW, organist and director at Holy Trinity Lutheran Church, Bethlehem, Pa., has entered upon his forty-second year as organist in this church. The choir and members of the congregation tendered him a testimonial dinner May 12. A program of group singing, vocal and instrumental music had been arranged. Mr. Bartholomew since his retirement from the public school directorship has been affiliated with the Bethlehem Steel Company.

HARRY F. FUSSNER, for twenty-five years organist of the Evangelical Church of the Redeemer, Cleveland, will be acting organist and choirmaster of the Church of the Covenant until a permanent organist is installed. Mr. Fussner studied organ, harmony, composition and theory with Dr. Albert Riemenschneider for five years at Baldwin-Wallace College. He is a member of the American Guild of Organists and the Singers' Club.

HAROLD E. KUHN has been appointed organist and choir director at St. Barnabas' Episcopal Church, Newark, N. J. Previous to going to St. Barnabas' he was organist and director at Epiphany Episcopal Church, New York, a position he held for seven years. Mr. Kuhn is also director of music in the schools of Caldwell, N. J.

## Arthur Jennings Recitals UNIVERSITY OF MINNESOTA

Plymouth Church  
Minneapolis, Minnesota

### New Organ Solos — 50c Each

In the Chapel.....Kenneth Walton  
Cantilena.....A. S. Wallace  
Meditation.....C. A. J. Parmentier  
Nativity.....Edwin H. Lemare  
Remembrance.....C. A. J. Parmentier  
Sunrise.....Kenneth Walton

Your dealer can supply these, or  
you may order direct from

Broadcast Music, Inc.

580 Fifth Ave. New York 19, N. Y.

## Anne Versteeg McKittrick F.A.G.O., CHM.

Preparation for Guild Examinations  
Correspondence or Personal Lessons

Grace Church Brooklyn Heights  
50 Grace Court, Brooklyn, N. Y.

## Barrett Spach Fourth Presbyterian Church Chicago

Frank B. Jordan, Mus.D.

Drake University  
Des Moines, Iowa

J. THURSTON NOE'S SUNDAY afternoon recitals at 2:45 in Calvary Baptist Church, New York City, have been devoted to various composers. May 7 a Guilman program included: Pastorale, from First Sonata; "Dreams," from Seventh Sonata, and "Grand Choeur" in D major. May 14 Mr. Noé played a program of spring music which included: "Chant de Mai," Jongen; Spring Song, Mendelssohn; "On Hearing the First Cuckoo in Spring," Delius.

THE PHILADELPHIA Chapter of the National Association for American Composers and Conductors is ready to receive manuscripts and published compositions for next season's concerts. These are limited for the duration to pieces for piano, piano and violin or cello, or violin, cello and piano trios, solos with piano, instrumental or vocal, vocal duos, trios or quartets. Manuscripts may be sent to N. Lindsay Norden, chairman, at 7211 Emlen Street, Philadelphia 19.

FROM THE TOWN of Coal Valley, Ill., comes word in an Associated Press dispatch that Trinity Lutheran Church has raised sufficient money to purchase an organ, but has invested the entire amount in war bonds until after the war. The organ has been ordered, the cost to be \$2,000.

# WA-LI-RO

CONFERENCE ON BOY CHOIRS AND MUSIC OF EPISCOPAL CHURCH  
JULY 10-14

DR. T. TERTIUS NOBLE BISHOP BEVERLEY D. TUCKER  
REV. F. B. ATKINSON WALTER BLODGETT

Address Paul Allen Beymer, University School for Boys—Cleveland 22, Ohio



## THE HYMN SOCIETY OF AMERICA, INC.

President—William Watkins Reid, New York.  
Vice-Presidents—Frank J. Metcalf, Mrs. Clarence Dickinson, the Rev. Sherman Kerschner, D.D.  
Chairman Executive Committee—The Rev. Deane Edwards.

Corresponding Secretary—The Rev. Philip S. Watters, Carmel, N. Y.

Recording Secretary—Robert Baker, M.S.M.  
Librarian—William W. Rockwell, D.Th., New York.

Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.

Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York 53, N. Y.

### Hymn That Makes History

One hymn is making history so fast just now that we are likely to have some confusion about it. Even before Pearl Harbor the words "Eternal Father, Strong to Save" had begun to acquire new stanzas. Some account of this hymn may therefore be of more than passing interest. The original hymn, written by William Whiting in 1860, is found in three versions, the first of which begins with the line "O Thou Who bidd'st the ocean deep," giving the words "Eternal Father, strong to save" in the fourth line. The version appearing in "Hymns Ancient and Modern" (1861) is in the form familiar to us, using the past tense in the line "Whose arm hath bound the restless wave." (Some modern books use the present tense, "doth bind.") The "Handbook to the Presbyterian Hymnal of 1933" states that the hymn is a translation from a Latin hymn, but Julian says that Whiting made a Latin version of his own text, which was printed in 1867 in "Annotated Hymns Ancient and Modern." It is interesting to note that a translation of the English text was made by missionaries in 1867 into the Mota language, as used on Norfolk Island in the Solomons!

So much for the origin of the hymn itself. It was mated immediately by Dykes to the tune "Melita," and no other setting has found its way into the well-known books. "Melita" of course was the name of the island on which St. Paul was shipwrecked.

Several new versions of the hymn have become popular recently, in order to include land and air travel in the sequence, as well as the perils of war. Among those receiving wide recognition are the two following: The first is the version found in the Episcopal Hymnal of 1940, No. 513, in which stanzas 2 and 3 are taken from "A Missionary Service Book," dated 1937. They preserve the Trinitarian pattern, being addressed to Christ and the Holy Spirit. They do not mention the dangers of those who fight. The last line of the hymn is altered to read "Glad praise from air and land and sea." [A sensitive ear might prefer "from land and air and sea," especially as that is the order of mention in the new stanzas.] The other was written by Robert D. Workman, head of the Chaplains' Division, Bureau of Navigation, Navy Department. The first lines of stanzas 2 and 3 are as follows: "Creator! Who dost from above"—praying for those who fight on land—and "Almighty! Who canst from on high"—referring to the air pilots. The fourth stanza reads thus: O Trinity of love and power, Our forces shield in danger's hour. From peril, onslaught, fire and foe Protect them wheresoe'er they go; Thus ever may there rise to Thee Glad hymns from air and land and sea.

Other adaptations of Whiting's great lyric are likely to appear. May we suggest that when any of them are printed on service calendars the facts as to their authorship should be added? We would be glad to act as a clearing-house of information if those who actually produce or use publicly such variant texts will send them to the secretary.

One further word about the tune. "Melita" has been "borrowed" for a few other hymns, among which are "God of Our Fathers, Known of Old," by Kipling; "O Thou within Whose Sure Control," by Kathryn Munro; "O Master of the Waking World," by Frank Mason

### RUTH MELVILLE



Miss RUTH MELVILLE, organist and teacher of organ at MacMurray College, Jacksonville, Ill., gave her annual recital at the Church of Our Saviour Sunday evening, April 23, and played several great works in organ literature before an appreciative audience. The program was as follows: Passacaglia and Fugue in C minor, Bach; "Come, Sweet Death," Bach; Allegro from "The Cuckoo and the Nightingale" Concerto, Handel; Chorale in A minor, Franck; "Carillon," Sowerby; Prelude and Fugue in G minor, Dupré; "Pange Lingua Gloriosa," Edmundson; Toccata, "Tu es Petra," Mulet.

Miss Melville also played a Lenten vesper program at Trinity Church in Jacksonville Sunday afternoon, March 26.

Miss Melville studied with Marcel Dupré at Fontainebleau, France, receiving diplomas in organ performance, pedagogy and solfeggio. Previous to this foreign study she was graduated from the Eastman School of Music with a bachelor of music degree, having studied under Harold Gleason. Later she took her master of music in musicology. She has studied also with Joseph Bonnet.

Miss Melville is organist and choir director at Trinity Episcopal Church aside from her regular duties at MacMurray College.

North, and "Ye Fair Green Hills of Galilee," by Eustace R. Conder. But it may be hoped that this vigorous tune, so completely associated with "Eternal Father," will not be drawn upon for other hymn texts.

The Church of the Covenant in New York is now surrounded by the Tudor City colony of apartments, in which large numbers of naval service men live. Each Sunday we amplify the hymns to be used later in the morning service on the chimes, always ending with "Melita," and its use is really appreciated.

REGINALD L. McALL.

### FESTIVAL SERVICE IN ALBANY ENDS DIOCESAN CONVENTION

The annual clerical convention of the Diocese of Albany, N. Y., was brought to a close May 2 with a festival service arranged by the Albany Diocesan Choirmasters' Association. Over 200 choristers from the churches of the district took part. The service was preceded by a recital by Duncan Trotter Gillespie, organist of St. George's Church, Schenectady, and president of the association. Mr. Gillespie's numbers were: Prelude and Fugue in E (Cathedral), Bach; Air and Variations (Suite for Organ), Sowerby; Chorale in A, Franck. Conductors for the service were Clarence Hollister of St. Peter's, Albany, and Mr. Gillespie. The service was played by Robert W. Morse, organist of the Albany Cathedral. The closing voluntary was played by Raymond Halse of St. Paul's, Albany. The master of ceremonies was Charles Collier of Christ Church, Coxsackie.

### HARRY H. HUBER

M. Mus.

Organist and Choirmaster

Broadway Methodist Church  
Camden, N. J.

### Cpl. George C. Webb

Organist — Composer

Group Headquarters Btry.,  
333rd F.A., Camp Gruber, Okla.

### HORACE M. HOLLISTER

M.S.M.

Associate Organist

Director of Young People's Chorus  
MADISON AVENUE PRESBYTERIAN  
CHURCH  
New York City

### ALBERT RIEMENSCHNEIDER

DIRECTOR OF MUSIC

Baldwin-Wallace College, Berea, Ohio  
Recitals, Master Classes, Instruction,  
Coaching

Address Baldwin-Wallace Conservatory of  
Music, Berea, Ohio

### MARTIN W. BUSH, F.A.G.O.

First Central Congregational  
Church

Head Music Dep't, University of  
Omaha, Nebr.

### LESLIE P. SPELMAN

University of Redlands

REDLANDS CALIFORNIA

### CLARENCE DICKINSON

Concert Organist

Organist and Director of Music, The Brick  
Church and Union Theological Seminary.  
Director of the School of Sacred Music of  
Union Theological Seminary.

1140 Park Avenue, New York

### HENRY OVERLEY

Head of Music Department,  
Kalamazoo College

Organist-Choirmaster, St. Luke's Church

### ST. LUKE'S CHORISTERS

Long Beach, California

Director  
WILLIAM RIPLEY DORR, Mus. Bac., B.S.  
Latest Motion Picture Appearances:  
"Since You Went Away"  
"Marriage Is a Private Affair"  
"Mrs. Parkington"  
"Can't Help Singing"

### Adolf Torovsky, A.A.G.O.

Organist-Choirmaster  
Church of the Epiphany  
Washington, D. C.

Composer of the familiar carol  
"Softly the Stars Were Shining"

### Harold Schwab

Boston, Mass.

Nancy Poore — William O.

### TUFTS

Organists — Duo-Pianists  
Washington, D. C.

### Felix F. Schoenstein

& Sons Pipe Organ Builders

SAN FRANCISCO, CALIF

**C. RICHARD MCKAY**  
**PIPE ORGAN EXPERT**  
BINGHAMTON, N.Y.  
OVER 30 YEARS EXPERIENCE

### RALPH A. HARRIS

M.S.M., F.A.G.O., Chm.

Conductor—St. Paul's Choristers  
BROOKLYN, NEW YORK

Julius

### MATTFELD

Columbia  
Broadcasting System  
New York

### WILLIAM SELF ALL SAINTS' CHURCH

WORCESTER, MASS.

Organist of the Worcester Art Museum

### PALMER CHRISTIAN

University of Michigan  
Ann Arbor

Mgt. Bernard R. La Berge, Inc.  
2 West 46th St., New York

### Catharine Crozier RECITALS

Eastman School of Music  
ROCHESTER, N. Y.

Susan Shedd

### HEMINGWAY

A.B. A.A.G.O. Mus.B.  
Indianapolis

### ROBERT ELMORE

Church of the Holy Trinity  
Philadelphia

"An Instrumentalist of Consummate Powers"  
Musical Courier, New York

### ALFRED M. GREENFIELD

NEW YORK UNIVERSITY  
ORGANIST - COMPOSER  
CONDUCTOR

University College

### ALFRED WIDEMAN

Holy Name Cathedral  
CHICAGO

HAROLD WELLS

### GILBERT

BOY CHOIR TRAINING

HEADMASTER OF  
ST. PETER'S CHOIR SCHOOL  
319 Lombard St., Philadelphia

### JUNIOR CHOIR SCHOOL

AUG. 4 TO 24

Grace Leeds Darnell

521 WEST 126TH ST.

NEW YORK CITY

## ALFRED MUDRICH



ALFRED MUDRICH, professor of music at Franklin College, was heard in a recital at the First Christian Church in Columbus, Ind., May 1. He was presented by the Columbus branch of the Indianapolis Symphony Orchestra Women's Committee. The recital was played on a four-manual Aeolian-Skinner organ. The program was as follows: Chorale Preludes, "In Thee Is Gladness" and "I Call to Thee," Bach; Passacaglia and Fugue in C minor, Bach; Prelude, Clerambault; "Prayer," Guilmant; Chorale, Appia; "La Concertina," Yon; "To an American Soldier," Thompson; "Prayer," Mudrich; "Piece Heroique," Franck.

Mr. Mudrich went to Indiana from Grand Rapids, Mich., where he studied organ under Harold Tower. In 1937 he received his bachelor of music degree from DePauw University, where he majored in organ under Van Denman Thompson. In 1941 he received a master of music degree from the same school in composition. He has served as minister of music at the Second Congregational Church of Grand Rapids and the First Methodist Church of Clarksburg, W. Va. Last September he was appointed professor of music at Franklin College and is also serving as minister of music at the First Presbyterian Church of Columbus, Ind.

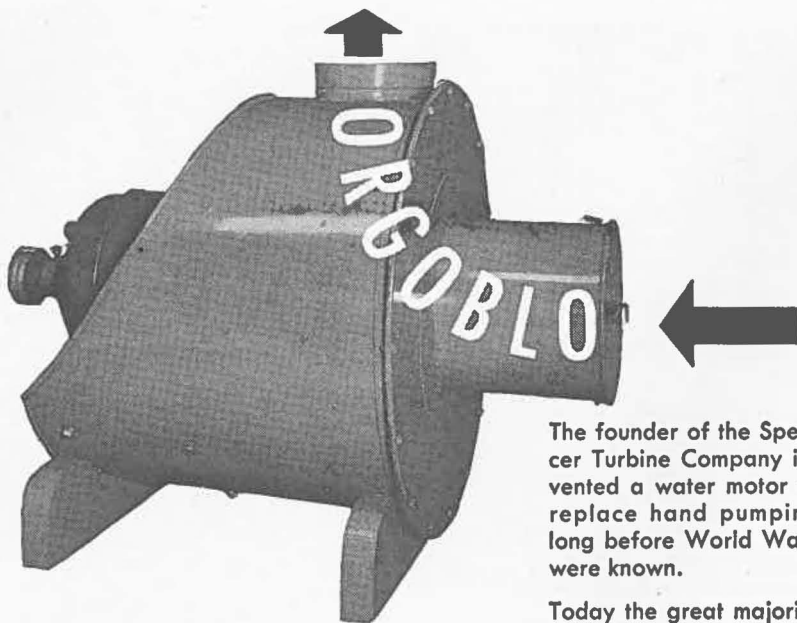
## THREE ORGANISTS HEARD IN TORONTO HOLY WEEK SERIES

John Reymes-King arranged a series of noon recitals from Monday through Thursday of Holy Week at the Metropolitan United Church in Toronto. He himself gave the programs Monday and Wednesday. Henry Rosevear, F.C.C.O., of St. Andrew's United Church played Tuesday and G. D. Atkinson of the Sherbourne United Church on Thursday. Mr. Reymes-King's program April 3 was as follows: Short Preludes on the Passion Chorale, Strungk, Buxtehude, Brahms and Kuhnau; Concerto in G, Op. 2, No. 3, Stanley; Solemn Melody, Walford Davies; Chorale Prelude on "Martyrdom," Parry; "In Paradisum," Daniel Lesur; Prelude on "O Most Merciful," Vivace-Finale, Schroeder.

On Wednesday Mr. Reymes-King's offerings included: Short Preludes on the "Passion Chorale," Bach, Kellner, Reger and Karg-Elert; A Concerto Movement, Dupuis; Psalm-Prelude, "Yea Though I Walk through the Valley of the Shadow of Death," Howells; "Memorial Carillon," Brewer; Sketch in C major, Schumann.

On Tuesday Mr. Rosevear played: Prelude and Fugue in B minor, Bach; Lento and Maestoso from the Grail Music, "Parsifal," Wagner-Fricker; Meditation from "A Song of Thanksgiving," Fricker; Passacaglia in E minor (Eighth Sonata), Rheinberger; Chorale Preludes on "Rockingham," Parry; "O Man, List to His Sighing," Karg-Elert, and "Old 132nd Psalm," Charles Wood.

Mr. Atkinson's program April 6 was as follows: Adagio from Sonata in D flat, Merkel; Passion Chorale, Reger; "The Betrayal" (dedicated to Mr. Atkinson), Horwood; Hymn Prelude on "Go to Dark Gethsemane," Bingham; "Golgatha," Malling; Solemn Prelude ("Gloria Domini"), Noble.



The founder of the Spencer Turbine Company invented a water motor to replace hand pumping long before World Wars were known.

Today the great majority of organs in churches, colleges, and theaters are operated by the Spencer Orgoblo.

Aside from the saving in manpower, there is a minimum of service and repair time required. Even if worked overtime for the duration, Orgoblos will give the same reliability and quality of service that was obtained the day they were installed.

Even Orgoblos need lubrication. Only the motor bearings to remember — but we urge regular and thorough lubrication because spare parts and expert service men are hard to obtain.



CHICAGO OFFICE—53 WEST JACKSON BOULEVARD

## OUR AIM IS TO HELP HASTEN VICTORY

We are working full capacity on Defense Work. This means we cannot change our machines back to civilian uses. We can only supply stock and material on hand to our organ customers as long as it lasts. We hope the day of Victory will soon come, when we can again serve you as in the past.

We are sincerely yours for Victory and World Peace.

**THE W. H. REISNER MFG. CO., INC.**  
Hagerstown, Maryland

**WHITE, SON COMPANY**  
SPECIALISTS IN THE MANUFACTURE OF  
**ORGAN LEATHERS**

655 Atlantic Ave.

Boston, Massachusetts

**EDGAR S. KIEFER TANNING CO.**  
(Hand Leather Division)

TANNERS OF  
LEATHER for the PIPE ORGAN and  
MUSICAL INSTRUMENT TRADES

Send for Samples. Phone Franklin 0082

223 W. LAKE ST., CHICAGO, ILLINOIS



**GOWNS of**  
*Lasting Beauty*

Select MOORE Gowns and your choir will present an inspiring beautiful appearance for years to come. Styles for adult, intermediate and junior choirs, in many beautiful materials and colors. Write for FREE Choir Apparel Style Book C-32, Budget Payment Plan 132, Pulpit Apparel Style Book CP82.

**E·R·MOORE Company**  
932 DAKIN STREET 425 FIFTH AVENUE  
CHICAGO 13, ILLINOIS NEW YORK 16, N. Y.

**PORTER HEAPS**  
RECITAL ORGANIST  
Chicago



**MARIE BRIEL**  
M. MUS. A.A.G.O.  
Chicago Temple  
FIRST METHODIST CHURCH  
Chicago

"Were You There," "Three Hymn-Tune Preludes" ("Take the Name of Jesus With You," "Rock of Ages," "Ring the Bells of Heaven.")  
by HORACE ALDEN MILLER  
Send orders to  
Cornell Music Publishing Co.  
2874 Maiden Lane, Altadena, Cal.

**Richard Keys Biggs**  
Blessed Sacrament Church,  
Hollywood

Address 6657 Sunset Blvd., Hollywood

**Grace Leeds Darnell**  
St. Mary's-in-the-Garden

521 West 126th Street, New York City  
JUNIOR CHOIRS A SPECIALTY

**Katharine Fowler, M. Mus.**  
Columbia Heights Christian Church  
Washington, D. C.

**MAURICE GARABRANT**  
The Cathedral of the Incarnation  
Garden City, N. Y.  
Organist of Adelphi College  
Conductor of the Long Island  
Choral Society

**VINCENT H. PERCY**  
ORGANIST AND CHOIRMASTER  
The Euclid Avenue Congregational  
Church  
CLEVELAND, OHIO

**CHARLES F. HANSEN**  
Organist Second Presbyterian Church  
Indianapolis, Ind.  
RECITALS A SPECIALTY



### THOMAS E. YERGER, COLLEGE ORGANIST, DIES IN EASTON, PA.

Thomas E. Yerger, professor of music at Lafayette College and college organist, died May 12 after a heart attack. He was 55 years old. Mr. Yerger was born in Reading, Pa., and went to Easton as a boy. He formed his connection with Lafayette College in 1920 as an assistant in the foundry in the mechanical engineering department. Meanwhile he served as organist and choir director in local churches, soon being made college organist and director of the glee club. Later he was designated as professor of music. Professor Yerger studied privately in Germany and Paris. He was not married.

HAROLD L. TURNER has resigned as minister of music of the First Methodist Church of Anderson, Ind., effective after Easter Sunday. On Palm Sunday evening Mr. Turner directed his chapel and youth choirs, nearly 100 voices, and an orchestra of thirty pieces in the second annual presentation of Dubois' "The Seven Last Words."

## ORGANS

PIPE AND ELECTRIC ORGAN MAINTENANCE  
REBUILDING — REPAIRS  
ADDITIONS — TUNING  
THE FINEST — MOST  
DEPENDABLE SERVICE  
OBTAINABLE

**VAUGHAN AND DU PLAIX**  
ORGAN BUILDERS

1072 CUMBERLAND RD., N. E.

ATLANTA, GA.

PHONE: HEMLOCK 0518-R

**Dennison Organ Pipe Co.**  
Reading, Mass.

We Specialize in  
Manufacturing Wood, Metal, Flue and  
Reed Pipe Organ Stops

1847

1944

### Quality Organ Pipes

Scientifically Scaled, Artistically Voiced.

Over 50 Years' Service to the Pipe Organ Industry. A trial order will convince.

**JEROME B. MEYER & SONS, INC., Mfrs.**  
MILWAUKEE, WISCONSIN

## THE ORGAN in ELKS' HALL, ATLANTIC CITY

is For Sale

Three manuals and Floating Echo.

Nearly 2,000 Pipes.

Wholly Modern Construction.

Builder—Midmer-Losh Co.

Original cost, \$17,000.00

Apply to **Arthur Scott Brook**

Organist and Choirmaster,  
All Saints' Church

Chelsea, Atlantic City

## HAGERSTOWN ENGRAVING CO.

Successors to

**DENISON BROS.**

Manufacturers of

ORGAN STOP KNOBS FOR CHURCH  
AND REED ORGANS

Name Plates, Pistons, Tilting Tablets,  
Stop Keys, etc., of all kinds of  
Ivory and Imitation Ivory  
Established 1877

**233 E. FRANKLIN ST.,  
HAGERSTOWN, MD.**

### ROBERT R. SCHULTZ

Pipe Organ Service

All make organs repaired or rebuilt.  
Modernizing old organs. Electric chimes  
and Harps installed. Enlarging any  
make organ.

Voicing and Tuning  
Yearly Maintenance

Phone 404 BANGOR, PA.

### WE SPECIALIZE

in rebuilding, maintenance and repairs  
of all makes of organs.

**CANNARSA ORGAN COMPANY**

Holidaysburg, Pa.  
New York Harrisburg Pittsburgh

Telephone Harrison 2219

Church and Residence Organs

**L. D. Morris Organ Company**

Mechanical  
Experts

Designers-Builders of  
FINE PIPE ORGANS

Artistic  
Tone

410 South Michigan Blvd., Chicago, Ill.

Factory: 1039 Addison St.

Telephone: Lakeview 1334

## WIRE-RUBBER CLOTH

We were fortunate in being able  
to purchase Insulated Spool  
Wire and also Rubber Cloth.  
Write us regarding your re-  
quirements.

### ORGAN SUPPLY CORP.

540-550 E. 2nd St., Erie, Penna.

Member of Associated Organ Builders of America

## CLASSIFIED ADVERTISEMENTS

### FOR SALE

FOR SALE — ONE-MANUAL CON-  
sole, walnut, complete with thirty-two-  
note pedal keyboard, also player action  
and bench. Swell shades with engine  
covering 6x7 ft. (about). Set swell shades  
with engine covering slightly larger (elec-  
tro-pneumatic control). Regulator, 20x24  
inches (pear valve). One large and one  
small tremulant. Several boxes of pipes,  
metal, from middle C up. Complete set  
of open diapason from tenor C to top C.  
Two swell-boxes, small, with shades.  
Three motor generator sets, including ¼-  
k.w. (G.E.), 14-volt, 7 amps. Set about  
8x10 inches. Thirty-two-note pedal pipes,  
stopped diapason. About three sets of  
stopped diapason (bourdon) from CC up.  
Two sixty-one-note, fourteen-contact Wur-  
litzer relays. Marimba with action and  
resonators. Two thirty-inch drum heads.  
Assortment of clusters, bronze wire for  
contact. 208 Reissner magnets (new). Also  
a lot of other material useful to the  
organ builder. One Kinetic blower; no  
motor. We are closing out this material  
remaining from our organ building activi-  
ties. A fine lot of material. Will sell  
separate or the entire above lot for \$550  
here. California Tuning Company, 551  
Page Street, San Francisco, Cal.

FOR SALE — FAMOUS CASAVANT,  
three manuals. Built for Julia Rockwell,  
Norfolk, Conn. Fifteen stops, twenty-  
three couplers, nine adjustable combina-  
tions. All expressive. Complete with  
blower, A.C. current. For further infor-  
mation address all correspondence to Wil-  
frid Lavalley, 5234 Netherland Avenue,  
New York 63, N. Y.

FOR SALE — THREE-MANUAL ELEC-  
tro-pneumatic Robert Morton organ  
practically complete, including pipes,  
their chests, seven and one-half h. p.  
Spencer blower, shades, bellows, etc.,  
\$1000.00 f. o. b. New Orleans, plus crat-  
ing charges. For information, write  
August A. Laine & Son, 2102 St. Charles  
Avenue, New Orleans 13, La.

FOR SALE — BARGAIN, MÖLLER RE-  
producing pipe organ, twenty stops on  
relays; beautiful mahogany Gothic grille  
front; perfect playing condition; like new.  
Complete with Kinetic blower and gen-  
erator, motor, \$875.00. D'Artridge Organ  
Company, 49-08 Skillman Avenue, Wood-  
side, N. Y.

FOR SALE — SIXTEEN-FT. OPEN DI-  
apason (10x11½), 16-ft. violone (6x7½),  
16-ft. trombone (9½x9½), complete with  
chests and magnets, eighty-five notes  
each. Pipes in perfect condition; chests  
need leather. Earle W. Reed, West  
Boylston, Mass.

FOR SALE — EIGHT-FT. CLARINET,  
excellent condition; 8-ft. vox humana;  
10, 15 and 20-ampere generators; all-  
electric wind chests; organ cable, spool  
wire, reservoirs, tremolos. Must be sold.  
Address F-5, THE DIAPASON.

FOR SALE — TWO-MANUAL  
straight electric organ; two-manual unit  
electric organ; two-manual vocalion; two-  
manual tracker. Viner Organ Company,  
885 Richmond Avenue, Buffalo 13, N. Y.

FOR SALE — ONE-HALF-H.P. ORGO-  
blo, three-phase, 220-volt, four-inch wind.  
Good condition; \$35 as is. Address Rev.  
Henry H. Shaw, 1026 Middle Avenue,  
Elyria, Ohio.

FOR SALE — USED NICE TWO-  
manual tracker pipe organ, in fine condi-  
tion. Also parts and pipes, Pipe Organ  
Service Company, 3318 Sprague Street,  
Omaha, Neb. Established 1923.

FOR SALE — METAL BLOWERS COM-  
plete with motor. Suitable for single or  
double manual organs. Limited quantity.  
\$50.00 each. Everett Piano Company,  
South Haven, Mich.

FOR IMMEDIATE SALE — DUPLEXED,  
unified residence Wicks organ, at 630 West  
Logan, Moberly, Mo. Write Mrs. Leo  
Eisenstein.

FOR SALE — DEAGAN HARP WITH  
electro-pneumatic action, 4 ft. C to C,  
forty-nine notes. Pitch A-435. Address  
F-3, THE DIAPASON.

FOR SALE — SEVERAL KINETIC  
and Spencer blowers, 2, 3 and 5 H.P. Also  
miscellaneous organ materials and pipes.  
Address F-9, THE DIAPASON.

FOR SALE — NEW UNIT CHESTS,  
\$90.00 each. Also new magnets. J. H.  
Niederhauser, Morton Street, Canton,  
Mass. [tf.]

FOR SALE — USED PIPE ORGANS;  
also organ parts. Chas. Kilgen & Son, Inc.,  
6828 Clayton Avenue, St. Louis 10, Mo.

### WANTED—MISCELLANEOUS

WANTED — PIPE ORGAN  
expert, experienced in electro-pneu-  
matic type especially. Must be re-  
liable. Will give excellent proposi-  
tion to right party in rebuilding  
work now, and after war in new  
organs—with new plan of earning.  
Write immediately if you want first-  
class proposition. Address E-6,  
THE DIAPASON.

WANTED—CHIMES, THIR-  
teen, eighteen or twenty notes, with  
or without action. Will pay cash.  
Address Louisville Organ Studios,  
811 East Broadway, Louisville, Ky.

WANTED—FIRST-CLASS PIPE OR-  
gan mechanic. Experience required in all  
branches, except salesmanship. State  
where training was received and salary  
expected. Excellent opportunity for the  
right man. NO BOOZERS CONSIDERED.  
Address F-2, THE DIAPASON.

WANTED — "ORGAN CASES AND  
Organs of the Middle Ages and Renais-  
sance," two volumes, by A. G. Hill (Lon-  
don, Bogue, 1883-1891); "Les Grands  
Orgues des Eglises de Paris," Felix  
Raugel. Address F-10, THE DIAPASON.

WANTED — PORTABLE REED OR-  
gan, easily transported by player, for  
urgent use on war-time campus. Give  
size, approximate weight, condition, price.  
D. Sterling Wheelwright, Stanford Uni-  
versity, Cal.

WANTED — BOOKS ON ORGANS,  
all languages, especially Mahrenholz's  
"Die Orgelregister," Dufourcq's "Esquisse  
d'Une Histoire de l'Orgue," Merklin's  
"Organologia." Address C-3, THE DI-  
APASON.

WANTED — ESTEY REED ORGAN  
or similar make. Must be two-manual  
with pedalboard. Will pay cash. Louis-  
ville Organ Studios, 811 East Broadway,  
Louisville, Ky.

WANTED TO BUY—I AM INTEREST  
ed in the purchase of a three or four-  
manual Austin, Skinner, Hook & Hastings  
or Casavant church organ. Address S-2,  
THE DIAPASON. [tf.]

WANTED—HAMMOND ORGAN OR  
Orgatron. State model, serial number,  
age, condition and price in first letter.  
Address Chaplain, Naval Air Station,  
Clinton, Okla. [6]

WANTED—CHESTS AND PIPES,  
four or five stops, suitable for echo or-  
gan; regulator, etc., also chimes. Ad-  
dress F-4, THE DIAPASON.

WANTED — SMALL FUNERAL  
chapel pipe organ, to be installed in New  
York City. Send description to F-7, THE  
DIAPASON.

WANTED—PIPES, CHESTS, BLOW-  
ers, two-manual console. State manufac-  
turer and condition. Lee Buchta, 3516  
Park, Kansas City, Mo.

WANTED—SET OF CHIMES, TWEN-  
ty or more notes, with or without ac-  
tion. Address F-8, THE DIAPASON.

WANTED — ECHO TONE CABINET  
for Orgatron. Address D-7, THE DIAPASON.

### POSITION WANTED

POSITION WANTED — ORGANIST-  
choirmaster, experienced, desires change  
to more salubrious climate. Mus.M., A.A.  
G.O. Teaching as well as church expe-  
rience. Recitalist. Address F-13, THE  
DIAPASON.

### FOR SALE

FOR SALE—BOURDON, TUBA, DI-  
apason, 16-ft., with chests, four-stop man-  
ual chest, reservoirs, blowers, two-manual  
console. Address F-12, THE DIAPASON.

FOR SALE — MODERN ELECTRO-  
pneumatic pipe organ for medium church;  
reasonable if taken at once. Address  
F-11, THE DIAPASON.

**MAYLAND**  
**CHIMES & HARPS**  
SINCE 1866  
BROOKLYN NEW YORK

The organ-master's world is one of ethics, of art, of temperament. In Old World cathedral windows are shades and colors that all of modern science has not been able to reproduce. One of the lost arts. Likewise, were it not for the few outpost organ-masters still expressing themselves in their own way, many of the most gorgeous organ tones ever known would be lost. In the peculiar power of the organ, at its best, to express deep human emotion through devotional music, the church preserves an instrument that contributes an uplift and an inspiration in meeting and preparing for the exigencies of life. To build such organs—that is our aim.

## THE ASSOCIATED ORGAN- BUILDERS OF AMERICA

AEOLIAN-SKINNER  
AUSTIN  
ESTEY  
HALL  
HILLGREEN-LANE  
HOLTKAMP  
NATIONAL ORGAN SUPPLY  
ORGAN SUPPLY CORP.  
PILCHER  
REUTER  
SCHANTZ  
WICKS

Mr. Lewis C. Odell, Secretary  
1404 Jesup Avenue, New York City 52

# ESTEY ORGAN CORPORATION

BRATTLEBORO,  
VERMONT

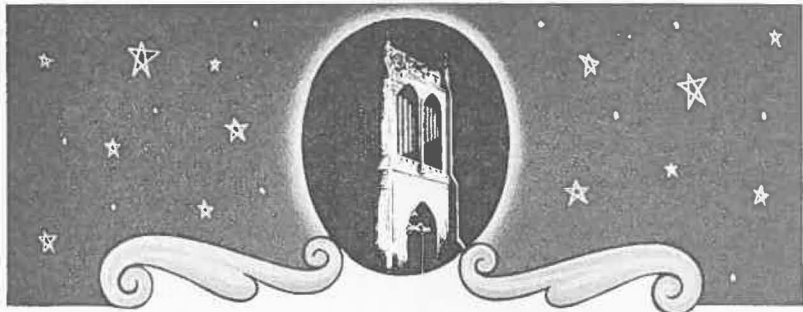
*Builders of Organs Since 1846*

★

100% WAR WORK  
FOR THE DURATION

Builders of Organs from  
the Day of Victory Onward

*Member of Associated Organ Builders of America*



## PLAN NOW FOR YOUR POST-WAR MEMORIAL

Do you not feel that the sacrifice of those of your congregation who have gone to war is worthy of permanent commemoration? And do you not agree that no form of commemoration is more fitting or beautiful than the melodic glory of a genuine Deagan Harmonically Tuned Carillon? Each mellow, musical note is a reminder of those to whom the Carillon is dedicated and a symbol of the donor's generosity.

By a plan developed by J. C. Deagan, Inc., it is possible to arrange now for a Memorial Carillon to be installed immediately after the war. May we send you interesting details?

**DEAGAN**  
HARMONICALLY TUNED  
*Carillons*

Department 280  
J. C. DEAGAN, Inc.  
1770 Berteau Ave.  
Chicago 13, Ill.



# SCHANTZ PIPE ORGANS

LET US HELP PLAN  
YOUR POST-WAR  
ORGAN

**A. J. Schantz, Sons & Co.**

Established 1873

Orrville, Ohio

*Member of Associated Organ Builders of America.*