

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. 12—Whole No. 420

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

Subscription \$1.50 a Year—15 Cents a Copy

EDGAR R. DANBY KILLED IN ACTION IN FRANCE

DEATH OF DETROIT ORGANIST

First Lieutenant in Army Was Serving with Tank Corps—Saw Fighting in Africa and Italy—Had Gained Fame as a Recitalist.

Word has been received in Detroit of the death of First Lieutenant Edgar Russell Danby, A.A.G.O., on Aug. 27 in southern France. Lieutenant Danby was serving with the tank corps in the American Seventh Army when he was killed in action in the invasion of southern France. He enlisted from Detroit and had served in the fighting in Africa, Sicily and Italy.

Lieutenant Danby was born in Montreal in 1910 and went to Detroit at the age of 15. He served as organist successively of St. Stephen's Episcopal Church, Wyandotte, Mich., the Fort Street Presbyterian Church, Detroit, and the Church of the Messiah (Episcopal), Detroit. He was an associate of the American Guild of Organists and a member of the Eastern Michigan Chapter.

Mr. Danby will be remembered by Guild convention-goers for his appearance on several programs. He had concertized extensively in different parts of the country and served for a time as municipal organist of Detroit, presiding at the large Casavant in the Detroit Institute of Arts. His reputation was firmly established when he joined the armed forces. His last recital appearance was at the regional convention in Detroit in 1942. He left for active duty in June of that year.

Lieutenant Danby is survived by his widow, Mrs. Maxine Danby, and two sons—Russell, aged 8, and Lawrence, aged 3; also by his parents.

Memorial services were held in St. Stephen's Church, Wyandotte, Mich., Sunday evening, Oct. 8. The services were conducted by the rector of the church, the Rev. G. H. Severance, assisted by the Rev. William Wood, rector of the Church of the Messiah, where Lieutenant Danby last served as organist. The Eastern Michigan Chapter, A.A.G.O., will hold a memorial service for Lieutenant Danby Nov. 1 at the Church of the Messiah, Detroit.

DUPRE IS ALIVE AND WELL; WORD COMES FROM FRANCE

Organists in all parts of the United States who have sent inquiries to THE DIAPASON concerning Marcel Dupré will be pleased to know that late in October word was received to the effect that the French organist is alive and well, as are Mme. Dupré and their daughter Marguerite. They are at their home in Meudon, near Paris. M. Dupré has continued his work at San Sulpice without interruption during the German occupation of Paris.

News concerning M. Dupré, which had been sought eagerly by his American friends, has come through Andre Wehrle, the Chicago organist, who now is in the intelligence division of the United States Army as an interpreter, and reached Mrs. Wehrle, who remains in Chicago while her husband is in the service.

CHICAGO WOMEN TO PRESENT MABEL ZEHNER IN RECITAL

The Chicago Club of Women Organists, which once a year presents a visiting woman organist of high reputation in a recital for the club and its friends, has engaged Miss Mabel Zehner to give the 1944 program. The recital by Miss Zehner will take place Nov. 6 in Kimball Hall and the program is to include: Allegro from Sixth Symphony, Widor; "Sheep May Safely Graze," Bach; Allegro from First Trio-Sonata, Bach; Andante from

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"Grande Piece Symphonique," Franck; Variations on a Noel, Dupré; "Pax Vobiscum," Edmundson; "The Four Winds," Rowley; "The Legend of the Mountain," Karg-Elert; "Sunshine Toccata," Swinnen."

Miss Zehner has given recitals in many of the large cities throughout the country and has received enthusiastic praise for her masterly playing. Her home is in Ashland, Ohio. Last spring she was one of the recitalists at the regional A.A.G.O. convention in Chicago and her performance won high acclaim.

LIST OF APPROVED MUSIC ISSUED BY EPISCOPAL CHURCH

In 1940 the general convention of the Episcopal Church amended canon 49, entitled "Of the Music of the Church," thereby legalizing the use in the services of texts of anthems, motets and more extended works approved by the general convention. Previously the canon and the rubric had restricted such texts to those in the words of Scripture or the Book of Common Prayer, or hymns set forth by authority of the church. The general conventions of 1940 and 1943 approved about 160 texts of anthems and motets and nearly twenty standard cantatas and oratorios under the provisions of the revised canon. A complete list of these texts and works has been published by the joint commission on church music, of which the Right Rev. Bishop of Rhode Island is chairman. Copies of this list are available for all who are interested or who are charged with the administration of music in the church, and to composers who may desire to add to present resources. Copies may be obtained upon application to Wallace Goodrich, secretary of the joint commission on church music, whose address is New England Conservatory of Music, Boston,

DEATH OF CALEB H. ODELL, HEAD OF OLD ORGAN COMPANY

Caleb Herbert Odell, organ manufacturer and head of a New York concern which over a period of many years was active in the industry, died Oct. 3 at his home in Yonkers, N. Y., at the age of 65. He was owner and president of J. H. & C. S. Odell & Co., a firm founded in New York in 1859 by his grandfather, John H. Odell. The company's factory was moved from its old quarters on West Forty-second Street, New York City, to Mount Vernon in 1927 and to Yonkers eight years ago.

Mr. Odell was born in New York, a son of William H. and Mary Campbell Odell, and was graduated from City College. He became a pianist and organist and wrote several compositions, including a campaign march for President William McKinley.

Mr. Odell leaves a widow, Mathilda Weber Odell; a daughter, Mrs. Mabelle Hopkins; three sons, Lieutenant William Odell of the army air forces; J. Franklin Odell and Harry E. Odell; a sister, Miss Josephine Odell, and a brother, Lewis C. Odell.

CONFERENCE IN CLEVELAND ANNOUNCED FOR JAN. 2 AND 3

A midwinter music conference will be held in Cleveland Jan. 2 and 3 under the direction of Paul Allen Beymer and Walter Blodgett, dean and sub-dean of the Northern Ohio Chapter of the Guild. John Jacob Niles will give a recital and a series of lectures with illustrations on American folksongs. Dr. Healey Willan, one of Canada's foremost composers of church music, will lecture and have a choir for demonstration work in conducting. A performance of Bach's Christmas Oratorio will be given.

BUFFALO A.G.O. CHAPTER CELEBRATES BIRTHDAY

DINNER MARKS ANNIVERSARY

Warden Elmer Is Guest of Honor and Dean Garretson Toastmaster at Banquet Marking Twenty-five Years of Chapter History.

By EDNA L. SPRINGBORN

The twenty-fifth anniversary of the Buffalo Chapter, A.A.G.O., was celebrated at a banquet in the Hotel Lenox Saturday evening, Oct. 21. More than 100 members and friends were present. Warden S. Lewis Elmer was the guest of honor. Dean DeWitt C. Garretson, A.A.G.O. (Chm.), was toastmaster. The program included greetings from the first and present dean, Mr. Garretson; the charter members, represented by Abram Butler, Jr.; past deans, represented by Wallace A. VanLier, M.Mus.; past chaplains, by Dr. John G. Fleck, the present chaplain; present officers, by Gilbert W. Corbin, treasurer; present members by Stephen Palmer, sub-dean; our branch chapter, Lockport, by Harland W. D. Smith, past regent, and the Niagara Falls Chapter, a former branch of the Buffalo Chapter, by H. Proctor Martin, A.A.G.O., dean.

A group of selections was sung by Leslie R. Doerschug, baritone. The history of the chapter was given by Edna L. Springborn, secretary.

Warden Elmer gave an address both inspiring and challenging. He spoke historically of the founding of the A.A.G.O., its progress through the years and the great possibilities for the future, emphasizing the importance of the examinations. He also spoke of the need of ever becoming better fitted for the task as organists in worship, using our talents to the glory of God, that He may speak through us and so bring others into closer touch with Him. He said the A.A.G.O. has done much in raising the standard of organ playing in the churches. The warden also extended greetings and congratulations from the officers and the council of the A.A.G.O. at headquarters.

The Rev. W. E. Bagnall, rector of St. George's Church, St. Catharines, Ont., delivered an address on "Saying 'Yes' to the Future," speaking of three ways in which we can do so—first, by the power of Christian character; second, by the power of united effort and, third, by the power of a difficult task.

The anniversary service was held Sunday, Oct. 22, at 5 p.m. in the Parkside Lutheran Church. Our chaplain, Dr. John G. Fleck, preached the anniversary sermon on the theme "What Great Music Can Do." The prelude—Adagio from Sixth Symphony, Widor—was played by Dean DeWitt C. Garretson. The combined choirs of Calvary Lutheran, St. Paul's Cathedral and the Parkside Lutheran Churches, under the direction of Helen G. Townsend, A.A.G.O. (Chm.), sang "Save Us, O Lord," Bairstow; "O Praise the Name of the Lord," Tschai-kowsky, and the choral response "Adoremus Te," Palestrina. The Nunc Dimittis was by Healey Willan. The postlude—Toccata from "Suite Gothique," Boellmann—was played by May Goehler Boehm.

The Buffalo Chapter was organized Oct. 27, 1919. Of the fifteen charter members thirteen were from the Western New York Chapter—William Benbow, M. Agatha Bennett, Mrs. Louis Bangert, Seth Clark, Mrs. Mary Chappell Fisher, DeWitt C. Garretson, William J. Gomph, Mrs. Nellie Hurlburt, Frederick E. Irwin, Wilhelm Kaffenberger, Edna Keppel, Emil R. Keuchen and Edna L. Springborn—one from the Michigan Chapter, Abraham Butler, Jr., and one from the Pennsylvania Chapter, Harry W. Stratton, A.A.G.O. The first business meeting and banquet took place at the Hotel

Lenox Oct. 27, 1919. Following the banquet a recital was given by Clifford Demarest, F.A.G.O., then warden, in the First Presbyterian Church. At that time Buffalo was the only chapter bearing the name of its city.

The chapter has had a steady growth through the years, all members being enthusiastic and active in the interests of the chapter and the A.G.O. at large. Two branch chapters have been organized, one at Niagara Falls, which is now an independent chapter, and the other at Lockport. Both were well represented at this anniversary.

Many guest organists of note have been brought to Buffalo under the auspices of the chapter. Buffalo was host to the fifth general convention of the A.G.O., held in our city June 1, 2 and 3, 1926. Our first regional convention was held Sept. 10, 1940. Chapters participating were Buffalo, Binghamton, Erie, Ithaca, Lockport, Niagara Falls, Rochester and Central New York of Utica. The yearly programs have included recitals, lectures, senior choir contests, junior choir festivals, student organ contests, neighborhood recitals, annual services and summer schools for choral work. Another choral school by Harold W. Gilbert of Philadelphia is planned this year and a course in improvisation by Dr. Frederick Schlieder, F.A.G.O., of New York.

We have eight men in the service of our country—Squire Haskin, Curtis York, Vinson Long, Reed Jerome, Frank H. Thompson, Laurence Hardy, William Sloan and Stephen Pasternak.

WILLA EYRE ULMSCHEIDER IS DEAD IN HAMILTON, OHIO

Mrs. Willa Eyre Ulmschneider, prominent in Hamilton, Ohio, music circles, died Oct. 8 in the Fort Hamilton Hospital following an operation.

Mrs. Ulmschneider spent her girlhood in Hamilton and after attending the public schools attended Notre Dame Academy for seven years. She received her earliest musical training from the late Sister Mary Gonzaga at Notre Dame and later she studied with Sidney C. Durst of the Cincinnati College of Music. When she was 14 years old she became organist of the First Baptist Church. Later she was organist and choir director of the First Methodist Church, a position she filled for more than thirty years. In more recent years Mrs. Ulmschneider had been organist and director at the United Presbyterian Church.

She was married to Arthur R. Ulmschneider in 1907. A daughter, Jane Eyre, now Mrs. Richard Mayer, resides in Londonville. Mr. Ulmschneider died in 1936.

GEORGE W. ROE APPOINTED TO BRADLEY BEACH, N. J., POST

George W. Roe has been appointed organist and director of the children's choir of the First Methodist Church in Bradley Beach, N. J. He succeeds Mrs. Frederick Hall, who is retiring after nineteen years of service.

Mr. Roe was graduated from the Guilman Organ School, New York City, in June. In 1943 he was awarded the Berolzheimer memorial prize as the highest honor in his class. Prior to entering the Guilman School he studied with Miss Thelma Mount, A.A.G.O., of Allenhurst, N. J. Mr. Roe is secretary of the Monmouth Chapter of the A.G.O., a member of the faculty of the Manasquan Conservatory of Music and has served since Sept. 1, 1943, as organist at the First Church of Christ, Scientist, Freehold, N. J.

FRANCES M'COLLIN'S PRIZE CHORAL NUMBER TO BE SUNG

The Liberty District of the National Federation of Music Clubs has arranged for a reception, luncheon and concert, featuring the department of American composition, at the Bellevue-Stratford in Philadelphia Nov. 15. One of the features of the celebration will be the first performance of a new choral number by Frances McCollin, "The Coming of June," which will be sung by a chorus of fifty voices selected from the choruses of the Matinee Musical Club and the Philadelphia Music Club, under the direction of Dr. H. Alexander Matthews, to whom the number is dedicated. The composition won the \$300 prize offered by Ginn & Co.

GUILD DINNER IN NEW YORK DRAWS LARGE ATTENDANCE

With an attendance which taxed the capacity of the room, one of the most successful dinners at A.G.O. headquarters was held at Schrafft's restaurant, New York, Oct. 23. Warden Elmer presided and spoke with enthusiasm of the work of the Guild as a whole. Six founders of the Guild who were present for this dinner were asked to rise. They were Kate S. Chittenden, Professor Samuel A. Baldwin, Dr. Harry Rowe Shelley, Frank Taft, Dr. Clarence Dickinson and Charles T. Ives. In a short speech Mr. Ives reminded his listeners that of the 145 founders only nineteen were left.

Harold Friedell, chairman of the examination committee, presented the certificates of fellowship and associateship to successful candidates in the 1944 examinations. Warden Elmer closed his part of the program by reading a letter from Mme. Joseph Bonnet, in which she expressed deep appreciation of the action of the Guild in launching a fund in memory of her husband. This fund is for the help of needy organists in France. Harry Gilbert, chairman of the program committee, introduced and served as accompanist for Jean Watson, one of New York's outstanding contraltos. Miss Watson was heard in songs by Saint-Saens, Schubert and British, Irish and Scotch folk songs.

Harold Amateis, a member of the radio department of the navy, was the first speaker. In a graphic speech he brought home to those present the exploits of the navy and especially of the men on the PT boats in the Pacific. Brigadier General Troop Miller of Governor's Island spoke on music in the army and mixed wit with serious facts in a manner to make one of the most entertaining speeches of recent Guild dinners.

W. J. L. MEYER, MILWAUKEE CATHEDRAL ORGANIST, DEAD

William J. L. Meyer, for many years organist of St. John's Catholic Cathedral in Milwaukee, Wis., died at his home in that city Sept. 27 after a long illness. He was 78 years old. Mr. Meyer, one of the leading musicians of Milwaukee, was a charter member and former dean of the Wisconsin Chapter of the A.G.O.

Funeral services were held at the cathedral Sept. 29.

Mr. Meyer, in addition to his church work, taught piano and assisted in the vocal department at Marquette University after the university had absorbed the Meyer School of Music, which he had established thirty years ago. When the university discontinued the music department, Mr. Meyer resumed private teaching at his studio in the Alhambra Building. He was instrumental in introducing the teaching of music to the blind in the public schools.

Previous to becoming organist and director at St. John's Cathedral in 1930, a position he held until illness forced his retirement, Mr. Meyer served as organist of the Paulist Choir in Chicago, and at St. Patrick's and St. Joseph's Churches in Milwaukee.

Surviving are the widow, Marguerite, and two daughters, Rosalind, supervisor of art in the Wauwatosa schools, and Marcella, instructor of music in the Girls' Trade and Vocational School.

LONG ISLAND INSTITUTE PROMOTES CHURCH MUSIC

Nearly 100 organists, choirmasters and choristers met Oct. 12 at the Cathedral House, Garden City, Long Island, N. Y., for the first choir institute of the Episcopal Church of the diocese. Featured at the afternoon session were three major subjects discussed in lecture-question fashion. The seminars on "The Choir Rehearsal" and "The Anglican Chant" were conducted by Maurice Garabrant, organist and master of choristers of the Cathedral of the Incarnation, Garden City. The Rev. Frank Damrosch, Jr., a member of the hymnal commission, gave a very entertaining and informative talk on "The Hymnal, 1940," presenting the intimate side of the commission's work. Norman Hollett, F.A.G.O., of the Church of the Advent, Old Westbury, gave a half-hour recital and Bishop DeWolfe and the cathedral choir of sixty boys and men sang choral evensong. Supper was served to all the guests at the parish house, where Mr. Garabrant was host.

MARIAN SANDS MCCOY FATALLY STRICKEN AT CHURCH SERVICE

Mrs. Marian Sands McCoy, well-known Philadelphia organist and a member of the A.G.O., died suddenly Aug. 13 after she had collapsed at the console in the midst of the morning service in the Wakefield Presbyterian Church, Germantown, where she had been the organist for the past year.

Mrs. McCoy, whose home was in Melrose Park, was active in musical organizations. She was a member of the Matinee Musical Society, a past president of the Woman's Triangle Club of Germantown and pianist of the Oak Lane Review Club.

Surviving are her husband, Guy McCoy, who is assistant editor of *The Etude*, musical director of the Wakefield Church and director of the Presser Choral Society; a daughter, Miss Doris Forney McCoy, and Mrs. McCoy's mother, Mrs. Clara Doan Sands.

WILLIAM SELF IN RECITAL FOR WORCESTER OFFICIALS

Trustees and members of the corporation of the Worcester, Mass., Art Museum and their wives entertained officers of the Worcester County Musical Association, the Worcester Music Festival artists and members of the Philadelphia Orchestra at tea Oct. 11 in the museum. William Self, member of the board of governors of the Worcester County Musical Association and organist at All Saints' Church, gave a recital for the guests, playing: Compositions of Johann Sebastian Bach: Chorale Prelude on "In Thee Is Gladness," Moderato from the First Trio-Sonata and Prelude and Fugue in G; Chorale Prelude on "O Sacred Head, Once Wounded," Zachau; Variations on a Noel, d'Aquin.

THE NATIONAL MUSIC COUNCIL has published the following surveys: "The Use of Music in Hospitals for Mental and Nervous Diseases" and "Programs of Major Symphony Orchestras in the United States, Season 1943-44." Copies of these surveys may be obtained from the National Music Council, 338 West Eighty-ninth Street, New York City 24.

IN THIS MONTH'S ISSUE

Edgar R. Danby, talented Detroit organist, is killed in action in France.

Buffalo Chapter, A.G.O., celebrates its twenty-fifth anniversary with a banquet and a service.

Ernest M. Skinner recounts some experiences in his long career as an organ builder and praises the American organist.

George A. North, retired head of the Hall Organ Company and highly-respected citizen and churchman, is dead in West Haven, Conn.

W. J. L. Meyer, long a prominent figure in musical circles of Milwaukee and for many years organist of the Catholic cathedral, is dead.

Biography of Sir Walter Parratt is reviewed by Dr. Harold W. Thompson.

Pietro A. Yon's "Organ Pedal Technique" and other new publications are reviewed by Dr. William Lester.

Caleb H. Odell, head of old organ firm, is taken by death.

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.

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GRAY-NOVELLO

Robert Baker Plays a Series of Recitals in Brooklyn Church

DR. ROBERT BAKER

Four Monday evenings of October were marked at the First Presbyterian Church of Brooklyn, N. Y., by a series of recitals played by Dr. Robert Baker, the church's organist and choirmaster, who succeeded the late Dr. R. Huntington Woodman in that historic church. At each recital Dr. Baker was assisted by a prominent vocal or instrumental artist. These included Miss Janet Remington, harpist; Mrs. Rhoda Arnold Rees, soprano; Everett Anderson, baritone; Mrs. Margaret Crawford, contralto, and Joseph McElroy, violinist. Dr. Baker's organ selections were these:

Oct. 2—Tenth Concerto, Handel; Largo, Bach-Grandjany; "Le Coucou," d'Aquin-Renlé; Arabesque, Debussy; Impromptu Caprice, Piené; Fantasia and Fugue on "B-A-C-H," Liszt; Three Short Intermezzi, Schreoder; Scherzo in E major, Gigout; Reverie, Dickinson; Toccata, "Thou Art the Rock," Mulet.

Oct. 9—Chorale Preludes ("A Mighty Fortress Is Our God," "Rejoice Now, Christian Men" and "O God, Have Mercy"), Bach; Cathedral Prelude and Fugue in E minor, Bach; solo cantata for soprano and organ, "For God So Loved the World," Buxtehude; First Symphony, Vierne; Fanfare, Shelley; Roulade, Bingham; "The Nativity," Langlais; Allegro Vivace, Fifth Symphony, Widor.

Oct. 23—Sonata in the Style of Handel, Wolstenholme; Largo in D minor, Vivaldi; Rondo for the Flute Stop, Rinck; Capriccio on the Departure of His Beloved Brother, Bach; Fantasia in F minor, Mozart; "Comes Autumn Time," Sowerby; Pastoral Dance, Milford; Meditation, Woodman; Finale in B flat, Franck.

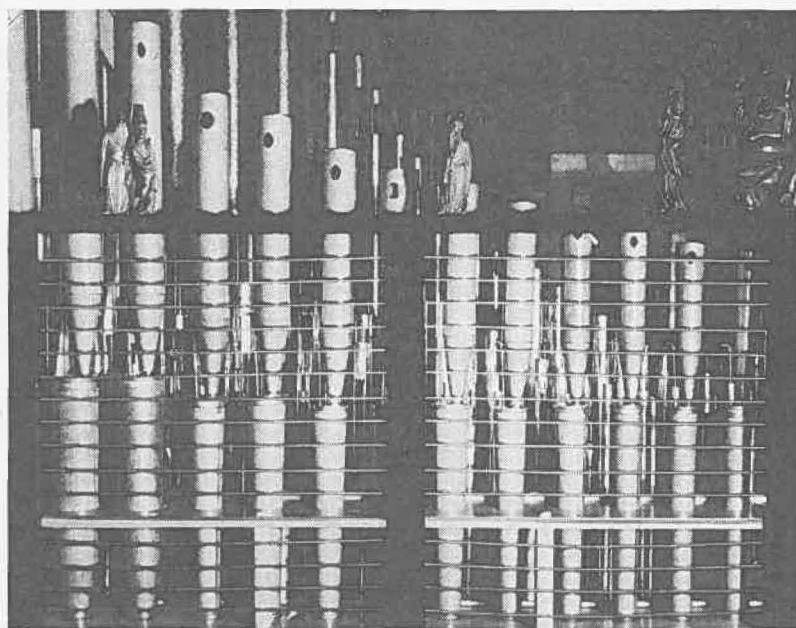
Oct. 30—Prelude in A minor, "Our Father, Which Art in Heaven," "O Lamb of God" and Toccata in C major, Bach; Chorale in E major, Franck; two songs for contralto, violin and organ, "Longing at Rest" and "Cradle Song of the Virgin," Brahms; "Storm King Mountain," Dickinson; "The Primitive Organ," Yon; "Harmonies at Evening," Karg-Elert; Toccata from Fifth Symphony, Widor.

Dr. Baker, whose old home was in



Pontiac, Ill., received his bachelor of music degree from Illinois Wesleyan University. In 1940 he was graduated from the School of Sacred Music of Union Theological Seminary and this year he received the degree of doctor of sacred music from the same school. His organ study was pursued with Frank B. Jordan, R. Huntington Woodman and Clarence Dickinson. He succeeded Dr. Woodman at the First Presbyterian Church of Brooklyn in 1941 and has a professional choir with which he presents a series of oratorios and musical services annually. Dr. Baker is also choral director at the Riverdale Country School.

MISS SARA HAMMERSCHMIDT, the young Cleveland organist who gave a recital at the 1944 regional convention of A.G.O. chapters in Chicago, has been appointed organist of the North Shore Baptist Church and began her work there in October.



Principles and Conceits

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PASSING OF ORGAN BUILDER

Head of the Hall Company from 1898
Until Retirement in 1912, When
He Was Succeeded by His Sons
—Born in England in 1869.

George A. North, retired president of the Hall Organ Company, West Haven, Conn., died Sept. 21 at his home in West Haven after a heart attack.

Though retired from active participation in the business of the company since Sept. 1, 1940, Mr. North was a member of its board of directors up to the time of his death. He had been failing in health since suffering an attack of pneumonia in October, 1943. Upon his retirement from business his elder son, Edward H. North, was made president and treasurer and his younger son, Clifford R. North, became vice-president and secretary.

Mr. North was active and prominent in civic and industrial affairs and was a parishioner of Christ Episcopal Church for over thirty years. For the ten-year period directly preceding his death he was senior warden of Christ Church. He was a charter member of the West Haven Rotary Club and the honorary bearers were members of that organization, with the vestry and officers of Christ Church. Active bearers were former associates of Mr. North in the Hall Organ Company.

Born in Salisbury, England, in 1869, Mr. North received his early training in that country. Later he joined England's military forces and served in the crown colonies. He came to the United States in 1892, at the age of 23, entering at the port of Boston. Friends in his native country who had been trained as organ builders had preceded him to this country and had found employment at the Hook & Hastings factory in Kendal Green, Mass. Through these he became engaged in the business of making organs.

Going to New Haven in November, 1898, from Kendal Green, Mr. North as-

GEORGE A. NORTH



sumed the management of H. Hall & Co., holding that position until 1912, when the company was incorporated and transferred to a new factory in West Haven.

Besides his two sons, Mr. North is survived by his widow, Mary Lewis North, and by one daughter, Mrs. Sanford Chaffee of Milldale, Conn.

WILLIAM CLENDENIN recently resigned as organist and choirmaster of Trinity Episcopal Church, Columbia, S. C., to accept the position of assistant professor of music at Queens College, Charlotte, N. C. He will teach organ, harmony, counterpoint and form and analysis. Mr. Clendenin remains as sub-dean of the South Carolina Chapter of the American Guild of Organists.

BARRETT SPACH of the Fourth Presbyterian Church will give the regular Sunday afternoon recital at Rockefeller Chapel, University of Chicago, at 4:30 Nov. 12, substituting for the chapel organist, Frederick Marriott.

New Choir and Organ Music

ANTHEMS — SATB

The First Noel—for Junior and Senior Choirs combined.....	Wm. A. Goldsworthy	981	.16
Breathe On Me, Breath of God....	Wm. A. Goldsworthy	978	.16
Fierce Raged the Tempest.....	Jean Pasquet	979	.15
The Lord Is My Light.....	C. Albert Scholin	980	.15
The Greatest of These Is Love....	C. Albert Scholin	974	.15
The Trumpet Shall Sound.....	C. Albert Scholin	975	.15
The Beatitudes.....	C. Albert Scholin	976	.15

ORGAN

A Kentucky Christmas—Based on Two Kentucky Christmas Carols.....	Stanley E. Saxton	.50
In Bethlehem's Town.....	Carl F. Mueller	.50
Christmas Carologue.....	Roland Diggle	.50
Thanksgiving	Stanley E. Saxton	.50
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Air in the Style of Handel.....	Jean Pasquet	.50

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GOOD CHRISTIAN MEN, REJOICE.....	Wm. Goldsworthy	.15
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O LITTLE STRANGER.....	Claude Means	.15
8073—Mixed voices		
TODAY CHRIST IS BORN.....	Richard Keys Biggs	.18
8074—Mixed voices		
CHRISTMAS IN THE WOOD.....	Mabel Daniels	.15
6840—Mixed voices		
CHRISTMAS IN THE MANGER.....	Mabel Daniels	.15
6841—Mixed voices		
ON CHRISTMAS.....	Robert Hernried	.15
7979—SSA		
ON HIGH FROM THE MOUNTAIN.....	Robert Hernried	.16
7978—SSA		
CAROL OF DRIFTING SNOW.....	J. Dougherty	.18
8000—Mixed voices		
CAROL OF DRIFTING SNOW.....	J. Dougherty	.18
8061—SSA or TTB		
THEY CALL HIM JESUS.....	Pietro A. Yon	.16
7962—Mixed voices		
THEY CALL HIM JESUS.....	Pietro A. Yon	.15
7973—SA (with A II and lib.)		
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**PRESTON H. DETTMAN TAKES
NEW POSITION IN BROOKLYN**

Preston Howard Dettman has been appointed organist and choirmaster of Epiphany Lutheran Church, Lincoln Place and Rogers Avenue, Brooklyn, N. Y. He succeeds Gordon Seaman, who has gone to Albany to assume new duties there.

For the last five years Mr. Dettman was organist and choirmaster of Zion Lutheran Church, Flatbush, Brooklyn. In June, 1942, he was granted leave of absence on entering the navy, spending most of the next two years as chaplain's assistant at the training station in Newport, R. I., where he directed a male choir of forty voices, playing for both Protestant and Catholic services. Last Christmas a group under his direction performed the first Gregorian high mass to be sung at the station. In June, 1944, he was medically discharged from the navy and returned to Zion Lutheran Church.

Mr. Dettman started his organ work with Dr. John A. Glaser of Trinity Lutheran Church in Brooklyn and continued successively with Willard I. Nevins at the Guilman Organ School and Thomas Richner at the Fifth Church of Christ, Scientist, in New York City. At present he is studying organ with Ernest White. His theory work was done with Viola Lang at the Guilman Organ School and with Felix Saltzer at the David Mannes Music School in New York.

**GREENER'S NEW SYMPHONY
HEARD FOR THE FIRST TIME**

The premiere of the first movement of Joseph H. Greener's Symphony in C minor took place at a sacred concert Sunday evening, Sept. 24, in the University Christian Church of Seattle, Wash., and elicited many congratulatory remarks. The program was given by Mr. Greener at the organ and Marjorie Myers, contralto. Miss Myers also sang Mr. Greener's "Into the Woods My Master Went." Other organ selections were the Toccata and Fugue in D minor of Bach and Boellmann's "Suite Gothique."

Mr. Greener's new symphony has been

completed and requires about forty minutes for rendition. The song "Into the Woods My Master Went" was written some time ago. Dr. Perry E. Gresham, pastor of the church, said he had heard the poem with settings of songs and anthems but thought Mr. Greener had "come nearer to the author's interpretation than any other."

For his recital Oct. 1 Mr. Greener chose organ compositions of Robert Leech Bedell.

**H. PROCTOR MARTIN TAKES
NIAGARA CHURCH POSITION**

H. Proctor Martin, A.A.G.O., dean of the Niagara Falls Chapter, A.G.O., and a member of the faculty of the De Veaux School, has been appointed organist at the First Unitarian Church of Niagara Falls, N. Y. As the chapel service at the De Veaux School is at 8:45 on Sunday, his schedule permits him to take on this additional position, where there is no choir but a regular soloist. Mr. Martin was graduated from Dartmouth in 1929 and studied organ there under Professor Homer Whitford. He went to De Veaux as organist and choirmaster. Besides that position he holds that of senior master and field representative.

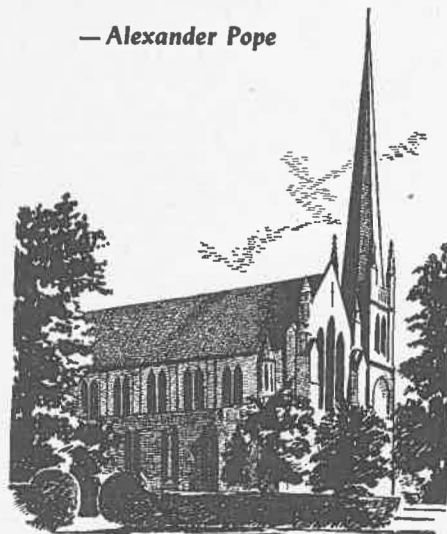
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"Sacred Music of Master Composers" is the title of a series of musical services this season at the Old Stone Church of Cleveland, Ohio, under the direction of Russell V. Morgan, Mus.D. These services take place on the first Sunday evening of every month at 7:30 and the one in October was devoted to works of Mendelssohn. For the period from November to June the offerings will be:

Nov. 5—Byrd, Elgar, Holst, Morley, Sullivan and Vaughan Williams.
Dec. 3—Handel.
Jan. 7, 1945—Bach.
Feb. 4—Haydn and Mozart.
March 4—Brahms.
April 1—Easter music.
May 6—Franck, Gounod, Saint-Saens and Widor.
June 3—Bossi, Frescobaldi and Palestrina.

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But the Music there"**

— Alexander Pope



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SA

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Volume on Parratt Fascinating Memoir of Famous Organist

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

There are not many interesting biographies of famous organists, and that is all the more reason why we can enjoy "Walter Parratt, Master of the Music" (Oxford, 1941). It was to have been written by the late Sir Donald Tovey, who completed a delightful opening chapter on "English Organists of the Old School" and a draft of two other chapters.

Tovey might have given us a witty book, but Sir Walter's son Geoffrey has produced something better—a warm and affectionate account of a fine player, a great teacher and a grand old boy. Perhaps he was not so attractive to American pupils as, for instance, Sir Frederick Bridge; but those of us who think of him only as the teacher of an even greater organist than himself, Dr. T. T. Noble, need to be reminded that his list of disciples includes also A. Herbert Brewer, Percy C. Buck, Harold Darke, Walford Davies, Arthur Egerton, Herbert Ellingford, W. H. Harris, Herbert Howells, John Ireland, Henry Ley, Sydney Nicholson, Hugh Ross, Leopold Stokowski, Colin Taylor and Vaughan Williams—and, as the Scots say, "a wheen mair." As a composer Sir Walter is not well known in America, though his "The Face of Death" (Novello) is an admirable anthem, and his tune called "Huddersfield" (English Hymnal) deserves to survive a long time. Another excellent hymn is his "God of Glory, King of Nations" (Novello), and many of us like his arrangement of a Kieff chant called "Give Rest, O Christ" (Novello).

Sir Walter was born in the "vintage year" of 1841 at Huddersfield, England, and, like so many other English organists of distinction, was the son of an organist. By the time he was 11 he was salaried at £10 a year; at the age of 12 he used to play Bach's fugues from memory, though his legs were still so short that he had to walk over the pedals. When he died in 1924 he had been master of the music to three monarchs, organist of St. George's Chapel (Windsor Castle), professor of the R.C.M. and at Oxford; and was doctor of music of Oxford, Cambridge and Durham, not to mention his knighthood and other honors. Almost throughout his life he had worked incredibly hard and blithely, and had walked from seventy to a hundred miles a week for fun and exercise. Partly because he had a wonderful memory, he was one of England's best chess players; at one time he played an entire club, and once he carried on simultaneously games with nine Canadians.

Like S. S. Wesley, he was devoted to Bach. He said: "If I might choose only one composer it would be Bach. If I had to choose one of his works, it would be the 'Forty-eight,' and out of the 'Forty-eight' I would choose the E major Fugue in the second book (the fugue which S. S. Wesley called 'The Saints in Glory')." This does not mean that he ignored the moderns; he played Reger and Karg-Elert and Franck when they were little known, and he championed Debussy and Ravel when most Englishmen disliked them.

When he was well established at St. George's he had over 450 anthems in regular performance. Plainsong he disliked except as a change. Like many other masters, he did much with little; when he went to Windsor he had only twelve boys and the organ was blown by three men, "one old and deaf, one old and lame and the third lame." Reading of all this I was reminded of the marvels that Dr. Hollins wrought at another St. George's, in Edinburgh, on a two-manual organ.

One of Parratt's friends speaks of his playing as statuesque, and that quality, with its clean accuracy and shapeliness, characterizes most of the great English organists of the last fifty years, with certain few exceptions of men who have more of the color and rhythm that we have learned from the French. He was intolerant of that evil habit known as "filling in"—a habit which misleads even composers.

"Organists," he said, "are like doughnuts—too filling at the price."

He wanted all the written notes, however. When he played a Karg-Elert symphonic chorale to Bridge, that Abbey organist, observing how often the pedals soared to F and G, exclaimed: "Oh dear me, no; I haven't been up there for years." If a pupil played a note *not* in the score, Parratt would sarcastically ask him to dedicate it to him. When he was asked to open organs not yet in proper operation he would growl that he preferred to *shut* them. Another thing that he disliked was a sentimental hymn, bad in words or music; he used to quote this stanza:

My soul is like a rusty lock,
Lord, oil it with Thy grace,
And rub it, rub it, rub it, Lord,
Until I see Thy face.

I like to think of the fine old gentleman at the age of 78 facing the task of rebuilding a famous choir at the close of the last war. I like to think of the tributes paid him on his eightieth birthday in 1921, and of how he dissipated any false sentiment at the luncheon in his honor by beginning his speech with the remark that the first letter he had received that morning was an advertisement from a cremation company. I like to think of his last service, the month of his death, when he led the choir in Wesley's "Blessed Be the God and Father." I like Sargent's portrait—slightly satirical, as so many of Sargent's best portraits are—but full of energy, uprightness, exactness of taste and character. Parratt is one of the reasons why Americans like England.

Reviews, Christmas

I have just received two good carols by Carl F. Mueller. Of these I like a little better "Over Bethlehem's Town" (Flammer), which has no less than five arrangements: SA, SSA, SSAA (*a cappella*), SAB, SATB. There is an optional solo by soprano, followed by a short duet for SA. It is graceful music. "All My Heart This Night Rejoices" (G. Schirmer) now comes for SSAA unaccompanied, with echo passages that may be sung by a concealed quartet or semi-chorus. I believe that you can get this also for SATB in an earlier edition. Toward the close a section in style of a chorale is specially effective.

Denison Fish has "Two Christmas Carols" (Gray) published together: "A Christmas Chime," with imitative effects, and "A Christmas Carol" beginning "The Ox Said to the Ass," with a quaint text by Dorothy Sayers from "Catholic Tales." The music is simple and pretty.

Dr. R. L. Bedell gives us three tuneful numbers—two carols and the arrangement of an organ piece. The carols are called "Come, Let Us Unite in a Joyous Noel" (Willis) and "Methinks I Hear the Heavens Resound" (Boston), a longer number with a fuguetta—the composer states that this is in "baroque style." Alternate texts make this useful for Easter or church festival as well as Christmas. The organ piece is an "Offertoire (sur des Noëls)" by Edouard Commette (Gray). One of the Noëls is an old favorite, and there is a good climax.

Other Reviews

For a church anniversary Dr. Noble has composed an anthem of ten pages called "We Love the Place, O God" (Gray). There is a gracious solo for high voice, the part-leading is smooth and easy and the organ part is independently attractive; but this is not one of the composer's inevitable works—just one of his good ones, which are far above the best of most contemporaries.

Rather similar in its smooth, serene style is Dr. Basil Harwood's "Draw Nigh to God" (Novello), only four pages in length, but having a short soprano solo. Alec Rowley's "Sing to the Lord" (Novello) is a unison anthem for harvest, rather restless in modulation at first, but thereafter admirable. Donald D. Ketting's "God Watches over All the World" (Gray) is also for unison, but in the style of one of Bach's extended chorales. The organ part, with chance for a solo reed, is more attractive than the chorale tune.

George W. Kemmer has arranged for chorus with English text Bach's "Gieb Dich zufrieden" as "Be Calm and Peaceful" (Gray). The text is not very poetical, any more than the original, but the music is very beautiful.

A new Evening Service by Leonard Blake in E flat (Novello) has a very good "Nunc Dimittis"; I do not care so much for the "Magnificat."

For a big voice there is a setting of the Eighty-third Psalm called "Keep Thou Not Silence, O God," composed by Arsene Siegel (Galaxy). This comes in two keys. If you believe in praying against your enemies, this is what you are looking for. The music is forcefully dramatic; the accompaniment is obviously

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for piano, but can be fixed.

The most charming organ piece of the month is "A Tote," by Giles Farnaby, the sixteenth century composer, well arranged by Hugh McAmis (Gray). A "toy" was a trifle, but this is a dainty trifle worth preserving. Other new Gray numbers include a Prelude on "Now Thank We" by Maurice C. Whitney, useful for this time of year, easy, and only four pages in length; and Dr. Bedell's arrangement of Max Bruch's "Kol Nidrei," the famous Hebrew melody.

Correction

Anyone who has to use as many details as I do in THE DIAPASON is bound to make mistakes, though I try to scan every description with great care. My last article was written just after I left the hospital, where I underwent an operation; perhaps that is why I seem to have made a couple errors noted by the Galaxy Company. According to them, Professor Mueller's "Thou Art the Way" is published by Galaxy, not Schirmer. I described it as four-part, previously eight-part; Galaxy state that I should have said four-part accompanied, previously eight-part *a cappella*. (Professor Mueller wrote a polite note of thanks, not mentioning the error.) I described Wald's "Jesu, the Very Thought of Thee" as unaccompanied *ad lib.*; I still think that it could be performed accompanied or unaccompanied. A good many organists like to be sure of their volunteer choir by bolstering it with the organ. The Indian carol which I mentioned has an edition by Pietro Yon published by Galaxy, not J. Fischer, who published most of his things; I could not locate my copy and really did take a chance on this.

HONOLULU SEASON MARKED BY TWELVE ORGAN RECITALS

Organ music continues to be in demand in Hawaii regardless of the war. The first in a series of twelve concerts at the Central Union Church of Honolulu was presented Oct. 3 before a capacity audience of civilians and service men in equal proportion. The program, arranged by R. Kenneth Holt, organist, combined the music of a twenty-two-piece navy orchestra with the recital by Mr. Holt. The orchestra was under the leadership of Chief Judson O. Hildebrandt. The program was as follows: Chorale in A minor, Franck; orchestra, Overture to "Orpheus," Offenbach, and Ballet Suite, "Swan Lake," Tchaikowsky; "Paradise," Fibich; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; orchestra, "Romance," Sibelius; Pavane, Ravel, and Hungarian Dances, Numbers 5 and 6, Brahms; "Fiat Lux," Dubois.

At the second concert, Oct. 17, Mr. Holt had the assistance of a thirty-voice chorus of Negroes singing two groups of spirituals.

The organ is a Skinner of sixty stops, maintained by Leo Schoenstein.

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HARRY R. THURBER



HARRY R. THURBER OF HILLSIDE, N. J., has been appointed minister of music of the First Presbyterian Church of Ridgewood, N. J., and assumed his new duties Sept. 10. He succeeds the late Frank Kasschau, who died last spring, and Miss Doris E. Sherman, who has been in charge of the music of the church during the spring and summer months.

A brief service of installation featured the morning worship hour, at which time Dr. Charles A. Platt, the pastor, installed Mr. Thurber.

Mr. Thurber has been in charge of the music at Franklin Memorial Church in Newark for the last six years. He attended Drew University and is a graduate of the Guilman Organ School, New York City. Included among his teachers are Willard I. Nevins, Norman Coke-Jephcott, Grace Leeds Darnell, Hugh Ross, Amy Ellerman and Walter N. Hewitt. Mr. Thurber is sub-dean of the Metropolitan New Jersey Chapter of the American Guild of Organists, has had eleven years' experience in conducting

church music and has been teaching piano and organ in Hillside. He is married and has a son 20 months old.

H. MAXWELL OHLEY DIES
IN ROCHESTER AT AGE OF 32

H. Maxwell Ohley, 32 years old, of Rochester, N. Y., organist of Trinity Episcopal Church, Buffalo, and former organist at Christ Episcopal Church in Rochester, died Sept. 29 in Strong Memorial Hospital after a brief illness.

Mr. Ohley was graduated from the Eastman School of Music in 1939, received his master's degree in 1941 and had nearly completed the requirements for his Ph.D. degree. In addition to study of the organ he had studied conducting with Dr. Paul White and had written several compositions. Recently he had been substituting as organist at Temple Berith Kodesh in the absence of Emanuel Balaban.

In addition to his widow, Mrs. Louise Claesgens Ohley, he leaves his parents, Mr. and Mrs. William C. Ohley, and his grandmother, Mrs. Oscar Maxwell.

SUMNER SALTER'S ASHES
AT REST IN BURLINGTON, IOWA

In the presence of a group of old friends and relatives, the ashes of Sumner Salter were buried in the Salter family lot at Aspen Grove Cemetery, Burlington, Iowa, the city of his birth, late in September. The Rev. Bruce Masselink, pastor of the Congregational Church, of which Mr. Salter was the organist and where his father was pastor for many years, conducted the committal service. Mr. Salter's daughter, Miss Edith Salter, was present, accompanied by George Salter of White Plains, N. Y., one of the late organist's grandsons. Mr. Salter's ashes now rest near those of his talented wife, Mary Turner Salter, the composer, and the body of his father, the Rev. William Salter.

Sumner Salter died in New York March 5. He was one of the eminent organists of America for a generation and was on the faculty of Williams College from 1905 to 1923. He was one of the founders of the A.G.O.

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H. T. Burleigh...LITTLE CHILD OF MARY.....
.....Arr. by G. Pickering .15
Gena Branscombe MARY AT BETHLEHEM..... .15

MIXED CHORUS

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H. T. Burleigh...BEHOLD THAT STAR... (Christmas Spiritual) .20
Winter Watts...TRYSTE NOEL..... .20
Carl Fischer...THE SONG OF MARY.....Arr. by R. Vené .15
Geo W. Kemmer...RISE UP SHEPHERD, AN' FOLLER... (Spiritual) .15
Alfred H. Johnson MID-WINTER CAROL..... .15
Harvey Gaul...A NOVA SCOTIA NOEL..... .20
H. T. Burleigh...LITTLE CHILD OF MARY..... (A Cappella) .15
Ruggero Vené...BALULALOW..... (Christmas Lullaby) .15
Jan P. Sweelinck...HODIE CHRISTUS NATUS EST
..... (Hollandish Anthem) .20
John Farmer...IN THE FIELDS WITH THEIR
FLOCKS ABIDING...Arr. by E. Macrum .15
Padre Donostia...HAPPY BETHLEHEM...Arr. by K. Schindler
..... (Basque Christmas Carol) .15
Channing Lefebvre GOD REST YOU MERRY, GENTLEMEN
..... (Traditional) .20
H. T. Burleigh...GO TELL IT ON DE MOUNTAINS
..... (Christmas Spiritual) .15
William Berger...CHRISTMAS NIGHT.....Arr. by R. Vené .15
W.A. Goldsworthy CHRISTMAS BABE..... .15
John A. Graham...A CAROL (with soprano solo)..... .15
H. T. Burleigh...BETHLEHEM..... .15
Frank L. Sealy...AND THERE WERE SHEPHERDS
..... (Christmas Anthem) .15
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Recital by Arthur Poister Opening Event of Season for Northern Ohio Chapter

[The following report of the initial event of the season for the Northern Ohio Chapter is taken from a critique of Mr. Poister's recital written by Herbert Ellwell for the Cleveland Plain Dealer.]

Following its first meeting of the season Oct. 2 at the First Methodist Church, Cleveland, the Northern Ohio Chapter presented Arthur Poister in a recital open to the public. This was the first time this widely-known organist of Oberlin Conservatory of Music had been heard in Cleveland since he appeared at the Guild convention in 1933.

Poister exhibited skill and resourcefulness in a program which ranged from Bach to Dupré. If not the alpha and omega of the organists' world they seem to fill a great many of his waking hours, possibly with frustration. But not so with Poister, for whether in the contrapuntal intricacies of the ancient master or the virtuosic color painting of the modern wizard of the console, he took the technical hurdles in an easy stride and with enviable assurance.

The program opened with the Chorale Fugue and Prelude, "We All Believe in One True God." The Vivace from Bach's Sixth Trio-Sonata and his transcription of Vivaldi's "Concerto Grosso" in A minor followed. Brahms was represented by two beautiful chorales, "Deck Thyself, O My Soul" and "O How Blessed, Faithful Spirits, Are Ye." The first half closed with a "Giga" of Loeillet. In strong contrast was a striking if somewhat morbid Elegie based on a nonstop pedal by the Belgian composer Flor Peeters. Then came the brilliant G minor Prelude and Fugue of Dupré and, as a final *tour de force*, his variations on a traditional French Noel.

The recital was preceded by a chicken dinner at the First Methodist Church and a short talk by Dr. Louis L. Balogh of John Carroll University.

Catharine Crozier Plays in Boston.

The first event of the season for the Massachusetts Chapter was a recital in First Church, Boston, Oct. 9, by Catharine Crozier. A very large audience evidenced its interest and enthusiasm. Her program was outstanding in every musical and artistic respect—beautiful playing from beginning to end. Miss Crozier's numbers were: Symphonic Chorale, "Abide with Us, O Saviour," Karg-Elert; Chorale Preludes, "Comest Thou, Jesu, from Heaven to Earth?" "The Old Year Hath Passed Away" and "Rejoice, Beloved Christians," Bach; Passacaglia and Fugue in C minor, Bach; Sonata No. 1, Hindemith; "Divertissement," Vierne; Prelude on "As Now the Sun's Declining Rays," Simonds; Allegretto Grazioso, Sonata in G, Robert Russell Bennett; Toccata, Sowerby.

The November event will be a social affair at the First Church in Cambridge Nov. 14, with Richard Ely of the *Boston Herald* as the speaker.

MARGARET R. MARTIN, Secretary.

Hear Orpheus Chorus in Detroit.

The October meeting of the Eastern Michigan Chapter was held at the Federation of Women's Clubs, Detroit, on the evening of Oct. 30, with Charles Frederic Morse as host. Dinner was served to the members, after which all assembled in the club-rooms to listen to a rehearsal of the Orpheus Male Chorus,

of which Mr. Morse is director. The Orpheus Club is a singing organization made up of sixty business and professional men and is regarded as one of the best male choruses in the central states. Mr. Morse, organist of the Grosse Pointe Memorial Church, Detroit, has been director of this group for over a quarter of a century. We were given some very interesting and profitable pointers on choral direction.

A business meeting was conducted by Dean William Fishwick, who announced a memorial service for the late First Lieutenant Edgar R. Danby, A.A.G.O., to be held the evening of Nov. 1, in the Church of the Messiah, Detroit. The November meeting of the chapter will be held Nov. 21 in the Woodward Avenue Baptist Church, with William Hohmeyer, organist of the church, as host and in charge of the program.

MARK WISDOM, Secretary.

Joseph Bonnet Memorial Fund.

Chairman Seth Bingham announces that there has been a most gratifying early response to the appeal of the Guild committee for funds to aid French organists left destitute by the war. This appeal to American organists, musicians and friends of the late Joseph Bonnet is made in his memory.

The committee feels that there are many more who will wish to contribute to this most worthy cause. The need is urgent. Any amount, large or small, will be gratefully received. Make your gift now.

The distribution of the fund in France will be handled by the French Society Les Amis de l'Orgue. Checks or money orders should be made payable to the American Guild of Organists and mailed to Harold Friedell, Treasurer, Room 1708, 630 Fifth Avenue, New York 20, N. Y.

Youngstown Begins Activities.

The first meeting of the Youngstown Chapter this fall was held on the evening of Sept. 26 at the First Presbyterian Church. The dean, Henry V. Stearns, presided over a short business meeting and outlined the program for the year, the highlight of which is to be a recital by Arthur Poister Feb. 16.

The program for the evening consisted of voice and piano numbers by two members of the Youngstown College music department. The social chairman for the year, Miss Emma P. Cook, then took over, presenting two children in a musical skit, which was followed by group singing of old songs, led by Frank Fuller.

The next meeting was scheduled for Oct. 24 at Youngstown College, with a demonstration of Bell telephone devices.

D'NELLE REILLY, Secretary.

Activities of Akron Chapter.

The Akron, Ohio, Chapter met Monday evening, Sept. 25, in the chapel of the First Methodist Church. A round-table discussion of "Organ Literature for the Church Service" was followed by a business meeting at which plans for the year were made. A group of new applicants for membership was welcomed.

The chapter gave a public recital Sunday afternoon, Oct. 22, at Concordia Evangelical Lutheran Church. Three members, Miss Bernice Gabram, organist of the church; Mrs. Pauline V. Deane and Miss Pearl Drews, presented the following program: "Jesu, Priceless Treasure," Bach; Festival Prelude on "A Mighty Fortress" and Berceuse, Faulkes; "Now Thank We All Our God," Bach; "The Primitive Organ," Yon; "Autumn Poems," Bonnet; Can-

tabile, Franck; Sixth Sonata, in D minor, Mendelssohn.

RUTH BOWER MUSSER.

Meet at Cathedral in Salt Lake City.

The Utah Chapter opened the season with an evensong service and choir program at St. Mark's Cathedral in Salt Lake City Saturday evening, Sept. 30. The meeting was arranged by Sub-dean Henry W. Thornton, director of the St. Mark's choir. The Rev. H. G. Gardner, dean of St. Mark's, conducted the service and extended his greetings to the Guild. Mrs. Roger L. Strobel, the cathedral organist, played selections by Mendelssohn and Dubois. The choir rendered twelve impressive hymns from the new Episcopal Hymnal.

The service was preceded by an officers' meeting presided over by Dean Alexander Schreiner, who discussed the program for the year.

ALICE S. HENSLEY, Registrar.

Hear Richard K. Biggs in Los Angeles.

The first meeting of the Los Angeles Chapter for the current year was held Oct. 2 under the able leadership of our new dean, Donald L. Coats. The dinner arrangements at the Pig n' Whistle cafe in Hollywood were made by the new sub-dean, Miss Julia Howell. Mr. Coats is organist and director at St. Paul's Cathedral. Miss Howell is on the music faculty at the University of Southern California.

After dinner we adjourned to Blessed Sacrament Church, where Richard Keys Biggs presented a particularly fine recital. The next meeting is to be held Monday, Nov. 6, with dinner at the tearoom at 4128 Wilshire Boulevard and the program at the Wilshire Methodist Church. This will be presented by Edward Shippen Barnes, who will speak on appropriate music for use as preludes and postludes, and demonstrate some of them. He will also speak on improvisation.

HELEN MACEY, Secretary.

Northern California "Get-Together."

A large gathering of members of the Northern California Chapter met at Trinity Church in San Francisco Oct. 9 to hear Elizabeth Woods in a recital on the four-manual Skinner. Mrs. Woods' program comprised: "Paeon," Whitlock; "Benedictus," Reger; "Come, Sweet Death," Bach-Fox; Fantasie and Fugue in G minor, Bach.

After the program members and friends of the chapter adjourned to the guild-rooms, where a four-part chorus was formed and numbers from "The Messiah" as well as some unaccompanied motets were sung, directed by W. Leo Hovorka, sub-dean, and Harold Mueller, F.A.G.O.

On the following evening a sacred concert was given in St. Luke's Church, San Francisco, directed by Harold Mueller, F.A.G.O., organist and choirmaster. Mr. Mueller directed a performance of "Bleib bei uns," a cantata by Bach, and played the Reubke Sonata and other pieces on the three-manual Hope-Jones organ. A large gathering was witness to the impressiveness of the occasion. V.C.R.

Wisconsin Chapter Master Class.

The Wisconsin Chapter held its first meeting of the year Sept. 18 at the home of Mrs. Rees Powell. A large group attended this meeting. Mrs. Chester Muth, program chairman for this season, presented to the Guild the program through February. This year, for the first time in its history, the chapter will sponsor a master class, the recitalist to be Arthur Jennings of the University of Minnesota. He will play a recital and conduct a three-day class in November, the dates to be announced later. Later in the season the chapter will present another outstanding artist. This, too, is a new undertaking for our chapter. Milwaukee audiences should be congratulated, for it is only because of their interest in our programs that we feel free and safe in doing this.

Other activities in the near future are a recital Oct. 29, a choir festival in November and a Christmas party in December. FRIEDA DIEKMANN, Correspondent.

The Warden's Column

The activities of the national expansion committee, Ralph A. Harris, chairman, through the regional representatives and their committees, the deans and regents cooperating, are well organized and are functioning with renewed vigor. The territory in the various regions covers all of the forty-eight states and the District of Columbia.

The examinations, too, are being promoted by the examination committee, Harold W. Friedell, chairman, at headquarters and through all the chapters. Forums on the Guild examinations are being planned at headquarters and several other centers, regional representatives and deans collaborating, for the afternoon of Dec. 27, when the test pieces will be played and demonstrations of the various requirements given.

The convocation of deans and regents in New York City Dec. 27 and 28 will consist of: Organ recital at Trinity Church Dec. 27 at noon. The forum on examinations at 3 o'clock in St. Bartholomew's Church. The test pieces will be played and demonstrations given by members of the committee. Theater party in the evening. On Thursday, Dec. 28, pilgrimage to churches and organs. Meet at national headquarters at 10 o'clock. Warden's luncheon to deans and regents at 1 o'clock in Savarin Restaurant, Forty-ninth Street and Lexington Avenue. After the luncheon, meeting of the council at St. Bartholomew's Church, with deans, regents or their deputies. At 6:30 that evening the annual Christmas dinner party. This promises to be an occasion of great interest and much merriment. All members of the Guild everywhere and their guests are cordially invited to attend all of these events. It will be a national gathering.

Dr. David McK. Williams, chairman; Dr. Roland Diggle and Dr. Joseph W. Clokey compose the board of judges for the anthem contest, sponsored by the Guild, for which a prize of \$100 has been offered by the H. W. Gray Company. Manuscripts are to be sent to national headquarters by Jan. 1.

It has been my privilege to visit the very live and progressive Eastern New York (Albany), Central Pennsylvania (Altoona) and Buffalo Chapters recently. Oct. 21 was the twenty-fifth anniversary of the organization of the Buffalo Chapter and the important event was fitly celebrated.

Contributions to the Joseph Bonnet memorial fund for the relief of organists in France who sorely need financial aid are coming in finely. This is a real opportunity and an expression of fraternal good-will in which we are all happy to participate.

It is suggested that as the year 1944 marks the 350th anniversary of the death of Palestrina and Lassus suitable observance be made.

The unusually fine character of chapter programs for the season which have come to our attention indicates extreme care and taste in preparation. This is a matter of great importance, as much good is done for the Guild in the presentation of music of such a high standard. The increasing number of classes and groups for study is also a cause for gratification.

S. LEWIS ELMER, Warden.

Illinois Chapter Dinner Oct. 30.

The Illinois Chapter was to hold a Halloween dinner party at the Cordon Club, Chicago, Monday evening, Oct. 30. This is the first event of the season and promised to be a gala affair.

GRACE SYMONS, Registrar.

News of the American Guild of Organists—Continued

Organists in New Jersey Receive Valuable Pointers from Dr. Philip S. Watters

A schoolmaster offered advice to both organists and ministers at the Oct. 9 meeting of the Metropolitan New Jersey Chapter. The speaker was the Rev. Dr. Philip S. Watters, president of Drew Seminary for Young Women at Carmel, N. Y., who had been both a choir singer and minister of several churches in northern New Jersey. The meeting, an organist-minister dinner, was held in the North Reformed Church, Newark.

Dr. Watters suggested that organists and clergy, as well as members of the congregation, prepare spiritually for service in the church and that "surrender to God" was a prerequisite. He declared it should always be remembered that a service may have special significance to certain persons in the congregation and pointed out that one never knew who was seated in the pews or their special problem of the moment.

The speaker recalled a significant change made in the service in the church of his father, also a minister, when at the suggestion of the organist his father changed the opening sentence of the service to: "Let us continue our worship." The organist had pointed out that the prelude, a vital part of the service, was ignored by the sentence: "Let us begin our service." Dr. Watters said it might almost be proper to call the prelude the "prayer" and left the thought that a suitable prelude was one that left all in the proper mood for worship. He illustrated this by telling of a prayer of his own which had been suddenly disrupted by a full organ point in the prelude.

Robert A. Pereda, dean of the chapter, presided. A group of solos was sung by Miss Henrietta Green, soprano, accompanied by Miss Roberta Bitgood, M.S.M., F.A.G.O., organist-director of the Westminster Presbyterian Church, Bloomfield, of which Miss Green is a soloist.

Mr. Pereda reported on decisions made at two executive committee meetings. He said that because of the extensive territory covered by the organization and the problem of transportation the membership had been divided into five groups and that it was proposed that each hold meetings monthly or at the discretion of the chairman. An increase in membership was offered as a possible result of the plan. These meetings were planned in addition to the regular chapter meetings. The five districts are Newark, Orange, Maplewood, Montclair and Elizabeth, each to include towns nearby.

The November meeting was announced for Memorial Presbyterian Church, Newark, at which time arrangements are to be made for the contest among young organists. The competition pieces are to be played by Walter N. Hewitt, A.A.G.O. (Chm.), and Miss Bitgood.

A discussion of the romantic, baroque and electronic organs is on the program for the meeting Dec. 4 in the First Baptist Peddie Memorial Church, Newark. The post-war organ also will be discussed.

FLORENCE D. WERNER, Registrar.

Old and New Tone Demonstrated.

Activities in the District of Columbia Chapter began Oct. 2 at Calvary Methodist Church. The year's program was planned and a number of new members were taken in. One of the features of this season is to have students of members come into the chapter as subscribers and later, when they qualify, to come in as active members.

The feature of the evening was a talk on and a demonstration of the mutations on the Calvary organ by Louis Potter, organist and choirmaster of the church. The organ is a three-manual Aeolian-Skinner. Mr. Potter said the tonal resources of the present-day organ embrace the baroque as well as the lyrical stops of the early part of the century, but the organ of today emphasizes the ensemble. He gave an unhackneyed rendition of the Bach D major Prelude and Fugue (called by Mr. Potter the "Do-Re-Mi Fugue"), beginning with a baroque registration and ending with the modern full organ. He also played the last part of the Chorale

in B minor by Franck and his own arrangement for piano and organ of "The Afternoon of a Faun," by Debussy, with Sally West at the piano.

Writing in the *Washington Times-Herald*, Glenn Dillard Gunn reported: "It is magic to my ears when an artist-scientist such as Louis Potter touches the keys of his instrument and assures the listener that the sound evoked is approximately the same as that produced from a Carthaginian water organ by some Greek slave musician far back in the time of Pythagoras. * * * This technical discussion and program offered by a group of technicians reminds us that the organist and choirmaster plays a more important role in our cultural life than commonly is recognized."

MACON MCARTOR, Registrar.

Kansas City Chapter Meets.

The Kansas City Chapter held a meeting at St. Paul's Episcopal Church Oct. 10. Dinner was served by the evening guild of the church. Dr. Richard M. Trelease, rector of St. Paul's and Guild chaplain for this year, welcomed the members. Dean Clarence D. Sears presided and announced plans for the season. These included a series of Sunday afternoon recitals by members, monthly business meetings, with speakers, a recital by a prominent organist, a program honoring Powell Weaver, one of our local members who is nationally known as an organist and composer, a banquet and a service.

The speaker of the evening was Dr. Charles Griffith, sub-dean of our chapter and head of the music department of Park College, Parkville, Mo., who gave an interesting review of the book "A History of Musical Thought," by Ferguson, which is required reading for Guild members who are preparing for the examinations. Dr. Griffith emphasized the fact that the trend in musical thought is toward internationalism rather than nationalism.

HESTER CORNISH, Registrar.

Waterloo Chapter Studies Composers.

The Waterloo Chapter held its first meeting after the summer vacation Sept. 25 at the First Evangelical Church in Cedar Falls, where Paul O. Seifert is organist. The Rev. J. I. La Favre, pastor of the church, gave the address of welcome to the Guild members and friends. The study on composers—"Dupré, Sowerby and Titcomb"—was given by Mr. Seifert. The following program was presented: "We Believe in One God," Titcomb; "Evening Song," Hyde; "Carillon," Sowerby; Intermezzo, Truette, and "Entree du Cortège," Dubois (Paul O. Seifert); "Benedictus," Reger; Triumphant March, Hollins, and Sonata in A minor, Rheinberger (Professor George W. Samson).

Reports on summer study at various places were made by several members. It was announced that our branch in Dubuque has become an independent chapter. Plans for the 1945 program were presented and were well received.

ADELAIDE E. ALTLAND.

Guests at Temple in St. Louis.

The first meeting of the Missouri Chapter for the season had an auspicious beginning when we gathered at Temple Shaare Emeth in St. Louis Sept. 25 with Mr. and Mrs. Paul Friess as hosts. Buffet supper was prepared by Mrs. Friess, much to the enjoyment of all, and a period of fellowship preceded the business meeting, presided over by the dean, Wilhelmina Nordman. Plans for the year were discussed, including preparations for various recitals. We were happy to welcome into membership George Kavanaugh, Mrs. Ruth Ruder, Mrs. Herbert Weis and G. Calvin Ringgenberg. Mr. Ringgenberg is the successor of the late Charles Galloway, nationally famous organist, at St. Peter's Episcopal Church and his organ programs are heard every Sunday afternoon over station KFUD in St. Louis.

Mr. Friess gave a stirring program on the Kilgen organ in the church auditorium. It included the following: Prelude and Fugue in E minor, Bach; Fourth Symphony, Widor; Sarabande, Bingham; "The Cuckoo," Weaver; Pastorale, Templeton; "Comes Autumn Time," Sowerby.

Newly-elected officers are: Wilhelmina Nordman, dean; Howard Kelsey, sub-

dean; Mrs. C. L. Nowland, registrar; Wilford B. Crawford, secretary; Arthur R. Gerecke, treasurer, and Mrs. C. M. Beal and Edward A. Grossmann, auditors.

ARTHUR R. GERECKE, Treasurer.

Recital by Watters in Hartford.

The Hartford Chapter opened the season Oct. 10 with a recital for the benefit of the Albert Schweitzer fund, played at Christ Church Cathedral by Clarence E. Watters of Trinity College. Mr. Watters dedicated his recital to the liberation of France, playing compositions by Franck, Widor, Vierne and Dupré. As a sensitive interpreter of the French organ masters he measured up fully to his splendid reputation. The program included: Chorale in E major, Franck; Minuet from Third Symphony and Andante Sostenuto and Fugue from Gothic Symphony, Widor; Largo from Third Symphony and Scherzetto from "Twenty-four Pieces," Vierne; "Cortège et Litanie," Berceuse from "Suite Bretonne" and Prelude and Fugue in G minor, Dupré.

Dean Frederick Chapman and the board have outlined an extensive program of activities for the season. A festival service of evensong under the direction of Clifton Brainerd, F.A.G.O., was to be held at Trinity Church Oct. 29. A junior choir festival is to be held again this year at the Central Baptist Church Nov. 19. Other activities will include the formation of various study groups in the winter months. Tentative subjects for study include "Guild Examinations," "New Choral Music," "New Organ Music," "Plainchant and Gregorian Music," "Recorded Organ Music" and a "Players' Club." With the prospect of better days ahead and the increasing emphasis on the examinations of the Guild, these groups should prove helpful and stimulating.

RAYMOND LINDSTROM,

Publicity Chairman.

Alabama Chapter.

With President Juanita Johnson in the chair, the first Alabama Chapter dinner meeting in October was held on the 13th. Routine business was transacted. It included a report from the Second District meeting of the Alabama Federation of Music Clubs in September. The chapter was represented by Leona Golden, who presented a highly interesting report. A small donation was voted the Joseph Bonnet memorial fund of the A.G.O.

The members then listened to a very interesting talk on "The Music of the Allied Nations" by Mrs. Glenn Montgomery, teacher of music and literature in the public schools, and witnessed the showing of the "movie" film "To the Ladies," which is being presented in the interests of the recruiting of women as technicians in medical installations. Private Aloysius Ringhofer assisted Lieutenant Marjorie Christenson in the presentation of the film.

Through the organ department of the Birmingham Conservatory of Music Thomas Webber of Memphis will come to Birmingham for four days of organ teaching early in November. If a class of fifteen can be maintained Mr. Webber will come every week during the season.

LAURA JACKSON DAVIDS.

Bangor Chapter Opens Season.

The Bangor, Maine, Chapter opened its 1944-45 season with a meeting at the home of the regent, Mrs. Eleanor Clewley Snow, in Brewer, Oct. 2. Mrs. Snow presented an interesting paper on "Symbolism in the Evangelical Church." A social hour was enjoyed and refreshments were served by the hostess.

Central New York Chapter.

The Central New York Chapter opened the fall season with a meeting Oct. 3 at the Munson-Williams-Proctor Institute in Utica. The newly-elected dean, George M. Wald, addressed the members on the A.G.O., its history, purpose and creed. He inspired an enthusiastic approach to the coming year, outlining a program that promised to be full and active. He urged that a drive for new members be undertaken.

It was decided to send a contribution to the Joseph Bonnet memorial fund.

A feature of the evening was the presentation by Mr. Wald of the fellowship diploma to Mrs. Nellie Snell, acting organist of Grace Church. Mrs. Snell responded graciously to the congratulations of the chapter. The Rev. Harold Sawyer, rector of Grace Church, gave an inspiring talk. Refreshments were served with Mrs. Robert Bothwell and Mrs. Rose Helmer in charge.

MARGARET GRIFFITH, Secretary.

Dean Elmer a Speaker at Minister-Organist Dinner Held in Hollidaysburg, Pa.

The Central Pennsylvania Chapter opened the fall season Oct. 12 with the annual organist-minister dinner, served to eighty guests at the Presbyterian Church in Hollidaysburg.

The dean, Harry Hitchen, requested each organist to introduce his guests, who represented not only the clergy but choir directors, music committees and laymen interested in the service. Bellwood, Lewis-town and Bedford were represented. When Miss Shucker of Bedford was introduced everyone rose to honor her for her fifty-six years of service as organist. The dean presented G. Logan McElvany, organist and director of music at the First English Lutheran Church, Pittsburgh, as the mentor, advisor and good friend of the chapter. In response Mr. McElvany again proved his interest and helpfulness in Guild affairs. The sub-dean read the code of ethics for the organist and church.

Dean Hitchen then presented the warden, S. Lewis Elmer, who honored the chapter as guest-speaker. Mr. Elmer gave a comprehensive resume of the history of the Guild, its spiritual and practical ideals. He emphasized the importance of the examinations. Mr. Elmer showed not only his friendliness and helpfulness, but his thorough knowledge of Guild administration.

A hymn-sing followed, Mrs. Marion Douglass directing. Mr. McElvany then gave an impromptu recital on the three-manual Pilcher organ, demonstrating the beauty of the strings and artistically building up the crescendos to the delight of everyone.

FLORENCE D. NUGENT, Secretary.

Resolution in Memory of Bonnet.

The following resolution in memory of Joseph Bonnet has been prepared by a special committee of the Guild:

We, the members of the American Guild of Organists, regard with profound sorrow and a sense of great loss the passing of the world-famous organist Joseph Bonnet, for many years an honorary member of the Guild.

Joseph Bonnet's titles to distinction are too well known to need more than passing mention here. He was organist of St. Eustache, Paris; chevalier of the Legion of Honor, chevalier of St. Gregory the Great, president of the Gregorian Institute of Paris, head of the organ department at the Ecole Cesar Franck, Paris; professor of advanced organ playing at the Quebec Conservatory in Montreal, honorary president of the Guilman Organ School and an honorary member of the St. Wilfrid Club, New York.

Through his activities as a great virtuoso in church and concert, as a teacher of impeccable taste and the highest ideals, as a composer and as an editor of many of the less-known masterworks of organ literature, Joseph Bonnet exercised over those of his own and succeeding generations a lasting and worldwide influence on the art of organ playing.

Equally important, for those privileged to know him, were his natural qualities of modesty, courtesy and gentleness. These were the marks of a great and devout Christian whose burning faith was reflected in his playing and communicated to his audience.

On behalf of the American Guild of Organists, we take this occasion to assure Mme. Bonnet, her children and the members of Joseph Bonnet's immediate family of our deep and heartfelt sympathy. The memory and example of his splendid life remain to inspire us.

NORMAN COKE-JEPHCOTT,

CHARLES COUBOIN,

WILLARD I. NEVINS,

SETH BINGHAM, Chairman,

Committee for the Guild Council.

Oct. 2, 1944.

Fort Worth Chapter Meets.

The Fort Worth Chapter met Sunday evening, Oct. 15, at the Broadway Baptist Church for its monthly program meeting. Mrs. William Henderson played the Mendelssohn Sonata No. 2 and the Fourth Handel Concerto. Mrs. Dwight Alexander played Alexander Russell's "Song of the Basket Weaver" and Prelude in E flat and Postlude in G by Read. Mrs. Paul Joyce, host organist, played John Holler's "A Sabbath Melody," Communion, from Pietro Yon's Advent Suite, and Yon's Toccata based on the Gregorian hymn "High on the Starry Heights."

News of the A.G.O.—Continued

Clokey Guest of Toledo Chapter.

With Joseph W. Clokey, dean of the school of fine arts of Miami University, as special guest, the Toledo Chapter opened its season Oct. 2 with a dinner meeting at the First Baptist Church. Dean Maude Pearson Drago announced the program for the season, which will include recitals by two out-of-town artists and one local man. Arthur Poister of Oberlin appeared Oct. 25 at the Museum of Art and Charlotte Lockwood Garden of Union Theological Seminary, New York, will play on the same organ April 25. Both these recitals are sponsored jointly by the Toledo Chapter and the Museum of Art.

On Nov. 14 John Gordon Seely will give a Bach program on the organ of Trinity Episcopal Church, where he is organist and choirmaster. In February Mr. Seely, J. Harold Harder and Dale Richard, all former deans of the chapter, will conduct a symposium on organ literature for the church service. A Christmas party in December, a twelfth night party in January in conjunction with the Piano Teachers' Association and the Violin Teachers' Association, and the annual dinner party and meeting in May will conclude the season's activities.

At the October meeting Dr. Clokey played on the Möller organ of the First Baptist Church the following of his own compositions: "Bell Prelude," "Ballade" and the final movement from the Suite "St. Patrick's Birthplace." In addition he directed the group in an entertaining and helpful manner in singing his own arrangement of hymn-tunes. Fifty-five members and guests enjoyed this opportunity to meet with Dr. Clokey.

HELEN M. MOSBACH, Sub-dean.

Will Play Sowerby's "Poem."

Leo Sowerby's "Poem" for viola and organ will have its first New York hearing on a program to be given for the American Guild of Organists by William Primrose, violist, and Vernon de Tar at the Church of the Ascension Nov. 13 at 8:30. Mr. Primrose, to whom the work is dedicated, played it with E. Power Biggs on a broadcast in 1943.

Hear John Dexter in Grand Rapids.

The Western Michigan Chapter had a very interesting meeting Oct. 2. We were privileged to hear John Dexter, the new organist of St. Mark's Cathedral, Grand Rapids, at the console of the Grace Episcopal Church organ. Verne Stilwell was host for the evening. Mr. Dexter's selections were: Concerto No. 2 in B flat major, first movement, Handel; "Soeur Monique," Couperin; "Twilight at Fiesole," Bingham; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré. After this half-hour of organ music we adjourned to the parish-house, where plans for the year were considered.

Our chapter is sponsoring an artist concert series for the season 1944-1945. The first artist will be E. Power Biggs with a string ensemble at the Park Congregational Church Nov. 21. The ensemble will consist of twelve local musicians. Feb. 13, 1945, Alexander Schreiner will again play at the Park Church. To top off the series, Dr. Alexander McCurdy and Mrs. McCurdy, the harpist, will appear April 16 at Westminster Presbyterian Church.

MRS. MARJORIE MULLER,
Corresponding Secretary.

Sponsor Recitals in Denver

The regular meeting of the Rocky Mountain Chapter was held Oct. 16 at Christ Methodist Church, Denver. The organ program was played by Miss Hodges and the discussion on modulation was led by Marie Christiansen.

It was voted to sponsor a recital the third Sunday of each month at St. John's Cathedral. William F. Spalding gave the October recital.

The chapter will sponsor a recital by Arthur Poister Dec. 8 at St. John's Cathedral.

MRS. J. W. HEDGES, Secretary.

Oklahoma Chapter.

The Oklahoma Chapter at its first meeting of the fall season, Oct. 3, in the church-house of Trinity Episcopal Church, Tulsa, outlined plans for the year. Mrs. Marie M. Hine, the dean, announced the chapter would sponsor a junior choir festival, probably in February, and it is planned to bring together the young

singers of the various Tulsa churches whose organists or directors are members of the Guild. Pastors of the Tulsa churches are to be entertained at a dinner by the chapter at its January meeting. A recital under the auspices of the chapter will be given at the First Baptist Church the latter part of November.

A "potluck" dinner was served. This form of dinner service has proved so satisfactory that the general wish is that it be continued. For the evening's program Dean Hine gave an interesting talk on "Early American Church Music."

JOHN KNOWLES WEAVER, Sub-dean.

Central Ohio Fall Meeting.

The Central Ohio Chapter held its first fall meeting Oct. 16 at the Central Presbyterian Church, Columbus. A covered-dish supper was served to over forty members. Dean Frederick Mayer presided at the business meeting, at which the plans for the year were discussed. The program consisted of informal talks by members.

ESTHER JAMISON, Secretary.

Lincoln, Neb., Chapter.

The Lincoln, Neb., Chapter opened its year's activities under the leadership of the following officers: Ruth Dreamer, dean; Grace Finch, sub-dean; Mrs. Nadine Dresskell, secretary, and Rena Olson, treasurer. At the annual guest dinner, to which all the city organists were invited, Grace Finch reported on the church and choral music institute she attended at Northwestern University. Mrs. Margaret Johnson read a paper on the history and aims of the Guild. Vera Rust, Margaret McGregor and Grace Finch were in charge of this meeting.

The Guild voted to sponsor a recital Oct. 29 by Sergeant Vickers from San Jose, Cal., now stationed at the Lincoln Army Air Field. The recital took place at the First Methodist Church, with Mildred Oshlund in charge of arrangements.

MRS. MILES A. DRESSKELL, Secretary.

Central New Jersey Chapter.

The fall meeting of the Central New Jersey Chapter was held Oct. 2 at the home of Norman W. Hartman, Trenton. The business meeting was brief. The latter part of the evening was devoted to entertainment by children of the chapter members. Paul Andrews played several selections on his saxophone. Pianists were Carol Gebhard, Becky Conover, Miriam Conover and Lynn Hartman. The last-named also played the violin. Negro spirituals were sung by the Conovers—Miriam, Barbara, Becky, Paul and Raymond.

HELEN R. PIERCE, Registrar.

Pasadena Dinner and Program.

The Pasadena and Valley Districts Chapter held its regular meeting at the First Methodist Church Oct. 16, preceded by a dinner. John Paul Clark, organist of the church, played: Second Concerto, Handel; Three Chorale Preludes, Bach; Prelude in C minor, Bach; "Now Beseech We the Holy Spirit," Schroeder; "Chorus of the Maidens," Tournemire; Scherzo and Adagio from Modal Suite, Peeters; "O for a Closer Walk with God," Verrees. The cathedral choir of the church, Ralph Peterson directing, sang four anthems.

VERA FOSTER, Librarian.

Louisville, Ky., Chapter.

The Louisville Chapter opened the fall season with an excellent attendance at a dinner-meeting at the Arts Club Oct. 2, Farris Wilson, the dean, presiding. After routine business new members were introduced and committees were appointed for the presentation of a concert organist in the spring. Mr. Wilson gave an interesting account of the spring festival in New York City, which he attended as representative of the chapter.

Sunday afternoon recitals will again be played at Christ Church Cathedral. The organists for October were George Latimer, Juanita Elliott, Ruth L. Ewing, Sigurd Humphreys and Moredeen Plough.

CATHARINE S. HIGGINS, Secretary.

Indiana Chapter.

The Indiana Chapter presented Dolores Holtz, pianist, of Middletown, Ohio, and Corporal Francis H. Hopper, organist, of New York City, in a joint recital Sunday afternoon, Oct. 15, at the Scottish Rite Cathedral, Indianapolis. Dolores is the 11-year-old daughter of Mr. and Mrs. George L. Holtz and is the youngest soloist ever to have appeared with the Cincinnati Symphony Orchestra. Corporal Hopper formerly was organist at Trinity Church, Newburgh, N. Y., and is stationed at Stout Field, Indianapolis.

The gifted young pianist captivated her audience with her charming and direct personality. Her first group, of Bach, Chopin and Nicode, clearly showed that here was amazing talent. When she undertook the Mozart D minor Concerto an admirable combination of artistry, technical skill and mental discipline was unfolded, to the astonishment of the

audience of 600. The organ part of the concerto, no small task in itself, was played by Ellen English with exquisite taste. Corporal Hopper included two groups on the organ in which he demonstrated that he could interest both the keen student of classic organ literature and the layman of untrained ear, but no less musical appreciation. His is a refreshing and imaginative style. Corporal Hopper played: Short Prelude and Fugue, William Boyce; Suite from the Music for the Royal Fireworks, Handel-Biggs; First Movement, "Symphonie Gothique," Widor; Prelude in D flat and Prelude in G minor, Shostakovich; "Gagliarda" and "Aria Semplice," Karg-Elert; "Carillon," Hopper.

MRS. C. T. RICE, Secretary.

Opening Program in Philadelphia.

The season's first event for the Pennsylvania Chapter was held Oct. 11 at St. Matthew's Episcopal Church, Philadelphia, where the new dean, Roma E. Angel, is organist and choir director. The meeting was an informal get-together, and it was gratifying to see so many new faces. Miss Angel presented Miss Catharine Latta, soprano, who has a delightful voice and sings with much character and keen interpretation. Miss Latta sang a group of songs by Brahms. Robert Elmore provided a superb accompaniment.

Forrest Newmeyer introduced the guest of honor—Dr. Grolle of the Settlement Music School. Dr. Grolle told what was being done for 350 students to satisfy their hunger for self-expression.

ADA R. PAISLEY.

Season's Program in Minnesota.

The Minnesota Chapter held its first meeting of the fall season Oct. 16 at the Central Park Methodist Church, St. Paul. The program was given by five organists, each playing two or three numbers suitable for church preludes and also suitable for smaller organs. The organ in this church is a two-manual Möller.

Dean Arthur B. Jennings presented to the members the program for the year, which had been planned by the program committees and printed in booklet form. The plans are for four recitals by Guild members, including a concerto concert by three organists and the University of Minnesota Symphony Orchestra; a service of Gregorian chant sung by the choir of seminarians at the St. Paul Seminary; a program of music of the fifteenth through the eighteenth century suitable for use in the service and sung by Westminster Choir, Minneapolis, and a recital by Ernest White, director of music at the Church of St. Mary the Virgin, New York City.

FLORENCE HUDSON, Secretary.

Central Tennessee Chapter.

At the first meeting of the season, held Sept. 19 at the B and W cafeteria, Nashville, inherited and new plans were discussed by the Central Tennessee Chapter members and a vigorous year's work is assured. The dean, James G. Rimmer, said in substance that we were looking forward to good work by the various committees: Membership, Miss Frances Patrick, chairman; publicity, Miss Katharine Morris, chairman, and the new educational committee, Laurence H. Riggs, chairman, which is to promote among our members interest in and preparation for the Guild examinations. A vote was taken to convey to the A.G.O. headquarters our approval of the plan for a new simpler examination. The year-book was distributed and appreciation was expressed for the contents, forthcoming programs and physical make-up of these, and for the good work done by the program committee under the leadership of Miss Julia Harwood in arranging such interesting programs for the year.

On Oct. 10 the seventh public service of the chapter was held at the Belmont Baptist Church, Nashville. This large church was filled even to the gallery, showing what well-directed publicity can do, not only by the publicity committee but by the individual members. Good newspaper notices and a fine article by Sidney Dalton assisted greatly in the successful presentation of the Guild's work. Organ numbers were played by Chester Tucker, Mrs. C. E. Bowers and F. Arthur Henkel and Mrs. Bowers and Mr. Tucker played as a duet Dickinson's arrangement of the Hesse Fantasia. The West End Methodist choir sang two numbers and Lewis Nicholas was heard in two solos.

JAMES G. RIMMER, Dean.

Harrisburg, Pa., Chapter.

The Harrisburg Chapter opened the 1944-1945 season with a covered-dish supper in the social rooms of the Fourth Reformed Church on the evening of Sept. 26. There were about thirty in attendance.

After supper a short period was devoted to group singing, directed by Robert Clippinger, a newcomer in the chapter. Miss Ella Mae Foreman, our dean, was his accompanist. Various committees were announced and Miss Irene Bressler, chairman of the program committee, briefly outlined plans for the season's activities, the first of which is a hymn festival Sunday, Oct. 22, at the Fourth Reformed Church. Games provided by Miss Laura

Garman completed the evening's festivities.

The many friends of Pfc. Lester T. Etter, a former dean of our organization, will be interested to know that he was seriously wounded in a robot bomb raid, but is convalescing in the Deshon General Hospital, Butler, Pa.

MRS. NELSON L. MAUS, Sr., Registrar.

"Booster Meeting" in Wilkes-Barre.

The Wilkes-Barre Chapter held a "booster meeting" at the First Presbyterian Church, Kingston, Pa., Sept. 25. The women of the church served supper. Thirty-six members, friends and prospective members attended. Ruth Turn Reynolds, the dean, presided. James DeWitt entertained with two cornet solos and Miss Phyllis Storch with two musical readings. The dean announced the program for the fall and winter, which includes recitals, a junior choir festival, a carol service and an institute to be held in the spring.

Ralph A. Harris, secretary of the American Guild of Organists, then gave a very helpful talk on "Strengthening the Guild" and told us what has been done during the last year in other chapters and other sections of the country to enlarge the membership.

MISS E. ADELE ALDEN, Secretary.

Guild Service in Dallas.

The October meeting of the Texas Chapter in Dallas was held at St. Matthew's Cathedral on the 16th. Sixty-five members, patrons and guests were served a dinner by one of the church's auxiliary chapters, after which the business session was held with Katherine Hammons, the dean, presiding. Letters were read from the warden and from Ralph A. Harris on the national expansion work. Henry Sanderson was announced as the new regional chairman, succeeding Carl Wiesemann, and Alice Knox Fergusson is representative for the chapter. The fund for French relief was placed in the hands of Maude McElvaney. It was announced that Coleman Cooper, director of the Apollo Boy Choir, would give a program with his choir at Ashburn Hospital in the name of the chapter.

The annual Guild service followed the meeting. It was choral evensong by the choir of St. Matthew's under the direction of Henry Sanderson, with Dean Gerald G. Moore preaching the sermon, of which the theme was "O Come Let Us Sing unto the Lord." Organ numbers by Mr. Sanderson were two Bach chorales—"He Who Will Suffer God to Guide Him" and "To Thee I Call"—and the Prelude in C minor by Seth Bingham. Soloists for the service were Mrs. George Dirmeyer, Samuel Frech and E. K. Anderson.

ALICE KNOX FERGUSON, Reporter.

Chesapeake Chapter Activities.

The Chesapeake Chapter held its first fall meeting at the First Methodist Church, Baltimore, Oct. 2. The meeting was well attended and five applications for membership were approved.

It was with regret that Dean Dorothy AtLee announced the death of one of our members, Robert Kilbourne, for a number of years organist at Christ Episcopal Church.

Announcement was made of the annual ministers' dinner, to be held at the Second Presbyterian Church Nov. 13. The code of ethics for organists was read by the dean.

After the business meeting a panel discussion on "Music for Church Weddings" was conducted by Mrs. Schamberger, Miss Grolock and Mr. Weaver. A suggested list of numbers suitable for weddings was given and the fact was stressed that good judgment should be exercised at all times, and that unchurchly music should not be used as a background for a church wedding. Mary Lida Bowen, a well-known Baltimore singer and winner of the National Music Club award for 1938, sang "O Perfect Love," by Sowerby, and another song of the same title by Willan, as representative selections that might be used at church weddings.

We then adjourned to the church auditorium to hear a recital by Lowell Broomall, who received his master's degree at Temple University. There was much to admire and enjoy in the interpretation of Mr. Broomall as he played the following numbers: Fantasia in C major, Bach; Chorale Prelude, "O God, Be Merciful," Bach; Largo and Allegro from Concerto in F major, Handel; "Dreams," McAmis, and Concerto for Organ, Borowski. Miss Bowen sang with singular charm and expression "Hear Ye, Israel," from "Elijah." The evening concluded with refreshments.

GRACE A. FRESH, Secretary.

HELEN S. WESTBROOK
Radio Station—WGN,
Chicago
Concert Organist—Composer

Mr. Skinner Traces Rise of Organ Playing To Highest Pinnacle

[In the letter which follows Mr. Skinner, who has attained worldwide fame in a lifetime devoted to organ design and construction, recalls some of his interesting experiences, such as when Henry Ford taught him to dance; he also pays a high tribute to the present-day organist, whose work he characterizes as having attained the highest standard in the history of the organ.]

Chestnut Hill, Mass., Oct. 9, 1944.—Dear Mr. Gruenstein: I have been thinking how fortunate are the organists and organ builders of America to have such a wholesome, ethical publication devoted to their interests as is THE DIAPASON. Everyone who has anything to say has a chance to say it, and programs of recitals throughout the United States can be seen and considered in the light of their influence on public taste.

I have sometimes felt that we have been living in rather a tawdry age musically. In many public places we hear supposedly musical sounds which are an affront to good taste and much of the time the same thing may be said of what we hear on the air. But except in the "movie" houses formerly using so-called organs, the membership of the A.G.O. as well as organists generally, so far as I have noted, have never lowered their musical standards. In point of fact they have rather, with few exceptions, favored the severer character of organ music, which I have sometimes thought was not the right way to develop interest on the part of those normally attracted to the jazz idea. The influence of the A.G.O. has lifted the art of organ playing from mediocrity to the highest level anywhere in the world, in my opinion.

My interest in the organ is backed foundationally by my much greater interest in music, which I have had from the beginning. I have been a lifelong follower of the symphony, the opera, choral works and every type of first-class musical performance, from as far back as I can remember, and for some reason or other, whenever I've heard a great musical work, I have always wanted to hear it on the organ, and have been ambitious to do what I could to make the organ suitable for the performance of great music. All things considered, I do not seem to have altogether failed in this purpose. I believe the quality of tone of the slide trombone is the only orchestral voice remaining to be reproduced, as an addition to the gamut of organ tone. My chief regret is that it took me forty-five years, more or less, to accomplish this, which leads to the regrettable conclusion that about the time a man gets to know a little something he cannot count on a very lengthy future.

There is one prime advantage in being an organ builder, which would make me choose the same line of endeavor if I were to live my life over again. It has brought me in contact with what are to me the most congenial of all people—namely, music-lovers. If you will take note of the difference in facial characteristics between audiences at a theatrical show and one at a symphony concert you will see what I mean. I have noted these typical characteristics many times (my face looks the same wherever I go).

Again, being an organ builder brings one in contact with many interesting people who are not musicians. For example at Grove Park Inn, Asheville, N. C., I met Vice-President-elect Calvin Coolidge, who was a guest of the house. He was seated near the entrance to the hotel. My work took me past him occasionally. On one of these occasions he bowed to me. I returned the bow and went along about my work. The next time I approached he arose and came toward me and held out his hand saying: "How do you do; I'm from Massachusetts." I said: "I know it, so am I." He answered: "I know it." I said: "Mr. Coolidge, if George Washington had said some of the things you said during that police strike they would be quoted to this day." He threw back his head and asked: "What, for instance?" I said: "Well, there was a law against police having unions and they came to you and wanted to arbitrate, and you said you can't arbitrate the law." Mr. Coolidge said: "What else?" I replied: "You told them there was no right

of anybody, anywhere, at any time to strike against the public safety, and you called them deserters."

You have probably heard that President Coolidge was taciturn—hard to get a word out of—but Mr. Coolidge used to meet me every day while I was at the hotel and I found him to be one of the most interesting talkers I have ever met. He told me at length of his experiences as governor of Massachusetts and I was glad enough to listen to his daily half-hour to one and a half-hour recitals relative to his experiences. After he became President my wife and I received an invitation to visit the Coolidges at the White House. I have always regretted our failure to accept the invitation.

Another interesting experience was my meeting with Henry Ford, who had me replace a small one-manual organ that was missing from the Edison laboratory, which he moved from Orange, N. J., to his museum area at Greenfield, Mich. He moved this laboratory with all its shelves, fixtures and every known chemical, all contained in jars and bottles, on said shelves. Photographs of the laboratory of an earlier time showed a small one-manual organ which he wanted replaced. Its character was determined by the photograph.

I remembered that when the X-ray came out Edison immediately started an investigation to develop what we now know as the fluoroscope and I happened to recall the name of the chemical which brought success to Mr. Edison's efforts—namely tungstate of calcium. I hunted around some and found the identical jar from which success came one day when Mr. Ford was there, which seemed to interest him very much, and then he asked me to go over and see his dance pavilion, where he had a four-piece orchestra on call at any hour, day or night. This consisted of a cembalo, a 'cello, a viola and a violin. Mr. Ford asked me to name an old-fashioned dance; so I suggested "Turkey in the Straw," and Mr. Ford said "that goes this way" and he danced the old step that went with it and then said, "Now you try it." I managed to accomplish this not too involved step, after which he asked me for another. So I named "Money Musk" and again Mr. Ford said "that goes this way; now you try it," which I did, getting in an extra kick to amuse the orchestra when Mr. Ford wasn't looking. Since that time I have justly claimed that Henry Ford was my dancing instructor. When I hear the dance music of the present time and compare it with that of an earlier day I cannot seem to feel that we have gone ahead much with respect to dance music.

I have had several meetings with Dr. Richard Strauss and once tried to get him to write something for the organ. I took him over to St. Thomas' Church, where Dr. Noble played the organ for him, but he said he was too old to write anything new. I reminded him that Richard Wagner was older than he was when he wrote "Parsifal," but it didn't get me anywhere. I have had pleasant meetings with Ravel, Holst and Horowitz, who gave me a very fine autographed photograph of himself. The greatest pianist I have ever heard!

I love to remember that Karg-Elert was my guest while he was in Boston for a recital. He was a born humorist and had us convulsed in telling of some of his experiences. But he had much to contend with. He had a blood pressure of 240, diabetes and angina pectoris. After he returned to Germany he took to his bed. He wrote me saying: "I hear the fluttering of the wings of the angel of death." He died shortly afterward.

Well, I might go on along this line indefinitely, but I would like to speak of the extraordinary improvement in organ playing which has taken place during my life-time. When I was a youngster recital programs consisted of such works as Batiste's Communion in G and the Thiele Variations, and when pages were turned the right hand held the final chord on the turned page and sometimes two pages were turned and one turned back in a leisurely manner, with the right hand chord sostenuto with the most matter of fact unconcern, sans embarrassment. There were no feminine recitalists that I can recall. The organ mechanism of that period was too tough and weighty and for the same reason there were no organ recitals remotely comparable to those of today. With the advent of the tubular action, shortly followed by the electro-



The great WIDOR

A prolific composer in many fields, Charles Marie Jean Albert Widor (1845-1940) produced more important music exclusively for organ than perhaps any of his contemporaries. Aside from composing, he was a noted teacher and critic. A pupil of Jacques Lemmens, he later became organist of St. Sulpice in Paris, during which time he succeeded Cesar Franck as Professor of organ at the Paris Conservatoire, and later followed Theodore Dubois as Professor of composition at the same institution.

Widor probably is best known for his organ symphonies, which have had a marked influence on organ technique, idiom and registration. There are ten of these works, most of which make severe demands on the resources of both organist and instrument.

Whatever the demands on the instrument, whether sudden dynamic changes, instantaneous action repetition, rapid changing of registration or the intricate gradations of tone, the modern Wicks Organ is unfailing in its performance and in the meeting of these demands.

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pneumatic action, the perfect touch with its enormous speed and sympathetic response came into being. This mechanism was developed right here in America.

Some years later I visited England, where I saw a tubular action which required twelve-inch pressure, operating it through a three-fourths or seven-eighths-inch lead tube. This action was to me so noisy as to be intolerable. Incidentally I made a little model of my action, which operated through a one-fourth-inch tube seventy-five feet in length at a three-inch pressure, as an American exhibit. It seems that the builders abroad had never thought of using a primary pneumatic and having the real work done with wind present in quantity at the other end of the tube.

The American organist, masculine and feminine, has capitalized the perfect mechanism of the American organ to such an extent that in my opinion he or

she outclasses the foreign artists completely. I suppose I shouldn't say this, but that is how I feel about it. And now that there is no factor of physical strength involved and perfection in response is present, the music possible on the modern organ is authentically of such a character that a high-class music critic of a daily paper is moved to say that the tonal resources of a modern organ surpass those of a symphony orchestra!

The culminating point in my recital experience was at a Guild convention in Washington, D. C., where Catharine Crozier played the Sowerby Symphony on the organ in the National Cathedral. There were 600 members of the A.G.O. present, who sat in the great choir. The friends around me at that moment were practically speechless. I have never in my life seen an audience more profoundly moved than at the conclusion of this recital.

ERNEST M. SKINNER.

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: Harri-
son 3149.

Subscription price, \$1.50 a year, in ad-
vance. 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, NOVEMBER 1, 1944

The Sweetness of Anonymity

What else is so impersonal as an organist? He works faithfully and has to adjust himself to situations of every kind, with never a word from anyone to destroy his anonymity.

The thought comes to one who reads the daily papers. There are many columns in the society department about prominent weddings, with details as to dress, the decorations and the size of the congregation; and of course the officiating clergyman is named. But try to find out who provided the music. Even when it is noticed in the majority of our newspapers it is only the organ and not the organist who receives the courtesy of mention.

At the two great national conventions held in Chicago last summer the instrument in the huge Stadium—or rather the man at the instrument—did valiant service. Every mood of the vast throng and every development had to be watched and just the right national air or popular song had to break out without a moment's hesitation. Of course it was not a classical performance, but if it did not disclose the artistic attainments of the man at the console it certainly did prove his alertness. The vocal soloists at these conventions were duly announced and so were the men who offered the much-needed prayers. But we have been unable to ascertain to this day who played so industriously for these conventions. One announcer did go so far, in according general praise to all who took part, to say with gracious condescension that "the organ music was good, too."

Now we note the three-day obsequies which so fittingly marked the funeral of Aimee McPherson, the Los Angeles lady evangelist. The Associated Press report gives us all the details of the spectacular funeral and makes note of the fact that "throughout the day, as mourners passed the bier, an organ played the evangelist's favorite hymns." The organ played them! That must have made the famous Englishman, William T. Best—whose reaction to a similar announcement provoked the historic reply "Let the damned thing play"—turn over in his grave.

The Deweys and Church Music

If the national election Nov. 7 results in the choice of Governor Thomas E. Dewey for the Presidency, the White House will be occupied for the first time in American history by a couple both of whom have been active church musicians.

Mrs. Dewey appears to have been devoted to church music nearly all of her life and to this day plays the organ in the church she and the governor attend in Pawling, N. Y., near their farm. Her first public appearance was at the age of 3, when she sang at a Methodist church social. She can't remember when she started to play the piano, her mother also having been an accomplished pianist, but at the age of 15 she was teaching her

own class. At the same time she was playing the organ and directing the choir in the Methodist Church of Sapulpa, Okla., to which city her parents moved when she was 11.

During her last two years in high school Frances Hutt (now Mrs. Dewey) took up the study of voice, and when she was graduated in 1920 received a medal for singing which carried with it a scholarship at the University of Oklahoma. Instead she decided to go to New York with her voice teacher, Bess McLennan Hughes, to study with Mrs. Hughes' teacher, Percy Rector Stephens. She then became a soloist in a Methodist church in Plainfield, N. J.

During the three years she studied with Stephens she accompanied him each summer to Chicago, where he conducted a summer master class. Here, during her second summer, that of 1923, she met young Tom Dewey, a graduate of the University of Michigan and winner of a musical scholarship.

The future New York district attorney and governor likewise sang in churches.

All this is interesting to those of us who in the nature of things must find the Deweys to be kindred spirits.

N. B.—This is not a political editorial and nothing in the foregoing is to be construed as an attempt to influence the votes of our readers! THE DIAPASON does not concern itself with the issues of the campaign or with the fourth term, our foreign policies, labor issues, Eleanor's travels or the tricks of Fala, all of which lie outside our sphere; nor have its columns ever been used as a vehicle for the expression of the editor's opinions on matters not directly bearing on the organ, the organist, the organ builder and church music.

VINCENNES, IND., CHURCH PAYS
TRIBUTE TO JOHN S. ST. JOHN

The twenty-fifth anniversary of John S. St. John as organist of the First Presbyterian Church of Vincennes, the historic Indiana city, was celebrated Sept. 24 under the direction of the Rev. Robert S. Moorhead, pastor of the church and himself an organist. In the afternoon Mr. St. John gave a recital to mark the anniversary and the completion of extensive changes made in the large three-manual organ in the church by the Bohn Organ Company. This was the program: Grand Processional March from "Queen of Sheba," Gounod; "Mountain Idyl," Schminke; "Dawn," Sheldon; "Sunset and Evening Bells," Federlein; "The Bells of St. Anne de Beaupré," Russell; "Dreams," McAmis; "Laude Domini," Sheldon. A reception followed the recital. A very handsome souvenir program of the day's services, with a full-page picture of Mr. St. John, commemorates the occasion.

Mr. St. John was born in Houston, Tex., in 1876. In a short time the family moved to Kansas and still later to Illinois and in and around Olney he spent his boyhood. Music began to be a factor in his life when he chose to study piano. One year later he was called upon to serve as organist of the Olney Presbyterian Church. Five years later, at the Cincinnati College of Music, Mr. St. John enrolled for a course including piano, organ and theory. Then he taught piano and organ in Olney and in Vincennes. During this period he was called to be organist of St. James' Episcopal Church in Vincennes and served this church twelve years. The First Christian Church engaged his services for three and one-half years and in 1919, when the First Presbyterian Church purchased its new instrument, he was appointed to play it.

MONMOUTH COLLEGE is offering a prize of \$100 for a musical setting of the Forty-eighth Psalm. The setting is to be written for congregational singing, in four-part harmony and of a specified metrical version. This is the second of ten contests in memory of Dr. J. B. Herbert, organist, composer and one-time director of music at Monmouth College. Last year Seth Bingham of New York won the prize for his setting of the Eighty-fourth Psalm. The ten winning tunes are to be published in connection with the centennial of the college in 1953. For information address Thomas H. Hamilton, Monmouth College, Monmouth, Ill.

Looking Back into the Past

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

Reorganization of the Ernest M. Skinner Company of Boston was announced and the name became "Skinner Organ Company," with Arthur Hudson Marks as president, and Ernest M. Skinner and William E. Zeuch as vice-presidents.

The stop specification of the large Austin organ in St. Clement's Church, Philadelphia, was published.

Under an arrangement with the National Association of Organists THE DIAPASON became the official magazine of that organization and it continued as such until the N.A.O. was absorbed by the A.G.O.

Joseph W. Clokey took charge of the department of organ and theory at Western College, Oxford, Ohio, in addition to his duties on the faculty of Miami University.

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

The large Möller organ in the beautiful new Gothic edifice of the Crescent Avenue Presbyterian Church in Plainfield, N. J., was dedicated with Mrs. Charlotte Lockwood, then as now minister of music of the church, at the console.

The first Guild night of the season took place in New York Oct. 8 with Warden Charles H. Doersam in the chair and Dr. William C. Carl the principal speaker. The approaching union of the A.G.O. and the N.A.O. was one of the chief topics for consideration.

POWER BIGGS OPENS EIGHTH
YEAR OF MONTREAL SOCIETY

The Casavant Society of Montreal, launching its eighth season, struck out on new paths by introducing concerted work at its opening program. Probably for the first time in the history of organ music in Montreal concertos were performed with orchestra. The soloist was E. Power Biggs, who appeared with the Little Orchestra of Montreal under the leadership of Bernard Naylor. A Corelli Concerto in C for strings and organ, as arranged by Francesco Malipiero, allowed for felicitous use of flutes on the solo instrument, and the contrast with the strings of the orchestra was well brought out. Mr. Biggs' impeccable rhythm and his delightful registration were never heard to better advantage than in the Handel "Cuckoo and Nightingale" Concerto. Rheinberger's Concerto in F, Op. 137, for organ, strings and French horn, proved to be a work of broad design and rich musical qualities. Bernard Naylor did magnificent work with the orchestra in the Rheinberger. The French horn entries were among the most thrilling moments of the evening. The balance between the organ and the orchestra was perfectly maintained, with just that degree of occasional emergence on the part of the solo instrument which is required to capture the "virtuoso concerto idea."

Mr. Biggs contributed two solo numbers interspersed between the Concertos. One was the well-known "Noel" by d'Aquin and the other the Dupré set of Variations on "Noel Nouvelet." The Dupré Variations created much discussion, and, in some quarters, almost a storm of criticism. This was directed mostly at the composition itself. Mr. Biggs made them what they were—vignettes of medievalism. Surely it rests with enthusiasts for the instrument to encourage rather than discourage such performances.

Taken all in all the recital was possibly the most outstanding event in the history of the Casavant Society.

The next recital will take place Nov. 6, when Carl Weinrich will give a program.

GEORGE M. BREWER.

As to Mulet's Toccata.

Cornell University, Oct. 10, 1944.—Dear Mr. Gruenstein: At the risk of belaboring the subject of Mulet, I offer the following note regarding the famous Toccata, "Tu Es Petra": It is both interesting and surprising to note that the style of figuration used in this ripely romantic piece is derived from early eighteenth century Italian violin technique, namely, the device of playing broken four-note chords in groups of two notes each. Undoubtedly Mulet got the idea from Bach's adaptation of it to the organ in his transcription of Vivaldi's A minor Concerto (last movement).

Sincerely,

RICHARD T. GORE.

THE FREE LANCE

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

The Rev. John DeForest Pettus, rector of All-Saints'-by-the-Sea, Santa Barbara, Cal., sends out a weekly note to his parishioners which he calls "The Penny Post"; it is printed on the lowly postcard and contains parish news, including the titles of the organist's contributions to the service. I wish that more ministers would emphasize the work of the organist and choirmaster as generously.

It would please me if any reader of this column could and would give me some information as to the history of the "Church Hymn and Tune Book" (1852), London, Francis & Rivington. Dr. Henry John Gauntlett, well known, was associated with William John Blew, M.A., Oxon., as editor; but the second name does not appear in "British Musical Biography." I have owned a copy of this hymnal since 1911; the work is, in a sense, a monstrosity of excellence; a capacity of about 400 sizable pages, thirty-nine pages of indexes, but none of authors, composers or other sources—nothing to render any tune or hymn by name accessible—many locks but no keys. I respectfully ask: Who was William John Blew anyway?

May the importance of a series of organ recitals be judged fairly by the proportion of J. S. Bach pieces? Of course not! Compositions by Bach vary in artistic value as a proportion of the works of other writers for the organ. Irrespective of the value of the component parts of a program, the value of a program must depend to a great extent on the playing of the organist judged simply as playing.

On what, then, rests the popular notion that if you value your reputation as a player you'd better have "plenty of Bach" in your programs?

It is a mere superstition.

In naming a book they have dubbed "The Arts and Religion," Albert Edward Bailey, editor; Kenneth John Conant, Henry Augustine Smith and Fred Eastman have cooperated in and successfully carried to publication a good volume, helpful to all workers in religious teaching, particularly with regard to the five arts—painting and sculpture, architecture, music and the drama. Pages 93-132, headed "The Expression of Religion in Music," are Dr. Smith's work. He is well known as editor of the "Century Hymnal," the "Hymnal for American Youth," the "New Hymnal for American Youth" and the "New Church Hymnal." These successful collections offered in the interest of better church music are proof of Dr. Smith's intelligence, energy and cultivated literary and musical taste. I have for many years admired his breadth of view and his courage in holding to it.

The outline of Dr. Smith's work is based upon (1) a brilliant condensation of the history of the development of music (pages 3-105); (2) expression, ritual (pages 106-110); (3) masters and schools (pages 110-119); (4) religious music in America (pages 121-130). The entire book is indexed for persons; each of the five sections has an analytical index; there is also a bibliography.

This brief appreciation of an inspired and encouraging work for the music student will show Dr. Smith's fruitful analysis of a moot topic: "Music is different from the sister arts in that it arouses as many different ideas as there are listeners. The Victory theme from Beethoven's Fifth Symphony may mean Fate knocking at the door or the composer's tragic loss of hearing, or his violent attachment for one of his pupils, or the call of the yellow hammer. Quiet music may be the gentle motion of the sea, the wind in the tree-tops, romance under moonlit skies, or an investigator in silent search after ultimate truth."

MRS. ELIZABETH POMMER SHIELDS has been appointed organist of the Wakefield Presbyterian Church, Philadelphia, to succeed Mrs. Guy McCoy, who died in August. Mr. McCoy remains as director of music. Mrs. Shields is a prominent organist, pianist and teacher, and is director of the Pommer School of Music in Philadelphia.

RAMONA CRUIKSHANK BEARD



Mrs. RAMONA CRUIKSHANK BEARD, a member of the Illinois Chapter of the American Guild of Organists, the Chicago Club of Women Organists and the Society of American Musicians, has been appointed associate professor of organ, piano and theory at Florida State College for Women in Tallahassee. She will be the head of the organ department. This position was formerly held by Margaret Whitney Dow, who is now in California.

Mrs. Beard had been director and organist at St. Luke's Lutheran Church, Chicago, since 1929 and developed a large musical program there, with junior and senior choirs and, as occasions demanded, an intermediate choir and a carol choir. Besides the regular work of the church the choirs sang the major cantatas and oratorios and produced operettas. Two of Mrs. Beard's own compositions were given, "A Gypsy Tale" and "A Living Christmas."

The last seven years Mrs. Beard has been teacher of piano, organ and theory at Ferry Hall in Lake Forest, Ill. She was active in the Lake Forest Music Club and served on its board of directors. Formerly Mrs. Beard taught at New Highlands University, Las Vegas, N. Mex., at Eureka College and Culver-Stockton College. She was graduated

from Carleton College with B.A. and B.Mus. degrees and was elected to Phi Beta Kappa. Later she received a master's degree from the American Conservatory of Music. She has been working for a Ph.D. at Columbia University and finished the M.A. work there this summer.

Mrs. Beard will be connected also with St. John's Episcopal Church in Tallahassee.

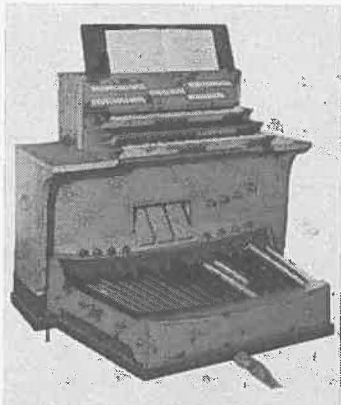
LAURENCE DILSNER TO PLAY
FOR NEW JERSEY EDUCATORS

Laurence Dilsner, organist and choir-master of St. James' Episcopal Church, Long Branch, N. J., is to be the recitalist at the annual convention of the New Jersey Education Association at the Manhattan Center in New York Nov. 11. This is his second engagement for the association.

The September *Etude* carried an article by Mr. Dilsner dealing with an important problem of the private piano teacher.

Mr. Dilsner is a pupil of Nadia Boulanger and Dr. Charles M. Courboin. He holds a B.S. in music and an M.A. from New York University, as well as a diploma from the Guilman Organ School and the Conservatoire at Fontainebleau. He has a boy choir at his church.

ET NON IMPEDIAS MUSICAM



(6) See Numbers 1-2-3 4-5
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CHRIST CHURCH — CINCINNATI 2, OHIO

Programs of Organ Recitals of the Month

Lilian Carpenter, F.A.G.O., New York City—Miss Carpenter, assisted by Patricia Mahon, soprano; Patricia Yates, harpist, and the choir of the Church of the Covenantant, directed by Reginald L. McAll, Mus.D., organist of the church, gave a recital at this church Oct. 24. Miss Carpenter's organ numbers were these: Fantasia in G minor, Adagio in A minor and "Fugue a la Gigue," Bach; "Canyon Walls," Clokey; Prelude on an Irish Folk-tune, Mrs. H. H. A. Beach; Allegretto, Parker; Chorale Prelude on "Nun danket," Karg-Elert; Reverie and "Variations de Concert," Bonnet.

Russell L. Gee, Cleveland, Ohio—In a recital in October at the Fairmount Presbyterian Church Mr. Gee gave the following program: Chorale Preludes, "Credo," "In Thee Is Gladness" and "O Man, Thy Grievous Sin Bemoan," Bach; Toccata and Fugue in D minor, Bach; "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; Variations on the Old English Song "Fortuna, My Foe," Scheldt; Canon in B minor, Schumann; "Lied des Chrysanthemes," "Ariel" and "Variations de Concert," Bonnet.

Ludwig Altman, San Francisco, Cal.—Private Altman, who before entering the service was organist of the San Francisco Symphony Orchestra, Temple Emanuel and Second Church of Christ, Scientist, and is now stationed at Fort Mason, Cal., gave a recital at the Dominican College in San Rafael, Cal., Oct. 29. His numbers were the following: Concerto in A minor, Bach; "In dulci Jubilo," Bach-Dupré, March from "Judas Maccabaeus," Handel-Guilman; "Ave Maris Stella," Dupré; "Gesu Bambino," Yon; Scherzo, Vierne; "The Girl with the Flaxen Hair," Debussy-Rogues; Finale, Widor.

Harold Tower, Akron, Ohio—Mr. Tower, organist and choirmaster of the Church of Our Saviour, gave four recitals at his church in October—on the evenings of Oct. 9, 16, 23 and 30. The programs presented some of the best organ compositions, in chronological order, beginning with Buxtehude and ending with Bonnet. The following were Mr. Tower's offerings:

Oct. 9—Prelude, Fugue and Chaconne, Buxtehude; Chorale Preludes, "Praise God, Ye Christians" and "Good News from Heaven the Angels Bring," Pachelbel; Prelude, Clerambault; "Benedictus," Couperin; Courant and Minuet, Battishill; "A Tune for Flutes," Stanley; "A Little Tune," Felton; Tenth Concerto, Handel.

Oct. 16—Prelude and Fugue in E flat, Johann Christoph Bach; Chorale Prelude, "When My Last Hour Is at Hand," Johann Michael Bach; Variations on the Chorale "Thou Prince of Peace," Johann Bernhard Bach; Fantasia in G major, Adagio from Sonata 3, Fugue in E flat ("St. Anne's"), Four Chorale Preludes and Fantasia and Fugue in G minor, Johann Sebastian Bach.

Oct. 23—Chorale in A minor, Andantino in G minor, "Grande Piece Symphonique," Cantabile and "Piece Heroique," Cesar Franck.

Oct. 30—"Grand Choeur," Weitz; Prelude, Samazeuilh; Three Short Pieces, Lenormand; "Suite Mariale," de Maleingreau; Hymn-tune Preludes, "Of the Father's Love Begotten," Miles I.A. Martin; "Unto Us a Boy Is Born," Healey Willan, and "Come, Thou Almighty King," Carl McKinley; Reverie, "Romance sans Paroles," "Elfen" and "Variations de Concert," Bonnet.

Julia Bachus Horn, Louisville, Ky.—Mrs. Horn was heard in a recital Sunday afternoon, Oct. 8, at St. John's Evangelical Church. Her program consisted of the following compositions: "A Gothic Cathedral," Pratella-Weaver; Arioso in G, Bach; Sketch in F minor, Schumann; Two Preludes ("Now Woods and Fields Are Sleeping" and "Now Thank We All Our God"), Edmundson; Poem, "On the Evening of the Ascension of Our Lord," Benoit; "Paeon," Whitlock; Canzone, Macfarlane; "Fiat Lux," Dubois; "The Fountain," DeLamar; "The Thrush," Lemare; "Anno Domini 1620," MacDowell; Prelude on a Welsh Hymn-tune, "Rhosymedre," Vaughan Williams; "Dreams," McAmis; "Tu es Petra," Mulet.

George L. Scott, Bloomington, Ill.—Mr. Scott of the faculty of Illinois Wesleyan University gave the following program Oct. 30 at the University Methodist Church, St. Louis, for the Missouri A.G.O. Chapter and will repeat it Nov. 12 in Presser Hall at Illinois Wesleyan: Chorale in B minor, Franck; Nocturne, Homer Humphrey; "An Wasserflüssen Babylon" and "Kyrie, Gott, Heiliger Geist," Bach; Prelude and Fugue

(Wedge) in E minor, Bach; Suite, Op. 14, de Maleingreau; First Movement of Trio-Sonata in D minor, Bach; "Recit de Tierce en Taille," de Grigny; Cantabile and Finale from Second Symphony, Vierne.

Leslie P. Spelman, Redlands, Cal.—Mr. Spelman of the faculty of the University of Redlands will give a Joseph Bonnet memorial recital on the afternoon of Nov. 12 at 3 o'clock in the university chapel. His program for this occasion is as follows: Canzona and "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; "Vom Himmel hoch," Pachelbel; "Cantilena Anglicana Fortunae," Scheidt; Aria from Tenth Concerto, Handel; Intermezzo, Berceuse and "Rhapsodie Catalane," Bonnet; "O Man, Bemoan Thy Fearful Sin," "In dulci Jubilo" and "We All Believe in One God," Bach.

The Rev. W. James Marner, Mus.B., Boise, Idaho—In a recital at St. Michael's Cathedral on the afternoon of Oct. 1 Mr. Marner played: Third Sonata, in C minor, Guilman; "Tryptique pour Grand Orgue" ("Matins," Communion and "Stele pour un Enfant Defunt"), Vierne; "Ach Gott und Herr," "Allein Gott in der Höch sei Ehr" and Fantasia, Bach; Chansonette, Van Denman Thompson; "Piece Heroique," Franck.

Richard Keys Biggs, Hollywood, Cal.—The Los Angeles Chapter, A.G.O., presented Mr. Biggs in a recital at Blessed Sacrament Church Oct. 2 and he gave a program which consisted of the following compositions: "Psalm 18," Marcello; Sarabande, Bach; Trio, "Lord, for Thee My Spirit Longs," Bach; Trumpet Tune, Purcell; "Le Coucou," d'Aquin; Overture, Bingham; "Consolation," Bonnet; Lento, Blanchard; Andantino, Biggs; Chorale in B minor, Franck; "Legende," Bedell; "Carillon," Vierne.

Howard Kelsey, St. Louis, Mo.—Mr. Kelsey, minister of music of the Second Baptist Church, gave a recital Oct. 5 at this church, with the following program: "Grand Choeur Dialogue," Gigout; Adagio from Fifth Trio-Sonata, Bach; Passacaglia and Fugue in C minor, Bach; "Cathedral Windows," Karg-Elert; "Piece Heroique," Franck; "Impression," Fblich-Kelsey; "The Chapel of San Miguel," Seder; "Four Miniatures," Kelsey; Introduction and Fugue on "Ad Nos," Liszt.

Irving D. Bartley, F.A.G.O., Elon College, N. C.—In a recital at Whitley Auditorium on the afternoon of Oct. 1 Mr. Bartley played: Sixth Symphony (Allegro, Cantabile, Intermezzo and Finale), Widor; Cantabile, Franck; Allegro from Concerto in G major, Bach; Berceuse, Dickinson; "The Squirrel," Weaver; Grand Chorus in D, Guilman; "Jagged Peaks in the Starlight," Clokey; Serenade, Schubert; "Rapsodia Italiana," Yon.

Thane McDonald, S2/c, Williamsburg, Va.—Mr. McDonald, a part of whose duties at Camp Peary is to give a half-hour recital every Sunday preceding the Protestant service, presented the following program Oct. 1: Sinfonia to the Cantata "I Stand with One Foot in the Grave," Bach; March from "Dramma per Musica," Bach; Improvisations on Chorale Tunes, "Rejoice Greatly, O My Soul" and "O God, Thou Faithful God," Karg-Elert; Gothic Suite, Boellmann; Navy Hymn, "Eternal Father, Strong to Save," Dykes.

Walter Buszin, Fort Wayne, Ind.—Mr. Buszin presented the following program Sept. 24 at the dedication of the rebuilt organ purchased by Immanuel Lutheran Church of Hamilton, Ohio: Prelude and Fugue in A major, Walther; "Come, Sweet Death," Bach; "Jesu, Joy of Man's Desiring," Bach; Chorale Preludes, "Jerusalem, Thou City Fair and High," "Abide, O Dearest Jesus" and "Jesus Christ, My Sure Defense," Reger; Chorale Variations on "Jesus, Priceless Treasure," Walther; Improvisation: "Marche Triomphale" based on "Now Thank We All Our God," Karg-Elert; Prelude Pastorale on "Beautiful Saviour," Edmundson; "Christmas in Settimo Vittone," Yon; "Grand Choeur," Bossi.

Robert L. Bedell, New York City—In a recital at the Greene Avenue Baptist Church Nov. 19 at 3 p.m. Dr. Bedell will play: Toccata in B minor, Gigout; Pastorale in A, Jongen; "Marche de Fete," Busser; "Priore," Libert; Fughetta and Pastorale, Bossi; Studies on the Bach Chorale "When in the Hour of Deepest Need," Sittard; "Romance sans Paroles," Bonnet; Two Chorale Improvisations, Karg-Elert; "Divertissement" and "Toccata Francaise," Bedell; Meditation from

"Thais," Massenet; "Marche Champetre," Boex; "Ave Maria," Bach-Gounod; "Deep River," Kemmer; "Pomp and Circumstance," Elgar.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch's recital Nov. 12 at St. Paul's Episcopal Church will be marked by a program appropriate to Thanksgiving. He will play: "Thanksgiving" (Toccata on "Come, Ye Thankful People"), Saxton; "Thanks Be to God," Handel; Cantilena, McKinley; Fantasia on "Now Thank We All Our God," Bonnet; A Gothic Prelude, DeLamar; Prelude on "B-A-C-H" (new), R. K. Biggs; "Distant Chimes," A. W. Snow; "A Cheerful Fire" and "Wind in the Chimney," from "Fireside Fancies," Clokey; Maestoso and Allegro (C minor Symphony), Holloway.

Earl B. Collins, East Orange, N. J.—Mr. Collins, newly-appointed minister of music of the First Presbyterian Church, gave his first recital at this church on the afternoon of Oct. 8. His program was as follows: "Psalm 19," Marcello; "Carillon," DeLamar; Gavotte, Gluck; Toccata and Fugue in D minor, Bach; Berceuse, Pereda; "Forest Murmurs" ("Slegfried"), Wagner; "Fireworks Music," Handel; Summer Sketches, Lemare; Bell Prelude, Clokey; Brahms' Lullaby, arranged by Saxton; Toccata, Fifth Symphony, Widor.

Austin C. Lovelace, S2/c, Camp Peary, Va.—Mr. Lovelace, stationed in the senior chaplain's office at Camp Peary, Va., and in charge of church programs for the camp, played the following recital at the Bruton Parish Church Sept. 21 and 24 in the series of recitals instituted by the organist, William Francis Vollmer: "Grand Jeu," du Mage; Prelude in D minor, Clerambault; "Toccata per l'Elevazione," Frescobaldi; Prelude and Fugue in E minor, Bach; "The West Wind," Rowley; "Chant de Mai," Jongen; Toccata and Variation on a National Air ("America"), Coke-Jephcott.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in short recitals before the services at the Church of the Pilgrims: Fantasia on the Chorale "Hark! A Voice Saith All Are Mortal," Reger; "Song of Autumn," Candlyn; Rhapsodie No. 3, Saint-Saens; Scherzo, Durufé; October Serenade, Lemare; Fugue in F minor, Rheinberger; Fantasia, Moritz Brosig; "Gloria in Excelsis Deo," Phillip Wolfrum; "Air Varie,"

Thomas Adams; Pastorale, Alec Templeton; Adagio and Fugue, Achille Philip; "Silver Clouds," G. B. Nevin; Prelude and Fugue in D minor, Hesse.

Orrin Clayton Suthern, Greensboro, N. C.—Mr. Suthern gave the second of his fall series of recitals at Bennett College Oct. 11, playing: Prelude and Fugue in E minor, Bach; Minuet in A major, Boccherini; Sonata in A major, Mendelssohn; "A Cheerful Fire," Clokey; "Romance sans Paroles," Bonnet; Finale, First Symphony, Vierne.

Russell Hancock Miles, Urbana, Ill.—Professor Miles gave the University of Illinois recital Oct. 15 and played this program: Aria, Purcell; Toccata in D minor (Dorian), Bach; Pastorale, Guilman; Funeral March and Hymn of the Seraphs, Guilman; "The Four Winds," Rowley; Paraphrase on "The Last Hope," Saul.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush's program for the Society of Liberal Arts at the Joslyn Memorial Oct. 8 was as follows: Festal Prelude, Dethier; Rondino, Beethoven; "Lo, How a Rose e'er Blooming," Brahms; Berceuse and Finale, from "Firebird" Suite, Stravinsky; Autumn Sketch, Brewer; "Carillon," De Lamar; Bourree and Musette, Chenoweth; Toccata from Symphony 5, Widor.

Hugh A. Mackinnon, F.A.G.O., San Francisco, Cal.—At his Sunday afternoon recital in Grace Cathedral Sept. 24 Mr. Mackinnon played Alexander Russell's "St. Lawrence Sketches." Sept. 17 his program consisted of: "Piece Heroique," Franck; "An Indian Legend," Candlyn; Scherzo from Second Symphony, Vierne; "The Curfew," Horsman.

Walter Blodgett, Cleveland, Ohio—Mr. Blodgett, curator of musical arts of the Cleveland Museum of Art, will give the second in his series of monthly Wednesday evening organ programs Nov. 8 at 8:15 at the museum. His program will include: Prelude and Fugue in B minor, Bach; "O Man, Bemoan Thy Grievous Sin," "We Believe in One God, Creator," "We Believe in One God, Father," "Christians, Rejoice," Fantasia in G major and Trio-Sonata No. 2, in C minor, Bach; Chorale in B minor, Franck. At his McMyler recitals Sundays in November at 5:15 p.m. Mr. Blodgett will play the Pastoral Sonata of Rheinberger; Air and Gavotte, Arné; Cantabile and Chorale, Jongen.

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BERGER-DANA, Shepherd Divine (SA)	.10
T. FREDERICK H. CANDLYN, In Excelsis Gloria. Carol (SATB, SSA)	.15
E. W. HANSCOM, Glory to God in the Highest (SA)	.10
GUSTAV HOLST, Old English Carols (Unison with Senior Choir)	.15
WALTER HOWE, Carols for Christmas-Tide (SATB or Unison)	.16
JOURET-NORDEN, Noel: The Christ is born (SSA)	.15
A. W. LANSING, Hail to the New-born King (SA)	.12
EDWARD MACDOWELL, Cradle Hymn (SSA)	.12
ARTHUR W. MARCHANT, Hosanna be the Children's Song (SA)	.12
G. W. MARSTON, How Beautiful on the Mountains (SA)	.12
ROBERT McLEOD, I Saw a Ship A-Sailing (SA)	.10
RUSSELL HANCOCK MILES, The King of Love (SATB)	.12
RUSSELL HANCOCK MILES, Crown Him with Many Crowns (SATB)	.15
N. LINDSAY NORDEN, Praise Ye the Lord (SATB)	.15
T. TERTIUS NOBLE, Rise Up O Men of God (SATB, TTBB)	.12
MILDRED WESTON, Carol to the Child (SATB)	.12
MILDRED WESTON, Holy Family Carol (SATB)	.12
ALFRED WHITEHEAD, The Jesus-Child (SATB)	.10
ALFRED WHITEHEAD, The Seven Joys of Mary (SATB)	.16
ALFRED WHITEHEAD, Whither, Shepherds (SATB)	.10
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CAPITAL CHURCH OBSERVES THOMAS MOSS' ANNIVERSARY

Thomas Moss, organist of Calvary Baptist Church, Washington, D. C., was honored at the service Sunday morning, Oct. 1, before a packed auditorium. The occasion was Mr. Moss' completion of twenty years' service. Before the sermon he was invited to the platform and after words of praise from Dr. Clarence W. Cranford, the minister, he was presented with a wallet filled with twenty \$5 bills from the choir. Mr. Moss responded happily and thanked the congregation for their warmth and friendliness during the years. Mrs. Moss received a beautiful orchid corsage. The sermon was built around organ music and its contribution to the worship service.

After the service Mr. and Mrs. Moss were tendered a dinner in Burrall Hall by the church staff.

At the evening service Mr. Moss gave his 137th organ recital.

BETTY SWEDMAN OF DIAPASON BRIDE OF WILFRED KOEHLER

Miss Betty Louise Swedman, known to many organists through her connection with THE DIAPASON, was married to Wilfred Koehler of Chicago on the evening of Oct. 7. The wedding took place at Zion Lutheran Church in her home city, Kewanee, Ill., and the ceremony was performed by the pastor, the Rev. Reinold Peterson. The bride's brother, Duane Swedman, U.S.N.R., who is a student at Ohio Wesleyan University, sang and S. E. Gruenstein gave a short organ program preceding the ceremony.

Mrs. Koehler, daughter of Mr. and Mrs. Frank R. Swedman of Kewanee, has been office secretary of THE DIAPASON for the last five years. Mr. Koehler is a son of Mrs. Sophie Koehler of Blue Island and is associated with a firm of funeral directors in Chicago.

HUGE ATLANTIC CITY ORGAN HEARD IN DAILY RECITALS

Good use is being made daily of the colossal organ in the Atlantic City, N. J., Auditorium while the army is in possession of the building. Corporal E. Richard Wissmueller, organist of the convention hall, and Corporal Arthur Carkeek, assistant organist, are heard in regular recitals. The organ programs are broadcast every day from 12 to 12:30 noon from the seven-manual Midmer-Losh instrument and on the first and third Sundays of every month there is a recital from 3 to 4 o'clock in the afternoon. There are also daily broadcasts from 1 to 1:15 p.m. from the four-manual Kimball organ in the ballroom of the convention hall. All of these performances are under the auspices of the Army Air Forces Redistribution station No. 1.

Emerson L. Richards, now deputy attorney-general of New Jersey, who designed the convention hall organ, states that it has not been out of service since the day of its completion.

"Adagio Cantabile" —Beethoven

(SONATA PATHETIQUE)

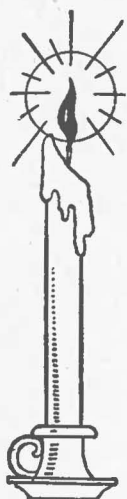
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New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Organ Pedal Technic," by Pietro A. Yon; published by J. Fischer & Bro., New York City.

Admirers of the late virtuoso and teacher, Pietro Yon, will remember with appreciation his brilliant pedal work. It is fortunate for all of us that before his passing he completed a work that was a labor of love to him—a detailed method explaining his theories and making clear the way to achieve such pedal virtuosity. This book is an outstanding achievement in the pedagogical field. It contains diagrams and exercises, all made plain and pointed by simple but clear-cut instructions, whereby student and teacher can work together to achieve mastery of pedal playing. I have seen no work of its type to equal it in simplicity and practicability. The publisher has put it out in first-class style, and at a very low price. The book can be unreservedly recommended.

Four Compositions for the Organ by R. Huntington Woodman; published by G. Schirmer, Inc., New York City.

This composer, over the golden years of a long life spent in the service of music, wrote many works of fine quality marked by a keen sense of what was practical and pertinent. His writings have made for themselves definite places in choir, service and concert repertory. This set of four new pieces for organ will prove no exception to the honorable list of prior successes. The titles are "Reverie," "Postlude in F," "Postlude in G" and "Postlude in G minor." In all of them there is evident a sense for individual melody, a richly ornate harmonic idiom and a gift for writing genuine organ music. The grade elected by the writer is that of the moderately simple—there are no clumsy traps. He was master of his material, always. This set of pieces is worthy of wide use for its virtues as high-grade service music, and for its intrinsic value as sheer music.

"Masterpieces of Organ Music"; Folio 12, The Bach Family; Folio 13, Organ Works of Vincent Lubeck; published by The Liturgical Music Press, Inc., New York City.

Editor Norman Hennefeld has added two more volumes of old organ music to the unique series already issued under this progressive publisher's imprint. Gradually and steadily is being built up a library of almost unknown, up to now almost completely inaccessible, masterpieces of forerunners or contemporaries of Bach. The influence of such significant music on our future culture is certain to be great. Such potent music must become familiar if a true perspective of historical growth is to be achieved. Of course the music goes far deeper than merely historical values; it is great music that becomes more beautiful on closer acquaintance.

It is gratifying to know that the public response to this outpouring of ancient greatness has been prompt and enthusiastic. If the grade of the issues can be kept up, the series as a whole will prove an exceptional one.

"Toccata Française," by Robert Leech Bedell; published by Harold Flammer, Inc., New York City.

This is a rather puzzling composition. It starts out in the mode and style of an old-time brilliant French organ display piece as though the composer had just laid down some old-time sample of Rameau, or, better still, Couperin, perhaps the volume of old French composers recently put out by Bonnet! The subconscious influence of such a type is to be found reflected in the early measures of

this toccata. Then the modern and antipathetic lure of chromaticism engages the composer's attention and the music becomes a melange of mutually antagonistic elements. The writing otherwise is commendable, is effective organ writing and probably pleasing to any not too critical listener.

First Movement from Concerto No. 11, in G minor, for organ, by G. F. Handel; arranged by R. L. Bedell; published by Theodore Presser Company, Philadelphia.

One of Handel's most exhilarating movements is published separately in a new revision. This vigorous music is grateful to play and equally pleasing in audition. This excerpt will be especially valuable if it stimulates our students into renewed interest in the whole series of brilliant concertos by the Saxon genius.

"Summerland," by William Grant Still; arranged for organ by Edouard Niesberger; published by J. Fischer & Bro., New York City.

This atmospheric creation by one of our contemporary composers has been efficiently transcribed for organ. For a particular place on a concert program where a melodic piece of colorful registration and impressionistic idiom is desired, this number should fill the bill to a nicety. The music is in no way profound, nor are its modernistic harmonies disquieting. The whole affair is in good taste of the most attractive sort. It will, however, demand a modern organ of the sympathetic type.

"Seventy Solos for the Hammond or Reed Organ," compiled by Frederick Archer; Hammond organ registrations by Charles Paul; published by G. Schirmer, Inc.

Published in the form of two-staff music, with optional pedal parts added, this collection of simple music should be warmly welcomed by those in search of easy but good service material. The grade of the pieces included is higher than that usually met in collections of similar scope and type. The editor has avoided the high percentage of inferior music and trite selections too apt to be contained in a simple album. This collection can be honestly recommended for use wherever good but simple music is desired.

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**WILLIAM SCHUMAN DIRECTOR
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G. Schirmer, Inc., the music publishers, announce the appointment of William Schuman, distinguished young American composer, as director of publications. Mr. Schuman, who has been teaching at Sarah Lawrence College since 1935, will assume his new duties at the end of the college year, succeeding to a post that has been held by such figures in the musical world as the late Carl Engel and Oscar G. Sonneck.

Mr. Schuman, born in New York thirty-four years ago, is a graduate of Columbia University and the winner of many prizes. He has held a Guggenheim fellowship for two years, his Third Symphony received the first annual award of the Music Critics' Circle of New York for the best new American orchestral work performed in New York during the season 1941-42 and his cantata, "A Free Song," is the first musical work ever to be awarded a Pulitzer prize, which it won in 1943. His orchestral works have been performed by the major symphony orchestras in this country as well as by the BBC Orchestra in England, and his choral compositions have been sung by professional and school groups all over the country. He has just completed a short orchestral piece to be performed in Billy Rose's "The Seven Lively Arts" and is working on a ballet with choreography by Anthony Tudor, to be produced next spring.

THE HARRISBURG SYMPHONY CHOIR, under the direction of Reginald F. Lunt, newly-appointed conductor, started its seventh year Sept. 18 with an enrollment of ninety members. A civic enterprise, the Harrisburg Symphony Choir is an organization of young people of high school and college age who combine fellowship and public service with the study and performance of choral music. The choir was organized in 1938 by George King Raudenbush as the choral unit of the Harrisburg Symphony Orchestra. Mr. Lunt, a pianist, organist and teacher, went to Harrisburg a year ago from the First Baptist Church in Haddonfield, N. J., to become minister of music at Messiah Lutheran Church. He was graduated in 1943 from the Westminster Choir College.

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Dr. H. Augustine Smith of the Boston University College of Music is conducting a large number of weekend church music festivals in which the benefit of his experience as a hymnologist and church musician will be received by groups in various cities. He will lecture on hymn study and interpretation and conduct conferences on worship through music. His festival programs, including one entitled "Two Thousand Years of Song," were held Oct. 6 to 8 at the High Street Methodist Church in Muncie, Ind., and Oct. 9 to 11 at the Ball State Teachers' College. Oct. 15 to 22 he was at the First Methodist Church of Fort Wayne, Ind. Engagements for the last two months of the year include the following:

Nov. 3, 4 and 5—Lakewood (Cleveland), First Methodist.
Nov. 10, 11 and 12—Nashville, Tenn.
Nov. 17, 18 and 19—Newark, N. J., Prospect Hill churches.
Nov. 26—Greater Boston.
Dec. 1, 2 and 3—Detroit, Mich., Negro churches.
Dec. 4, 5 and 6—Flint, Mich., Community Music Association.
Dec. 8, 9 and 10—Third Baptist, St. Louis, Mo.

FRANCIS S. MOORE STIRS TOWN WITH A RECITAL AND HYMNS

Dr. Francis S. Moore of the First Methodist Church of Oak Park, Ill., who has been an exponent of the best in church music for a generation in Chicago, carried the gospel to Alva, Okla., Oct. 18, when he gave a recital before a congregation which jammed the First Presbyterian Church. The organ numbers included works of Bach, Guilman and Bonnet, besides such appropriate selections as Harvey B. Gaul's "Chant for Dead Heroes." After the recital, in the course of which Dr. Moore lectured briefly on the organ compositions, he led the congregation in a rousing hymn festival. The choir sang his new anthem, "Praise the Name of the Lord." When he returned home Dr. Moore left a small but enterprising community distinctly organ conscious.

WASHINGTON CHURCH HONORS TOROVSKY ON ANNIVERSARY

Adolf Torovsky's service of a quarter century at the Church of the Epiphany, Washington, D. C., was recognized at the morning service Oct. 15, when the rector, Dr. Charles W. Sheerin, published a warm tribute to the organist and choir-master on the church folder and preached on the subject "How Can We Talk to God."

After the service when Mr. Torovsky went to the choir room all the choristers and friends had assembled and one of the choir men made a speech and presented Mr. Torovsky with fifty silver dollars and said that instead of a dollar a year man the choir was making him a two-dollar a year man. The church staff gave him a beautiful silver tray.

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Edouard Nies-Berger, organist of the New York Philharmonic Orchestra, a former Chicago man who came from the East to be the first of the recitalists of national fame heard this season at Rockefeller Chapel, University of Chicago, made a very favorable impression on a large audience on the evening of Oct. 17. He exhibited a real flair for color and for the orchestral type of playing and did not hesitate to employ the vast resources of the fine instrument at his disposal.

Mr. Nies-Berger divided his program into two parts, the first devoted to two great war horses and the second part to compositions of five Americans—which is quite a bit more of a courtesy than many of our players accord composers for the organ who are their contemporaries. Incidentally the five pieces gave evidence of the variety of styles of composition these Americans represent.

Opening with the Bach Toccata, Adagio and Fugue in C, which he played with a clean technique, Mr. Nies-Berger followed with the Cesar Franck "Grande Piece Symphonique," in which no doubt he did the finest work of the evening.

The American group opened with Robert Elmore's original conception of Arkadelt's famous "Ave Maria," which he has taken as the theme for a chorale prelude, which might better be called a fantasia. Seth Bingham's Roulade had a shimmering quality that made it stand out as a thing of beauty as it seldom does at the hands of performers. Then there was an impressive "Resurrection" by Mr. Nies-Berger; "Summerland," by William Grant Still, a novelty that should gain popularity rapidly and which Mr. Nies-Berger has arranged for the organ, and, as a brilliant closing number, Leo Sowerby's "Pageant of Autumn."

The next recital in the series for the winter at Rockefeller Chapel is announced for Jan. 16, when Bernard Piché, of the Cathedral of Trois-Rivieres, Que., will be heard.

R. M. STOFER APPOINTED TO COVENANT CHURCH, CLEVELAND

The Church of the Covenant, one of the largest churches in Cleveland and in the Presbyterian denomination, announces the appointment of Robert M. Stofer, M.S.M., as organist and choirmaster. Mr. Stofer will begin his work about Nov. 1.

A graduate of Wabash College, Crawfordsville, Ind., and the School of Sacred Music of Union Theological Seminary, Mr. Stofer served as college organist and director of the glee club during his undergraduate days at Wabash and later was organist and choirmaster at the First Baptist Church of Bridgeport, Conn. For the last two years he has been acting organist and choirmaster at the First Congregational Church of Montclair, N. J., a post filled for more than twenty-five years by the late Mark Andrews.

Harry F. Fussner, who has been acting organist and choirmaster of the Church of the Covenant for the last six months, has been named assistant organist and choirmaster. Mr. Fussner is a business man of large interests in Cleveland, but has found time through many years to cultivate music as an avocation.



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An interesting report will be given at the next public meeting of the Hymn Society in New York, Monday evening, Nov. 20. A committee on hymns of Christian patriotism was appointed by President Reid last spring, with Dr. Earle E. Harper, dean of the School of Fine Arts, State University of Iowa, as chairman. This committee has been engaged in obtaining new lyrics from leading writers of hymns both here and abroad, and Dr. Harper will present the results of its search. He will also be the guest of honor at an informal dinner preceding the meeting, which will be open to all who can attend.

When the resources of any hymn-book are under discussion it is generally found that some topics are badly represented. There is often a lack of hymns related to communion. The society is alive to the need for certain categories of hymns; its contest in 1942 covered three of them and the present search for hymns of Christian patriotism has the same purpose.

In connection with the extended reference last month in this column to hymn festivals, a brief mention of five requests for detailed information and reports from A.G.O. chapter program committees will be of interest. From Niagara Falls, N. Y., came a request for general suggestions, followed by a hint that the clergy and choir directors of the city would share in selecting hymns with significant backgrounds. The Rhode Island Chapter was planning for a joint meeting of the clergy with chapter members on the practical handling of the hymns and tunes used in worship. The Harrisburg Chapter reported on the final program chosen for a joint vesper service of hymns, held Oct. 22.

Several festivals have been held at Atlanta, Ga., and this year the chapter will sponsor simultaneous festivals, dividing over 200 churches into groups of perhaps six or eight neighboring churches, large or small. Miss Ethel Beyer and Mrs. Walter Spivey, as co-chairmen, have inquired about our reprinted hymn leaflets, of which there are over 1,000 available. Lastly, the Central New Jersey Chapter hopes to hold a hymn festival at the Third Presbyterian Church of Trenton under the joint auspices of the Guild and our society.

Early in September Mrs. Hazel W. Buchanan, organist of St. Luke's Lutheran Church, Youngstown, Ohio, wrote concerning the celebration of the church's forty-fifth anniversary, to take place Oct. 1. At the morning service of communion Franck's "150th Psalm" was given by the choir and a splendid hymn, "In This Fair Temple," written for another anniversary in 1940 by Robert Collier, was found most appropriate. The evening service was a hymn festival, with past and present members of the choir present. The choir boys of St. John's Episcopal Church sang descants for "Ein' feste Burg," "St. Anne" and "Germany," the fine treatment of the latter by Dr. Noble being greatly enjoyed. The program was a model for its content and appearance. Two pages were given to very effective notes on the hymns and tunes. The pastor, the Rev. Maynard A. Stull, gave an eight-minute meditation on "A Living Te Deum."

REGINALD L. MCALL.

A NEW FEATURE OF MUSICAL life at Western Reserve University, Cleveland, Ohio, is the establishment of a university chapel choir to sing in Amasa Stone Chapel for student chapel services and occasional vesper services. Russell L. Gee, associate professor of music at the university, is the director. The choir will number forty student voices, about equally divided between men and women, Mr. Gee said. It will be made possible by the establishment of forty annual scholarships or stipends of \$50 each.

JAMES REYNOLDS of Lake Wales, Fla., has installed a two-manual organ of eighteen ranks in Trinity Baptist Church, Florence, S. C. The organ is strictly "straight," is of large scale, based on 16-ft. open pedal bass, has some unusual stops as to scale and tone, and three reeds, making for great variety. It is enclosed in a handsome mahoganyed red birch case.

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Kitchener Center.

A talk on "Conducting" was given by Glen Kruspe, director of the K-W Philharmonic Choir and conductor of the newly-formed K-W Symphony Orchestra, at a meeting of the Kitchener Center Saturday evening, Oct. 7. The meeting was held at the Church of the Holy Saviour, Waterloo, Ont. Miss Martha Enns, organist of the Russian Mennonite Church, Waterloo, spoke on Russian Church music. Miss Kathryn Dyck, soprano, accompanied at the piano by Miss Enns, sang several Russian songs and joined with Rudy Dyck, tenor, in a duet.

A recital in aid of the British organ restoration fund was given by Miss Anna Hymmen, organist at St. John's Lutheran Church, Waterloo, and Edward Johnstone, tenor, at St. John's Lutheran Church Oct. 17.

EDGAR V. MERKEL, Secretary.

St. Catharines Center.

Members of the St. Catharines Center gathered for their annual meeting at the home of Miss Edith Benson Sunday evening, Oct. 8. The principal business was the election of officers, the following slate being accepted, as presented by the nominating committee: Past chairman, Bernard Munn; chairman, Douglas Campbell; vice-chairman, Mrs. Anne W. Kadwill; secretary-treasurer, Miss Edith Benson; social convener, Mrs. R. Douglas Hunter; executive committee, Gerald Marks, Lewis Jones, Mrs. D. MacDonald, Eric Dowling and Gordon Kay.

After a few remarks by the retiring chairman, Douglas Campbell presided over the meeting, which took the form of an informal discussion, the members offering excellent suggestions for the program of the season. A social period closed an enjoyable evening.

EDITH BENSON, Secretary.

Brantford Center.

Members of the Brantford Center met at the home of Mrs. J. F. Schultz, Spruceleigh Farm, Saturday evening, Sept. 23. A business meeting was held with George T. White presiding. A report on activities for the season and the treasurer's report were presented by Miss E. L. Muir. Plans for future meetings were mapped out. Refreshments were served by the hostess at the close of the business session and the thanks of the gathering were extended by George A. Smale.

ELEANOR L. MUIR, Secretary.

London Center.

Under the auspices of the London Center a recital was given by Harvey Robb, assisted by the choir, at First-St. Andrew's Church, London, Sunday evening, Oct. 1. Mr. Robb played the following program with technical ease and colorful registration: Toccata in F major, Bach; Chorale Preludes, "Adorn Thyself, My Soul," "It Is Surely Near the Time" and

"Sleepers, Wake," Bach; Fugue, "Ad Nos, ad Salutarem undam," Liszt; "The Sun's Evensong," Karg-Elert; Fanfare, Whitlock.

The singing of the chorale before the playing of each chorale prelude added interest to the performance. The special choral work sung by the choir was "The Spirit of the Lord Is upon Me," from the oratorio "The Apostles," by Elgar.

SERGEANT ERNEST HARRIS, Secretary.

PAUL W. KOCH ASSUMES NEW POSITIONS IN PITTSBURGH

Paul W. Koch has returned to his old home in Pittsburgh and on Oct. 1 assumed his new duties as organist and choirmaster of St. Stephen's Catholic Church, with 1,000 school children singing the entire mass on that day. He has also been appointed instructor in organ and piano at the Pittsburgh Musical Institute.

Mr. Koch is the talented son of Dr. Caspar P. Koch, for forty years organist of Carnegie Hall, North Side, in Pittsburgh. Mr. Koch was graduated in music at Carnegie "Tech"; received his M.A. at the University of Pittsburgh; was an exchange fellow to Germany from 1936-38, studying at the University of Leipzig, the State Conservatory of Music and organ with Ramin, and had a year of organ study with Marcel Dupré in Paris. Returning to America, he taught music in public schools, became head of the department of music at the Asheville School for Boys in North Carolina and recently was in charge of music at the Pennington School for Boys in New Jersey.

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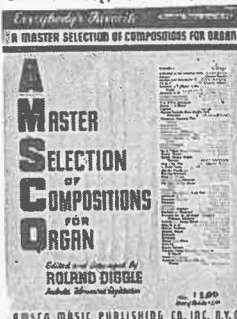
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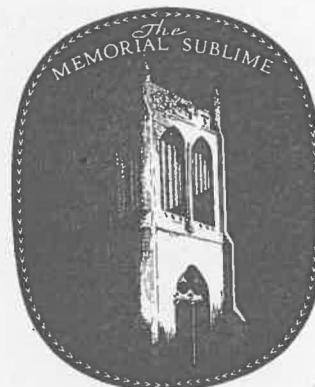
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Mrs. WILMA LEAMON, prominent Cleveland organist, received her certificate as a "gray lady" of the Red Cross in a formal capping ceremony Oct. 1 at Crile General Hospital, the new military hospital named for the eminent Cleveland surgeon, the late Dr. George W. Crile. The program was presented in the auditorium of the hospital. It opened with a processional march which Mrs. Leamon played on the organ.

When Crile Hospital was completed last spring the Red Cross interviewed between 600 and 700 women, and fifty were chosen to serve at the hospital. Classes were started in the spring and training at the hospital began in July. The name "gray lady," suggested by the gray uniform worn by the hospital and recreation corps of the Red Cross, was the title the soldiers of the first world war gave a group of women who volunteered their services to Walter Reed General Hospital in Washington. "Gray ladies" are a liaison between the patients and the people of the community. It is the duty of the "gray ladies" to supervise the recreation of the patients and to boost their morale. The Cleveland Press raised a homecoming fund which provided a radio for every patient and furnished a beautiful library and recreation hall at the hospital. The Cleveland Plain Dealer raised a telephone home fund of \$50,000, which enabled every patient to telephone home. The Metropolitan Opera Company and other artists have provided entertainment.

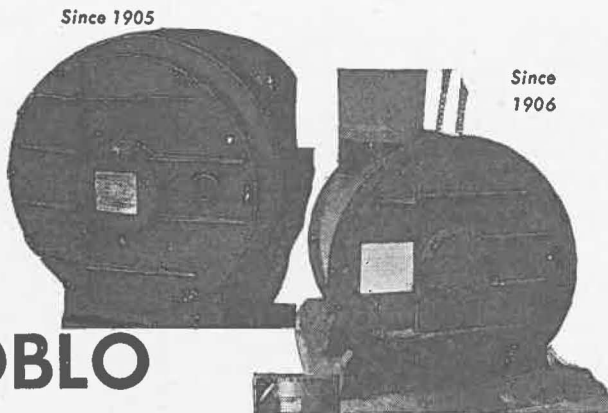
LYDIA HARRIS HAMLIN ENDS LONG SERVICE AT THE ORGAN

Mrs. Lydia Harris Hamlin, for seventy-five years an active church organist, was honored on Sunday, Sept. 24, by the congregation and officials of the First Presbyterian Church of Newburgh, N. Y., the occasion being her retirement after eighteen years as organist of the church. In tribute to her service, the congregation at the morning worship stood after the benediction and faced the choir loft while Mrs. Hamlin played the hymn "Ein feste Burg." After the close of the worship, the choir presented Mrs. Hamlin with a leather handbag which contained a letter from the board of trustees wishing her many years of happiness, and enclosing a check for \$100. Mrs. Hamlin was the guest of honor the following Wednesday at a tea given by the women's association of the church.

A sketch of the career of Mrs. Hamlin was published in the February, 1944, issue of THE DIAPASON.

DETROIT WOMAN ORGANISTS HEAR RECITAL BY PEDERSEN

The Woman Organists' Club of Detroit had its first recital of the current season Oct. 24 at the Woodward Avenue Presbyterian Church, Detroit. After the business meeting the program was played by the organist-choirmaster of the host church, Maurice Douglas Pedersen. Mr. Pedersen gave a French program, which was as follows: Fugue on the "Kyrie," Couperin; "The Fifers" (Rondo), d'Andrieu; Christmas Carols of Lorraine, d'Aquin; Andante and Allegro ("Grande Piece Symphonique"), Franck; Prelude in B major, Saint-Saens; "Etoiles du Soir" (Third Suite), Vienne; Finale, Sixth Symphony, Widor.

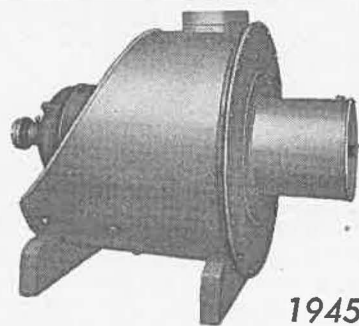
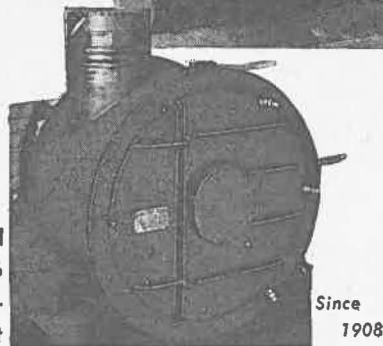


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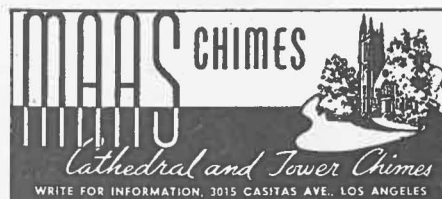
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RECITALS A SPECIALTY

FRANK K. OWEN, MINNEAPOLIS MAN, GOING TO KALAMAZOO

Frank K. Owen, for the last seventeen years a prominent organist of the Northwest, has been appointed organist and choirmaster of St. Luke's Episcopal Church in Kalamazoo, Mich., effective Nov. 15. The resignation of Henry Overley at St. Luke's was announced in THE DIAPASON last month.

Mr. Owen went to the twin cities in 1927 as organist and choirmaster of Christ Church, St. Paul. In 1936 he was appointed to St. Paul's Church, Minneapolis. He has been very active in musical circles in the twin cities. For two years he was dean of the Minnesota Chapter of the American Guild of Organists; he has been president of the Twin City Choirmasters' Association, president of the Diocesan Choir Guild, chairman of the board of examiners of the Minnesota Music Teachers' Association and president of the St. Paul Guild of Music Teachers. He is active also in Masonic work and is a member of the Lake Harriet Yacht Club.

MR. AND MRS. ARTHUR POISTER of Oberlin, Ohio, are the parents of a son born Sept. 22. The young man has been named Theodore and starts out, according to a report from his father, the concert organist and member of the Oberlin College faculty, with a wonderful pedal technique and strong lungs.

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WANTED — EXPERIENCED ORGAN man who can lay out organs, supervise their construction and would be interested in taking active part in well-known concern either by a small investment or working arrangement. Also one experienced reed and flue pipe maker. Application kept strictly confidential. Address L-9, THE DIAPASON.

WANTED—LOWEST TWELVE PIPES of 8-ft. open diapason, three inches wind. Also lowest twelve pipes of gamba, three inches wind. In writing state diameter of lowest note and price including shipping. G. N. Tucker, 1744 Jamestown Place, Pittsburgh 21, Pa.

WANTED — FIRST-CLASS PIPE ORGAN man as shop foreman in well-established organ factory in large Eastern city. Must be able to build, rebuild and electrify organs and have some good ideas on post-war work. Address L-4, THE DIAPASON.

WANTED — QUALIFIED ORGAN builders in Western and Pacific states to sell, install and service pipe organs. Large manufacturer now offers exclusive protected territories in several areas to successful builders. Address J-5, THE DIAPASON. [11]

WANTED — COMPETENT ORGAN man. There is a fine opening in Washington, D. C., for a man interested in having his own business. Address L-7, THE DIAPASON.

WANTED—HAVE TWENTY YEARS' experience tuning, repairing and installing organs in Southwest. Would like to represent a good organ in Texas. R. P. Condrion, Morgan Mill, Tex. [tf]

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

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WANTED — EXPERIENCED ORGAN service and installation men to work in Eastern states. Position permanent. Application must state experience. Address K-10, THE DIAPASON.

WANTED — EXPERIENCED REED voicers. Permanent position. Application must state experience. Address K-11, THE DIAPASON.

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FOR SALE—THREE-MANUAL KIMBALL organ, eleven sets pipes, \$5,500. Write F. C. Wichlac, 5311 West Nelson Street, Chicago.

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FOR SALE

FOR SALE—USED MATERIALS: TWO concave pedalboards, \$15 each; 16-ft. diapason wood bells, with chest, eighteen pipes, \$60; 500 Smith magnets, 10 cents each; 8-ft. stopped diapason, sixty-one pipes, \$35; 4-ft. flute harmonique, \$25; 8-ft. doppel flöte, sixty-one pipes, \$35; 2-ft. flautino, \$25; 16-ft. double open, thirty pipes, \$90; several sets shutters; 16-ft. lieblisch, twelve pipes, \$22; 16-ft. contra bass, with chest, forty-four pipes, \$125; Spencer damper valves, several sizes; used cable, several kinds; several tremolos; different size bellows springs; 200 new inside magnets, 25 cents each; plastic and leather nuts. Write F. C. Wichlac, 5311 West Nelson Street, Chicago.

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