

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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ORGAN RECITALS ON AIR FROM U. OF ILLINOIS

EVERY TUESDAY AT 5 O'CLOCK

Russell H. Miles and Lanson F. Demming Present Half-Hour Programs That Are Attracting Listeners Throughout the State.

Careful planning and finished technique have been combined this winter to bring to Illinois radio listeners a series of organ programs of high calibre. Russell H. Miles, professor of music at the University of Illinois, and Lanson F. Demming, associate in music and musical director of the university's radio station WILL, are presented alternately on the program and occasionally other members of the music faculty appear as guest artists.

On alternate Sunday afternoons from 4:30 to 5:30 Professor Miles and Mr. Demming play the public recitals in recital hall at the school of music. The response among students, faculty and townspeople to these programs encouraged the thought that radio presentation might draw a favorable response. That this surmise was correct has been shown by the number of letters received, particularly from music teachers, music students and professional and amateur organists over a large part of the state.

The Sunday afternoon recitals give excellent basic preparation for the weekly half-hour broadcasts, which are presented at 5 o'clock every Tuesday. After the Sunday recital members of the radio station staff confer with the organist and from the hour's program is selected a group of numbers which, on a basis of length, type and suitability for broadcast, will make up a well-rounded half-hour program. Program notes then are given to a script writer of the station's staff, who prepares a detailed and accurately-timed script for the broadcast.

The opening phrase of Bach's Toccata and Fugue in D minor is used as a program theme. The broadcast is handled by a direct wire leading from the recital hall to the broadcast studios. The recital hall is equipped with an excellent three-manual forty-stop Skinner organ.

Although it might be thought that a program restricted to the best in organ music would be limited in appeal, the extent of the interest it has created indicates otherwise. The audience, though a selective one, is surprisingly large. Interest in the organ is such in Urbana-Champaign as to have led recently to the organization of a local chapter of the American Guild of Organists.

INDIANAPOLIS CHURCH NOTES HANSEN'S 47TH ANNIVERSARY

The bulletin of the Second Presbyterian Church of Indianapolis, Ind., made note Dec. 31 of the fact that on that day Dr. Charles F. Hansen completed his forty-seventh year as organist and director of music. "Across all these years Dr. Hansen's music has been a blessing and an inspiration to countless thousands," says the announcement. "It is not often that a church is privileged to have for so long a time the services of such a gifted musician and so rare a Christian spirit. On behalf of the entire congregation we offer to Dr. Hansen hearty congratulations and sincere good wishes."

HERBERT FROMM OF BOSTON WINS ERNEST BLOCH AWARD

Herbert Fromm, Boston composer and organist and choir director of Temple Israel, is the winner of the Ernest Bloch award in a nation-wide contest for the best piece for women's chorus after words of the Old Testament. Mr. Fromm's "Song of Miriam," to be published by Carl Fischer in New York, will have its first performance in May. The judges of the contest were Douglas Moore, Lazare Saminsky, Hugh Ross and Isadore Freed.

DISTRICT OF COLUMBIA A. G. O. CHAPTER AT BIRTHDAY DINNER



THIS PICTURE was taken at a dinner of the District of Columbia Chapter of the American Guild of Organists in honor of its charter members. The dinner marked the chapter's annual birthday

party and was served at the Columbia Heights Christian Church Dec. 4, as recorded in the January issue. The District of Columbia Chapter was organized Dec. 15, 1910.

WINTER RECITALS AT YALE PLAYED BY FRANK BOZYAN

H. Frank Bozyan is giving a series of five winter recitals on the Newberry memorial organ in Woolsey Hall at Yale University, New Haven, Conn. The first of the very interesting programs was presented Jan. 7 and the last is scheduled for March 4. Jan. 7 Mr. Bozyan played: Prelude in E flat major, Bach; Chorale Preludes, "Kyrie, Gott Vater in Ewigkeit," "Christe, Aller Welt Trost" and "Kyrie, Gott, Heiliger Geist," Bach; Sonata No. 2, Hindemith; Two Sketches, Schumann; Two Fugues on "B-A-C-H," Schumann.

The program of Jan. 21 was as follows: Chorale Preludes, "Wir glauben All'an Einen Gott, Schöpfer" (two versions) and "Vater unser im Himmelreich" (two versions), Bach; Canons, Op. 56, Numbers 1, 2 and 3, and Fugue No. 4, Schumann; Ground Bass and Fugue, Op. 70, Number 1 (MS.), David Stanley Smith; Variations from Sixth Sonata, Mendelssohn.

The February and March programs are these:

Feb. 4—Chorale Preludes, "Allein Gott in der Höh' sei Ehr'" (three versions) and the Lesser Kyrie (three parts), Bach; Concerto No. 4, in F major, Handel; Sketches, Op. 58, Numbers 3 and 4, Schumann; Fugue No. 1, Schumann; Sonata No. 3, Hindemith.

Feb. 18—Chorale Preludes, "Christ, unser Herr, zum Jordan kam" (two versions) and "Jesus Christus, unser Heiland" (two versions), Bach; Canons, Op. 56, Numbers 4, 5 and 6, Schumann; "Triumph and Peace," Poem for Organ, Op. 88 (MS.), David Stanley Smith; "La Nativité du Seigneur," "Les Mages" and "Dieu Parmi Nous," Messiaen.

March 4—Chorale Preludes, "Aus tiefer Noth" (two versions, the first in six parts with double pedal) and "Dies sind die Heil'gen Zehn Gebot" (two versions), Bach; Fugue in E flat major, Bach; Sonata No. 1, Hindemith; Fugues, Numbers 5 and 6, Schumann.

The complete organ works of Schumann and Bach's entire "Clavierübung," Part 3, are included in these programs.

LAWRENCE K. WHIPP FREED FROM CONCENTRATION CAMP

Lawrence K. Whipp, formerly of Denver, again is playing an organ in a church in France, after having been in a German concentration camp since the Nazis occupied that country. Whipp, a native of Cripple Creek, Colo., played at the Cathedral of the Holy Trinity in Paris for twenty-three years. The night Germany declared war on the United States three Nazi officers entered the fashionable cathedral and arrested him. In a concentration camp at Clairfontaine Whipp was ordered by the Nazis to play a recital and he gave an interpretation of classic German compositions that made the Nazis cheer and his prison official kissed his hand.

CONCLAVE IN NEW YORK IS NATIONAL IN SCOPE

CLANS GATHER FROM AFAR

Two-Day Program of American Guild of Organists Filled with Events That Stimulate Interest—Christmas Dinner as Climax.

With an attendance which gave it a truly national character, the second annual conclave of deans and regents of the American Guild of Organists was held in New York Dec. 27 and 28. The following chapters were represented: Northern Ohio, Central and Wilkes-Barre of Pennsylvania, Hartford, Conn., Cumberland Valley, Maryland; Auburn and Eastern New York; Kanawha, West Virginia; Metropolitan, New Jersey; Chesapeake, District of Columbia, Richmond, Va., Texas, Minnesota, Massachusetts, Indiana and Florida. Three regional representatives also were present.

George Mead, who gave a program of organ music at Old Trinity Church at noon Wednesday, Dec. 27, was greeted by a large audience for the first event of the conclave. His recital opened with the playing of two works by Garth Edmundson—"The March of the Magi," a rather somber bit of modernism—followed by "The Virgin's Slumber Song," a serene work lending itself easily to the harp and flute treatment which he gave it. Next followed the "Alleluia" by Bossi, an academic piece of writing, played on the pleasing, moderately full registers of the Trinity organ. Seth Bingham's "Nativity Song" needs great subtlety of nuance and registration, and here Mr. Mead effectively used the soft masses of tonal color and the solo registers so characteristic of this organ.

Then followed an original composition by the recitalist, "Carol for Pipes," a short work for flute and strings, delicately played. The program was concluded with the Bach prelude on "The Old Year Now Hath Passed Away" and the "Carillon" of Louis Vierne. The Vierne work brought the full ensemble of the organ into play, closing the recital brilliantly.

Wednesday afternoon opened with a recital at St. Bartholomew's Church by Dr. David McK. Williams. The program was made up entirely of the 1945 Guild test pieces. Frequently a recital of this kind is a perfunctory, gloomy affair. Such was not the case in this instance. Owing to the number and diversity of the examination pieces this year, Dr. Williams was able to present a program which was as musically gratifying in its structure as it was in its splendid performance.

Few organists play with the musical understanding, alertness to dramatic effect and warm color which Dr. Williams displays. He also plays with genuine rhythmic vitality. Particularly effective was his imaginative treatment of the Intermezzo from Widor's Sixth Symphony. The lyric beauty of the slow movement from Mendelssohn's Fourth Sonata was set forth with a tender and affecting simplicity.

It is good to find not only one, but three, American composers represented among the test pieces. The "Carillon" of DeLamarter and the Prelude on "St. Flavian" of Bingham, charming and quietly colorful little pieces, are highly effective. The Sowerby Toccata is, of course, a work of large proportions. It was given a vigorous performance. It is unfortunate that this toccata, so beautifully organic in style, should fall below the usual Sowerby standard in respect to thematic material. For all of its surface brilliance the Toccata is a somewhat pallid work, lacking in contrasts sufficiently sharp to sustain interest throughout.

The great Bach B minor Prelude and Fugue was played as the final number on the program. The soaring grandeur of the fugue, with its marvelous subject, was fully realized by Dr. Williams.

After the recital the visiting deans and

SOLDIERS AND CIVILIANS SING THE "MESSIAH" AT FORT MEADE

Soldiers and civilians, and men holding ranks from lieutenant-colonel down to private, made up the newly organized chorus at Fort George Meade, Md., which sang the Christmas portions of "The Messiah" in the post chapel on the evening of Dec. 21. The chorus of thirty-five was under the direction of Sergeant Henry K. Beard, the post's organist and choirmaster. The soloists were from the Overbrook Presbyterian Church, Philadelphia, of which Sergeant Beard is musical director. The choir made its debut Dec. 17, when it sang at a candle-light choral service.

Reviewing the "Messiah" performance at length Private Maxwell T. Cohen included the following paragraph in the *Fort Meade Post* of Dec. 29:

The performance was directed by Technician Fourth Grade Henry Beard, who also played the organ accompaniment. Sergeant Beard's reputation as an organist and musician is familiar. His direction was, as expected, consistent with his excellent musicianship. Sergeant Beard's performance of the Pastoral Symphony interlude was poetic and sensitive.

KATHARINE E. LUCKE HEARD IN HER OWN COMPOSITIONS

A series of exchange programs has been arranged among composers of the Paterson, N. J., Washington, D. C., and Baltimore branches of the American Pen Women. Miss Katharine E. Lucke, F.A.G.O., opened the series with a program Dec. 9 at the home of Iris Brussels, Paterson composer. A short talk comparing the procedure in creativeness between poets and composers preceded the performance of original compositions by Miss Lucke, consisting of religious and secular songs, violin and piano numbers. The songs and violin pieces were performed by Paterson talent, Miss Lucke playing her own piano numbers. The program concluded with Miss Lucke improvising on themes submitted by the audience.

On Nov. 6 before the Baltimore branch of the American Pen Women and on Dec. 12 in a program for the Chesapeake Chapter, A.G.O., Miss Lucke gave a similar talk, with Naomi M. Thomas, contralto, assisting artist. Piano and vocal numbers made up the program. "My Harp of Many Strings," the latest Presser publication by Miss Lucke, made a very favorable impression.

SON OF T. F. H. CANDLYN DIES IN ACTION IN LUXEMBOURG

Word has been received that Sergeant Donald S. Candlyn was killed in action in Luxembourg, while with General Patton's Third American Army, Dec. 26. Sergeant Candlyn was the son of Dr. T. Frederick H. Candlyn, organist and choirmaster of St. Thomas' Church, New York.

other Guild members adjourned to the auditorium of St. Bartholomew's community-house, where a forum was held on the 1945 examinations. Harold Friedell, chairman of the examination committee, explained the objectives of the committee. He emphasized the importance of examination forums to be held in January throughout the country.

"We must all endeavor to get our minds centered upon the Guild examinations at the same time," said Mr. Friedell. "The forums must deal with the clarification of viewpoints—what to teach and what to learn."

Mr. Friedell spoke of recent changes in the examinations at the suggestion of various chapters, such as the larger choice of organ pieces to be played and the breaking up of the paper work into two morning sessions.

Dr. Hugh Porter discussed organ playing and keyboard tests. He said that, in connection with required test pieces, an effort is being made to select music which will be really interesting to learn. He pointed out that one's playing at the examination should not be fussy (especially registration)—what is required is a sense of style.

Norman Coke-Jephcott conducted the part of the forum devoted to consideration of the paper work—particularly strict counterpoint and fugal writing. He emphasized the importance of thinking of the underlying harmonic structure of the counterpoint. He explained that the examinations were being made more practical from the point of view of the organist and composer.

One hundred and twenty-five organists attended a splendid performance of "The Searching Wind" at the party in the Fulton Theater in the evening. At the conclusion of the play many of the group were presented to the stars of the play by Harry Gilbert, chairman of the program committee.

On Thursday morning a large gathering set out from Guild headquarters in Rockefeller Center for a pilgrimage to several important metropolitan churches. At each church the visiting members were given a brief opportunity to hear and see the organ. At St. Patrick's Cathedral the visitors heard part of a special Christmas service which was being held at the time. St. Thomas' Church was next. Here the organ was demonstrated by Dr. T. Frederick H. Candlyn, organist of the church. From St. Thomas' the "pilgrims" plowed through ankle-deep slush, left by the heavy snow-storm of the preceding evening, to the Fifth Avenue Presbyterian Church. Here Searle Wright, who acted as guide, played in the absence of Harry Gilbert, organist of the church. The next stop was at the Riverside Church, which was reached despite slow subway trains, icy sidewalks and the coldest wind that ever swept in from the Hudson. At Riverside the organist, Frederick Kinsley, demonstrated the organ after pointing out several of its features. At the Cathedral of St. John the Divine, which was visited next, Norman Coke-Jephcott, the organist, displayed the tonal resources of his instrument. From the cathedral the party proceeded to the Central Presbyterian Church, where Hugh Giles demonstrated the recently rebuilt and enlarged organ.

The last stop was at Christ Methodist Church, where the organist and past warden of the Guild, Dr. Warner Hawkins, improvised effectively.

Following Warden Elmer's luncheon for the deans and regents, which was a happy affair at the Savarin restaurant, a meeting of the council was held in the choir-room of St. Bartholomew's Church. Eighteen representatives of various chapters and members of the council, with a large number of visitors, engaged in an exchange of suggestions and plans for Guild work in many parts of the country, making this one of the most profitable and enjoyable sessions of the conclave.

Over 235 assembled for the annual Christmas party and dinner at Schrafft's restaurant on Fifth Avenue. Enthusiastic greetings were exchanged by old friends and Anne McKittrick and her reception committee did their best to make newcomers feel welcome. The group was called to order with the singing of the national anthem, accompanied by George William Volkel, and the invocation by Chaplain George A. Buttrick. After dinner Warden Elmer was faced with the difficult task of calling attention to the death and funeral of one of the most dearly loved composers of church music,

GEORGE ALEXANDER A. WEST



Mrs. H. H. A. Beach. A hush fell over the group as her name was mentioned and the entire gathering stood for a minute of silent tribute.

Deans, regents and visitors from ten chapters were introduced and they, as a group, were represented by Paul Allen Beymer, dean of the Northern Ohio Chapter. Mr. Beymer expressed sincere appreciation of the many advantages made possible by the conclave. He mentioned especially the inspiration that came to him from hearing the New York City organists and from observing their splendid choir organizations.

Chaplain Buttrick paid a high tribute to Seth Bingham and Horace M. Hollister and challenged every church musician present by stating that the ministry of music in his church, the Madison Avenue Presbyterian, was a real ministry to the clergymen as well as to the congregation.

Warden Elmer then introduced Harry Gilbert as master of ceremonies for the entertainment of the evening. The program consisted of vocal solos, a dramatic skit and motion pictures. Louisa Moller, soprano soloist at the Fifth Avenue Presbyterian Church, sang "Canto di Primavera," by Cimara, and "Chant d'Amour," by Moret.

The versatility of George Mead was demonstrated in his mock quiz-broadcast, "Examinations, Please." His three stooges—Harry Gilbert, Harold Friedell and Frank Shearer—were put on the spot by the alert participation of the audience.

The feature of the evening consisted of three reels of exquisitely colored "movies" of life in the tropics, presented and explained by the noted author and lecturer, Dr. William Beebe. The pictures were candid, inasmuch as the majority of the subjects were unaware of their being photographed. The natural actions of Venezuelan children at play, deft defense of dueling beetles and the protection of insects by their coloring were beautifully illustrated.

In a review of the conclave Warden Elmer said that the making of closer contacts with all parts of the country undoubtedly made for a better understanding of the common purposes of the Guild.

GEORGE ALEXANDER A. WEST

OF PHILADELPHIA IS DEAD

George Alexander A. West, who was organist and choirmaster of St. Luke's Episcopal Church, Germantown, Philadelphia, for fifty-four years, died at his home Jan. 10. Mr. West, who was 73 years old, had been ill for three months.

Mr. West was born in St. Just, Cornwall, and at 18 was the youngest man ever to receive the degree of fellow of the Royal College of Organists. In England he studied under John Alexander Matthew of Cheltenham and married the latter's daughter.

After being organist of the Cheltenham Parish Church in England for two years Mr. West went to St. Luke's and became one of the city's noted musical directors. He trained more than 2,500 choir boys, composed church music and instructed many of the city's leading organists. He was a fellow of the American Guild of Organists and served as dean of the Pennsylvania Chapter for fourteen years.

Surviving are a daughter, Mrs. George B. Cook, and two sons—George H. West and Gerald B. West. Mrs. West died in 1933.

BIGGS TO PLAY ALL OF BACH'S ORGAN WORKS ON AIR IN 1945

A piece of news that indicates the increasing popularity of Bach's compositions for the organ is the announcement that all of them are to be heard over the air this season. E. Power Biggs will play the entire Bach organ literature in the course of 1945 in his programs on Sunday mornings from 9:15 to 9:45 Eastern war time over the Columbia network from the Harvard Germanic Museum in Cambridge, Mass. The organ is that built by G. Donald Harrison and heard since its completion in Mr. Biggs' recitals on the air.

SELF'S CHOIR IN WORCESTER GIVES PROGRAM AT MUSEUM

William Self's choir from All Saints' Church, Worcester, Mass., presented a program of Christmas carols at the Worcester Art Museum Sunday afternoon, Dec. 24. The program was one of unusual quality and was sung entirely without accompaniment. Beginning with "The Holly and the Ivy" and "In dulci Jubilo," there were included also the following: "Born Today!," Sweelinck (1562-1621); "Over the Hills Maria Went," Eccard (1553-1611); "Bethlehem," Carol from Glatz (recorded by Heinrich Reimann and arranged by Clarence Dickinson); "When the Sun Had Sunk to Rest," Old English; "The Three Kings," Old Nativity Song from Catalonia; "Shepherds! Shake Off Your Drowsy Sleep," Besancon Carol (arranged by Sir John Stain-

IN THIS MONTH'S ISSUE

Two-day conclave of deans and regents of American Guild of Organists in New York is marked by events of interest and benefit, with the climax in annual dinner.

University of Illinois puts its organ recitals on the air weekly.

Detroit Institute of Arts and large Detroit store cooperate to sponsor organ recitals in the auditorium of the institute by Dr. Cyril Barker.

George Alexander A. West, prominent Philadelphia organist, is taken by death.

Many recitals mark winter season and programs present interesting study.

Christmas music of 1944 in American churches is reviewed by Dr. Harold W. Thompson.

THE DIAPASON

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er); "God Is with Us," Kastalsky; "Shepherds, Quickly Wake!," Tirolese; "Touro - Louro - Louro," Saboly (1614-1675); "Fum! Fum! Fum!," Jolly Christmas March from Catalonia (words and melody recorded by Joaquin Picanins; choral setting by Kurt Schindler); "The Angels and the Shepherds," Bohemian (arranged by Dickinson); "Christmas Bells," George L. Osgood (1844-1923).

SERGEANT WINSTON A. JOHNSON, the Chicago organist, is now stationed at Fort Riley, Kan., in the First Cavalry Regiment, where he is receiving the finishing touches of his training before being sent to the Orient. Sergeant Johnson was one of fifty-one who were graduated Dec. 2 after a year of study of the Chinese language at Harvard University, in the specialized training program. Sergeant Johnson is the son of a missionary in China.

THE SACRED CANTATA "When Jesus was Born," by the Rev. Easton E. Madeira, was sung by the choir of St. Paul's Episcopal Church, Kansas City, Mo., Sunday, Dec. 31, before a large congregation. The cantata was directed by Clarence D. Sears, organist and choirmaster, who is dean of the Kansas City Chapter of the A.G.O. The composer, formerly of Kansas City but now of Bradenton, Fla., made the trip to Kansas City to hear the first performance of his cantata. The composition is dedicated to St. Paul's choir.

LENTEN and EASTER

Octavo

S. A.

THE AWAKENING	Mueller	4076	.12
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HOSANNA (Palm Sunday).....	Granier	4055	.12
THE PALMS (Palm Sunday).....	Faure	4050	.12
RESURRECTION	McLain	4082	.12

S. S. A.

LIFT UP YOUR HEADS (Palm Sunday).....	Scholin	4500	.15
THE LORD IS RISEN.....	Gounod	564	.12

S. A. T. B.

AGAIN THE LORD OF LIFE AND LIGHT.....	Gaines	923	.15
ALLELUIA, CHRIST IS RISEN TODAY.....	Stickles	977	.15
ALLELUIA SWELL THE STRAIN.....	Hosmer	796	.12
DAY OF RESURRECTION	Gaines	916	.16
CHRIST THE LORD IS RISEN TODAY.....	Day	881	.12
AN EASTER HALLELUJAH	Wrigley	938	.12
HALLELUJAH! HE IS RISEN.....	Francis	996	.15
HE IS RISEN	Day	906	.16
HE LIVES TO PLEAD FOR ME.....	Davies	959	.15
I SAY TO ALL MEN FAR AND NEAR.....	Mueller	922	.15
LO, THE WINTER IS PAST.....	Frazee	931	.12
SEE THE KING OF KINGS TRANSCENDENT.....	Bornschein	972	.15
THIS IS THE DAY.....	Day	930	.16

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**MALCOLM G. HUMPHREYS
IS HONORED BY CHURCH
LONG SERVICE RECOGNIZED**

MALCOLM G. HUMPHREYS



Vestry and Choir of St. Mark's, New Britain, Conn., Mark Completion of Twenty-five Years in Parish by Organist-Choirmaster.

Malcolm G. Humphreys, who has served as organist and choirmaster of St. Mark's Episcopal Church, New Britain, Conn., for twenty-five years, was the guest of honor at a dinner given Jan. 10 by the vestrymen and choir men of the church at the Shuttle Meadow Country Club.

Ralph B. Britton, who preceded Mr. Humphreys as choirmaster and who has been affiliated with the choir during much of Mr. Humphreys' term, acted as master of ceremonies. The Rev. Reamer Kline, who has just completed his first year as rector, spoke of the happy relationship that exists between himself and his organist and presented Mr. Humphreys with a substantial purse on behalf of friends in the parish. It was brought out at the dinner that Mr. Humphreys in the twenty-five years has missed only one service. On that occasion he attended a service at Grace Church, Providence, R. I., where a window was dedicated in honor of his aunt.

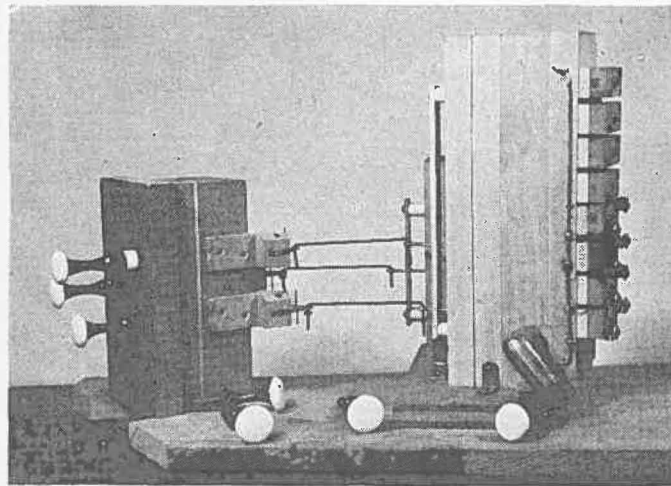
Present at the dinner was Wilfred Chant, who entered the choir at the age of 7 (when he learned all services by rote) and who has continued in the choir for thirty-five years. His father, the late Ralph Chant, was a member for forty-eight years. It is Mr. Chant's ambition to sing long enough so that the record of father and son will be 100 years.

Besides his duties as organist and choirmaster Mr. Humphreys has been active in the life of the parish, having served one term as a vestryman. At the present time he is treasurer of the church school and chairman of the service men's committee. This involves being co-editor of a mimeographed paper, *The Lion of St. Mark's*, which is sent bi-monthly to the 210 men and women of the parish

...serving with the armed forces and keeping an accurate file of the ever-changing addresses, so that at any time the parish can communicate with them. This work he particularly enjoys as a large percent of the list have been choir boys under his direction.

Mr. Humphreys is an associate of the American Guild of Organists and has served the Hartford Chapter as chairman of the program committee, chairman of the membership committee, sub-dean and dean.

JOHN F. CARRÉ, MUS.M., of Racine, Wis., presented a group of his students in a program of piano concertos in the First Presbyterian Church Dec. 5. Janet Goodland, soprano, assisted, and Mr. Carré presided at the organ. The offerings were: Concerto in C major, Kassechau; Concerto in D major, Haydn; Concerto in D minor (Larghetto), Haydn; Concerto in D minor (Rondo), Mozart; Concerto No. 2, Op. 18 (Allegro Scherzando), Rachmaninoff. The pianists were Marjorie Linder, Dorothy Brach, David Olson, Patricia Fox and Mildred Carlson.



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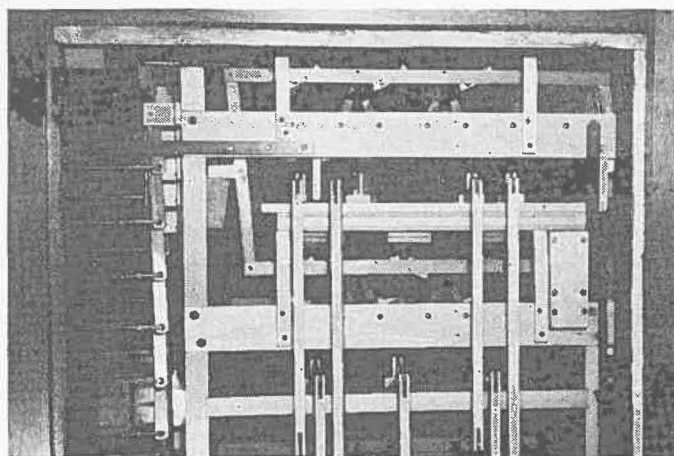
The knob movement is fast and the noise attendant on the combination change is reduced to a minimum because the majority of the moving parts is away from the keydesk. This action will be available for both new and rebuilt consoles.

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- **Help, Lord, with Strength to Praise Thee** (Hilf, Gott, dass mir's gelinge)
- **Lord, How Great are My Transgressions** (Herr, ich habe missgehandelt)
- **The Night Descendeth** (Die Nacht ist kommen)
- **Rest Thou Contented and be Silent** (Gieb dich zufrieden und sei stille)

Based on chorales employed by J. S. Bach, these organ preludes are unusually serene and beautiful. The grand old tunes are given expressive and sensitive treatment in settings that are only moderately difficult. The composer was a pupil of Scalero and is now on the faculty of Sweet Briar College.

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**Recital in Honor of
J. Christopher Marks
by Theodore Winkert**

In honor of Dr. J. Christopher Marks, beloved American organist and composer, one of his disciples, Theodore H. Winkert, who received his inspiration for a career as a church musician from Dr. Marks, gave a recital Jan. 21 at the Church of the Holy Apostles in Brooklyn, N. Y. The appropriate program for the performance included the following selections: Toccata in F, Bach; Andante Tranquillo and "At the Tomb" ("Victory Divine"), J. Christopher Marks; Air on a Theme by Handel, Jean Pasquet (dedicated to Dr. Marks); Fanfare, DuBois, and Triumphal March, composed by Dr. Marks' father, who was an eminent Irish organist.

Mr. Winkert makes his recital programs especially interesting by devoting each one to a special purpose. The last preceding one was dedicated to the boys of his choir who are in the service.

Mr. Winkert is a native of New York City and as a boy became a chorister at the Church of the Heavenly Rest under the direction of Dr. Marks. He also received his instruction in piano, theory and organ from Dr. Marks and at the age of 12 years served as his assistant organist. During the first world war he was stationed in Philadelphia and pursued his studies under Russell King Miller. After the war he studied organ with Dr. David McK. Williams at St. Bartholomew's in New York and harmony and counterpoint with Clement R. Gale of the General Theological Seminary. As a boy Mr. Winkert acted as a substitute organist in a number of churches in New York and vicinity, but his first and only permanent post has been at the Church of the Holy Apostles, where he has been a vestryman as well as organist and choirmaster for a number of years.

Mr. Winkert has very definite conceptions of the music that is appropriate for the service. He believes in a prelude that is quiet and will create an atmosphere of worship and in a postlude that doesn't start with a jolt and disturb the meditative character of the service. Every member of the congregation at his church receives a copy of the communion service to be sung and joins in singing it, with the choir leading. Mr. Winkert has written several pageants that have become a feature at the Church of the Holy Apostles. One on Nov. 19 actually netted \$150, the church being filled to capacity. The pageant tells the story of how the American Thanksgiving came to be and General Washington is portrayed reading the first Thanksgiving proclamation. Children dressed as Pilgrims and Indians and as people from all nations come to worship and give thanks at the request of the President and succeeding Presidents. The children act in pantomime, the rector is the narrator and the choir sings Thanksgiving hymns and chorales while the action takes place.

Mr. Winkert does not believe in the free organ recital and attributes to it the fact that many audiences are small. He always sells tickets—not directly to the recital but to the repast that follows it or for the privilege of being a patron or patroness. His programs are varied—some heavy and some light music is played—and they are made educational. The rector or someone versed in music introduces each number to be played and many times Mr. Winkert takes the principal theme of the fugue or some other composition and has mimeographed copies made so that the congregation may sing the theme several times before the number is played.

DURING THE MONTH of December the choirs of the Presbyterian Church of the Covenant, Greensboro, N. C., under the direction of Clarence O. Southern, minister of music, were heard in Christmas music. Dec. 3 the combined choirs, making up a chorus of 100 voices, sang Handel's "Messiah." Dec. 10 the Westminster Fellowship Choir of college students gave the cantata "Child Jesus," by Clokey. Dec. 17 the adult choir presented the cantata "Babe of Bethlehem," by Harvey Gaul. Members of the Front Street Methodist choir, also directed by Mr. Southern, assisted in this service. Dec. 24 the Vesper Choir, composed of children's voices, was heard in a service of carols.

THEODORE H. WINKERT



EVANSTON CHOIRS TO UNITE

IN FESTIVAL SERVICE FEB. 11
The Evanston Choir Association will hold its tenth annual festival service at St. Luke's Episcopal Church Sunday afternoon, Feb. 11, at 4:30. The association consists of six choirs which unite once a year for a festival evensong. The choirs are those of the First Baptist Church (Dr. William H. Barnes, director and organist); First Congregational (Theodore Harrison, director; Mary Porter Gwyn, organist); First Methodist (Dr. Emory L. Gallup, organist and director); First Presbyterian (Sadie Rafferty, director; Elias A. Bredin, organist); St. Paul's English Lutheran (Clarissa Greig, organist and director) and St. Luke's (Dr. Herbert E. Hyde, organist and choirmaster).

The program is as follows: Prelude, Chorale in A minor, Franck (Mrs. Gwyn); processional, "Fight the Good Fight," Courage; anthem, "Earth Doth Not Hold," Thiman; Magnificat and Nunc Dimittis, Walmisley; anthem, "Greater Love Hath No Man," Ireland; organ, "Bell Prelude," Clokey (Dr. Barnes); address by the Rev. Frederick L. Barry; offertory anthems, "Expectans Expectavi," Wood, and "All Creatures of Our God and King," Chapman; choral prayer, "Light Declining"; anthem, "Hallelujah Amen," Handel; postlude, "Now Thank We All Our God," Karg-Elert (Miss Greig). Miss Rafferty, Dr. Gallup and Mr. Harrison will direct the combined choirs. Dr. Hyde will play the service and St. Luke's choir will sing the liturgical portions of the service. The combined chorus numbers about 200 voices.

**CHICAGO WOMEN IN PROGRAM
OF CONTEMPORARY WORKS**

The Chicago Club of Women Organists sponsored a program of organ music Jan. 8 by three contemporary composers—Hindemith, Simonds and Sowerby—on the three-manual Skinner organ at the First Congregational Church in Evanston. Mabel Zehner played the First Sonata by Hindemith and the Dorian Prelude on "Dies Irae" by Bruce Simonds. Much of this music did not sound as strange and unwanted any more as it used to seem on previous readings. The final pages of the "Dies Irae" sounded gloriously brilliant.

Adrienne Moran then played Sowerby's Suite for Organ, with beautiful registrations, especially in the chorale and in the variations. But the Fantasy for Flute Stops was the piece which will probably become very popular on concert programs, judging from audience response, especially if it is performed as well and is made to sound as liquid as Miss Moran was able to make it sound.

The president of the club, Vera Flandorf, gave a short historical sketch of each composer on the program, and afterward the guests were treated to coffee and cake at the parish-house. The whole evening on this cold winter night was greatly enjoyed, thanks to the players, to Mrs. Armstrong, the program chairman, and to Mary Porter Gwin, the hostess.

W. F.

EARLE B. LOWDER has been appointed organist and director at the Ninth Street Christian Church, Washington, D. C., where he directs two choirs. Among previous positions he has held are those of organist of Francis Asbury Methodist Church for two years and of the First Baptist Church five and a half years. He succeeds Joseph Harrison, who has resigned after thirty-nine years at the same post to devote himself exclusively to his first love—the violin.

Anthems for Lent and Easter

MIXED CHORUS

- O Come and Mourn (New, 1945) Seth Bingham .18
- Easter Bells Are Ringing (New, 1945) . . . Robert Elmore .16
- It is Finished! T. Tertius Noble .15
- Christ of the Fields and Flowers Harvey Gaul .15
- In that Garden He Kneled to Pray . . . Albert D. Schmutz .12
- Hosanna to the Son of David M. Mauro-Cottone .15
- Alleluia, Come, Good People Katherine K. Davis .12
- The Lord is Risen! Rachmaninoff-Noble .12
- Let All the Multitudes of Light Claude Means .16
- Christ is Risen Robert Herrried .12
- Thou Art the Way Carl F. Mueller .16
- An Easter Alleluia T. Tertius Noble .16
- The Lights of Easter Harvey Gaul .15

WOMEN'S CHORUS

- Christ is Risen Today! (S.S.A.) . . . Katherine K. Davis .12
- An Easter Alleluia (S.S.A.A.) T. Tertius Noble .15
- Alleluia, Come, Good People (S.S.A.A.) Katherine K. Davis .10
- The World Itself Keeps Easter Day (S.S.A.A.) Katherine K. Davis .15

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EASTER

- HECTOR, CHASTHEY: The Lamb of God. (A Lenten Cantata). Words selected and written by Wallace H. King. For Choir and Organ 1.50

ANTHEMS

- SHAW, MARTIN: Christ Our Passover. SATB (Occasional doubling of all voices) 20
- THATCHER, R. S.: Come, Ye Faithful. SATB 16
- WEELKES, THOMAS: Alleluia (I Heard a Voice). SATBB. A Cap. 32

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DR. CHARLES E. GAUSS



CHARLES E. GAUSS, Ph.D., A.A.G.O., who resigned last summer as organist at Grace Reformed Church, Washington, D. C., accepted a call to be organist at St. John's Episcopal Church, in the Worthington Valley outside Baltimore. Besides his duties as church organist Dr. Gauss is an instructor in the history of art at Western Maryland College, Westminster, Md., and is teaching in the piano department of that institution. He also teaches languages and the history of art at the Greenwood School in Ruxton, Md. To round out a busy program he instructs in philosophy at Johns Hopkins University, from which he received his degree of doctor of philosophy several years ago.

Dr. Gauss has written articles on logic and aesthetics for several of the leading journals of philosophy. He is also the author of a book on the aesthetics of modern French art which is to be published soon. Dr. Gauss is a member of Phi Beta Kappa and of the American Society of Aesthetics.

RECITALS IN LOS ANGELES
BY CALIFORNIA ORGANISTS

A series of "organ vespers," the programs to be played by prominent organists of southern California, has been arranged by John Burke, organist of the First Congregational Church of Los Angeles. The first program was presented Sunday afternoon, Jan. 7, and the series will be concluded March 25. The list of recitalists is as follows:

- Jan. 7—Margaret Whitney Dow, First Presbyterian Church, Van Nuys.
- Jan. 14—Ernestine Holmes, National Broadcasting Company, Hollywood.
- Jan. 21—Marilyn Seeley, First Presbyterian Church, Santa Ana.
- Jan. 28—Mildred Kammeyer, First Lutheran Church, Riverside.
- Feb. 4—Irene Robertson, First Methodist Church, Los Angeles.
- Feb. 11—Walter Hartley, head of the music department, Occidental College.
- Feb. 25—Clarence Mader, Immanuel Presbyterian Church.
- March 4—John Burke.
- March 11—Roland Diggie, St. John's Episcopal Church.
- March 18—Kathryn Knapp, Pasadena Presbyterian Church.
- March 25—Leslie Spelman, Redlands University.

DEAN ALFRED H. MEYER OF
BOSTON UNIVERSITY IS DEAD

Alfred H. Meyer, dean of the Boston University College of Music since 1941, died Dec. 29 at his home in Newtonville, Mass. He was 56 years old.

Dean Meyer, born in Quincy, Ill., was graduated from Oberlin College and studied also at Harvard University and the New England Conservatory of Music. Before joining the Boston University faculty in 1929 he taught at Washington State, Wellesley and Wheaton Colleges. Dean Meyer was assistant music reviewer for *The Boston Transcript* from 1924 to 1934. He served as organist of the First Baptist Church of Boston from 1930 to 1942 and of the Auburndale, Mass., Congregational Church since the latter date. He was a member of Phi Beta Kappa.

In 1915 Mr. Meyer married Antoinette Van Cleve. They were the parents of a son and two daughters.



These are His

These streets he walked along: a sturdy youngster with a new pencil case on his way to school. Remember when he came home with his first "shiner" from a schoolyard fight? . . .

And how grand the old gym looked all decorated for his Senior Prom—how he went "stag" because he'd quarreled with his best girl . . .

And the football field—with the crowds cheering and you on the sidelines afraid to look, afraid he wouldn't come out of the heap . . .

And there's the church—Sundays in his choir robe with his hair slicked down, he looked different. And sometimes he'd get so interested watching the organist he'd forget to sing.

Yes, these are his . . . though the distance between them and him is great.

But he'll be back; wanting them as they were then, just as he knew them. For the ways of men may change, but the things they knew and love they want the same.

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PUBLIC HEARS LARGE ORGAN

Prominent Department Store Sponsors Performances by Dr. Cyril Barker on the Four-Manual at the Institute of Arts.

An experiment to stimulate interest in the organ is being made by the Detroit Institute of Arts. The main auditorium houses a large four-manual Casavant installed in 1927, but the organ has been used for relatively few concerts for the benefit of the public. In this respect the situation is not unlike that in many cities where large sums have been expended for municipal organs and then little use has been made of them.

Dr. Cyril Barker of Detroit has succeeded in bringing together the head of the Arts Commission and the management of the Crowley-Milner Company, one of Detroit's largest department stores, and in convincing them that what Detroit needed was a series of regular organ recitals, and that if the commission would open the auditorium and the department store would pay the recitalist and incidental expenses, a cooperative series of programs might be presented for the organ-loving public. Dr. Barker is the performer on eight programs that are scheduled, but is assisted by a number of vocal artists and musical groups. The recitals take place on alternate Tuesday evenings.

At the first performance, on Dec. 19, nearly 1,000 people were in attendance. At the second, on Jan. 2, a large and enthusiastic group was present in spite of sub-zero weather and adverse traffic conditions. On Jan. 16 the members of the Michigan Chapter of the American Guild of Organists were guests of honor. The dates and the assisting artists are:

- Dec. 19—Danish Male Chorus, Crowley Glee Club and Northeastern High School Chorus.
- Jan. 2—Emily Mutter Adams, violinist.
- Jan. 16—June Gardner, contralto; Fred Burnett, baritone.
- Jan. 30—George McLeod, baritone, and Angelus Chorus.
- Feb. 27—Harold Tallman and Wayne University A Cappella Choir.
- March 13—Marguerite Kozenn, soprano.
- March 27—Taras Hubicki and Detroit Fiddlers' Band.
- April 17—Dr. Harry Seitz and Catholic Youth Chorus.

Dr. Barker's programs are intended to make a popular appeal. The first included the following compositions: "La Sortie des Trois Rois—Noel!" Gaul; "Christmas in Sicily," Yon; "A Carpenter Is Born" (Apostolic Symphony), Edmundson; Toccata on "From Heaven Above to Earth I Come," Edmundson; "Dance of the Sugar-Plum Fairies," Tschaikowsky; Fantasia on Old Christmas Carols, Faulkes.

Jan. 2 Dr. Baker played: Adagio and Allegro, Tenth Concerto, Handel; "Forest Chimes," Calver; "The Squirrel," Weaver; Rhapsody, Silver; Prelude to "Lohengrin" and Prize Song from "Die Meistersinger," Wagner; "La Concertina," Yon; Festival Toccata, Fletcher.

Cyril Barker is organist and director at the First Baptist Church of Detroit and president of the Detroit Musicians'

DR. CYRIL BARKER



CYRIL BARKER, Ph.D., M.M., A.A.G.O., is presenting a series of eight programs in the auditorium of the Detroit Institute of Arts. The unusual double-exposure photograph with the organ pipe background was taken by one of Dr. Barker's students, Miss Margarethe Wurst.

League, and is on the faculty of the Detroit Institute of Musical Art. He holds the degrees of master of music and doctor of philosophy.

HONOR TO ERNEST DOUGLAS FROM LOS ANGELES CHURCH

When the Church of St. Mary the Virgin in Los Angeles held its annual meeting Sunday, Jan. 7, Bishop William Bertrand Stevens and Dr. Ernest Douglas were the guests of honor. The vicar, the Rev. George Lyon Pratt, expressed to Dr. Douglas the appreciation of himself and the congregation for Dr. Douglas' voluntarily coming out of retirement about two years ago, forming a choir, playing the organ and directing the musical portions of the services. Stanley W. Williams spoke of Dr. Douglas' work in the diocese over a period of thirty-five years. Bishop Stevens dwelt on Dr. Douglas' great influence in raising the standards of church music not only in the diocese, but throughout the Episcopal Church in the West. Bishop Stevens concluded by presenting to Mr. Douglas a substantial check on behalf of the congregation, to which was added a gift sponsored, selected and presented by the members of the junior choir.

CHOIRS FROM A NUMBER of Episcopal Churches of Chicago and suburbs united in a hymn festival service Sunday afternoon, Jan. 21, at St. James' Church. The Rev. Arthur W. Farlander, rector of the Church of the Incarnation in Santa Rosa, Cal., conducted the festival and Dr. Leo Sowerby, organist and choirmaster of St. James' Church, directed the other musical portions of the service. Dr. Sowerby played a Fugue in A minor by Robert Stewart at the processional and a Prelude on the Tune "Peel Castle" by Darwin Leitz as the prelude, two Brahms chorale preludes at the offertory and a Bach chorale prelude at the recessional. Eight hymns were sung by choir and congregation.

MRS. H. H. A. BEACH DIES; PASSING OF COMPOSER

MRS. H. H. A. BEACH

LAST WORK IS FOR ORGAN

Among Her 150 Compositions Are the Oratorio "Canticle to the Sun," Anthems, Famous Songs, Chamber Music and Three Hymns.

Mrs. H. H. A. Beach, one of the outstanding composers of America, died Dec. 27 in New York City. She was 77 years old. Mrs. Beach had been a noted pianist. Although not an organist, she was devoted to the organ and among her friends numbered many of the country's prominent organists and hymnologists.

The last composition published by Mrs. Beach is for the organ and was the only one she wrote for this instrument. It is a "Prelude on an Old Folk-tune."

Funeral services were held in her church, St. Bartholomew's, and with her friend David McK. Williams at the organ and his full choir singing.

On the long list of Mrs. Beach's compositions of over 150 numbers are two piano concertos, a symphony ("The Gaelic"), "Canticle to the Sun" (oratorio) and many pieces for chamber music, such as the Trio for violin, cello and piano, a woodwind quintet, a quintet for flute and strings, a violin and piano sonata, a string quartet, etc. Mrs. Beach made many contributions to the music of the church. Her "Canticle to the Sun" is given frequently in all parts of the world. She wrote several anthems, among them "Let This Mind Be in You," "Hearken unto Me," "The Sky Can Still Remember" and "Lord of All Being, Throned Afar." Her contributions to the liturgy of the church are especially fine. Mrs. Beach also wrote three hymn-tunes.

Mrs. Beach, as Amy Marcy Cheney, was born in Henniker, N. H. In her early years she would ask to be placed on the piano stool and would improvise freely. She made her debut as a pianist at the age of 16 and the following year played concertos with the Boston Symphony and the Theodore Thomas Or-



chestras. In 1885 she was married to Dr. Beach, an eminent Boston surgeon, who died in 1910.

Mrs. Beach gave early signs of her great gift as a composer. Though her musical education was carefully conducted, especially her studies in piano technique, by her mother and later by some of the most distinguished teachers in New England, the development of her talent for composition was achieved largely by her own effort. It has been said of Mrs. Beach that she wrote both like a man and like a woman. Her music manifests feminine traits of a delicacy and tenderness scarcely attainable by a masculine nature and masculine traits as genuine and virile as any man could exhibit.

Mrs. Beach is perhaps best known by her songs, which have gone into the repertory of the world's greatest singers on two continents. Possibly the most celebrated are "Ah, Love but a Day" and "The Year's at the Spring."

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CARL NESTMANN DEAD AFTER LONG CAREER IN WHEELING

From Wheeling, W. Va., comes word of the death of Carl Nestmann, a veteran organist and highly respected citizen of Wheeling. His death occurred Nov. 28.

Mr. Nestmann was born in Buffalo, N. Y., Jan. 22, 1868. His elementary education was received in the schools there and in 1884 he went to Leipzig, Germany, for his musical training. He attended the Leipzig Conservatory for three years and then left it to study privately with Martin Krause (piano), Richard Hoffmann (theory) and Hermann Kretzschmar (church music and choir directing). In 1896 he returned to Buffalo to teach. While he was there he formed and directed a choral group known as the Bach Choir, which was in existence from about 1898 to 1903.

In 1903 Mr. Nestmann went to Pittsburgh to study organ with Frederick Archer. He became organist of St. Andrew's Lutheran Church there. In 1906 he took over a piano class in Wheeling. From 1910 to 1943 he was organist of St. James' Lutheran Church and he was organist emeritus from 1943 until his death.

In the summer of 1943 Mr. Nestmann underwent the amputation of his right leg, but after a long hospital experience he was able to return to his home.

Mr. Nestmann is survived by his widow, Louise Webb Nestmann, originally of Buffalo, and four children—Anna Louise, chemist, of Pittsburgh; George A., metalsmith, a Seabee in the Hawaiian Islands; Ralph H., a captain in the U. S. Army Medical Corps, and Caroline, a student of Near Eastern archaeology at the University of Chicago.

Mr. Nestmann had been a reader of THE DIAPASON for more than thirty years.

WALTER N. WATERS IS DEAD; END COMES ON NEW YORK TRAIN

Walter N. Waters, New York, organist and choirmaster at St. Mary's Catholic Church in Rahway, N. J., for more than ten years and a former chancel organist at St. Patrick's Cathedral, New York, died Jan. 22 of a heart attack shortly after he boarded a train for New York at the Rahway station of the Pennsylvania Railroad.

Mr. Waters was born in West Sutton, Mass., seventy-five years ago. He attended the New England Conservatory of Music in Boston and the National Conservatory of Music in New York, later becoming a teacher of theory and harmony at the latter institution. He first became a teacher of music at the Suffield School in Connecticut. Besides teaching and serving as organist, he wrote considerable church music.

Mr. Waters served at St. Patrick's Cathedral for six years, including the period of the first world war. Later he became organist and choirmaster at St. Michael's Monastery in Union City, N. J., serving there until the edifice was destroyed by fire. He was a member of the American Guild of Organists.

Mr. Waters left a widow, Ada Valentine Waters, and a daughter, Mrs. Dorothea Moran, wife of Lieutenant Commander Charles Moran of New York.

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York, will be the soloist for the second recital this season at the Church of the Covenant, New York, Tuesday, Feb. 6, at 8:15. He will play the following: Trumpet Tune and Air, Purcell; Fifth Concerto, Handel; Fugue in G major, Bach; "Chant de May," Jongen; Chorale in A minor, Franck; Prelude on "Eventide," Parry; "Romance sans Paroles," Bonnet; Berceuse, Vierne; "Carillon-Sortie," Mulet. After the Prelude on "Eventide" the hymn "Abide with Me" will be sung. These recitals are designed to show how effective the larger organ works can sound on a fine small instrument.

THE SPIRIT OF CHRISTMAS was more evident than usual in the business district of Rockford, Ill., this season as yuletide organ music floated to the ears of shoppers from a loud-speaker at North Main Street and Park Avenue, provided by the Junior Association of Commerce. The music came from the organ played by Ralph H. Brigham at the Second Congregational Church.

THE SIXTY-NINTH annual convention, scheduled to meet in Detroit, Feb. 13, 14 and 15, of the Music Teachers' National Association has been canceled by order of War Mobilization Director James F. Byrnes in the interest of the war effort.

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Krebs — Jesus Mine, I'll Not Leave

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Norman Hennefield, Editor

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Recital by Piché in Hartford.

Bernard Piché, organist of the Cathedral of Trois-Rivières, Quebec, was presented in a recital at Trinity College Chapel Jan. 8, under the auspices of the Hartford Chapter. Mr. Piché demonstrated his virtuosity and the exceptional tonal resources of the Trinity Chapel organ in full measure. In a program devoted principally to the music of the French masters, the Berceuse of Vierne was especially lovely. Mr. Piché's own composition, a Scherzo, was an effective little study touched with a bit of Gallic humor. The program also included: Concerto in B flat, Handel; Fugue in D major and Toccata in the Dorian Mode, Bach; "Recit de Nazard," Clerambault; "Variations sur un Noel," Balbastre; "Musette en Rondeau," Rameau; the Allegro and Fugue on "Ad Nos" by Liszt; "Piece Héroïque," Franck; Finale from First Symphony, Vierne, and Prelude and Fugue in B major, Dupré.

Professor Clarence Watters of Trinity College spoke briefly concerning the French influence upon organ design and organ playing. In memory of Joseph Bonnet an offering was received to help the needy organists of France.

RAYMOND LINDSTROM,
Publicity Chairman.

Warden Elmer Guest in Boston.

A social meeting of the Massachusetts Chapter was held at the Copley Methodist Church in Boston Jan. 13. Alvah Sleeper was the host. A large company welcomed Warden S. Lewis Elmer, who spoke informally and informatively of the history of the Guild, its national expansion and the growing recognition of its musical and ethical standards. He included general information concerning the worth of the examinations.

Joseph W. Clokey was an unexpected, but most welcome, guest of the evening. Miss Ruth Collingbourne, violinist, accompanied by Ruth Barrett Arno at the piano, played before and after the address. Refreshments concluded a stimulating evening.

MARGARET READE MARTIN, Secretary.

Monmouth Chapter Carol Service.

The annual candlelight carol service of the Monmouth Chapter was held as usual in St. Paul's Methodist Church, Ocean Grove, N. J., under the direction of Miss Thelma Mount, A.A.G.O., dean of the chapter. Miss Lois Kaiser was the piano accompanist for the Cecelian Choir and Miss Ruth Dennis the organ accompanist for the remainder of the service. The prelude was played by Miss Mount and the postlude by Miss Dennis.

GEORGE W. ROE, Secretary.

Christmas Dinner in Berkeley, Cal.

The Christmas dinner party of the Northern California Chapter was held in the college women's club of Berkeley Jan. 2. A large gathering gave testimony to the inspiring leadership of the dean, Kathleen S. Luke. After greetings by the dean and the invocation by the chaplain, Cantor Reuben Rinder, a delightful party was enjoyed by members and guests. During the dinner vocal music was rendered by Joseph Ballard, a member of the choir of St. Dominic's Church, San Francisco. Mr. Ballard was accompanied on the piano by Frances Murphy.

Walter Kennedy was master of ceremonies. At the conclusion of dinner those present adjourned to the lounge, where Miss Sydney Whisenand sang two Christmas songs. Baldwin Woods, director of the University of California extension division, delivered an address entitled "Musicians Ask a Hearing."

The Warden's Column

The 1944 conclave of deans and regents, a complete account of which appears in this issue of THE DIAPASON, gave great impetus to the growth and development of the Guild, particularly along the lines of the examinations. The entire proceedings of the forum on examinations were recorded by stenotype and will be sent to the chapters as a basis for similar meetings in all the centers. All who attended the various events were impressed with the truly national character of the conclave.

The festival committee is planning the details of our national spring music festival, which is scheduled for May 7 to 11 and which will consist of recitals, lectures, services, pilgrimages and dinners. The festival will begin with a recital at 5:30 and a service at 8:30 on Monday, May 7, and close with the annual general meeting and dinner Friday, May 11. A souvenir program will be published, containing complete information concerning every event. Advertising space will be made available. Rates for space, from full page to small professional card, can be obtained by communicating with national headquarters in New York. Ten thousand copies of the program will be printed and sent to all chapters and to headquarters members.

A visit to the strong Massachusetts Chapter (the second to be organized in our constantly growing family of chapters) was made exceedingly pleasant. A large and representative attendance of members at this meeting showed keen interest in the broad program of the A.G.O., and the number of questions asked regarding the examinations gave evidence of ever-increasing interest in this, the most important part of the work of the Guild.

All members of the A.G.O. who wish to vote for the election of Edward MacDowell, American symphonic composer, to the Hall of Fame will be given the opportunity, as ballots are being mailed to our entire national membership.

Results of the activities of regional representatives of the A.G.O. are more evident each month. A regional conference is being planned by Dr. Carl Wiesemann and the deans in Maryland, Delaware and the District of Columbia. Inquiries concerning membership and the organization of chapters are being received continually. All indications point to a prosperous Guild year.

Faithfully yours,
S. LEWIS ELMER, Warden.

First Public Concert in LaCrosse.

The January meeting of the La Crosse, Wis., Chapter was held Jan. 5 at St. Rose Convent. The chapter sponsored a concert to which the public was invited. The program was as follows: Sonata in C minor (Preludio), Guilman (Sister M. Karen); "Silent Night," Gruber (harp and violin accompaniment); "O Child Divine," Schoelgen; "Hodie," Palestrina, and "Rejoice," Byrd (St. Rose Convent choral group); Fourth Sonata, in D minor (Allegro), Guilman (Sister M. Lucilda); "Tui Sunt Coeli," Griesbacher; "Puer Natus Est" (eight-part), Stehle, and "Gesu Bambino," Yon (organ and string accompaniment) (St. Rose Convent choral group); "Puer Natus Est," Titcomb (Sister M. Karen); "Concerto Grosso," No. 8 (Pastorale and Vivace), Corelli (string ensemble with organ).

This was the first public affair sponsored by the chapter and was well attended by a very appreciative audience.

The organ numbers were played artistically and the choir sang with a lovely tone, unusual blend and excellent interpretation.

SISTER M. ANTONICE, Secretary.

Atlanta Recitals in February.

The Atlanta Chapter held its monthly meeting Jan. 8 in the Peachtree Christian Church, where Mrs. Victor Clark is organist and choir director. Mrs. John Feldor, the dean, presided at the business meeting. A report on our most inspiring city-wide hymn festival was given. It was voted to send a contribution to the Joseph Bonnet memorial fund. Announcement was made of the program Feb. 6 in the First Baptist Church, at which time the Atlanta Music Club will present several Guild members in a recital. Plans were made for a recital by Alexander Schreiner, organist of the Mormon Temple, Salt Lake City, Feb. 20. The chapter is also planning a choir demonstration and forum to be held in the spring.

VIRGINIA SMATHERS.

Frank Discussion in Pasadena, Cal.

The Pasadena and San Gabriel Valley Chapter held one of its most interesting meetings of the year Jan. 8 at All Saints' Episcopal Church. The meeting was preceded by a dinner, which was served to 110 guests and members. Guests of the chapter were the Choral Conductors' Guild, who joined the organists in a panel discussion on "Music in Worship." Raymond Moreman acted as chairman.

The discussion proved to be very frank, but vitally interesting and of much benefit. Problems were aired and suggestions made in a very friendly spirit. The outstanding subjects under discussion were: "Kinds of Music," "Place of Hymns in the Church Service," "Character of Organ Music," "The Responsibility of the Minister to the Music Program." Representing the ministers were the Rev. George Hill, associate pastor of the First Baptist Church, Pasadena; Dr. Lewis Evans, Hollywood Presbyterian Church; the Rev. E. E. Ellis, North Glendale Methodist Church, and Dr. E. G. Williams, Highland Park Presbyterian Church. Representing the organists were Lora P. Chesnut, Second Church of Christ, Pasadena; John Paul Clark, Pasadena First Methodist Church, and Edward Tompkins, St. Stephen's Episcopal Church, Hollywood. Those from the Choral Conductors' Guild were Howard Swan, First Presbyterian Church, Pasadena, and Elbert Button, Oneonta Congregational Church, South Pasadena. Edward Oualen sang several solos.

VERA FOSTER, Librarian.

Oklahoma City Chapter.

On the evening of Jan. 2 the Oklahoma City Chapter met in the lovely home of Miss Joy Wimber. After dinner the members enjoyed a review of Gerald W. Johnson's "A Little Night Music," which was given by Mrs. William Vaden. Robert Swan delighted us with moving pictures in technicolor of incidents in his experiences at the Eastman School of Music, Rochester, N. Y., where he is studying.

MRS. C. A. RICHARDS.

Central New Jersey Chapter.

An interesting meeting of the Central New Jersey Chapter was held Dec. 12 at the First Presbyterian Church, Trenton. The Advent and Christmas portions of Handel's "Messiah" were sung by the organists and choir members. The chorus was directed by Herbert Ralph Ward, organist and director at Trinity Cathedral. The accompanist was Frank Hensel, organist of the First Presbyterian Church. The solo parts were sung by members of choirs attending. This was a repeat of last year's program by popular demand. Indications are that it will be an annual affair.

HELEN R. PIERCE, Registrar.

News of the American Guild of Organists—Continued

Wedding as a Feature at Christmas Party Held in Longman Home at Miami

The monthly meeting of the Miami Chapter was held Dec. 18 at the home of the dean, Mrs. Edward G. Longman, where we convened for a short business session before our annual Christmas party, which this year was in honor of Miss Bertha Foster, who recently retired as dean of music at the University of Miami. The dean presented Miss Foster with a Guild pin in token of her splendid contribution to music in Miami. Miss Foster is organist-director at All Souls' Episcopal Church, Miami Beach. Lacy Coe, violin teacher at the Miami Conservatory, accompanied by Mrs. Emma Murphy, played Beethoven's "Spring Sonata." Mme. Lenander, contralto, sang "O Holy Night," by Adam, accompanied by Bruce Davis.

The dean then announced that she had a surprise for us at this time. As noted in *Readers' Digest* and the *Saturday Evening Post*, Mr. and Mrs. Longman offered their home as a "little church around the corner" to members of the armed forces away from home who wished to be married. Twenty or more weddings have been held there to date. Many of us had expressed a desire to see a wedding, and there was a couple waiting to be married. One of our associate members, William J. Lee, baritone, sang "Because" preceding the nuptial music played by Mrs. Longman, who has a lovely three-manual Möller organ in her home. The ceremony was performed before an improvised altar by Dr. Thomas H. Young, rector of Holy Comforter Episcopal Church. The reception was held in the patio, where a buffet supper was served.

KATHARYN A. CROWDER, Secretary.

They Get the Points in Philadelphia.

In lieu of their annual Christmas party, members of the Pennsylvania Chapter celebrated Twelfth Night. The event was held Saturday evening, Jan. 6, at St. Matthew's Lutheran Church, Philadelphia, where Robert Whiting is organist and choir director.

When Newell Robinson and his program committee started planning for this dinner meeting they found themselves facing a difficult situation as regards ration points and help. We never learned just where the points were obtained, but we do know that half a dozen women of the Guild rolled up their sleeves and prepared and served one of the best dinners we have ever had. There were about seventy-six members present. Mr. Robinson was master of ceremonies and kept things moving. There were speeches by the pastor of the church, his wife, and the dean of our chapter, Roma Angel. Two solos were sung by Mrs. Frischholz and there were games and carol singing by the group.

We look forward next month to the more serious side, when we hold our meeting on examinations.

ADA R. PAISLEY.

Maine Chapter Events.

The fourth monthly meeting of the Maine Chapter was held on the evening of Jan. 15 at the Chestnut Street Methodist parish-house, Portland. Dr. Walter S. Swisher, pastor of the First Congregational Church of Freeport, Me., a prominent organist and lecturer, spoke on the topic "J. S. Bach: Who He Was, What He Did, and How He Did It." He told of his experiences while studying and traveling in Germany, where he visited many of the scenes connected with the life of Bach.

Plans were announced for the second in a series of Guild services for Jan. 28 at 4 p.m. in the Westbrook Congregational Church, where Fred Lincoln Hill, organist and director, was to play the service, Miss Anne R. Blanchard of the Warren Congregational Church, Cumberland Hills, the prelude, Mrs. Phyllis M. Cobb, A.A.G.O., dean of this chapter, the offertory, and Mrs. Maud H. Haines the postlude. The junior choirs of Westbrook and Cumberland Hills Congregational Churches were to assist in the service and the Rev. Edwin H. Schuman of the host church was to deliver a short address.

GRAND RAPIDS CLERGYMEN AND ORGANISTS AT DINNER



THE WESTERN MICHIGAN CHAPTER held its annual organist-clergy dinner at the Fuller Avenue Christian Reformed Church Jan. 8. The Rev. C. S. Linkletter, pastor of the Central Church of Christ, spoke informatively on "The Organist." The rest of the evening was spent informally visiting and examining the resources of the Möller organ in this

Grand Rapids church.

On Feb. 5 we are planning to have a junior choir festival at the First Methodist Church, Carl Sennema, organist. Feb. 13 we are looking forward to having Alexander Schreiner with us at the Park Congregational Church.

MRS. MARJORIE MULLER,
Corresponding Secretary.

The third monthly meeting of the Maine Chapter was held at the hospitable home of the treasurer, Mrs. Maud Haines, on the evening of Dec. 18. A symposium on organ playing, a Christmas party with refreshments and an exchange of gifts took place. An interesting phase of the occasion was a quiz of twenty-four questions on general musical subjects with a discussion on "Portland's First Things." Fred Lincoln Hill, sub-dean, won the 100 per cent honor on the quiz. The first musical society in America to be named for Beethoven was founded in Portland, Maine, in 1819. The first pipe organ in any Methodist Church was installed at the Chestnut Street Methodist Church, Portland, in 1836.

On the evening of Dec. 20 the chapter presented a program in keeping with Christmas in the City Hall Auditorium, assisted by the Portland Women's Chorus and the Portland Men's Singing Club, both conducted by Howard R. Stevens. The dean, Phyllis M. Cobb, A.A.G.O., was the featured soloist, playing a well-chosen Christmas group beginning with Bach's "Let Us Sing with Joy" and terminating with H. M. Dunham's arrangement of Handel's "Hallelujah Chorus." The sub-dean, Fred Lincoln Hill, played Lemmens' Pastorale and "Chorus of Shepherds," with Kinder's "Exultemus" for the finale. John E. Fay, A.A.G.O., was chairman of the committee.

Probably the performance on the evening of Dec. 18 of "The Messiah" for the third successive year by the Portland Polyphonic Society, conducted by Alfred Brinkler, F.A.G.O., was the high-light of the season. The group of twenty-one singers of professional ability did excellent choral work, enhanced by the stately atmosphere of the Cathedral Church of St. Luke, giving it a quality not as easily conveyed in a concert hall.

MRS. MAE FORD HAVILAND, Secretary.

Alabama Organists Dean's Guests.

In spite of a rainy night the holiday party tendered the Alabama Chapter by its dean, Dr. Juanita Johnson, Jan. 2 was a huge and rollicking success. The affair served as a house-warming as well, for it took place in the new home of the dean on the South Highlands in Birmingham. Leona Golden, in charge as program chairman, provided a full evening of enjoyment, with the palm for excellence going to Mrs. Lamar Smith, who proved herself as much an artist on the accordion as on the organ.

Herbert Grieb, the gifted organist and director at the Church of the Advent, Birmingham, was presented by the chapter in a recital Sunday afternoon, Dec. 31. Mr. Grieb, a native of Syracuse, N. Y., is an organ pupil of Kincaid, Vibbard and Courboin and in addition to his work at the Advent is musical director at radio station WBRC. His program was as follows: Pastoral Sonata, Rheinberger; Prelude and Fugue in C major, Bach; Pieces in Free Form (Pastorale, Capricietto and Berceuse), Vierne; Chorale Preludes, "Sing to the Sovereign of the Skies," "St. Margaret" and "St.

Dunstan's," Grieb; "Dawn," Jenkins; "Chant de May," Jongen; Toccata, Yon, and "Clair de Lune," Karg-Elert.

LAURA JACKSON DAVIDS.

Miss Lucke's Compositions Heard.

A very interesting program was arranged for the Chesapeake Chapter Dec. 12 at the First Presbyterian Church, Baltimore. The feature of the evening was presented by Miss Katharine Lucke, one of our own members, organist and director at the First Unitarian Church, Baltimore. Taking as her topic "A Composer's Workshop," Miss Lucke gave a convincing demonstration of her ability as a composer. After sketching some of the methods used by well-known masters of composition and adding touches of humor describing her own experiences, Miss Lucke went to the piano and played for us some of her compositions, all of which have been published. The numbers were: Lento Serioso, Capriccio, "Song on the Wind," Reverie and "On to the Sea." The assisting artist was Miss Naomi Thomas, a well-known Baltimore contralto, who sang vocal compositions of Miss Lucke. Her interpretation of each number proved equally impressive both in the brilliant and lighter compositions as well as in those of a more subdued and spiritual nature. Miss Lucke's vocal compositions, all of which have been published, are: "April Day," "Scarecrow," "My Harp of Many Strings," "O Lord, I Pray," "Longing," "Slumber Song" and "Since You Awakened Love for Me"

GRACE A. FRESH, Secretary.

Junior Choir Festival in Buffalo.

The seventh annual junior choir festival of the Buffalo Chapter was held Sunday, Dec. 10, at 7:30 p.m. in the Kenmore Methodist Church. It was a candle-light carol service, with over 900 people in attendance. The organ prelude, "Noel Polonais" and "The Shepherd's Song," both by Guilman, was played by Paul J. Miller of St. Simon's Episcopal Church. The Christmas story in Scripture was given by the Rev. J. Wesley Searles, pastor of the church. Between the various readings the choir of approximately 200 voices sang the following carols: "Break Forth, O Beauteous Heavenly Light," Bach; "A Christmas Carol from Lapland," arranged by Dickinson; "Christmas Eve" (Southern melody), arranged by Lefebvre; "Whither, Shepherds, Haste Ye Now?," Whitehead; "A Heavenly Song" (Swiss folksong), arranged by Dickinson; "A Chinese Christmas Carol," Fan T'ien-hsiang. The congregation sang the familiar carols with descant by the choir on "Silent Night" and "Joy to the World."

Mrs. Helen M. Maxwell, organist of the Kenmore Church, directed, and Mrs. Erma M. Schlicker played the organ accompaniments. Participating choirs and their directors were: Central Presbyterian (Stephen Palmer), Grace Lutheran (Edna L. Springborn), Kenmore Methodist (Mrs. Helen M. Maxwell), St. Peter's Evangelical and Reformed (Mrs. Erma M. Schlicker), Jerusalem Evangel-

ical and Reformed (Louise G. Wahl), St. Simon's Episcopal (Paul J. Miller) and St. Paul's Lutheran, Williamsville (Mrs. Mindelle Lobbett).

The January meeting of the Buffalo Chapter was of special interest to all who have "choir problems." Mrs. Carol Marhoff Pitts of State Teachers' College, Trenton, N. J., delivered a lecture on voice and choral methods and also a demonstration of a choir rehearsal, working with a group of high school young people. The lecture and demonstration were profitable to everyone. Mrs. Pitts is a member of the vocal affairs committee of the National Music Educators' Conference and a former member of the faculty of the Christiansen Choral Schools.

The meeting was held in the Central Presbyterian Church. Many music educators of the Buffalo schools attended as well as our A.G.O. members. Mrs. Clara M. Pankow was chairman and Dean DeWitt C. Garretson, A.A.G.O., presided.

EDNA L. SPRINGBORN, Secretary.

Central Tennessee Chapter.

The Central Tennessee Chapter held its Jan. 9 meeting at the First Lutheran Church in Nashville. This historic edifice, built in 1837, is the oldest auditorium in Nashville. Several governors of Tennessee were inaugurated here. To open the program Walter H. Ihrke played the Trio-Sonata in E flat, Bach. Then Dr. I. W. Gernert, pastor of the church, delivered a very interesting address on "The Music of the Lutheran Church Service." He said, in part, that Luther wrote hymnals for congregations to use, but people of other countries took his work and even exceeded it in scope. The Lutheran service is liturgical and responsive, and the music committee of his church had tried to assemble the world's best hymns in its official hymn-book, which is to them a priceless treasure.

Mr. Ihrke then played the first movement from Widor's Fifth Symphony, after which F. Arthur Henkel gave an instructive paper on "Improvisations in Church Services." Improvisation means, said Mr. Henkel, that music is composed as played, and in a church should never border on frivolity. The music, too, should follow the mood of the seasons. The following points were emphasized by the speaker for short, simple improvisations, as from a hymn-tune: 1. Select a theme, augment it and transpose if necessary; do not repeat notes. 2. Sustain pedal point and improvise accordingly. 3. Use different rhythms. 4. Avoid sudden contrasts of tone. Mr. Henkel gave examples on the organ to illustrate the principles he had been enunciating.

JAMES G. RIMMER, Dean.

Meeting of Auburn Chapter.

The Auburn, N. Y., Chapter held a meeting Saturday evening, Jan. 13, in the First Presbyterian Church. Miss Louise Titcomb, the dean, appointed the following members to the nominating committee: Hugh Baker, Mrs. George Nelson and Mrs. Robert Adamson. Miss Gladys Gray, organist at the First Methodist Church in Geneva, N. Y., was elected treasurer to fill out the term of our former treasurer, Miss Gertrude Dixon, who left Auburn last week to assume a new position in Chicago. The chapter voted to continue its membership in the Cayuga Museum of History and Art, where some of the meetings are held.

The speaker of the evening was Dr. Conrad H. Rawski, professor of organ and theory at Ithaca College and sub-dean of the Ithaca Chapter. He gave a very interesting talk on "Some Lesser-Known Aspects of Bach's Melodic Style" and illustrated it with themes from some of Bach's well-known works.

JOSEPHINE F. ORR, Registrar.

Examinations Are Denver Subject.

The Rocky Mountain Chapter met Jan. 15 at St. Martin's Chapel of St. John's Cathedral in Denver. A helpful evening was experienced as Professor Rowland W. Dunham of Boulder, Colo., assisted by Everett Hilty, discussed requirements for the Guild examinations. Plans were made for the Alexander Schreiner recital at St. John's Cathedral Feb. 9.

MRS. J. W. HEDGES, Secretary.

St. Petersburg, Fla., Branch.

The December meeting of the St. Petersburg, Fla., Branch was a banquet held at the Pennsylvania Hotel. Thirty members and guests were in attendance. The honor guest was Dean W. C. Fraine. The committee on arrangements consisted of Charlotte Pratt Weeks, Gertrude Cobb Miller and Mrs. A. D. Glascock.

A program was presented Jan. 16 at Trinity Lutheran Church by Marguerite Saltsman and her choir and Mrs. Ann Ault and her glee club from the Mirror Lake School. There were organ solos by these two organists and by Virginia Bockstanz, and piano and organ duets by Miss Bockstanz and Edna Pyke.

News of the A.G.O.—Continued

Cumberland Valley Chapter Meets.

The new Cumberland Valley Chapter held its first meeting Jan. 20 at Trinity Lutheran Church, Hagerstown, Md. Organ selections were played by Walter A. Westphal and Viola Fisher. Dr. Carl Wiesemann, dean of the chapter and organist of St. John's Lutheran Church, led a discussion on "The Principles of the Guild," and "The Code of Ethics of the Guild" was discussed by Dr. Henry T. Wade. A dinner at the Hotel Alexander followed the meeting.

Chapter officers are: Dean, Dr. Carl Wiesemann; sub-dean, George Hamer, Jr.; secretary-treasurer, Miss Ruth E. Bailey; executive committee, Miss Isabel Ferris, Dr. Henry T. Wade and M. P. Möller, Jr.

The next meeting will be held in Frederick, Md., at Hood College Feb. 17.

San Antonio Christmas Party.

A rollicking good time was enjoyed by members and guests of the Alamo Chapter at their annual Christmas party Jan. 8 in the home of Dr. and Mrs. James W. Nixon. The formal program was opened with selections by the Liederkranz Singing Society of San Antonio. They sang lustily, with not too much attention to intonation or to details in general; but they had a good time doing it. Sergeant Robert K. Reed, organist at the Fort Sam Houston Post Chapel, played a Scherzo by James H. Rogers and the "Noel with Variations" of Robert Leech Bedell on the Nixons' three-manual Kilgen residence organ. We then adjourned for refreshments and for discussions of the world (musical and otherwise) in general. Something more seemed in order; so, with your correspondent at the organ, we sang Christmas carols and folk-tunes.

DONALD WILLING.

Champaign-Urbana Activities.

The First Baptist Church, Champaign, Ill., of which Mrs. H. O. Sexton is organist, was host to the Champaign-Urbana Chapter Jan. 15. The dean, Mrs. LeRoy R. Hamp, presided and extended New Year's greetings. Three new members were welcomed—Mrs. Margaret Flesher, Miss Marjorie Lorenz and Mrs. Alice G. Swartz. The program committee, R. H. Miles, chairman, reported that our February meeting would be a miscellaneous recital and that in March the Rev. Father Duncan of the Newman Foundation would speak on "Catholic Church Music." In April there will be a choral evensong sponsored by the Presbyterian Church in Champaign.

The program for the evening was given by Dr. Frederic B. Stiven, director of the School of Music, University of Illinois. Dr. Stiven told of his experiences when studying organ in Paris with Alexandre Guilmant. Dr. Stiven received the last lesson which the great organist was able to give. Specifications of some of the great French organs were shown and the mechanics of playing them were explained. Dr. Stiven had many pictures to show from his book, "Organ Lofts of Paris." The evening was concluded with a social hour and refreshments served by the social committee.

NADINE W. KISTNER, Registrar.

Bach Cantata in Scranton.

The Organists' Guild Choral Society, founded by the Northeastern Pennsylvania Chapter of the A.G.O. in 1943, made its second public appearance Dec. 18, when it sang Cantata No. 78, "Jesu, der Du meine Seele," by Bach, with the Scranton Philharmonic Orchestra, under Dr. Frieder Weissman, conductor. The chorus, trained by Frank J. Daniel, F.A.G.O., its conductor, lived up to the highest expectations and the concert was a great success. Grown to a group of 126 voices, the society is improving constantly.

At a recent executive committee meeting plans for the year were completed. They include a concert Sunday afternoon, Feb. 4, in the Green Ridge Presbyterian Church, when another Bach cantata, "Wachet auf," will be sung. Ruth White, A.A.G.O., will be accompanist and Helen Bright Bryant will give a recital during the first part of the program. Just before Easter the society will present Dr. William Berwald's "The Way of the Cross," and during music month it hopes to have a concert in the Masonic Temple with the orchestra.

Texarkana Elephant Tells All.

The Texarkana Chapter held its annual luncheon Dec. 30 at the Hotel McCartney.

Guild members had as their guests their pastors. The feature of the program, prepared by Mrs. James Watlington, organist of the Pine Street Presbyterian Church, was an elephant, who, true to elephant tradition, remembered the experiences of all the organists and ministers present, and told most of them. All of us came away from the luncheon with slightly red faces at some of the more embarrassing things that have happened to us. Mrs. Watlington was assisted in the program by Wilbur Smith.

DAVID H. WITT.

Titus Plays for Missouri Chapter.

As a special event for January the Missouri Chapter, in conjunction with the St. Louis Sunday Evening Club, presented Parvin Titus, F.A.G.O., in a recital on the Kilgen four-manual at Centenary Methodist Church Jan. 7. An audience of about 500 showed a highly appreciative reaction to the clean and brilliant playing of Mr. Titus. [The program appears on the recital page.]

Our first meeting of the new year was to be held at the Third Baptist Church Jan. 29 and is another pastor-organist gathering.

ARTHUR R. GERECHE, Treasurer.

Activities of Akron Chapter.

The Akron Chapter met in the chapel of the First Methodist Church Dec. 4 to hear a member, J. Kirby Bransby of Kent, deliver an illustrated lecture on "The Tonal Design of the Organ." The speaker has been a consulting organ architect and made an instructive address before taking the group to a demonstration at the console in the sanctuary.

The Akron Chapter gave a public recital at the First United Brethren Church Sunday afternoon, Jan. 21. Three members—Annie Frances Reel, Mrs. Kathryn Selzer Browning and Mrs. Ruth Bower Musser—played the following program: Fugue in G, Bach; Allegro Cantabile from Fifth Symphony, Widor; "Trilogy on Faith, Hope and Love," Mueller; Prelude, Ravanello; Minuet, Boccherini-Parkhurst; "Vision," Rheinberger; Fanfare, Lemmens; Pastorale, Franck; "Dreams," McAmis; Meditation and Toccata, d'Evry.

RUTH BOWER MUSSER.

Organ Construction the Topic.

Theodore Lewis of Lewis & Hitchcock spoke to the members of the District of Columbia Chapter at the January meeting, held Jan. 8 at the Church of the Epiphany, Washington. Mr. Lewis talked about the construction of organs from as far back as B. C. 200 to the present day. He showed pictures of various types, one of them the early hydraulic organ. Mr. Lewis answered questions concerning the making and tuning of pipes, the latter being demonstrated by several pipes brought for the purpose.

A short business meeting was held preceding Mr. Lewis' talk and the chapter voted to send again this year subscriptions to the *Reader's Digest* to ten or more members of the chapter who are in the service of the country.

The chapter is planning a choir festival to be held in March at the Washington Cathedral. The massed choirs are to be directed by Theodore Schaefer.

MACON MCARTOR, Registrar.

Southern Ohio Chapter Hears Carols.

New Year's afternoon members of the Southern Ohio Chapter enjoyed a beautiful carol service and benediction at St. William Catholic Church, Cincinnati. Lawrence Hess, organist and choirmaster of the church, presented his choir of forty boys in a varied program of carols ranging from ancient to modern. Clarity of phrasing and intonation especially bespoke the exceptional training of the group. The attractive holiday decorations added to the impressive and artistic program.

HELEN M. SMITH, Registrar.

Carol Service in Indianapolis.

Members of the Indiana Chapter took time out of their busiest week of the year to hear a Christmas carol service by the choir of Christ Church Dec. 19, with Cheston L. Heath, organist-choirmaster and former dean of the chapter, in charge. In spite of the increasing scarcity of male voices, Mr. Heath has maintained his choir of men and boys at a high standard. Richard Kitchen sang the solo passages in "Come, Ye Shepherds" with his clear high treble. Special note should be made of "Christmas Day" and "This Is the Month." A group of organ numbers were played by Mallory Bransford, organist at Zion Evangelical Church and instructor at Jordan Conservatory. His interpretation of the Brahms chorale "A Rose Breaks into Bloom" brought out the melodies with pleasing color.

The Indiana Chapter and friends enjoyed another piano and organ program at the Scottish Rite Cathedral Sunday afternoon, Jan. 14. Bomar Cramer, pianist, who is gaining widespread recognition, played an interesting group. An "Arietta" by Leo was followed by Taussig's tran-

scription of the Bach Toccata and Fugue in D minor. Two Brahms numbers—Intermezzo, Op. 116, and Capriccio, Op. 53—and the less familiar Beethoven Sonata, Op. 53, completed the first part of the program.

Oswald Ragatz, head of the organ department at Indiana University and a member of the chapter, played a modern program with his usual skill. He began with Karg-Elert's Chorale Improvisation on "In dulci Jubilo." Two Vierne numbers—Scherzo and Berceuse—displayed the fine tonal resources of the organ. Mr. Ragatz concluded with the second movement of the Symphony in G major by Vierne.

HELEN M. RICE, Secretary.

Dr. Cole Speaks on Examinations.

Dr. Rosseter G. Cole, prominent composer and teacher of theory, addressed the Illinois Chapter at a luncheon served at the Y.M.C.A. in Chicago Jan. 16. Dr. Cole devoted his talk to the Guild examinations and their importance. He pointed out that the A.A.G.O. certificate is comparable to the Ph.D. degree as a reliable standard. He emphasized the point that too many candidates misjudge the time required to prepare for the tests. A year should be devoted to this preparation, he said. Dr. Cole answered a number of questions from those present. Thirty-two were present to hear Dr. Cole.

On Feb. 12 Dr. Emory L. Gallup, Dr. Lester Groom and Dr. Leo Sowerby will play Guild examination compositions when the chapter meets at the Fourth Presbyterian Church. Following the program hot coffee and cakes will be served in the parlors of the church through the courtesy of our social chairman, Miss Ruth Broughton.

GRACE SYMONS, Registrar.

Make Merry in Toledo, Ohio.

The Toledo Chapter, in cooperation with the Piano Teachers' Association and the Violin Teachers' Association, held its second annual Twelfth Night celebration Jan. 8. It was a gala affair, with last year's "king of the bean," Dale Richard, and the "queen of the pea," Gladys Webb, reigning over their musical subjects during the evening's festivities. The court attendants—Harold Reiter, king's herald; Mrs. Laura Schall, royal musician; Mrs. T. A. Kaatz, Mrs. R. E. Serviss, Clara Loudenslager and Mrs. R. Long, maids of honor; William A. Zopf, John C. Dietz, Gerald McLaughlin and Elmer Gertz, ministers of state, and Frances Roe Wandel, May Schoonmaker and Mrs. E. J. Anderson, royal entertainers, with their antics and costumes, made the evening one to be remembered. By the eating of the traditional spice cake, the new king and queen were chosen and were duly crowned. "King of the bean" for the coming year is Preston B. Brown, and Mrs. Amy P. Decker will reign as "queen of the pea."

Serving on the committee in charge of arrangements were Mrs. Joel Moseley and Mrs. C. H. Mosbach, assisted by the social committees of the three organizations. The party was held in the First Unitarian Church, where Maude Pearson Drago, dean of the Toledo Chapter, is organist.

HELEN M. MOSBACH, Sub-dean.

Holiday Party in Cleveland.

The annual holiday party of the Northern Ohio Chapter was delayed until Jan. 15, when we met for dinner at one of Cleveland's finest restaurants—Kaase's. Afterward we motored down Detroit Avenue to the Church of the Ascension, where we were the guests of Jacques Remsburg and his charming wife, Thelma, assisted by the choir boys of the church. Robert Meeks and his wife, Ruth, at the piano, gave us instructions in old-fashioned square dances, which the younger members and guests greatly enjoyed. Those whose joints were too stiff to cut the capers in the square dances sat on the sidelines and talked and watched.

J. LEWIS SMITH, Treasurer.

Galveston Sponsors College Choir.

The Denton A. Cappella Choir from North Texas State Teachers' College, under the baton of Dr. Wilfred C. Bain, was sponsored in concert by the Galveston Chapter the night of Jan. 9 in the auditorium of the Lovenberg High School. The choir was well received by a thousand people.

The monthly program was presented at St. Mary's Cathedral the night of Jan. 16, the artists being Miss Julia Webster and Norman Niles. The program consisted of selections from pre-Bach composers. These selections were rendered with polish and finesse. The program follows: Prelude in G, Purcell; "Good News from Heaven the Angels Bring," Pachelbel; Canzona, Gabrieli (Miss Julia Webster); Toccata in E minor, Pachelbel; "O God, Who Lookest Down from Heaven," Zachau, and Concerto No. 5, Telemann (Norman C. Niles).

MICHAEL F. COLLERAIN, Secretary.

Louisville Chapter.

The Louisville Chapter has had a number of interesting programs recently. Outstanding among them was that by the children's choir from the Prestonia School, in Jefferson County, which sang several groups of Christmas songs under the direction of Miss Helen McBride, supervisor of music in the county, at the December meeting. Jane Bierbaum was

the narrator and Frances Miller the accompanist.

At the meeting Jan. 8 Edith Rubel Mapother, author and musician, gave a talk on Irish folk music, choosing as her subject "Irish Overtones." It was an illuminating address, made unforgettable by Mrs. Mapother's delightful manner of presenting it.

Seven new colleagues have been added to our membership this year. The chapter is looking forward to the Alexander Schreiner recital Feb. 15 at the Memorial Auditorium.

CATHARINE S. HIGGINS, Secretary.

New Haven Chapter.

The New Haven Chapter met Jan. 8 at the Y.W.C.A. for dinner. Mrs. Pauline Law Kirkwood, the dean, presided, and the speaker was the eminent organist and composer, Dr. David McK. Williams of St. Bartholomew's Church, New York City. He spoke on the value of little things in relation to the organist and choir director.

The next meeting of the chapter will be a recital March 11 by members of the chapter in Dwight Hall. This will be open to the public.

Hear Dr. Cyril Barker in Detroit.

The January meeting of the Eastern Michigan Chapter was held at the Detroit Institute of Arts on the evening of Jan. 16. After a business meeting conducted by Sub-dean John Callaghan, a program was presented by our colleague, Dr. Cyril Barker, A.A.G.O., on the four-manual Casavant in the Institute of Arts Auditorium. Dr. Barker presented for his first group Allegro con brio from the Sonata in E minor by Rogers, Minuet from the London Symphony by Haydn, "By the Sea," Arensky, and the "Norwegian War Rhapsody" by Sinding. His second group consisted of "The Bells of Riverside," by Bingham; "Dreams," by McAmis; "The Flight of the Bumble-bee," by Rimsky-Korsakoff; "Fantasy," by Shostakovich, and "Marche Russe," Schminke. At the close of the program Dr. Barker responded with Liadoff's "Musical Snuff-box" as an encore. Assisting on the program were Miss June Gardner, contralto, and Fred Burnett, baritone, with Miss Lauradell Peppard and Dr. Henry C. Kolbe as accompanists.

The recital was one of a series of free concerts offered to the Detroit public under the joint sponsorship of the Crowley-Milner Company, a mercantile firm of Detroit, and the Detroit Arts Commission.

MARK WISDOM, Secretary.

JANE B. GAERTNER, Secretary.

Tampa, Fla., Branch.

The Tampa, Fla., Branch had a busy and interesting Christmas season, with special programs in several of the churches. The highlight of the Christmas festivities was a recital by Carolyn L. Waller, 14-year-old member of the Tampa Branch. She is the daughter of Dr. and Mrs. Harry H. Waller and her father is pastor of the Hyde Park Methodist Church. She has studied with Dr. Crandall for three years and is assistant organist at the Hyde Park Church. Miss Waller was assisted by her brother, Harry H. Waller, Jr., who is a freshman music student at Rollins College. The organ numbers were: Preludio and Adagio from Sonata in C minor, Guilmant; Toccata, Widor; Toccata and Fugue in D minor, Bach; Evening Song and "Will-o'-the-Wisp," Nevin; Midsummer Caprice, Johnston; "Persian Suite," Stoughton; "Angelus," Massenet; "Pomp and Circumstance," Elgar. Miss Waller played the Toccata and Fugue in D minor from memory.

After the recital the branch was host at a reception in the First Christian Church. Many friends of Miss Waller, as well as members of the Gulf Coast Branch, were present.

WILLIAM S. MATHIS, Secretary-Treasurer.

Feast Observed in Tallahassee.

The Tallahassee Branch of the Florida Chapter observed the annual Feast of the Three Kings on Jan. 7. It was a lovely affair at Ruge Hall, with Nancy Wheeler in charge. Perpetuating a tradition common in France, cake and coffee were served to the guests. The person receiving the piece of cake with the king in it (Virginia Sewell) wore the queen's crown and selected a king. After the social hour the A.G.O. members were guests at an Epiphany service called "The Feast of the Lights," presented by the Episcopal girls in the Ruge Hall chapel.

Central New York Chapter.

The Central New York Chapter held its first meeting of 1945 Tuesday evening, Jan. 2, in the Munson-Williams-Proctor Institute, Utica. Preceding a lecture on "The Organ" by Paul C. Buhl, organ builder, Dean Wald played Bach's impressive C major Concerto, delighting us with his skillful handling of the allegros and his sympathetic treatment of the adagio. Mr. Buhl's talk held added interest inasmuch as he demonstrated many points with a collection of organ pipes from his factory. An illuminating question and answer period followed.

MARGARET GRIFFITH, Secretary.

News of the A.G.O.—Continued

Gore Plays in Niagara Falls.

Richard T. Gore, F.A.G.O., the Cornell University organist, played a recital in St. Paul's Methodist Church, Niagara Falls, Jan. 15. Mr. Gore's first group consisted of compositions of Bach, which were: *Fantasie in G*; *Chorale Prelude, "O Man, Thy Grievous Sin Bemoan"*; *Fugue in G (Jig)*; *Adagio from Trio-Sonata No. 3*; the chorales "Rejoice, Beloved Christians" and "Come, Now, Saviour of the Heaven," and the *Pas-sacaglia and Fugue in C minor*. Mr. Gore displayed to his listeners his artistry in manual and pedal dexterity, in well-selected and varied registrations and nuance. He used tone color in such a way as to make the works of Bach as fresh and interesting as if they had just been written.

The last half of the program consisted of compositions by contemporary composers—"Alleluia," *Tournemire*; "The Tumult in the Praetorium," de Malein-greau; *Vivace from Sonata No. 2*, Hindemith; *Allegretto from Sonata in G*, Robert Bennett, which is written in three keys at once; *Chorale and Variation*, by Richard Gore, which was especially fine, and *Toccata, "Thou Art The Rock," Mulet*.

ALICE BARBARI, Secretary.

Meet with Minnesota Choirmasters.

A joint meeting of the Minnesota Chapter and the Twin City Choirmasters' Association was held Saturday evening, Jan. 13. Dinner was served to over 100 members in the parish-house of St. John's Church, St. Paul. Eugene Frey played works of Scheidt, Buxtehude and Pachelbel to open the program in the church after dinner. C. Wesley Andersen played the *Prelude and Fugue in A minor* by Bach at the close. Groups of anthems from the fifteenth to the eighteenth century were sung by the Westminster Motet Choir, directed by Charles Ludington, and the Westminster Choir, directed by Rupert Sircom. Ernst Krenek of Hamline University spoke on "The Place of the Renaissance Church Music in Modern Worship."

FLORENCE HUDSON, Secretary.

R. I. Chapter Christmas Party.

A pleasant evening was added to the history of the Rhode Island Chapter at a meeting held in Isaac Ray Hall at Butler Hospital in Providence Dec. 28. It was our annual Christmas party and the exchange of presents under the tree was one of the features of the evening. The social committee served refreshments.

Mr. Petrucci showed motion pictures of musical value featuring Jose Iturbi. Others were of Stephen Foster, Carrie Jacobs Bond and Mme. Schumann-Heink. The singing of carols gave expression to the Christmas joy in our hearts despite separation from loved ones.

HELEN J. IRONS,

Texas Chapter.

The Texas Chapter held its January meeting Jan. 15 at the East Dallas Presbyterian Church. Dinner was served to about fifty members. At the business session Miss Mattie Gerberich, who was the dean's representative at the conclave of deans and regents held in New York City in December, gave a very interesting report of that meeting. Mrs. Wilma Leamon of Cleveland brought greetings from that chapter and told something of its activities. Mrs. Daugherty, former regent of the Winter Park, Fla., Chapter, was transferred to the Texas Chapter.

Following the business session an interesting and enlightening talk on Chinese music was delivered by Miss Lillian Thompson, who spent a number of years teaching in the university at Shanghai. The Chinese national anthem and other numbers were played by Miss Dora Poteet.

KATHERINE HAMMONS.

The Texas Chapter met at the Colonial Presbyterian Church in Dallas Nov. 21. Dinner was served, followed by the business session, which was presided over by the dean, Katherine Hammons. About sixty members, patrons and guests were present.

The program prepared was a review of the book "Music and the Scriptures," by the author, I. E. Reynolds of Southwestern Baptist Seminary, Fort Worth. The serious illness of Dr. Reynolds prevented him from coming, so that the program was postponed until February. There were a number of ministers present as guests of their organists and these were called on for short talks by the year-book chairman, Alice Knox Fergusson. These talks were the source of much merriment and some sober thinking. The Rev. Frank W. O'Kelley, D.D., is pastor of the host church and Rachel Ball the organist and choir-master.

The chairman of the recital committee, Dora Poteet, announced a recital for Sun-

day, Nov. 26, at Grace Methodist Church by Dr. Robert Griswold of the faculty of Texas State College for Women at Denton. Mrs. Ray Lasley of the Houston Chapter was a guest and told of that chapter's work. Coleman Cooper, director of the Apollo Boys' Choir, told of his recent visit to New York.

On Sunday, Nov. 26, Dr. Robert Griswold, associate professor of music at the Texas State College for Women, gave a program at Grace Methodist Church, where Mrs. Ellis Shuler is organist. The success of Dr. Griswold's recital was due to two fundamental facts—a careful selection and arrangement of numbers and the masterly playing of them. Though quite a young man, Dr. Griswold's interpretations are mature, and his playing showed a wide acquaintance with musical literature and a highly artistic feeling for its varying moods.

After the program a number of the organists attended a service at St. Matthew's Cathedral, where Henry Sanderson was playing special organ numbers. Later Dr. Griswold was honored with an informal dinner at Sammy's restaurant.

ALICE KNOX FERGUSSON.

Lincoln, Neb., Branch.

Two vastly different instruments, the Hammond organ and the harpsichord, have been the center of attention at the last two meetings of the Lincoln, Neb., Branch. In November the meeting was held at the school of music of the University of Nebraska, where Myron Roberts, professor of organ at the university, gave a lecture-recital on the Hammond.

The December meeting was held in the Miles Dresskell home, where the hostess discussed and demonstrated the Challis harpsichord which she had just received. Mr. and Mrs. Dresskell played several *viola d'amour* and harpsichord numbers. The remainder of the evening was devoted to the annual Christmas party, with Mrs. Dorothy Faulkner in charge.

MRS. NADINE DRESSKELL, Secretary.

Binghamton, N. Y., Christmas Party.

Members of the Binghamton Chapter enjoyed a Christmas party at the home of Mr. and Mrs. Albert Goldsworthy Dec. 18. A short business meeting was held and plans for the activities of the new year were outlined by Dean Albert Goldsworthy. The announcement was made that our sub-dean, Mrs. Jeffers Richardson, organist and director at the Tabernacle Methodist Church, Binghamton, has earned her A.A.G.O. certificate. After the meeting adjourned games were played and a merry time was enjoyed. Gifts were exchanged and refreshments were served.

MRS. WILLIAM A. SHARPE, Secretary.

Racine, Wis., Chapter.

The third meeting of the Racine Chapter this season was held Dec. 16 at the St. Albertus School of Music. In addition to the regular members several young musicians interested in choir work attended. After the business meeting a short program was heard of recordings on Latin pronunciation and solfeggio in the Gregorian chant. Texts of the "Liber Usualis" were used in supplement. A discussion on the boy choir was based on a lesson from the Catholic Choirmasters' Correspondence Course, written by Dom Vitry, O.S.B., international authority on the child voice.

SISTER M. DAVIDICA, O.P., Secretary.

Petersburg Branch, Virginia Chapter.

The Petersburg Branch of the Virginia Chapter has been unusually active this season. The October meeting was "a model choir practice," held at Grace Episcopal Church. The director was Leonard Howerton, who was trained at the Westminster Choir School, and Howard Frease was at the organ. Singers from all churches represented by Guild members took part.

The November meeting was held at St. Paul's Episcopal Church, and the guest speaker was Captain George Huddleston, A.A.G.O., who is stationed at Camp Lee. Before entering the army Captain Huddleston was organist and choir-master of Christ Church, New Brunswick, N. J. Captain Huddleston led an interesting discussion of hymnology, and gave a beautiful demonstration of hymn playing.

The December meeting was the annual Christmas party, held at the home of Mrs. J. Westmore Brown. Several singers and organists stationed at Camp Lee were invited.

FANNY E. KERR, Secretary.

CLARENCE WATTERS' RECITAL LAUNCHES QUEBEC SOCIETY

Following the lead of Montreal, two other cities in the Province of Quebec—Three Rivers and Quebec City—have formed branches of the Casavant Society. Dec. 5 Clarence Watters of Trinity College, Hartford, Conn., gave the inaugural recital for the Quebec branch on the organ in the ancient Basilica of the French-Canadian capital. Appropriately it was an all-French program in celebration of



Francois Clement

Theodore Dubois

(1837-1924)

A brilliant musical scholar, Dubois, during his studies at the Paris Conservatoire, received first prizes in harmony, fugue and organ and later, under Ambroise Thomas, the *Prix de Rome*. He soon joined the faculty of the Conservatoire and through a series of successions, finally became its head. For a long period he was choirmaster of the Madeleine, and in 1877 succeeded Camille Saint-Saens as organist.

Dubois' compositions included dramatic works, a symphonic poem and other orchestral scores, operas, cantatas and music for the organ. While but a small portion of his creations gained wide usage, his cantata, "The Seven Last Words of Christ," has become a universal choice of Choirmasters for their annual Good Friday services. This is probably the best known and revered of any work applicable to this solemn occasion.

The dignity and profound musical utterance inherent in this superb opus can be made no more impressive than when the inspiring tones of the modern Wicks Organ are utilized in its performance.

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the liberation of France. The program presented a cross-section of French organ composition arranged chronologically in such a way as to balance the old with the new. D'Aquin, Le Begue and the lesser-known Gilles Jullien represented ancient France, while Bonnet, Dupré and Vierne pictured the France which has advanced the organ to such an eminent position in the world of modern music. That the recitalist made a deep impression was evident from some of the critiques which appeared in the Quebec papers. *Le Soleil* covered the recital in detail and with fine discernment as to choice of program and interpretation. *L'Action Catholique* said that "Clarence Watters was particularly remarkable for his clarity of interpretation, as well as the care and thought which he brought to bear on all the

works performed." Concluding this article, the writer quoted the words of the renowned old French organ builder, Dom Bédos, which he applied to Watters: "It is an able and adroit organist who, by effacing his own personality before the organ, thereby actually reveals himself." Pursuing the policy of encouraging Canadian virtuosi, the Casavant Society of Quebec will include two French-Canadian artists in its series of four recitals for this season. On Jan. 9 Claude Lavoie, a recent winner of the coveted *Prix d'Europe* of the Province of Quebec, gave the second recital. Feb. 15 Arthur Poister will play and March 13 the season will conclude with a recital by Bernard Piché, organist of the Cathedral of Three Rivers.

GEORGE M. BREWER.

Trends at Christmas; What a Study of 1944 Music Lists Shows

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

This was a Christmas of good music, but not of new music. Only a few of the many issues of 1944 recommended in this department appear in the lists I have received at the time this review is written. Mrs. Walter Spivey (Atlanta) reports that the two new carols by Denison Fish ("A Christmas Chime" and "A Christmas Carol") seem to have been favorites. Dr. Bedell's new "Methinks I Hear the Heavens Resound" seems to her the best closing number for a quartet at Christmas that she has ever heard. She also recommends a contralto solo by McGimsey, "Sweet Little Jesus Boy," one of the Negro spirituals of which I shall speak more later.

At the Woman's College of the University of North Carolina, whose program is, as usual, one of the best, Professor G. M. Thompson used Marryott's new edition of his "Searching Carol" and the new edition by Miss Glaser of the Czech "Cuckoo Carol." I can understand why 2,600 were seated, 400 standing and hundreds turned away from this excellent program. Dr. Reginald L. McAll (New York) used Dr. Candlyn's new "Carol, Sweetly Carol"; he is also enthusiastic about a Choral Fanfare, "Christ Is Born," by Philip James.

At the Episcopal Cathedral in Washington E. C. Varley used the new edition of the charming "Jesus Lying in the Manger" by Philip James. At Christ Church Cathedral in Montreal, where the twenty-first of Dr. Alfred E. Whitehead's carol recitals attracted the usual large number, his new edition of the French "Lullay, My Jesus" was featured. It was for these recitals, about sixteen years ago, that he began arranging the most notable series of Christmas carols edited by a Canadian. "Lullay," by the way, was done in 1931; that should encourage others who have to wait upon the publishers' convenience and schedule.

Professor Stanley E. Saxton played his new "A Kentucky Christmas" on folk melodies at Skidmore College. I was hoping that when our organists came to select their instrumental numbers they would remember Richard Purvis, in service in France. Sure enough, his "Carol Rhapsody" was used by several, including G. E. Young (Lancaster, Pa.) and Dr. C. H. Einecke (Grand Rapids). At East Orange, N. J., the excellent program of E. B. Collins was apparently altered at the last minute to include the Purvis "What Child Is This," otherwise known as "Greensleeves." I wish that Mr. Purvis might have an experience like that of Roland Diggle, who received about 200 lists, fifty-eight showing the use of his "Carologue!"

A few years ago it was assumed that there were no carols to be found in American oral transmission. We know better now, thanks partly to John J. Niles of Kentucky, whose recapture of "I Wonder as I Wander" in the Southern mountains gave us a carol increasingly appreciated by G. R. Wing (Long Beach) and many others. Another of Niles' finds, "Jesus, Jesus, Rest Your Head," is gaining popularity; among those who used it is the Canadian choir director J. R. Mountford (Woodstock). A program from Chattanooga, Tenn. (Isa McIlwraith), lists "I Wonder as I Wander" in that organist's own arrangement and also names the Canadian Huron carol of St. Jean de Brébeuf, "Jesus Ahatonhia," in an edition (unknown to me) by C. McClintchee.

A few Negro carols, really spirituals, are being discovered. For example, there is Noble Cain's edition of "De New-Born Baby," listed by Stanley Baughman (Grand Rapids). There is the James edition of "Oh Po' Little Jesus" on the program of C. A. Scholin (St. Louis). And there are always the editions of Dr. Harry Burleigh, the venerated Negro composer. His "Behold That Star" was used by several, including his own choir-master, G. W. Kemmer of St. George's, New York, where Dr. Burleigh has been soloist so long, and by E. H. Johe (Washington, Pa.). I was interested to see in Mr. Johe's lists a title of which I have never heard or which I have forgotten—the fourteenth century "Gentle Mary Laid Her Child," arranged by Sir

Ernest MacMillan, whose first recital on an American organ, I think, was on mine at Albany years ago. Have you ever used this number?

Music Lists from Camps

A real feature in my mail this year was a number of lists from camps. At the Miami army air field Sergeant Vincent E. Slater had an admirable service. He played the Purvis "Carol Rhapsody," his choir sang the Niles edition of "I Wonder as I Wander," and there were other excellent things by Holst, Yon, Clokey ("No Lullaby Need Mary Sing"), Miss McCollin ("Sleep, Holy Babe"), and Edmundson ("From Heaven High"). At Randolph Field, Tex., there were good musical rations from Sergeant T. Donald Willing, including organ numbers by Karg-Elert, Bach, Langlais, d'Aquin, Robin Milford and Dethier, and choral numbers edited by Jungst, Leontovich-Wilhoucky (Ukrainian) and Peter Warlock. At Fort Lewis, Wash., at the post's Catholic chapel, Sergeant Paul Bentley used Yon's new "Advent Suite" for organ and Alan Floyd's "Veni Emmanuel"; he directed Gregorian chants for the midnight solemn mass.

The oratorios of Bach and Handel are almost the only longer works that seemed popular this season. Among the many who used "The Messiah" were W. R. Weagley and Helen Howell (Handel Choir, Baltimore); the "Christmas Oratorio" was performed by J. S. Daltry (Wesleyan University) and others; in Buffalo C. R. Nicholls performed both works at the First Presbyterian Church, whose program still shows very handsome paper and colored printing. The only cantata that I noticed was "The Eve of Grace," by the late J. S. Matthews (Julian Williams, Sewickley, Pa.).

Carols of Christmas Season

As usual, Dr. Dickinson led with his editions of carols. For example, D. A. Pressley (Columbia, S. C.) used "Holy Angels Singing" (Russian), "The Inn at Bethlehem" (Tirolese), "Jesu, Thou Dear Babe" (Haytian) and "Angels o'er the Fields" (French). I did not notice any shift in emphasis among the Dickinson carols, though there was naturally a good showing for a carol for which Dr. Dickinson added a second arrangement this year, "The Citizens of Chatres" (French), used by D. H. Nixdorf (Grand Rapids) and others.

The Whitehead carols do seem to show one favorite, the "Echo Carol," used by Julian Williams (Sewickley, Pa.), James Taylor (Needham, Mass.) and others. In New York Dr. David McK. Williams, who seems to like the Whitehead editions very much, chose this year "The Magi Journey Far." (By the way, his own "The Storck" is doing well.)

In the hope that he may compose more of them, let me remind Hugh Mackinnon of San Francisco how faithfully his many admirers continue to list his carols. At Northwestern University, for instance, George Howerton used "Sleeps Judea Fair"; in Atlanta Joseph Ragan chose "I Hear along Our Street," an old French carol of the hearth, also performed by Erma and Max Miranda at Lincoln College (Illinois). In New York Lilian Carpenter had "Christ Was Born of Maiden Fair." She, by the way, is one of the many who used the Whitehead "Echo Carol," and also Dr. Candlyn's "Masters in This Hall," a favorite number. I notice, too, on her program the Jungst arrangement of the antiphonal Austrian carol, "While by My Sheep," also used by Elizabeth M. Harvey (Newtonville, Mass.) and about a dozen others who sent me programs. To my knowledge that piece has been popular in America, in different editions, for at least twenty-five years.

Of course we continue to enjoy the carols edited or composed by Dr. Gaul, Black, Erickson, Marryott and Miss Davis, all of whom are well represented. For example, R. W. Schmidt (Columbus, Ohio) likes Dr. Gaul's "Christmas Snows of Sweden," which is much less known than his Russian and French and Mexican carols. In Cleveland R. M. Stofer and Harry Fussner listed Marryott's Tirolese carol, "Come, Shepherds, Come" and Miss Davis' Spanish carol, "On a Morning Long Ago," and Mr. Black's French number, "With Candles Bright"—a typical and good program. I might have taken instead the lists of J. R. Weeks (McKeesport, Pa.); he had beside the Jungst carol and the new Dickinson edition ("The Citizens of Chatres"), Marryott's "All among the Leaves,"

Gaul's Moravian "Daybreak Carol" and Miss Davis' "As It Fell upon a Night" (English). He also performed with two choirs Corporal Means' edition of the old English "Rejoice and Be Merry."

A number of programs deserve more mention than it is possible to give. I note that R. W. Hays (Topeka) played the Purvis "Carol Rhapsody"; that G. I. Tilton (Trenton) used one of the less known pieces by Yon, "They Call Him Jesus"; that H. G. Stewart (Camp Reynolds) used the popular Lehmann vocal solo; that F. L. Whittlesey and Alma H. Way (Erie) used two Christiansen numbers—"Lullaby on Christmas Eve" and "Today There Is Ringing"; that at the House of Hope Presbyterian Church in St. Paul (R. B. Morton) the Holst "Lullay My Liking" and "Of One That Is So Fair" were sung by two choirs in the chancel and four in the balcony; that H. L. Ralston (Pittsburgh) used the Billings "A Virgin Unspotted"; that Frederick Erickson (Baltimore), whose own editions of carols are popular, used Kastalsky's "Christmas Song from the Russian Church"; and that Victor Kerslake (Owen Sound, Ont.) found the "hit" of his fine program to be the Gaul-Indian carol, "Stars Lead Us Ever On."

Music of Lutheran Composers

I think that most of us are not so well acquainted with the work of Lutheran composers as we would like to be. H. D. Bruening of Chicago listed an anthem by Liebhold called "Lo! To Us Is Born an Infant," edited by Dr. Williamson. Mr. Bruening tells me that this is "a short, vigorous motet, solid in the manner of Bach and Handel, with 'From Heaven Above' clearly heard." He also recommends "In dulci Jubilo," an organ piece by Martin Schumacher of Sheboygan, Wis.; it uses "O Sanctissima" and "In dulci Jubilo" simultaneously. It happens that his opinion apparently is strongly seconded by Walter Wismar of St. Louis, who used Liebhold's "Lo! To Us" and Schumacher's organ piece, here entitled "Let Us All with Gladsome Voice."

At Christmas many choirmasters who ordinarily do not care for vocal solos—certainly on the wane in this age of choruses—will admit one or two. I think that about the most popular solo this year was Lehmann's "No Candle Was There," listed by Miss Rose Bampton (Pasadena, Cal.) and several other directors. At Los Angeles the excellent tenor solo "O Lovely Voices of the Sky," from the H. A. Matthews cantata, was chosen by A. L. Jacobs, who also used McKinney's "The Holy Mother Sings," Niles' "I Wonder as I Wander" and Bach's "Blessed Morn" (Cantata 151), with flute obbligato. At Yonkers, N. Y., K. M. Schull chose Hageman's "Christmas Eve," with text by Joyce Kilmer. D'Alton McLaughlin (Toronto) used Trunk's "The Three Magi," Michael Head's "A Slumber Song of the Madonna," d'Arba's "Down a Narrow Silver Way" and a duet for S-A by Thimman called "A Christmas Offering."

Organ Music that Was Heard

As in other seasons of the church year the tendency in organ music is a return to older composers—Bach, of course, but several others. For instance, R. M. Stofer and Harry Fussner (Cleveland) played Buxtehude's "Praise God, Ye Christians," "My Jesus Is My Lasting Joy," the Fugue in C and, at the offertory, an Aria from "Cantate Domino." The program carried a note about Buxtehude's "Twilight Music" for Advent. Isa McIlwraith (Chattanooga) used, beside lots of Bach and Karg-Elert, Buxtehude's "O Come, Lord Jesus." F. K. Owen (Kalamazoo) played Pachelbel's "From Heaven on High."

Lewis Washburn (Watertown, N. Y.) played two pieces by Schmutz—"It Came upon the Midnight" and "Christmas Lullaby"—and closed with Edmundson's Toccata on "From High Heaven." Dr. J. T. Erickson (New York) played Karg-Elert's piece on "From Heaven Above" and the Biggs arrangement of Bach's "All Glory Be to God."

The Edmundson numbers are popular. Merritt Johnson (Aberdeen, S. D.) used that composer's "In dulci Jubilo" and Fantasy on "Vom Himmel hoch." There is a great deal to be said for modern preludes on great old melodies with which a congregation should be familiar. I was wondering about Professor Saxton's new piece on Kentucky melodies which he played at Skidmore College. L. D. Aven (Saratoga) listed Saxton's "Carol Rhapsody." Miss M. A. List (Canton, Ohio) played another modern American piece that I should enjoy hearing, Poister's "A Christmas Cradle Song"; also Edmundson's "Vom Himmel hoch" and Marryott's "Away in a Manger." Carl F. Mueller's "In Bethlehem's Town" seems to please; for example, it was played by R. H. Brigham (Rockford, Ill.).

I think that the greatest pleasure musically I had at Christmas was a performance in the Cornell chapel of Vaughan Williams' very beautiful (and difficult) "Rhapsody on Christmas Carols," with chorus and orchestra. One of the things that I missed this year was a message from W. R. Voris, that composer of

noble spirit and gentle ways who died in 1944. He will not be forgotten. Miss Grace Leeds Darnell (New York) used his "When I View the Mother," which, as I remember, was one of his earliest compositions.

It was ironic to sing of peace unless you believe in something better than the present. As I am writing this article word comes to me of the death in action of the only son of a composer whose works have glorified the musical life of this continent, Dr. Candlyn of St. Thomas' in New York. Donald, who was with General Patton's army, was killed on the day after Christmas. May light perpetual shine upon him.

Reviews: Lent and Easter

Dr. Harvey B. Gaul has a new organ piece, "Easter Procession of the Moravian Brethren" (Gray). The sturdy tune is "Gregor's Second Meter," sung by the Moravians of Lehigh Valley. As usual, the piece has fire and variety, especially when played on a big organ. Miles I. A. Martin has a sonorous postlude on the Passion Chorale, "O Sacred Head" (Gray).

"He Is Risen" (G. Schirmer) is a good new Easter anthem by Carl F. Mueller for junior choir (SA) plus senior choir, with one opportunity for a high soprano soloist *ad lib*. It runs to eight pages of moderately easy, joyful music based on a Neander chorale.

W. H. Buckley's "Blow, Golden Trumpets" (Ditson) is an easy, resonant and attractive anthem which will go better with chorus but can be managed by a quartet. Mr. Buckley has also a pretty "Easter Carol" (Presser) for SSA; on five of its seven pages there is an independent part for piano as well as organ, though the organ accompaniment will suffice. Miss Edith Campbell has arranged for SSA a pleasant fifteenth century French tune to the words "Christ Has Arisen" (Ditson). A short Easter motet, unaccompanied *ad lib*, is Ledington's "O Christ, Thou Lamb of God" ("Agnus Dei"), another Ditson publication of merit.

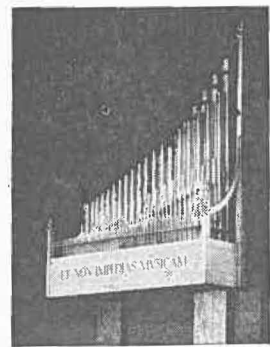
As we go to press, the best new Easter carol-anthem is Marryott's "Jesus Christ Is Risen" (Gray), unaccompanied, ten pages in length, and with part for soprano solo or children's choir. Wilbur Hollman's "Alleluia" (Gray) is curious rhythmically: a chantlike effect is desired, continuous, the voices breathing at different times. Three-against-two makes a tricky and perhaps thrilling urgency. The accompaniment is *ad lib*. There is also Goldsworthy's anthem called "On Palm Sunday" (Gray), for junior and senior choirs combined. It has a steady tread in the pedal appropriate to "Ride On in Majesty"—part of the text. Dr. Dickinson has an excellent new edition of Paestrina's "The Reproaches" (Gray), a shortened version for antiphonal choir (youth) in two parts, plus mixed choir.

If you are interested in giving a longer work, I recommend a short oratorio (fifty-eight pages) by Dr. J. W. Clokey called "The Temple" (J. Fischer), the text from "Holy George" Herbert's touching and devout poetry of the seventeenth century. There are solos for SATB, and orchestral parts are available. One section, "The Echo," is for two sopranos. Four hymns are to be sung by chorus with audience (or congregation) *ad lib*.

If you wish an Easter cantata there is one called "My Heart Is Glad" (Hunleth, St. Louis) by David W. Thornton. There are solos for SATB. This runs to ninety-four pages of fairly easy music.

A work for really good choirs is Leo Sowerby's "The Canticle of the Sun" (Gray), with text by St. Francis of Assisi. Orchestral parts for this original and impressive work are available and, indeed, I should say, almost imperative. It is eighty pages in length. Its text makes it appropriate for seasons after Easter when nature's praise is sung.

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Gets Organ Amid War; How Problem Is Met in California Church

By HALSTEAD McCORMAC

[Minister of Music, First Methodist Church, Glendale, Cal.]

The First Methodist Church of Glendale, Cal., has a fine rebuilt organ today in spite of various restrictions imposed by the war emergency. Its old seven-rank thirteen-stop 1917 organ of the California Organ Company has grown to a fifty-stop three-manual organ through additions, a new console and a complete rebuilding program.

A 1924 three-manual Skinner was located at the Uplifters' Club in Santa Monica and was purchased and moved into new chambers provided at the church. Financing was assured through a campaign conducted by the Cathedral Choir, in which a \$2,600 fund was expanded in a few weeks to \$11,000. Many organ experts were consulted about the stop-list in an effort to fill properly the gaps that were bound to appear. After much advice and thought, seven additional ranks were agreed upon and purchased new, with more to follow.

To make the enlarged instrument fit into the church a new choir organ chamber was constructed, to contain Skinner material. The two existing chambers were deepened by twelve feet and the remainder of the Skinner organ and the new ranks by Skinner were placed behind the old great and swell in the enlarged chambers. The pedal material was divided between the swell and choir chambers, making each self-sustaining.

Balance between diapasons and reeds was assured by revoicing and giving new tongues to the old swell cornopean; the new pressure of seven and one-half inches and James H. Nuttall's work on the pipes made it an entirely new voice, and it now blends perfectly with the great tuba and the four diapasons. To this combination there need to be added only the clarion, 4 ft., and two mixtures.

New ranks of pipes now in the organ include a second diapason, 8 ft., octave, 4 ft., harmonic flute, 4 ft., clarinet, 8 ft., principal, 4 ft., swell octave, 4 ft., and pedal violone, 16 ft. Of these the first four were made especially for this project by Ernest M. Skinner, the diapason, octave and harmonic flute being of recent design.

Labor shortage made the installation and rebuilding a slow process. Paul T. Gearhart, formerly with M. P. Möller, has done a competent piece of work. The dedicatory recital June 30 was played by Alexander Schreiner, who made a special trip to the coast for the occasion.

The stop-list is as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
- †2. Second Diapason, 8 ft., 73 pipes.
3. Concert Flute, 8 ft., 61 pipes.
4. Dulciana, 8 ft., 61 pipes.
- *5. Principal, 4 ft., 61 pipes.
- †6. Octave, 4 ft., 73 pipes.
- *7. Mixture, 4 rks. (to be added).
8. Violoncello, 8 ft., 73 pipes.
9. Tuba, 8 ft., 73 pipes.
10. French Horn, 8 ft., 61 pipes.
11. Chimes, 18 notes.
12. Harp (Choir). Tremolo.

SWELL ORGAN.

1. Horn Diapason, 8 ft., 73 pipes.
2. Flute, 8 ft., 73 pipes.
3. Chimney Flute, 8 ft., 73 pipes.
4. Orchestral Flute, 4 ft., 61 pipes.
5. Octave Flute, 4 ft., 61 notes.
6. Piccolo, 2 ft., 61 notes.

HALSTEAD McCORMAC



7. Nazard, 2 1/2 ft., 61 notes.
- *8. Octave, 4 ft., 61 pipes.
- *9. Mixture, 3 rks. (to be added).
10. Salicional 8 ft., 73 pipes.
- *11. Aeoline, 8 ft. (to be added).
12. Voix Celeste (Choir), 8 ft.
13. Flute Celeste (Choir), 8 ft.
14. Unda Maris (Choir), 4 ft.
15. Corno d'Amore, 8 ft., 73 pipes.
16. Vox Humana, 8 ft., 61 pipes.
17. Cornopean, 8 ft., 73 pipes.
- *18. Clarion, 4 ft. (to be added). Tremolo.

CHOIR ORGAN.

1. Diapason, 8 ft., 73 pipes.
2. Gedeckt, 8 ft., 73 pipes.
- †3. Harmonic Flute, 4 ft., 73 pipes.
4. Voix Celeste, 8 ft., 146 pipes.
5. Flute Celeste, 8 ft., 146 pipes.
6. Unda Maris, 4 ft., 122 pipes.
- †7. Clarinet, 8 ft., 73 pipes.
8. English Horn, 8 ft., 73 pipes.
9. Harp, 49 notes.
10. Celesta, 61 notes.
11. Chimes (Great). Tremolo.

PEDAL ORGAN.

1. Open Diapason, 16 ft., 12 pipes, 20 notes.
- *2. Violone, 16 ft., 12 pipes, 20 notes.
3. Bourdon, 16 ft., 44 pipes.
4. Echo Lieblich, 16 ft., 44 pipes.
5. Lieblich Gedeckt, 16 ft., 12 pipes, 20 notes.
6. Still Gedeckt, 8 ft. (Choir), 32 notes.
7. Flute (Swell), 8 ft., 32 notes.
8. Violone, 8 ft., 32 notes.
9. Tuba (Great), 8 ft., 32 notes.
10. Trombone, 16 ft., 12 pipes, 20 notes.
11. Resultant, 32 ft., 32 notes.
12. Bombarde, 32 ft., 32 notes.
13. Chimes (Great).

*New ranks of pipes.

†New ranks of pipes made by Ernest M. Skinner.

Roland Diggle, Ernest Douglas, G. Donald Harrison, Emerson Richards, Alexander Schreiner, Ernest M. Skinner and Stanley Williams assisted in the preparation of this stop-list. Paul T. Gearhart, Möller representative, made the installation. Revoicing of the reeds was done by James H. Nuttall.

A FEATURE OF the "Messiah" at the Church of the Covenant, Erie, Pa., this season that struck popular fancy and went surprisingly well was the joining of the congregation with the choirs for the "Hallelujah Chorus." Five hundred copies of the chorus were distributed among the congregation of about 800. The choirs came down into the aisles of the nave and Federal Whittlesey directed from the chancel.

LENTEN and EASTER

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If your copy of the January issue was
received later than the usual date please
note that the delay was caused by the
rush of seasonal mail at the turn of the
year and the cleanup of Christmas mail.
The postoffice, like all other services, is
laboring under the handicap of a shortage
of labor. The entire issue was mailed
Dec. 28, in ample time to reach all of our
readers except those on the Pacific coast
or abroad, under ordinary conditions, on
or before Jan. 1.]

An Informative Discussion

For several months THE DIAPASON has been able to provide the forum in which an interesting debate has been carried on. The latest flareup was kindled by that eminent organist, Marshall Bidwell, who wears the mantle formerly on the shoulders of Archer, Lemare and Heinroth and is cherishing the fine tradition created by Andrew Carnegie's endowment in Pittsburgh. The arguments presented are, of course, informative and therefore of value to every progressive organist. At the same time they reflect the heartening fact that our organists are not only a playing, but a thinking, group. Our regret is that we cannot find space to reproduce all the letters on the subject of organ design that come to the editor's desk; but enough has been printed to give both sides of the baroque issue, at least, fair representation.

When all the arguments are boiled down we find that the debaters agree more than they themselves perhaps are aware. All of them are opposed to extremes. And that is just where THE DIAPASON has stood. Dr. Bidwell states as his "pet peeve" that "whenever any of us objected to certain features of the baroque organ * * * we were at once accused of being reactionaries—that is, in favor of the thick diapasons and reeds and tubby flutes of the 'romantic' organ." Immediately he goes on to say that "any keen observer will recognize that the baroque movement has had a healthy and beneficial effect, even when it got completely out of hand," and he tells why in his letter in the September issue.

The next month comes the distinguished Cornell University organist, Richard T. Gore, and pleads for moderation. In his own words he says what has been emphasized in these columns—that "there is in the American temperament a tendency to go 'all out' for new ideas." Summarizing his views in these words: "The baroque principles have been of incalculable benefit to American organists * * * but some of our organists seem to delight in drawing all the 'squealers,'" Mr. Gore gives us this delectable mixed metaphor: "If they do not temper their wind a bit the shorn lamb will 'throw out the baby with the bath water'."

Now comes Fred M. Leiper in the December number and in a most refreshing manner states—or restates—some opinions we have expressed, though not as eloquently as does Mr. Leiper. He wishes Bach could come back and enjoy the modern organs, as Mr. Leiper and THE DIAPASON firmly believe he would, and

he becomes emphatic when he concludes this part of his letter with the words: "It is just as silly to say that the organ music of Bach must be played on a baroque organ as to say that since his clavier compositions were written for the clavier they cannot be played on a grand piano, on which they really sound far superior."

This last would seem like perfect logic; but in the current issue Ludwig Altman writes from an army camp on the Pacific coast that Bach would compose today "organ music suited for the modern organ just as much as his music written 200 years ago suited the organ of 200 years ago."

Just as we begin to think that perhaps Mr. Leiper has said the last word in rebuttal, that intrepid defender of classic organ tone, William King Covell, in our January issue makes a valiant effort to wipe out Mr. Leiper's arguments. He would ignore the "great majority of churchgoers," who "unfortunately are uninformed in terms of organ tone," though (apparently on second thought) he adds that "it would be unwise, of course, deliberately to antagonize" them.

While Mr. Covell never compromises with his convictions when he writes, it is interesting to read this paragraph, which we quote because we believe that in it Mr. Covell offers a reasonable basis for agreement on the part of adherents of every divergent view:

The designer and builder of the "baroque" organ is not hostile to "warmth and color" in the organ, as such; he regards them, rather, as secondary in value as compared with the true organ tone. If there is room, in a large church or concert hall, for all the appropriate ensemble ranks, pedal as well as manual, there is then no reason at all not to include celestes, voces humanae, echo organs, string organs, etc., to the romanticists' heart's content. If, on the other hand, as usually is the case, the amount of space and the number of dollars available both are limited, it becomes necessary to pick and choose. It is there where celestes and the like fall out. Very few would claim that an organ without a flue chorus on the great, chorus reeds on the swell and independent pedal ranks would be reasonably complete; yet many would agree that an organ containing these prime essentials would be usable, even if not ideally perfect, if it had little in the way of soft unison flutes and strings.

J. B. Jamison, the California sage in the field of organ design, meanwhile has contributed valuable technical dissertations to supplement what those mentioned and others have said pro and con, so that altogether we have been able to witness a debate which throws light on all aspects of a question that has agitated the organ world as nothing else has done since the day when Robert Hope-Jones and his theories were the subject of radical differences of opinion. As long as we have such discussions we may be sure that our profession is not asleep.

Protecting and Preserving Organs

There is some very practical and very valuable advice to every church in our advertising columns in the January issue. (The fact is that anyone who neglects the "ads" does not obtain full value from his subscription to THE DIAPASON, for they contain much information that is of immediate or future help.)

The particular advertising to which we refer is that of the Associated Organbuilders and of La Marche Brothers. The first warns against men who claim contrary to fact to be organ mechanics. Many churches have run up against this gentry, to their sorrow. Stories reach this office from time to time of someone who professes himself to be competent and who does damage to a good instrument; or who contracts to sell and install an organ and fails pitifully to live up to his agreement. Since we have no laws governing the case any person may advertise himself as a first-class organ man. These men of course have neither financial responsibility nor anything else that is tangible. That ministers and churches will have dealings with them without investigation seems strange; but that is

another story. As we pointed out some years ago, a man who would not think of entrusting his watch to any but a recognized watchmaker will fall for any itinerant tinsmith and let him tamper with the church organ. There are many reliable men and establishments who render organ service, and it is not difficult to ascertain their standing with a little investigation. It is especially important just now, when a great deal of work is being done on existing organs, since new ones cannot be built, to expose the frauds in the business and those who have not had the training equipping them for the work they claim to be able to do.

Now as to the La Marche advertising, it seems to be written as the result of many years of experience. These two brothers emphasize something that seems to be overlooked in many places, though it is self-evident in these times to the majority of automobile owners. The makers of cars constantly spend money for publicity to remind people that they must keep their old cars running. The same applies to organs. Although organs last much longer and need much less attention from service men than do automobiles, many of them are neglected so woefully that because of this false economy they will be beyond repair or require great expense when the day of reckoning comes. The author of the La Marche "ad" in the January issue gives us the benefit of figures gathered in the course of thirty years. They tell in a businesslike way that a church should appropriate a maintenance budget, and figures it out closely. This should appeal to any business man even if he is not organ-wise. Organs do not repair themselves or keep in good condition any more than a railroad track or a home. This should seem obvious, at any rate when so clearly explained.

Hymns in the Lives of Men

"Hymns in the Lives of Men," by Robert Guy McCutchan, small octavo, 208 pages; published by the Abingdon-Cokesbury Press, New York, Nashville, 1945.

Dr. Robert Guy McCutchan, organizer of the conservatory of music at Baker University and dean emeritus of the school of music of DePauw University, is widely and favorably known as the author of "Our Hymnody" (Abingdon-Cokesbury Press, 1937), considered the most helpful and scholarly work dealing with the 624 hymns and tunes published as the official hymnal of the Methodist Church.

This friendly little book, smartly bound in red cloth and amply furnished with eighteen pages of indexes, qualifies (1) as a handy reference-book for the lover of English hymnody, (2) for the minister of music who finally discovers how wide is the range of beauty and inspiration in the hymnal carelessly thumbed at the church's Sunday morning service, (3) or the cultivated man-of-affairs who wishes he knew more about hymnodic literature. Happy is the church having pastor and choir-master who know their hymns and tunes!

The headings of the eleven chapters give an idea of the scope and variety of contents: "What Is Worship?"; "What Is a Hymn?"; "Pagan Sources"; "The Psalms" (inspiring); "Chants and Canticles"; "Early Greek and Latin Hymns"; "Later Latin Hymns and Sequences"; "Chorales and Metrical Psalms"; "England's Development of the Hymn" (informing); "Our American Heritage and Contribution" (stimulating); "The Ecumenical Trend in Hymnody" (perhaps largely speculative). Chapters 4, 5, 8, 9 and 10 are particularly recommended.

The following quotation is from page 122: "The word 'chorale,' connotatively meaning hymn and tune, but used with us as referring to 'tune in German style,' came into use in the latter part of the sixteenth century and was the peculiar interest of the Evangelical (Lutheran) Church as opposed to the Reformed (non-Lutheran) Church, which disapproved of hymns, believing them to lack inspiration. The chorales—that is, the musical settings of the German hymns—have found more use in England and America than have the hymns themselves. This, perhaps, is due to the insistence of some musical leaders that the musical excellence of the German chorale is such that the church is the loser by not incorporating them into its sacred song. Be that as it may, it is nevertheless true that they have never been accorded any too generous reception by our people; attention at this point is called to the fact that worship music should not be chosen primarily for its cultural value. * * * While the great vernacular hymns of

Looking Back into the Past

Thirty-five years ago the following news was recorded in the issue of Feb. 1, 1910—

Topeka, Kan., claimed to have the first municipally-owned organ in its own auditorium. It acquired the Kimball of four manuals and more than 3,000 pipes, having taken over the auditorium and the instrument installed in 1905.

M. P. Möller announced the largest business in the history of the Hagerstown, Md., factory for 1909, contracts having been received for 133 organs.

George W. Perkins, a partner of J. P. Morgan, presented a new organ to the Episcopal Church at Milledgeville, Ga., to replace one damaged forty-five years previously by soldiers in General Sherman's army who had poured molasses into the pipes on their march "from Atlanta to the sea."

Twenty-five years ago the following news was recorded in the issue of Feb. 1, 1920—

Palmer Christian was appointed municipal organist of Denver, Colo., to preside over the Hope-Jones organ in the Denver Auditorium.

St. Paul, Minn., decided to install a large organ in its City Auditorium and was raising a fund of \$75,000 for the purpose, led by the city's newspapers.

A company of 108 organists and guests sat down at the tables for the New Year's luncheon in which the American Guild of Organists and the National Association of Organists joined at the Hotel McAlpin in New York Jan. 1. Joseph Bonnet was the guest of honor.

Ten years ago the following news was recorded in the issue of Feb. 1, 1935—

Ralph Kinder played his thirty-sixth annual series of January Saturday afternoon recitals at Holy Trinity Church, Philadelphia.

Luther were an expression of fellowship in worship, it was a fellowship which was distinctly racial and, in large measure, national. * * * The tunes which were sung to these hymns were as definitely racial as were the texts of the hymns themselves. Many of them are universal in their musical appeal, but by far the majority of them are not."

Dr. McCutchan in this chapter runs counter to general opinion as to the usefulness of the German hymn and chorale in the American service. H.C.M.

PEABODY INSTITUTE TO MARK 150TH BIRTHDAY OF FOUNDER

A celebration of the 150th anniversary of the birth of George Peabody is being arranged by the director, Reginald Stewart, of the Peabody Conservatory of Music, Baltimore, Md. Special musical and social events are planned to continue throughout the week beginning Feb. 12, when the preparatory department will hold "open house," to be followed by a similar activity in the main department. There will be concerts, dinners and various gatherings to commemorate the birthday of this outstanding American who has been called "the father of modern philanthropy."

George Peabody was born in South Danvers, now Peabody, Mass., Feb. 18, 1795, and died in London Nov. 4, 1869. He founded Peabody Institute in 1857. His initial gift to the Peabody trustees was \$1,000,000, which he afterward augmented with another gift of \$500,000.

A Reader for Thirty-third Year.

Lake Wales, Fla., Dec. 28, 1944.—Dear Mr. Gruenstein: I am with this enclosing my check for subscription to THE DIAPASON for 1945. If I am not mistaken I have taken the paper for thirty-two years, so this will mark the thirty-third year. I believe this is best testimony to the value I set upon the paper, and at present writing it looks as if I might go on for a long time reading it and profiting by much of its contents. May I wish for the paper and for yourself a very long continuation in the constructive fields so long pursued. * * * Sincerely,
JAMES N. REYNOLDS.

"Now we've heard everything!" says the *Pacific Coast Musician*. "On a recent radio program produced by the army air forces the band played a jazz arrangement of a Bach fugue. Try as they might, they couldn't spoil it. In spite of the swing, jazz, jive treatment—whatever you call it—it was still Bach, and it was still good."

**Mystery Presented
by Travels of Organ
Built 130 Years Ago**

Victoria, B. C., Jan. 11, 1945.—Editor, THE DIAPASON: In the issue of THE DIAPASON for Dec. 1, 1944, there is an interesting description of Omaha's first organ, Johnson's opus 293, on its seventy-fifth birthday, which has encouraged me to send you the following facts with regard to a veteran instrument with which I have had a good deal to do during recent years. The instrument in question stands in the Church of Our Lord (Reformed Episcopal), Victoria, British Columbia, Canada. It carries a worn brass plate between the manuals which reads: "Built by Thomas Appleton, Boston, Mass. Rebuilt and swell added by S. S. Hammill, East Cambridge, Mass. Altered and improved by John Bergstrom, San Francisco."

With the foregoing as a starting-point I have been able to put together a rather remarkable jig-saw puzzle, but I lack one piece to complete an intriguing picture of history and romance such as one could well wish to find.

Thomas Appleton apparently was a journeyman organ builder who came from England in 1813 and established himself in business the same year on Milk Street, Boston. I have not been able to get any trace of the second builder, Hammill, and practically nothing about Bergstrom beyond a slender clue that he was established in San Francisco and had a son who made a name for himself as a voicer. Correspondence with archivists and librarians in Boston, East Cambridge and San Francisco brought nothing further to light about these builders beyond a request for particulars and a picture of the organ, which were sent.

The fact that Boston authorities know little or nothing about Appleton would seem to indicate this early builder did not remain in business long or else lost his identity in some other way. So it would seem reasonable to suppose he must have built this organ about 1813-15 or, roughly, 125 to 130 years ago. The rebuild and addition of the swell by Hammill apparently took place about 1865—say eighty years ago. Just when Bergstrom did the altering and improving I cannot say, but I do know the organ has stood in its present position for all of sixty-five years and no major work has been carried out upon it until just before the present war.

Now comes a rather extraordinary bit of history in which there is a gap I have never been able to fill satisfactorily. Sometime after Hammill's rebuild the organ seems to have found its way to San Francisco—how or for what purpose I have never been able to find out beyond a surmise that it was intended for a church in that city and came into Bergstrom's hands. Then comes the blank in the trail of facts, for I can find out nothing more about the organ until it suffered shipwreck on the high seas off the coast of British Columbia and was salvaged by Sir James Douglas, the first governor of British Columbia. Why it was shipped and where it was destined is something on which there is no information so far as I can find out.

Sir James Douglas seems to have salvaged the cases in which the organ was packed, stored them away and forgotten about them until the congregation of the Reformed Church, of which Douglas was a member, was looking around for an organ sixty or sixty-five years ago. Sir James then seems to have bethought him of the organ he had stored away and

presented it to the church, where it has been in practically constant use ever since.

A few years ago I was instrumental in having a considerable amount of restoration work carried out on this interesting old organ, but the war has put an end to this for the time being.

However, as this story is already over-long, it may be as well to call a halt at this point and reserve for some other time a description of the organ, its contents, construction, etc., both before and after I became interested in it, should this be thought of sufficient interest. In the meantime, if there are any DIAPASON readers who can give me further information about the three builders mentioned in this story I shall be very pleased to hear from them either through the medium of THE DIAPASON or directly to my home address at 640 Cook Street, Victoria, B. C.

T. R. MYERS.

Bernard Piche in Chicago

One could feel a breath of fresh oxygen from the St. Lawrence region of Canada when Bernard Piché made his first Chicago appearance at Rockefeller Chapel, University of Chicago, on the evening of Jan. 16 and gave a recital that had the attribute of artistic merit combined with the qualities that bring enjoyment to the listener. No doubt the majority of the audience left the chapel with the feeling that they would be very glad to hear Mr. Piché again soon. Unfortunately audiences do not always experience this reaction to a recital.

The entire performance was marked by restraint and technical precision united with spirit. Mr. Piché did not let us have full organ from the start, but reserved some of the brilliance to the last, when he gave a scintillating interpretation of Tournemire's "Fantasie on the Te Deum," a work that has more fizz than musical solids. After an obeisance to Bach with the Toccata in the Dorian Mode and a chorale prelude, Mr. Piché devoted himself to works of Frenchmen. Outstanding as evidence of the virtuoso qualifications of the visitor was his playing of the Finale from Vierne's Third Symphony and the Scherzo from Widor's Fourth Symphony. Likewise there was complete mastery in the Gigout Toccata. Mr. Piché's own "Rhapsody on Four Christmas Carols," based on three French Christmas songs and "Adeste Fideles," was in distinctly modern idiom. Its publication will add a valuable seasonal organ composition to those already existing.

Mr. Piché is organist of the Cathedral of Trois Rivières, Que. In Canada his fame has been established; his present tour of America is sure to establish it on the same high level on this side of the border.

**BACH PROGRAM BY OPLINGER
ON SCHWEITZER'S BIRTHDAY**

In recognition of Albert Schweitzer on his seventieth birthday Jan. 14, George Oplinger, organist of the First Baptist Church of Syracuse, N. Y., played the following works of Johann Sebastian Bach: Prelude and Fugue in E minor; Fugue in G major; Chorale Preludes, "Blessed Jesu, We Are Here," "I Call to Thee," "O Sacred Head," "By the Waters of Babylon," "Awake, Thou Wintry Earth" and "Come, Sweet Death"; Gigue in A major; Toccata and Fugue in D minor. John T. Clough presented the *a cappella* choir in "Jesu, Priceless Treasure" and "Jesu, Joy of Man's Desiring." Dr. Edwin T. Dahlberg, the minister, gave a very interesting account of Albert Schweitzer's seventy years of service to God and man.

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Programs of Organ Recitals of the Month

Frederick Marriott, Chicago—Mr. Marriott, organist and carillonneur of Rockefeller Chapel, University of Chicago, gave a recital in Christ Church, Cranbrook, Bloomfield Hills, Mich., Dec. 17, presenting the following program: Prelude and Fugue in A major, Bach; Sonata from the Cantata "God's Time Is Best," Bach; Sketch in D flat, Schumann; Paraphrase on Psalm 137, Saint-Martin; Arioso, "Thanks Be to Thee," Handel-Fisher; "The Cathedral at Night" (dedicated to Dr. W. Lloyd Kemp), Marriott; "Come, Sweet Death," Bach; "The Tumult in the Praetorium," de Maleingreau; "West Wind," Rowley; Toccata, Bonset; Improvisation on an original theme.

Richard T. Gore, F. A. G. O., Ithaca, N. Y.—Mr. Gore, the Cornell University organist, who is presenting the organ works of Johann Sebastian Bach in a series of fifteen recitals at Sage Chapel, between Oct. 6, 1944, and May 4, 1945, played the following programs in January:

Jan. 5—Prelude and Fugue in G minor; Chorale Preludes, "My Heart Is Filled with Longing," "Jesus, My Trust," "In dulci Jubilo" and "Dearest Jesus, We Are Here" (two verses); Canzona in D minor; "The Little Organ Book" (Easter and Ascension), "Christ Lay in Bonds of Death," "Jesus Christ Our Saviour," "Christ Is Risen" (three verses), "The Blessed Christ Is Risen," "The Glorious Day Hath Now Appeared" and "Today Doth God's Son Triumph"; Toccata, Adagio and Fugue in C.

Jan. 19—Prelude and Fugue in C; Chorale Preludes, "From Heaven Above to Earth I Come," "To God on High Be Glory," "Christ Lay in Bonds of Death" and "A Mighty Fortress Is Our God"; Trio-Sonata No. 1 in E flat (Allegro, Adagio, Allegro); "The Little Organ Book" (Pentecost and Trinity), "Come, God, Creator, Holy Ghost," "Lord Jesus Christ, Turn unto Us" and "Dearest Jesus, We Are Here"; Prelude and Fugue in C minor.

Mr. Gore's February offerings are the following:

Feb. 2—Prelude and Fugue in F minor; Chorale Preludes, "Praise Be to Thee, Lord Jesus Christ," "God's Son Is Come," "Be Merciful to Me, O Lord" and "The Day So Rich in Joy"; Trio-Sonata No. 2 in C minor; "The Little Organ Book" (The Christian Life), "These Are the Holy Ten Commandments," "Our Father, Who Art in Heaven," "Through Adam's Fall," "Salvation unto Us Is Come" and "I Cry to Thee, Lord Jesus"; Toccata and Fugue in D minor ("Dorian").

Feb. 16—Fugue in F; Chorale Preludes, "Christ Lay in Bonds of Death," "Christ Is Risen" and "Ah, God and Lord"; Trio-Sonata No. 3, in D minor; Prelude and Fugue in E minor ("Cathedral"); "The Little Organ Book" (The Christian Life), "In Thee, Lord, Have I Put My Trust," "When We Are in Greatest Need," "He Who Suffereth God to Guide Him," "All Men Must Die" and "Ah How Vain, How Transitory"; Toccata in F.

George M. Brewer, Montreal, Que.—Mr. Brewer, who is giving a series of ten recitals at the Church of the Messiah under the auspices of Le Conservatoire de Musique et d'Art Dramatique of the Province of Quebec, presented the following program at the sixth recital Jan. 11: Toccata Sexta, Muffat; Chorale Prelude, "Tender Mary of Nobility," Arnold Schlick; Chorale Prelude, "Our Father Which Art in Heaven," Pachelbel; Chorale Prelude, "In Deepest Need I Cry to Thee," Walther; Ricercare, Froberger; Chorale Prelude, "How Brightly Shines the Morning Star," and Prelude, Fugue and Ciacona, Pachelbel; Symphony No. 6, Widor.

On Jan. 25 the program consisted of these works: "Organum Triplex" (Sur un "Alleluia"), Perotin le Grand; Fantasia, Eustache du Caurroy; Pavane, de Chambonnieres; "Puer Nobis Nascitur," Le Begue; "Offertoire sur Les Grands Jeux" ("Messe Solonelle"), Couperin le Grand; "Recit de Tierce en Taille," de Grigny; "Basse de Trompette," Marchand; "Suite de Deuxieme Ton," Clerambault; Symphony No. 7, Widor.

Stanley E. Saxton, Saratoga Springs, N. Y.—In a half-hour of music at Skidmore College Nov. 4 Professor Saxton played: Prelude and Fugue in C minor, Bach; Passacaglia ("In Aeternum"), Edmundson; "Song of the Lonely Njeri," Saxton; "March of the Little Lead Soldiers," Pierre; "Carillon de Westminster," Vierne.

Florence A. Rubner, Erie, Pa.—At a "service of music" Sunday evening, Nov. 26, consisting of choral and organ compositions appropriate to Advent, Christmas and the New Year, in which she was assisted by her choir at Bethany Lutheran Church, Miss Rubner played the following organ selections: "Once He Came in Blessing," Bach; "From Heaven above to Earth I Come," Bach; "Gesu Bambino," Yon; "March of the Magi Kings," Dubois; "Silent Night," Kreckel; "Cradle Song and

Curfew Bell," Peele; Chorale Prelude on "All Hail to Thee, O Blessed Morn," Bach; "In dulci Jubilo," Bach-Dickinson; "A Rose Breaks into Bloom," Brahms; "Jesu, Joy of Man's Desiring," Bach; "Christmas in Sicily," Yon; "In Thee Is Gladness," Bach.

Ralph R. Travis, La Verne, Cal.—The La Verne College music department presented Mr. Travis in a recital at the Church of the Brethren on the afternoon of Dec. 17. His program included the following Christmas music: Chorale Prelude, "Our Father Who Art in Heaven," Bach; Pastoral Symphony, from "The Messiah," Handel; Pastorale from a Mystery Play, Traditional; Chorale Prelude, "Lo, How a Rose," Brahms; Improvisation on "Puer Natus Est," Titcomb; "Noel," d'Aquin; "Nativity Song," Bingham; "The Holy Night," Buck; Toccata on "From Heaven Above to Earth I Come," Edmundson; Pastorale on a Plainsong, Thomson; "Divinum Mysterium," Purvis; Variations on a Noel, Dupré.

In a recital at the same church Nov. 12 Mr. Travis played: "Sheep May Safely Graze," Bach; Fantasia and Fugue in G minor, Bach; Roulade, Bingham; "Carillon," DeLamarer; Toccata, Sowerby; "Meditation a Ste. Clotilde," James; Symphony ("Regina Pacis," "Mater Dolorosa" and "Stella Maris"), Weitz.

Hugh A. Mackinnon, F. A. G. O., San Francisco, Cal.—The following are some of the programs by Mr. Mackinnon in his Sunday afternoon recitals at Grace Cathedral:

Dec. 31—"Let All Together Praise Our God," "Jesu, Priceless Treasure," "Now Praise We Christ, the Holy One" and "Come, Christian Folk," Bach; Rhapsody on Noels, Gigout; "Noel," Mulet; "Songe d'Enfant," Bonnet.

Dec. 24—"A Babe Is Born in Bethlehem," "Now Blessed Be Thou," "O Hail This Brightest Day of Days," "From Heaven Above to Earth I Come," "To Shepherds as They Watched by Night" and "In dulci Jubilo," Bach; "In dulci Jubilo," Edmundson; "Chanson des Alpes," Candlyn; "Noel Languedocien," Guilmant.

Dec. 17—Prelude in E flat minor, Bach; "O Thou, of God the Father" and "Once He Came in Blessing," Bach; Pastorale, Franck; "Priore," Borowski.

Lanson F. Demming, Urbana, Ill.—The University of Illinois recital Jan. 7, played by Mr. Demming, was marked by the performance of the following compositions: Canzona, Gabrieli; "Toccata per l'Elevazione," Frescobaldi; Allegro Vivace from Sonata, Sammartini-Edmundson; "Das alte Jahr vergangen ist" and "Helft mir Gottes Güte preisen," Bach; Sonata No. 5, in C minor, Guilmant; "Au soir de l'Ascension du Seigneur," Benoit; "Shadow Mountain," Shure; "Laudamus Te," Mueller; Toccata, Bonset.

D. Deane Hutchison, Houston, Tex.—Mr. Hutchison, minister of music at St. Paul's Methodist Church, gave a recital in that church Sunday afternoon, Dec. 3. His program was made up as follows: Sonata from the Cantata "God's Time Is Best," Prelude and Fugue in E minor and "Be Thou but Near," Bach; Toccata in D minor, Reger; "Bourree and Musette," Chenoweth; "Chanson," Barnes; "Pageant," Hill; "Drifting Clouds," Timmings; "Carillon" and Berceuse, Vierne; Toccata from Symphony No. 5, Widor.

H. William Hawke, Philadelphia, Pa.—Mr. Hawke is continuing his Wednesday 1 o'clock recitals at St. Mark's Church on the large organ built by G. Donald Harrison. Jan. 21 he played: Short Preludes and Fugues, G major, A minor, G minor and B flat major, Bach; Adagio, Josef Hector Piacco; Variations on "My Young Life Hath an End," Sweelinck; Chorales, "By the Waters of Babylon," "Be Joyful, O My Soul" (Sarabande) and "Lord Jesus Christ, Turn unto Us" (Toccata), Karg-Elert.

On Feb. 7 Mr. Hawke's offerings will be: "Pieces in Free Style," Vierne; Chorales, "Lord God, Now Open Wide the Heavens" and "In Peace and Joy I Now Depart," Bach; "Ave Maris Stella," Tite-louze; "L'Orgue Mystique" ("The Feast of the Purification," No. 11), Tournemire.

Herbert G. Stewart, T/5, Camp Reynolds, Pa.—Mr. Stewart, in time of peace organist and director at the Park View Methodist Church of Portsmouth, Va., played the following numbers at a Christmas concert in the post chapel Dec. 20: "Adeste Fideles," arranged by Ashford; Festival Fantasy, Armstrong; "Kamennoi-Ostrow," Rubinstein; "O Holy Night," Adam; "Yuletide Echoes," Hodson; "Together," Henderson; "Toyland," Herbert.

Harold Fink, New York City—Mr. Fink will give a recital at the Lawrenceville School, Lawrenceville, N. J., Feb. 11, presenting the following program: "Now Thank We All Our God," Karg-Elert; Chorale Prelude, "Sleepers, Wake," Bach; "Fugue a la Gigue," Chorale Prelude, "O

God, Have Mercy," and Fugue in E flat "St. Anne"), Bach; Prelude, Fugue and Variation, Franck; Gregorian Toccata, Barnes; "Song of the Basket Weaver," Russell; Finale, Sonata on the Ninety-fourth Psalm, Reubke.

At the wedding of Miss Ruth Schwi- bert and Lieutenant Donald Lintvedt Feb. 3 Mr. Fink will play. Miss Schwi- bert is Mr. Fink's assistant junior choir director at the Fordham Lutheran Church. The program preceding the ceremony will include: Chorale Preludes, "My Spirit Doth Rejoice" and "If Thou but Suffer God to Guide Thee," Bach; Allegro, Fifth Trio-Sonata, Bach; "Vesper Chimes," Lemare; Allegro Cantabile, Fifth Symphony, Widor; "Clair de Lune," Debussy; "Narcissus," Nevin; "Ah! Sweet Mystery of Life," Herbert; "Drifting Clouds," d'An- tally; Folk song, Grieg; "Chorus of the Reapers," from "Ruth," Gaul; "Just a Song at Twilight," Molloy; "Ave Maria," Schubert.

Julian Williams, Sewickley, Pa.—Mr. Williams gave the sixteenth annual recital on the David Manson Weir memorial organ in Westminster Presbyterian Church, Steubenville, Ohio, Sunday after- noon, Jan. 7. His program consisted of these compositions: "Psalm XIX," Mar- cello; Pastorale, from Eighth "Concerto Grosso," Corelli; Chorale Prelude, "Have Mercy upon Me, O God," Bach; Overture to the "Occasional Oratorio," Handel; "Melody for the Bells of Berghall Church," Sibelius; "Elegie," Peeters; A Madrigal, Jawelak; "Ronde Francaise," Boellmann; Variations on a Noel, d'Aquin- Watters; Two Lithuanian Christmas Folk- songs, Whitmer; "Song of India," Rim- sky-Korsakoff; "The Fifers," d'Andrieu; "A Song of the Civil War," Kittredge; "Carillon-Sortie," Mulet.

Parvin Titus, F. A. G. O., Cincinnati, Ohio —Mr. Titus gave a recital at Carleton College, Northfield, Minn., on the evening of Jan. 30, presenting the following program: Chorale Prelude, "To Thee Alone, Lord Jesus Christ," Pachelbel; "Benedictus," Couperin; Prelude and Fugue in D and Two Preludes on "We All Believe in One God" (Credo), Bach; Chorale in E, Franck; Allegretto, Sonata in E flat, Parker; Aria, "Three Gothic Sketches," Hausermann; "O Quanta Qualia," Broughton; "Pange Lingua Gloriosa," Edmundson; "Carillon," Vierne.

The Missouri Chapter, A. G. O., and the St. Louis Sunday Evening Club heard Mr. Titus in a recital on the evening of Jan. 7 at Centenary Methodist Church, at which time his program consisted of these numbers: Prelude and Fugue in D, Bach; "Noel en Musette," d'Aquin; Cho- rale in E, Franck; Sarabande, Sulzer- Titus; "Carillon," DeLamarer; Scherzo, Second Symphony, Widor; Preludes on Famous Hymn-tunes: "Saviour, When in Dust to Thee," Cochrane-Penick; "Of the Father's Love Begotten," Candlyn; "Now My Tongue, the Mystery Telling," Ed- mundson; "How Sweet the Name of Jesus Sounds," Darke, and "Praise God, from Whom All Blessings Flow," Grace.

Raymond C. Robinson, Mus. D., Boston, Mass.—Dr. Robinson's Monday noon re- citals in historic King's Chapel continue to be prominent musical events in Boston. Dec. 11 he presented the following pro- gram: Chorale in E, Franck; "Stella Matutina," Dallier; Adagio e Dolce, So- nata 2, Bach; Chorale Preludes, "Now Blessed Be Thou" and "Let Us Together Praise Our God," Bach; Toccata in G, Dubois; "Noel," Mulet; "Ave Maris Stella," Dupré.

A program of Christmas music Dec. 18 included: Sinfonia from the Cantata "We Thank Thee," Bach; "Noel," Dubois; "Noel Dialogue," d'Aquin; "Noel Lan- guedocien," Guilmant; Second Offertory on Christmas Hymns, Guilmant; "Out of the Heart's Depths," Karg-Elert; "Rhap- sodie Catalane," Bonnet.

Charles Schilling, F. A. G. O. (Chm.), Philadelphia, Pa.—Mr. Schilling, organist and choir director at Bethesda Presby- terian Church, gave a guest recital at the Covenant-Central Presbyterian Church in Williamsport, Pa., Jan. 23. The program consisted of the following numbers: Pre- lude and Fugue in G major, Bach; Cho- rale Prelude, "O Lord, to Me Poor Sin- ner," Kuhnau; Toccata in G minor, J. Pachelbel; Toccata in G minor, W. H. Pachelbel; "Noel for the Flutes," d'Aquin; Fugue on the Kyrie, Couperin; Sonata No. 6 in D minor, Mendelssohn; Sketch in C minor, Schumann; Chorale in B minor, Franck; "Noel," "In Paradisum" and "Thou Art the Rock" (from "Byzan- tine Sketches"), Mulet.

Lawrence Richard Sears, S 2/c, U. S. N. R., Honolulu, Hawaii—In a recital Dec. 17 at the Cathedral of Our Lady of Peace, under the patronage of Bishop Sweeney, Mr. Sears played: "Variations sur Un Noel," d'Aquin; Four Chorale Preludes, Dupré; "Benedictus," Reger; Partita, "O Gott, Du frommer Gott," Bach; "Pastel" in E minor, Karg-Elert; Chromatic Study

on Bach, Walter Piston; Andante Soste- nuto ("Symphonie Gothique"), Widor; Toccata on "O Filii et Filiae," Farnam.

A program in memory of Pietro A. Yon was presented by Mr. Sears Nov. 19, when he played: Suite, "Orbis Factor," Fres- cobaldi; "Elevazione," Ravanello; "Pieta" and "Devozione," Bossi; "Concerto Greg- oriano," Yon.

In January Mr. Sears began a new series of recitals under the bishop's patronage.

G. Criss Simpson, Lawrence, Kan.—The first recital at the University of Kansas in more than a year was given by Mr. Simpson Sunday afternoon, Jan. 7, as Hoch Auditorium had been taken over by the armed forces. Mr. Simpson's pro- gram was as follows: Second Concerto in B flat (Introduction and Allegro), Han- del; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; Prelude and Fugue in A, Bach; Gavotte in F, Wesley; "To a Wild Rose," MacDowell; First Symphony, Vierne.

George I. Tilton, Trenton N. J.—The second of a series of recitals based on the Christian year was played at the Third Presbyterian Church by Mr. Tilton to mark Epiphany Jan. 14. The program included: Pastorale and Intermezzo from Pastoral Sonata, Rheinberger; Chorale Prelude, "In dulci Jubilo," Bach; "March of the Magi Kings," Dubois; "Noel," from "Byzantine Sketches," Mulet; "Christmas in Settimo Vittone," Yon; Fugue in E flat ("St. Anne's"), Bach.

George E. Perry, Reedsburg, Wis.—In a recital Dec. 10 at the First Presbyterian Church Mr. Perry presented the following program: "Noel," d'Aquin; Aria for Oboe, Cantata 156, Bach; Prelude to Cantata "Uns ist ein Kind geboren" and "Jesu, Joy of Man's Desiring," Bach; Preludes from the "Orgelbüchlein" in C major, F major, G minor and B flat major, Bach; "Komm, süsser Tod" and Toccata and Fugue in D minor, Bach; Adagio and Finale from Concerto in B flat, Handel; Prelude to "Faust," Gounod-Perry; "Angelus," from "Scenes Pittoresques," Massenet; Prelude to "Tristan und Isolde," Wagner- Perry; "The Bells of St. Anne de Beaupré," Russell; "In Summer," Steb- bins; "Easter Morning on Mount Rubi- doux," Gaul; "Romance," Debussy; Toc- cata in D minor, Nevin.

Luther T. Spayde, Fayette, Mo.—Pro- fessor Spayde, head of the organ depart- ment in Central College, Fayette, played the following program at the Methodist Church, Gideon, Mo., Dec. 29 as the open- ing recital on the new Hammond, and re- peated the program at the Methodist Church of Poplar Bluff, Mo., Dec. 31: Largo ("Xerxes"), Handel; Chaconne, Couperin; "Good News from Heaven the Angels Bring," Pachelbel; Preludio (Ninth Sonata for Violin), Corelli; Toc- cata and Fugue in D minor, Bach; "Ave Maria," Schubert; Pastorale (Spnata 1), Guilmant; Fantasy on Two Well-Known Christmas Carols, West; Christmas Pas- torale ("Silent Night"), Harker; "Christ- mas Dance of the Little Animals," Gaul; "Gesu Bambino," Yon; "Hymn of Glory," Yon.

Dudley Warner Fitch, Des Moines Iowa —At his recital in St. Paul's Episcopal Church Jan. 14 Mr. Fitch presented the following program: Processional, Shaw; Intermezzo (Pastoral Sonata), Rhein- berger; Variations and Fugue on a Theme of Purcell, Bonset; "March of the Magi," Dubois; "In Thee Is Gladness," Bach; "Benedictus," Rowley; Londonderry Air, arranged by Orem; "Supplication," on the Arkadelt "Ave Maria," Elmore; "Fireside Fancies" ("Wind in the Chimney," "Grandmother Knitting" and "The Kettle Boils"), Clokey; Concert Overture, Faulkes.

R. Buchanan Morton, St. Paul, Minn.—The following organ music was played by Mr. Morton at the House of Hope Church in December: Canzona, Gabrieli; Ricer- care, Palestrina; "Toccata per l'Eleva- zione," Frescobaldi; Chorale Preludes on "Come, Saviour of the Gentiles" and "Sleepers, Wake," Bach; Chorale Prelude on "A Rose Breaks into Bloom," Brahms; Three Pieces in Free Style, Vierne; Pre- lude and Fugue in B minor, Bach; Im- provisatio on Christmas Carols, R. B. Morton.

Walter Blodgett, Cleveland, Ohio—The McMyer organ recitals on the Sundays of February at 5:15 p.m. by Mr. Blodgett will include chorale preludes on "The Lord's Prayer" by Buxtehude, Johann Schneider, George Friederich Kauffman, Krieger, Scheldt, Pachelbel, Steigleder and Mendelssohn. For his monthly re- cital in the curator's series Mr. Blodgett will play the following on Wednesday, Feb. 7, at 8:15: Prelude and Fugue in E flat, Trio, "Lord Jesus Christ, Draw Thou Nigh," "A Mighty Fortress Is Our God," "By the Waters of Babylon," "Jesu, Priceless Treasure" and Trio-Sonata 4, in E minor, Bach; Andantino in G minor and Finale in B flat, Franck.

Programs of Organ Recitals

Emory L. Gallup, Evanston, Ill.—Dr. Gallup, who gave the recital for the Women Organists' Club of Detroit at St. John's Episcopal Church Jan. 23, presented the following program: Prelude and Fugue in E minor (Cathedral), "Jesu, Joy of Man's Desiring," Aria for the G string and Three Chorale Preludes: "I Cry to Thee," "Dearest Jesus, Here We Stand" and "Hark! A Voice Saith 'All Are Mortal,'" Bach; Cantabile and Chorale, Jongen; Pastorale and "Piece Heroique," Franck; Scherzo and Finale, Fourth Symphony, Widor.

Vernon de Tar, New York City—In a recital at the Church of the Ascension on the evening of Jan. 18 Mr. de Tar played: Fantasy on "On Freudt Verzer," Hofhaymer; Fantasy in Echo Style, Sweelinck; Chorale Prelude, "Our Father, Which Art in Heaven," Scheidt; Fantasie and Fugue in G minor, Bach; Two Chorale Preludes on "Our Father," Bach; Fantasie in F, Mozart; Variations on "Our Father" (Sonata 6), Mendelssohn; Fantasie in A, Franck; Finale from Fourth Symphony, Vierne.

Russell L. Gee, Cleveland, Ohio—Mr. Gee's recital at the Fairmont Presbyterian Church Sunday afternoon, Jan. 28, was marked by the performance of these works: Chorale Preludes, "A Mighty Fortress Is Our God," "Christ Lay in the Bonds of Death" and "To God on High Alone Be Glory," Bach; Prelude and Fugue in B minor, Bach; Pastorale, Milhaud; "Pequena Cancion" (A Little Song), Urteaga; "Twilight at Fiesole" (from "Harmonies of Florence"), Bingham; Prelude, Jacobi; "Colloquy with the Swallows" (from "Scenes from the Life of St. Francis"), Bossi; "Piece Heroique," Franck.

Earl B. Collins, East Orange, N. J.—In his recital program at the First Presbyterian Church Sunday afternoon, Jan. 14, Mr. Collins included these numbers: Prelude and Fugue in E minor (Cathedral), Bach; Carol Prelude on "Greensleeves," Purvis; "Water Music," Handel; Three Mountain Sketches, Clokey; Folk-tune, Whitlock; "Carillon," Sowerby; "On Wings of Song," Mendelssohn; Third Chorale, Andriessen; "Ronde Francaise," Boellmann; Londonderry Air, arranged by Federlein; Toccata in E minor, de la Tombelle.

Alanson Brown, F.R.C.O., Ottawa, Ont.—Mr. Brown gave a recital for the Kitchener Center, Canadian College of Organists, at St. Matthew's Lutheran Church, Kitchener, Ont., Jan. 16. His program consisted of: Prelude and Fugue in C major, Bach; Sarabande, Handel; Prelude, Purcell; Pastorale in E, Franck; Postlude, Gilbert; Toccatina for Flutes, Yon; Two Meditations on Themes by Palestrina, A. G. Y. Brown; Prelude on "Fragrance" (French Carol), A. G. Y. Brown; "Pilgrims' Chorus," from "Tannhauser," Wagner; Fantasia in F, Mozart; "Nun danket," Karg-Elert.

Katherine Stickney, St. Paul, Minn.—Miss Stickney, organist of Knox Presbyterian Church, has given two recitals at the St. Anthony Park Congregational Church under the auspices of the Pilgrim Fellowship. The first took place Nov. 19 and the second Dec. 10. Lois Knowles Clark, soprano, was the assisting soloist at the latter recital. Miss Stickney's program consisted of the following compositions: "In dulci Jubilo" and "Rejoice, Beloved Christians," Bach; "Noel Provençal," Bedell; Cradle Song, Poister; "Noel," Mulet; Meditation on "Picardy," Sowerby; Pastorale on a Christmas Plainsong, Virgil Thomson; "Noel" in G, d'Aquin.

George Brandon, Stockton, Cal.—The Student Christian Association of the College of the Pacific presented Mr. Brandon in a recital at the First Congregational Church Sunday afternoon, Dec. 31. The program was made up of the following selections: Pavane, Gibbons; Pastorale from the Christmas Concerto, Corelli; Air, Marcello; "Jesu, Joy of Man's Desiring" and Air from Suite in D, Bach; Echo Movement from Christmas Oratorio, Bach; Largo from "Xerxes," Handel; Chorale Prelude, "If Thou but Suffer God to Guide Thee," Rinck; Nocturne from "A Midsummer Night's Dream," Mendelssohn; Finale on "Adoro Te Devote," Guilmant; "In Church," Tschalkowsky; Allegro Moderato, Walczynski; Elevation, Dubois; "Piva a l'Antica," Peter Socal; Improvisation on "Crusaders' Hymn," Kreckel; Andante con Moto, Nibelle; Chorale, George Brandon.

Jean Kirker, Lansing, Mich.—Miss Kirker, organist of the South Baptist Church, gave a vesper recital at her church Dec. 3. The program consisted of the following numbers: Allegro from Sixth Symphony, Widor; "A Suite of Pieces," Bach-Edmundson; Chorale Prelude on "He Leadeth Me," Matthews; Litany, "Rest in Peace," Schubert-Dickinson; "The Chapel of San Miguel," Seder; "Fountain Reverie," Fletcher; "Kyrie Eleison," Purvis.

Dec. 20 Miss Kirker was soloist on the Christmas program of the Lansing Mat-

inee Musical at the People's Church, East Lansing, and presented the following group: "A Suite of Pieces," Bach-Edmundson; "Chinese Boy and a Bamboo Flute," Spencer; Carol Rhapsody, Purvis. Her special Christmas music consisted of "In dulci Jubilo," Bach; "Noel," d'Aquin; Carol Fantasy, West; "Noel Basque," Benoit; "From Heaven on High to Earth I Come," Pachelbel; Carol Rhapsody, Purvis.

Francis Murphy, Jr., Philadelphia, Pa.—Christ Church, of which Mr. Murphy is organist and choirmaster, is celebrating this year its 250th anniversary and a series of recitals on the first Sunday afternoon of every month is a part of the celebration. Jan. 7 Mr. Murphy presented a program which included: Concert Overture, Maitland; Christmas Chorale Preludes, "Jesus, My Chief Pleasure," "O Hail This Brightest Day of Days" and "From Heaven Above to Earth I Come," Bach; "Nativity Song," Bingham; Sketch in D flat, Schumann; "In Summer," Stebbins; Berceuse, Dickinson; Communion and Toccata, Vierne.

John Muri, Calumet City, Ill.—At a Christmas recital in St. John's Lutheran Church at 11:15 on Christmas Eve Mr. Muri played these organ numbers: Two Pieces from "L'Arlesienne" Suite, Bizet; Toccata, Kinder; Offertoire, Batiste; "The Christmas Pipes of County Clare," Gaul; Chorale Preludes, "Vom Himmel hoch" and "In dulci Jubilo," Bach; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Evening Prayer," Humperdinck; Rhapsody on Old Carol Melodies, Lester.

W. James Marner, Boise, Idaho—The Rev. Mr. Marner gave a Christmas program Dec. 13 and 20 at St. Michael's Cathedral, playing these compositions: Free Canon on "Silent Night," Goller; "A Christmas Carologue," Diggle; "In Bethlehem's Town," Mueller; "A Kentucky Christmas," Stanley E. Saxton; "The Shepherds Watch," Cyr de Brant; Christmas Pastorale, de Lange; Christmas Chorale, Deigendesch; Fanfare in D, Bridge.

Isa McIlwraith, M.S.M., A.A.G.O., Chattanooga, Tenn.—Miss McIlwraith, organist and choirmaster of St. Paul's Church, gave a recital at that church Sunday afternoon, Dec. 31, with the following program: Prelude and Fugue in G minor, Buxtehude; Chorale Prelude, "Sleepers, Wake," Bach; "From Heaven on High to Earth I Come," Pachelbel; Four Chorale Preludes, Aria from "Christmas Oratorio," Sinfonia from "Like as the Rain and Snow Fall from Heaven," Chorale Preludes, "The Old Year Now Hath Passed Away" and "Strike Now, Long-Awaited Hour," Bach; "Ave Maris Stella," Dupré.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush played these compositions for the Society of Liberal Arts at the Joslyn Memorial Sunday afternoon, Dec. 31: Fugue in C minor, Bach; "Tidings of Joy" and "Jesu, Joy of Man's Desiring," Bach; Allegro Maestoso from "Water Music," Handel; "Christmas Chimes," d'Antalfy; Scherzo, Bairstow; "Pomp and Circumstance," Elgar.

Laurence Dilsner, Long Branch, N. J.—Mr. Dilsner was assisted by the Madrigal Singers in a recital Sunday afternoon, Dec. 17, at St. James' Church, at which time he played: Toccata in E minor, Pachelbel; "Dioclesian Suite," Purcell; "When Thou Art Near," Bach; "A la Venue de Noel," Balbastre; Fugue (office of the Most Holy Sacrament), Lascoux; Sonata in C minor, Mendelssohn; Museette, de Maleingreau; "Before the Image of a Saint," Karg-Elert; "Now Thank We All Our God," Karg-Elert; "Christmas in Sicily," Yon.

H. Velma Turner, Wayne, Pa.—Miss Turner, assisted by Mildred B. Fishburn, narrator, gave a recital at her home Dec. 16. A feature of the program was "The Christmas Pageant of the Holy Grail," by Bowie, for which Miss Turner played the organ accompaniment, consisting of selections from "Parsifal." The other numbers were these: Pastoral Symphony, Handel; Arioso, Handel; Evensong, Martin; "Sposalizio," Liszt; "Ave Maria," Bossi; "In dulci Jubilo," Bach.

Marta Elizabeth Klein, A.A.G.O., New York City—Miss Klein gave six Christmas recitals in St. Paul's Chapel, Trinity Parish, on Tuesdays in December and January and featured works of American composers. Among her offerings were the following: Jan. 2—Pastoral Symphony, "The Messiah," Handel; Carol from Bohemia, Poister; "The Three Holy Kings," Gliere; "Christmas Evening," "Sicilian Suite," Mauro-Cottone; Carol from Scotland, Guilmant; Fantasia on Old Carols (No. 2), Faulkes.

Jan. 9—Chorale Prelude, "Hail Brightest Day of Days," Bach; "Offertoire de Noel" (No. 2), Guilmant; Two Christmas Folksongs (Lithuanian), Whitmer; "Nativity Song," Bingham; Fantasia, "Joy to the World," Lemare.

Jan. 16—Prelude, "Once in Royal

David's City," Cowell; Prelude on "The Coventry Carol," Walton; Three Christmas Carols (Sixteenth Century), Boëly; "In dulci Jubilo," Edmundson; "Noël," Dubois; "Rhapsodie Catalane," Bonnet. Jan. 23—"Rhapsodie sur des Noël's," Gigout; Polish Lullaby, Kraft; Christmas Pastorale, Matthews; "A Child's Dream," Bonnet; Toccata, Fifth Symphony, Widor.

David Pew, Denver, Colo.—Mr. Pew was assisted by Barbara Ramsay, pianist, in his recital at St. John's Cathedral Jan. 28. The program was as follows: Fugue in E flat, Bach; Sarabande, Schenck; Largo, "New World" Symphony, Dvorak; Scherzo, Sonata 4, Guilmant; Piano Concerto in G minor (orchestral accompaniment on the organ), Mendelssohn; "At the Convent" (transcribed by Oliver Clark), Borodin; "Harmonies at Evening," Karg-Elert; "The Cuckoo," Weaver; Finale, Symphony 1, Vierne.

William F. Spalding, Denver, Colo.—In a recital for the Rocky Mountain Chapter, A.G.O., at St. John's Cathedral Jan. 21 Mr. Spalding played: Trumpet Tune, Purcell; Air, Twelfth Concerto, Handel; Prelude and Fugue in D major, Bach; Fantasia in C, Franck; "NC31761" (musical impression of various flight maneuvers), Spalding; "Requiescat in Pace," Sowerby; March, Dupré.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist of Luther Memorial Church, played the following compositions in recent fifteen-minute Sunday morning recitals: Fantasy for Organ, Friedlander; "Weary of Earth and Laden with My Sin," Bingham; "All Glory Be to God on High," Edmundson; "Comes Autumn Time," Sowerby; "Song of Thanksgiving," Hokanson; Fugue in E flat ("St. Anne"), Bach; "Ancient Hebrew Prayer of Thanksgiving," Gaul; "Night Song," Schumann-Edmundson; "Basso Ostinato," Karg-Elert; Prelude (five parts), Lemmens; Andante from Fourth Concerto, Handel; Toccata for the Elevation, Frescobaldi; "Come, Saviour of the Heathen," Bach; "Thou Who at Thy First Eucharist Didst Pray," Sowerby; Chaconne, Couperin-Bonnet; "Kyrie Eleison" and "Ave Maria," from "Cathedral Windows," Karg-Elert; Spanish Christmas Carol, de Cabezon; "Noel Languedocien," Guilmant; "Good News from Heaven," Pachelbel; "A Carpenter Is Born," Edmundson; "Christmas," Foote; "To Martin Luther's Christmas Carol," Gaul; "Bethlehem," Malling; "In dulci Jubilo," "From High Heaven I Come" (fugue), "The Son of God Has Come," "In Peace and Joy I Now Depart," "The Old Year Now Hath Passed

Away" and "In Thee Is Gladness," Bach; "Cradle Song and Curfew Bell," Peele; "Abide with Us," Weinberger; "Who Knows How Near My End May Be," Karg-Elert; "So Now as We Journey, Aid Our Weak Endeavor," Dupré.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In a program for the Indian River Music Club at Cocoa, Fla., Dec. 15 Mr. Murphree, organist of the University of Florida, had the assistance of Charmaine Linzmayer, pianist, in the following numbers: Toccata and Fugue in D minor, Bach; Chorale Prelude on an American Folk-Hymn, Murphree; "Noel," d'Aquin; "Adeste Fideles," Edmundson; piano and organ, Finale from Concerto in C minor, Rachmaninoff; piano and organ, "Rhapsody in Blue," Gershwin.

In his program at the University of Florida Sunday afternoon, Jan. 21, Mr. Murphree included: "O God, Our Help in Ages Past," Diggle; Grand Chorus, Salome; "Easter Flowers," Mally; Canon in B minor, Schumann; Pastorale, Jongen; Caprice in B flat, Guilmant; Concert Fantasy on American Airs, Diggle; "Christmas Mörning," Diggle; "Sunset Reverie," Bunnett; "Finale Jubilante," Lemmens.

Louise Blumenschein, St. Paul, Minn.—Mrs. Blumenschein, former organist at the Knox Presbyterian and the Temple Baptist Church, St. Paul, who was home on a visit from Quantico, Va., played this program Dec. 10 at Temple Baptist Church: Toccata and Fugue in D minor, Bach; "Sleepers, Wake," Bach; "Eventide," Fairclough; Prelude and Adagio from Sonata in C minor, Guilmant.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following Russian program will be given at the Union College Memorial Chapel Sunday, Feb. 4, at 4 p.m. by Dr. Tidmarsh: "March of Victory," Moussofsky; Cradle Song, Gretchaninoff; "Christmas Eve," "In Silent Woods," "Flight of the Bumble-bee," "Scheherazade" Suite and "Song of India," Rimsky-Korsakoff; Melodie in E flat and "Marche Slav," Tschalkowsky.

Margaret Garrett Hayward, Ann Arbor, Mich.—Mrs. Hayward, organist and director at Trinity Lutheran Church, played the following organ numbers at the Christmas services: "Noel sur les Flutes," d'Aquin; "Christmas Eve in Bethlehem," Widor; "Noel," Mulet; Pastorale and Cradle Song, Saxton; "Noel Languedocien," Guilmant; "March of the Magi Kings," Dubois.

(Continued on next page)

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Recital Programs

[Continued from page 17.]

Grace E. Johnson, Seattle, Wash.—The Mason Methodist Church choir presented Miss Johnson in a recital Sunday afternoon, Dec. 10, at which she played these compositions: "Jesu, Joy of Man's Desiring," Bach-Grace; Toccata and Fugue in D minor, Bach; "Dreams," McAmis; "Echo," Yon; "Westminster Carillon," Vieme; "Lo, How a Rose E'er Blooming," Brahms; "Noel," McKay; "Christmas in Sicily," Yon; "Gesu Bambino," Yon; Toccata, "From Heaven Above to Earth I Come," Edmundson.

Robert L. Bedell, New York City—A French program was played by Dr. Bedell in a recital at St. Martin's Episcopal Church Sunday evening, Jan. 28. The compositions used were: "Grand Choeur en Forme de Marche," Büsser; Pastorale in A, Jongen; "Scherzo en Style Moderne," Commette; "Priere," Libert; "Romance sans Paroles," Bonnet; "Offertoire sur un Noel," Huré; Toccata in B minor, Gigout.

Alma Haller Way, Erie, Pa.—Mrs. Way, organist of the Church of the Covenant, played the following special programs in the month of December preceding the services:

Dec. 10—"A Lovely Rose Is Blooming," Brahms; "Jesu, Joy of Man's Desiring," Bach; "Adoration," Borowski; "Gloria in Excelsis," Harrison; "Jubilate Deo," Silver.

Dec. 17—"While Shepherds Watched," Mauro-Cottone; "The Nativity," Hokanson; "A Song of Joy," Stebbins; "Adeste Fideles," Loret; "The Christ Child," Hailing; "Puer Natus Est," Titcomb; "The Holy Night," Buck; "From Heaven Above to Earth I Come," Bach.

Dec. 24—"Shepherds in the Field," Malling; "Christmas in Sicily," Yon; Offertory for Christmas Season, Barrett; "O Holy Night," Adam-Westbrook; Overture to "The Messiah," Handel; "Good News from Heaven the Angels Bring," Pachelbel; "The Shepherds' Carol," Chubb; "Hosannah," Dubois; "In dulci Jubilo," Bach.

Dec. 31—Sonata No. 6, Mendelssohn: Hymn Preludes on "Langran" and "Rathbun," Bingham; Occasional Oratorio, Handel.

Frederick Boothroyd, Mus.D., Colorado Springs, Colo.—In his memorial recital at Grace Church on the afternoon of Dec. 14 Dr. Boothroyd was assisted by Frederick A. Knorr, violoncellist. The organ numbers were these: Concerto No. 12, Corelli; Three Movements from Folk Carol Suite ("On Christmas Night," "The Twelve Apostles" and "Down in Yon Forest There Stands a Hall"), Rupert Erlebach; Allegro Appassionato from Fifth Sonata, Guilman.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following before the services at the Church of the Pilgrims: "Nun danket Alle Gott," Whitford; Passacaglia, Couperin; Variations on an Original Theme, Hesse; "Sheep May Safely Graze," Bach-Biggs; Chorale, "Thoughtfully I Journey," Grieg; Fugue in A flat minor, Brahms; Canzone, Bedell; Fugue in C minor, Boely; Suite for Organ, Pritchard; Capriccio, Op. 16, Harwood; Three Pieces, Schreiber; "Ein' feste Burg," Whitford; "Toccata Basse," Bedell.

Joseph C. Beebe, New Britain, Conn.—In a Christmas program at the South Congregational Church Dec. 18 Mr. Beebe included the following compositions: Chorale Preludes, "Good Christian Men, Rejoice," "Now Blessed Be Thou," "In dulci Jubilo," "Jesu, My Chief Pleasure," "O Hail This Brightest Day of Days" and "From Heaven Above to Earth I Come," Bach; Nativity Song, Bingham; Christmas Offertory, Lemmens; "The Holy Boy," Ireland; "The Shepherds Assemble at the Manger," Berlioz.

John T. Erickson, Mus.D., A.A.G.O., New York City—Organ music at the Christmas Day service in Trinity Lutheran Church by Dr. Erickson included: "All Glory Be to God on High," Bach-Biggs; "Now Is Born the Divine Infant," Bedell; "From Heaven Above," Karg-Elert; "March of the Magi," Harker.

C. Gordon Wedertz, Chicago—In a recital for the Lake Forest Music Club at the Church of the Holy Spirit in Lake Forest Jan. 7 Mr. Wedertz played: Toccata and Fugue in D minor, Bach; "Priere," Lemaigre; "Thanks Be to Thee," Handel; "Pierce Heroique," Franck; "The Bells of St. Anne de Beaupré," Russell; "Ave Maria," Schubert; Toccata in F major, Widor.

Ralph H. Brigham, Rockford, Ill.—In his short Sunday recitals at the Second Congregational Church Mr. Brigham has played the following numbers recently:

Dec. 17—"Praeludium" in G, Bach; Largo (request), Handel; "Noel Ecosais," Guilman; "The Church Triumphant," Sellars.

Dec. 10—Idyll in D flat, Kinder; "The Bells," Price; "Calm as the Night," Bohm; "Poet and Peasant" Overture (request), von Suppe.

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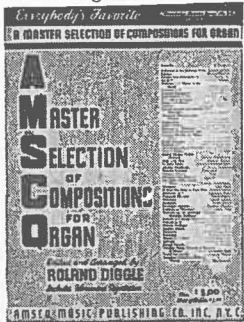
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"*Sheep May Safely Graze*," aria by J. S. Bach, arranged for organ and strings by E. Power Biggs; published by the H. W. Gray Company.

The effective arrangement of this Bach gem for organ and piano by the same transcriber is here given the excellent company of a version for organ and quintet of strings (or string ensemble). Parts for two flutes are provided *ad libitum*. The music is some of the most appealing ever set down by the great Gothic master. The version listed above does ample justice to its virtues and makes it available in still another attractive guise.

Chorale Prelude on "Now Thank We All Our God," by Carl F. Mueller; published by G. Schirmer.

A choral fantasia on this Krueger (or Rinkart) chorale melody by this composer has been widely used in its various arrangements. The popularity of the choral version has led the composer to rearrange it as an organ solo—and it is this piece that is listed above. It is virile music, noble in quality and majestic in mood. The transcription for organ is cleverly set out and is idiomatic and brilliant in effect. It will display the possibilities of any organ and every good player. A stunning number for recital or service use.

"Ninety Interludes for Organ," for use in the church service, collected and arranged by Clarence Dickinson; published by the H. W. Gray Company.

A short quotation from the compiler's foreword will prove the clearest definition of the scope and purpose of this book: "The organ interlude is an instrumental response which, upon occasion, can fill the same place as the choral response, and may be substituted for it. It also has, however, its own unique value; it can produce a sense of greater continuity in a service, deepen its interest and add to its beauty. In almost all church services there are points at which a short organ interlude will fill and give significance to an otherwise empty or disturbing break in the continuity of the service. * * * In its proper place and in the mood of the service, the organ interlude, like the choral response, will enhance the beauty and significance of church worship."

That the compilation, at the expert hands of Dr. Dickinson, succeeds in its purpose can be taken for granted. The musical scope of the book extends from Arkadelt, by way of Bach, Bruch, Couperin, Dowland, Franck and many other worthies to Strauss and Widor. The book contains much beautiful and unusual music, expertly organized for its specific purpose.

Folio No. 18, *Compositions for Lent and Communion*; Folio No. 17, *Settings of the Lord's Prayer*; edited by Norman Hennefeld; published in series "Masterpieces of Organ Music" by The Liturgical Music Press.

The already rich repertory included in the preceding folios issued in this commendable publishing venture is made more significant by the addition of two new volumes. The first includes chorale preludes by Krebs, Kauffmann and Walther. Organ interpretations of the Lord's Prayer presented in the other book are by Scheidt, Buxtehude, Krieger, Schneider, Kauffmann, Pachelbel and Steigleder—truly a catholic list! The music in both folios is first-rate, ideal service music. Not secondary in value are the interesting and informative notes, biographical and explanatory, by the editor.

Postlude on Passion Chorale, by Miles F.A. Martin; "Easter Procession of the Moravian Brethren," by Harvey Gaul; published by the H. W. Gray Company.

Two new additions to the St. Cecilia Series published by this progressive house. Both are above the ordinary level of contemporary publications for the organ. The postlude is in the form of a toccata, of the type made fashionable by Widor, Vierne, et al.—a vigorous figure in the pedals set forth against a brilliant figuration played on the manuals. This postlude is a worthy example of its model.

The Gaul piece is a colorful fantasy, based on Moravian hymn-tunes, affording the competent player ample opportunity to demonstrate his virtuosity and color sense. It will prove a brilliant concert number and, by reason of its basic material, an effective service number for the Easter-tide.

"Legend," by T. Tertius Noble; "Bell Benedictus," by Powell Weaver; published by Galaxy Music Corporation.

Here are two significant works by men who have already demonstrated their talents. The Noble opus is a ballad type, dramatic, highly colored, replete with beautiful thematic material and offering potentials for richly-hued registration possibilities. This nine-page work would make a striking orchestral tone poem if

the composer should ever see fit to score it in that fashion. The piece can be pointed out with pride as an example of this rarely fine composer at his best—and this is high praise.

The Weaver number has intrinsic musical values too, though perhaps not to such a striking degree as the work reviewed above. But it possesses a potent selling point that is individual. The registration offers much effective use of harp and chimes. Pieces that combine musical worth with artistic use of these accessories are not very common. In the Weaver piece we are offered an example in this meter that will rank high for excellence; its wide popularity is assured by its effectiveness and its artistic values.

Gems of Masterworks for the Organ, compiled and arranged by Paul Tonner; published by Theodore Presser Company.

Music of excellent quality arranged on two-stave score (with optional pedal indicated) is offered in this new book. The arrangements have been kept moderately difficult or easier and the editor has done a first-class job in preserving musical values intact. The list of contents is of unusually high quality for such a low price. The preludes, postludes and offertories provided include chorales, marches, Christmas pastorales and excerpts from sonatas, symphonies and overtures. The major portion of the contents consists of transcriptions. But some fine works written originally for the organ by Bach, Mendelssohn, Handel and others are included. Indications for Hammond registration are furnished by Kenneth Hallett. For teaching or easy service use this collection will prove invaluable.

DR. HENRI K. JORDAN RETIRES AFTER DISTINGUISHED SERVICE

Dr. Henri K. Jordan, founder-conductor of the Schubert Choir, retired as musical director at the Brant Avenue United Church, Brantford, Ont., Jan. 1 and members of the congregation, desirous of giving recognition to one who had served the church faithfully for thirty-two years, presented him with an address of appreciation and a substantial check. Prior to this occasion he had been honored at a banquet by his choir.

A special feature at the Brant Avenue Church for several decades has been the presentation of the Christmas music from "The Messiah" on the Sunday afternoon preceding Christmas, and Dec. 24 the final performance took place under Dr. Jordan's leadership.

Dr. Jordan has been an organist for more than half a century. He received his first appointment at St. Saviour's Church, Toronto, at the age of 11 years. His career as a musician is a colorful one and for more than thirty-five years revolved around the famous Schubert Choir, which he founded in 1906 and which subsequently developed into one of the finest choral units on the continent. The choir was founded for the purpose of developing an appreciation of the best in choral music and to bring to Brantford artists of the highest calibre. In 1929 the choir won first place in the major event at the American National Eisteddfod in Scranton, Pa. In 1937 it sang in Buffalo, having been invited to demonstrate Canadian choral art at the fifth biennial conference of Eastern music educators of the United States. In 1939 the choir received an invitation from Olin Downes, chairman of the music committee of the New York World's Fair, to sing at that exposition. The choir gave two concerts under these auspices, one in St. Thomas' Episcopal Church.

In 1938 Mr. Jordan was honored by the University of Toronto with the degree of doctor of music for the contribution he had made to choral art.

Dr. Jordan has been a member of the Brantford Center, Canadian College of Organists, since its inception in 1937 and was chairman in 1941-42.

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The twenty-third annual meeting of the Hymn Society took place Jan. 15 at St. Nicholas' Collegiate Church, New York City, where Dr. Hugh Porter is organist. Dr. T. Tertius Noble was elected president at the afternoon session. Two new vice-presidents were chosen—Seth Bingham and Ray F. Brown. The Rev. Alfred B. Haas became corresponding secretary. New members of the executive committee are Miss Caroline Parker, Ralph A. Harris and Miss Lilian Carpenter.

The usual reports were presented and accepted, after which were mentioned the names of four members who died in the past year: Fred L. Brown, Principal Richard Davidson, D.D., Professor James Moffatt, D.D., and Mrs. H. H. A. Beach.

The speaker at the meeting was Professor John Milton Kelly, who recently became director of sacred music of the Board of Christian Education of the Presbyterian Church, U.S.A. Previously he was a teacher in the San Francisco Theological Seminary at San Anselmo. Professor Kelly took as his subject "Stimulating the Music of the Church." He began by tracing the power music exerts in human affairs. Continuing, he said:

In the secular world its influence is everywhere. In industry it promotes relaxation and refreshment. In medicine it calms the tired brain with its soothing distraction. Music is restoring the shattered nerves of war veterans.

Through radio our fighting men keep in close touch with the world of music, with the warm approval of the higher officers. One general remarked that a soldier should know how to sing just as much as how to fight. Group singing—sacred and secular—and instrumental bands are promoted at the training centers. After the war combatants and members of the auxiliary services will wish to continue their contact with music. Where and how are the myriads who have learned the joy of singing, listening

and working together, going to be able to keep up their new musical interest? The churches must throw open their doors to make room for these men and women "with a song in their hearts." Most of them will be in the pews instead of the chosen small singing groups they had grown to love. As worshipers in time of peace will they find satisfaction and inspiration and thrill in music's message as the handmaid of religion? Our radios may be largely jammed with jazz; yet millions are hearing symphonies and the greatest choral masterpieces on the air. They are forming standards of comparison and are giving the best music a fair hearing—to say the least. The length of vogue for popular song hits has been cut in two.

In our public schools there is a flood of orchestras, choruses and glee clubs. Young people play orchestral works and sing choral numbers of a very high order. The famous orchestras of the country recruit their brass sections increasingly from the high schools, particularly of the mid-West. Among these students are the band leaders, orchestra players and conductors of tomorrow.

What is the church doing for and with this multitude of young people with talent, not only for music, but for leadership in the realm of spiritual things? Is it aware of its own strength and heritage? A campaign to know and enlist the young people of our churches is in order. The congregation of tomorrow is at school today—not only during the week, but on Sunday. Their training in sacred music begins in the church school. We must persuade ourselves that children do not see through the eyes or hear with the ears of grown-ups. The Presbyterian Church feels a new responsibility for encouraging higher standards of worship music among its two million members. It hopes to bring out new and tested materials in anthems and hymns and provide adequate preparation for musical leadership in each church.

The society gave careful thought to its own future at both sessions. Carl F. Price presented a thoughtful report from the commission on program and extension, which was adopted.

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Driving Cold Air from Organ

Chestnut Hill, Mass., Jan. 1, 1945.—Editor of THE DIAPASON: Sometimes during the winter season cold air within the organ not only develops an out-of-tune condition, but frequently causes discomfort to the choir when issuing between the front pipes. I have observed this condition for many years and finally found a remedy absurdly simple and inexpensive.

The low temperature within the organ is generally caused by outside walls forming the organ chamber, or overhead windows, and the fact that the organ case and front pipes prevent the warm air in the church from entering. I present two sketches to show how to correct this condition, which will not only put the organ in tune as far as temperature is concerned, but remove cold drafts toward the choir:

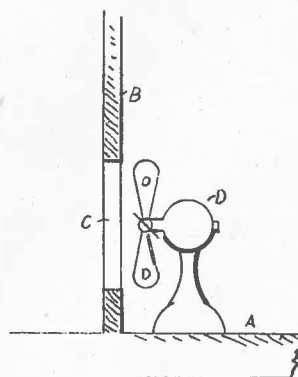


Figure 1.

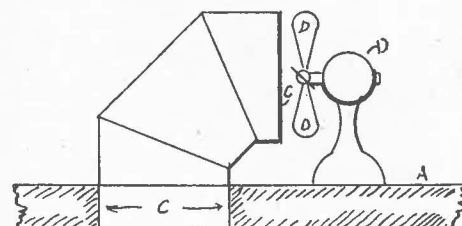


Figure 2.

In figure 1, A is the floor of the organ chamber and B a side wall—not an outside wall, but an interior partition, or perhaps a door into the organ chamber. C is a ten-inch circular opening through B, cut at a height to bring it on a level with an ordinary inexpensive electric fan (D). When the fan is started it will blow the cold air within the organ out through the opening (C) so rapidly that warm air from the church will enter and equalize the organ and church tempera-

tures in five to ten minutes. If there is no side partition, door or opportunity to place the fan as shown, cut a ten-inch hole (C) in the floor and place a piece of furnace or galvanized iron pipe (as shown in figure 2). The fan can be wired for control to the organ console and will make organ temperature satisfactory if started a little time before the service. A quiet fan is, of course, desirable, but whatever fan is employed, it will be effective if run at its lowest speed.

ERNEST M. SKINNER.

JEROME B. MEYER of Milwaukee has a new grandson, born to Mr. and Mrs. Charles T. Meyer. He has been named Franklin Marshall Meyer. Mr. and Mrs. Meyer now have eight grandchildren. Two grandsons are in the service, one in the South Pacific; one granddaughter is in a United States hospital as pharmacist. The grandsons worked in their grandfather's

organ pipe shop before going into service and another is working with his grandfather.

CLARENCE KOHLMANN, Philadelphia organist, pianist and composer, died at his home in that city Dec. 13. He was born in Philadelphia fifty years ago and studied under Philip Goepf and Maurits Leeftson. He was organist for many years at the Auditorium in Ocean Grove. Mr. Kohlmann composed two operettas, numerous organ works, sacred songs and gospel hymns.

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JOHN HARMS has been appointed organist and choirmaster of the West End Presbyterian Church, New York City. He is well known as a choral conductor and the John Harms Chorus has been heard on numerous occasions at Town Hall, the Juilliard School, Carnegie Hall and churches in the metropolitan area. For four years he was organist at St. Paul's School, Concord, N. H.

The John Harms Chorus of New York City, now in its fifth season, gave a program of choral music at Town Hall Sunday evening, Dec. 17. The chorus was assisted by Margaret Harshaw and John Baker of the Metropolitan Opera Association, Iona Harms, Earl Palmer, William McCully and Dorothy Weaver. George William Volkel was at the organ and Milton Kaye at the piano and Charles A. Baker at the piano for Miss Harshaw. The program consisted of three movements of Rossini's "Stabat Mater," the Alto Rhapsody of Brahms, a group of songs by Miss Harshaw, "The Blessed Damozel" by Debussy, the "Canticle of the Sun" by Mrs. H. H. A. Beach and the "Coronation Scene" from "Boris" by Moussorgsky.

In the picture are shown Mr. and Mrs. Harms in their New York studio. Mrs. Harms was soloist for the American Guild of Organists last year, is one of the soloists at Temple Emmanuel in New York and has done much radio, concert and oratorio work during the past season.

NEW INSTRUMENT TO BE MADE AT ESTEY ORGAN FACTORY

A new instrument described as embodying pipe, reed and electronic principles will be manufactured in Brattleboro, Vt., as soon as war conditions permit production. The instrument, known as the Minshall-Estey organ, is designed to retail for approximately \$800. The manufacturer of the organ is the recently organized Minshall-Estey Organ, Inc., jointly owned by the Estey Organ Corporation of Brattleboro and Minshall Organ, Ltd., London, Ont. The president and general manager of the company is Burton Minshall. The company has taken space in the Estey organ factory and the Estey Company will make cases and actions for the new instrument. The Estey organ factory consists of nine buildings and the new product will be manufactured in what is known as Estey shop No. 5.

Mr. Minshall describes the organ as "involving an entirely new principle, using the physical movement of a reed to produce tones of pipe-like quality." A book describing the instrument pictures a console with a six-octave keyboard and no pedalboard.

HANDEL'S "MESSIAH" was sung at the Reformed Church in Poughkeepsie, N. Y., Sunday afternoon, Dec. 17, under the direction of Andrew J. Baird, A.A.G.O., by the Community Oratorio Group of 100 voices.

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Gabriel Faure's Work Subject of Renewed Interest in America

By M. LEIDE-TEDESCO

Military operations in Europe have brought to our attention unfamiliar names of regions, rivers, mountains and towns in the path of marching armies through liberated France. A letter from a soldier writing home said: "A week ago today we were moving rapidly toward the East. We crossed a river—Vilaine it was called—and left the town of Rennes behind us. A grand place! I remember a sign-post at the edge of town: Paris—37 kilometers, N. E."

Many of us had heard of Rennes in Brittany; yet, as we look at the map and follow the line of battle we eagerly look up additional information: "Rennes, a city of 100,000. Court of Appeal, Academy, University. Known for its products, principally linen, textiles, leather, butter and poultry. Home of famous eighteenth century men of state."

Stimulated by this sketch we look farther and soon enough we discover that Rennes is also the home of a great French composer—Gabriel Fauré. Somehow, this important figure in musical creation seems distant from our times, while in reality he is very close to us in many respects. This grand old gentleman was still with us less than twenty years ago. Yet even then, as at any time, it would have been unnatural to have spoken of him as an old man. He was only a few years older than Maestro Toscanini and somewhat younger than Dr. Damrosch, and these men can never grow old.

The personality of Gabriel Fauré radiates the spirit associated with great travelers, grizzly ship captains, hard-bitten army generals and explorers. Fauré was an explorer in the realm of music, discovering new vistas, reaching for new musical horizons. What we absorb from him is a vitality born of adventure. In his music we feel a compelling creative force, presaging and expanding.

His contemporaries, who are also ours, sensed the subtleties of his idiom, which carried a challenge that even the most conservative academicians could not ignore. When one biographer records that "Fauré's music was slowly accepted by the general public even in France" he is clearly implying that the musical creation of Fauré is not of the fleeting, superficial variety; rather a growing force and a new direction in musical composition.

Strangely, the name of Fauré is usually associated with a song he did not compose—"The Palms" ("Les Rameaux"), a simple song in religious mood written by another Fauré (Jean Baptiste), a well-known nineteenth century singer not related to Gabriel. The melody "Après un Réve" ("After a Dream"), a bit of light lyricism which has enjoyed considerable popularity, is, on the other hand, justly attributed to Gabriel Fauré. Composers often find that some of their short selections will gain exaggerated popularity which tends to eclipse their more important works in the larger forms. Performers, students and laymen make repeated inquiries about these little-known compositions only to be told that they are not obtainable; often that they are out of print.

An American music publisher has shown the courage to bring out a new edition of Fauré's "Requiem." This edition is more than a reprint. It is presented with both the original Latin text and the English translation, a scholarly contribution by Dr. Mack Evans of the

University of Chicago. With the added English version this important opus should meet with increased favor in a broader field reaching far among groups other than those of the Roman Catholic faith.

The "Requiem" was composed in 1888 and performed for the first time at the Chapelle de la Madeleine in Paris under the direction of the composer. In reading about that event one wishes he had been present at that hearing. One can visualize the reverent audience gathered in the quaint sanctuary, the stillness enhanced by the strains of the new Requiem, the spell of the music carrying a tender note of a mysticism expressing yearnings essentially human, free and purified of all those common artificialities attached to wooden angels with gilded wings of papier mache. This music is the sincere expression of religious fervor and conviction, as compelling as religious faith itself.

The biographical notes on Fauré tell us that during his career he followed Dubois as director of the Paris Conservatory, and that he was made a member of the Legion of Honor. But these things we would expect. Our interest is intensified as we learn of his activities as organist and director of St. Sauveur, St. Honoré and La Madeleine, and as the founder of the school of religious music in Paris. To America Gabriel Fauré comes closer and closer as an essential element in the development of our culture. He was the teacher of Ravel, of Enesco, who became the teacher of Menuhin, and also of Madame Boulanger, who in turn taught George Gershwin. The nationalistic relationship between France and America reaches beyond traditional and historical ties; it is by means of sensitive cultural understanding that these two peoples have developed a binding kinship.

MISS KATHARINE S. FOWLER presented five of her pupils in a recital at the Columbia Heights Christian Church, Washington, D. C., Dec. 17. A program of works of Buxtehude, Dvorak, Franck, Yon and Boellmann was played by them.

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GRANTED LEAVE OF ABSENCE



WILLIAM G. BLANCHARD, organist of Pomona College, Claremont, Cal., has been granted a sabbatical leave for the second semester of the current year and is to be in New York from about Feb. 1 until the latter part of June. Mr. Blanchard plans to devote his time to organ study and composition. He will take his wife and three children to New York and will reside with Mrs. Blanchard's sister, Mrs. Paul N. Rice of Pelham. Mr. Rice is head of the reference division of the New York Public Library.

Until Mr. Blanchard's return to Pomona College in the fall, his work, which includes his teaching and playing at the college as well as the position of organist at the Claremont Community Church, will be taken over by Arthur Hitchcock, a former Pomona College student, who is at present enjoying a sabbatical leave from Brown University, where he is an associate professor in music. He is shown in the picture with Mr. Blanchard (standing) at the console of the latter's three-manual Möller residence organ.

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Word received by THE DIAPASON from "an Eighth Air Force fighter station in England" states that though the enlisted men and officers of this station missed many of the joys of the Christmas season, they at least heard the carols and hymns which are inseparable accompaniments of the Yule season. A glee club of thirty, supervised and under the guidance of Captain Robert Y. Evans of Sherman, Tex., has been presenting programs of concert and religious music for the enlisted men and officers of the station during long winter evenings.

Captain Evans is the statistical control officer of the 479th Fighter Group Operations Section. Prior to his entrance into the army air corps in May, 1942, Captain Evans was a student at the Eastman School of Music, where he received his M.M. degree. Prior to this he studied at the Conservatory of Music in Kansas City, where he was graduated in 1938. He is an associate of the American Guild of Organists.



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LETTERS FROM OUR READERS

Set Straight by Mr. Richards

Trenton, N. J., Jan. 8, 1945.—Dear Mr. Gruenstein: When my good friend Dr. Marshall Bidwell criticized what he called the excessive use of mixtures in a certain New York organ I did not reply because I knew that he was not aware of the real cause of the trouble, but when Mr. Jamison throws a harpoon in the same direction I think it time that the matter be set straight.

The organ criticized is the well-known instrument in St. Mary-the-Virgin, New York City. I am quite familiar with this organ, having written a detailed analysis of it, published in another organ magazine. Dr. Bidwell's ear was quite correct. The theme of the Bach F major was obscured, but not for the reason Dr. Bidwell imagined. The mixtures in the St. Mary's organ are not at fault, but there is an acoustical condition in the auditorium so that, when the tonal volume of the organ reaches a certain level, a condition of cross reverberations is set up that obscures the pitch and the musical line. This is true whether the mixtures are drawn or not and has nothing whatever to do with the design of the organ.

Nor is the organ as Mr. Jamison implies an "outstanding example" of the baroque type. This organ was originally designed by the musical director of the church, as an example of French design. After his death the partly completed organ was somewhat changed, but Mr. G. Donald Harrison of the Aeolian-Skinner Organ Company, who did the work, was not responsible for the original design of some of the mixtures, and the organ, not yet tonally complete, does not wholly represent his views on correct design. There is, for example, a mixture on the great called "harmonics," which contains both the ninth and a flat seventh. This mixture is much in evidence and is, when indiscreetly used, the chief offender in the ensemble. This mixture was insisted upon by the late Mr. Nold. Perhaps this lends additional point to my suggestion that architects, not organists, should design organs.

It can be said most emphatically that the mixtures in the St. Mary's organ are not responsible for the obscure character of the FF ensemble, nor is this organ a baroque design.

Nor is Mr. Jamison's mixture illustrated a valid exposition of the mixtures' function in an organ. The subject is too involved to go into here. It is sufficient to state that Mr. Jamison's theories do not stand up in the face of the findings of the Bell Laboratory harmonic analyzer. Our ears do not hear sounds in the way described.

Mr. Jamison speaks with authority about baroque organs and baroque tone. Since there are only three baroque organs in America, I have some doubt if Mr. Jamison has heard any one of them. It will also be remembered that when Mr. Jamison returned from his "one" trip to Germany he stated that he found nothing in the organs worth discussing. He completely missed the rare beauty of the metal-covered and semi-covered stops of the German and French baroque organs, and quite obviously the correct principles contained in their mixture designs.

Why all this fuss over baroque organs, anyway? No American builder to my knowledge is trying to build baroque organs for the use of the general public; but more of this later.

Yours very truly,
EMERSON L. RICHARDS.

Dr. Bidwell for a Balanced Organ.

Pittsburgh, Pa., Jan. 16, 1945.—Dear Mr. Gruenstein: I have read with keen interest the various comments in response to my criticism of baroque organs. The excellent letters of Richard Purvis, Richard T. Gore and J. E. Jamison have stated the case so adequately that it seems hardly necessary for me to reply in rebuttal to Mr. Covell.

Since Mr. Covell apparently has been unable to see how mixtures can prevent clarity, I feel especially grateful to Mr. Jamison for having shown so clearly and conclusively what an assertive off-unison mixture can do to kill pitch definition. However, I would like to make my own position clear by saying that I have never favored doing away with mixtures. On the contrary, I have consistently advocated the use of twelfth, fifteenth and five-rank mixture as a minimum requirement on a great of normal size and have usually specified a five-rank mixture on the swell and separate mutation ranks on the choir. Of course, this will not satisfy those who crave a highly astringent flavor—without relief—on every combination.

In all fairness something should be said in defense of the organ builder. It is not his fault that some fanatic insists on an outrageous mixture that offends the ear. The builder is really up against it.

I quite agree with Mr. Covell that unison ranks can be overdone. I find myself satisfied with less 8-ft. diapason tone than formerly. I am perfectly willing to exchange one of the three great

diapasons in my church organ for a second octave. None of us can afford to remain static in our ideas. We learn from experience, trial and error. I doubt, for instance, if I would again enclose great mixture-work in a swell-box. But I am sure of one thing: I can never reconcile myself to the silly habit of whittling down the fundamental diapason tone to an anemic geigen or a mere gemshorn and bourdon.

Organists of diversified tastes can hardly be expected to agree on what is most important in organ design. In a small organ, where money and space are limited, something must be sacrificed. One could get along nicely without imitative reeds, but soft strings and flutes (not necessarily celestes) are essential, as are tremolos and expression pedals for both swell and choir. If a 16-ft. chorus reed, an independent pedal stop, a mixture or two have to be sacrificed, at least the ensemble is not ruined and music of any school can be played on it.

Granted that there is a group of organists in this country who care for nothing except seventeenth and eighteenth century music, is it quite fair to design something that is only suitable for music of that period? Nor is it particularly helpful to the cause of organ music for a visiting recitalist to be compelled to play the monumental works of Bach on a freak organ whose chief function is that of a museum curiosity.

What is to become of the more subtle and impressionistic compositions, such as the Roger-Ducasse Pastorale, the DeLamarter Nocturnes, the colorful pieces of Karg-Elert, the mystical effects in Franck's B minor Chorale and Liszt's "Ad Nos"? Are these to be thrown out entirely, or played minus the warmth of color, delicate nuances and subtle shadings so indispensable to their proper interpretation? And who knows but that some misguided organist might even like to play a Bach chorale prelude with a suggestion of expression here and there, just in order that the listener might not mistake it for a toccata or a trio-sonata?

My plea is for a balanced organ. May common-sense prevail.

Sincerely yours,
MARSHALL BIDWELL.

Organ Design and Organ Recitals.

Fort Mason, Cal., Dec. 8, 1944.—Dear Mr. Gruenstein: Just a few remarks about Mr. Leiper's article in the December issue.

1. He insists, like many others, that Bach would have used the resources of the modern organ had he lived today. Quite possibly so. But in my opinion Mr. Leiper overlooks the logical conclusion of this thought—namely, that the Bach of today would have written in an entirely new, modern style of composition, using not only the colors of the modern organ but also all the achievements of romantic harmony, form, etc. Can one conceive that he would have written the Passacaglia or the chorale preludes today just the way he wrote them two centuries ago? It is true, as Mr. Leiper says, that Bach used all the resources he had. But these were the resources of his own time. The Bach of 1940 would have written organ music suited for the modern organ just as much as his music, written 200 years ago, suited the organ of 200 years ago.

2. I do not think that Mr. Leiper is justified in holding the interpretation in the baroque manner responsible for the poor attendance at organ recitals. Reason: The great majority of organ recitals is not played on baroque organs, of which there are comparatively very few in the country. Mr. Leiper's statement about the attractiveness of Vierne's Scherzo seems beside the point in this connection, because no one, I know of at least, ever suggested playing this type of music on the baroque organ.

No, I think the reason for the limited interest of the general public in organ music lies much deeper, is more basic: Our organ literature, great and beautiful as it is, can in no way match the literature of the other instruments. Since about 1750 the great masters of music have stopped composing for the organ. The exceptions only serve to prove the rule. Here we are placed at an irreplaceable disadvantage, because we lack organ works in any appreciable number from almost all the composers whose works build the very backbone of the symphony, opera, chamber music repertoire.

3. The famous Golden Road: Admitted that certain people are overdoing the "baroque fad" a bit, the movement may still be considered a healthy one, in that it is an almost inevitable reaction against too much mush and trash.

The discussion and the re-creation of the baroque organ have already helped in these ways: They have created a strong interest in a hitherto little known field of organ writing, the works of those before and around Bach. In the hands of those organists who are competent and are using taste, moderation and discretion it

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There is a growing trend of many organists to include all styles of organ writing in their programs. As long as many of our organs are large enough to include elements of different types of organ design a happy compromise should certainly be possible.

PRIVATE LUDWIG ALTMAN.

Composing on Battle Front.

Hartford, Conn., Dec. 15, 1944.—Dear Mr. Gruenstein: I was much interested in the story concerning the new work by Mr. Purvis which was written under battle conditions in France. To my certain knowledge, however, this is not the first time that organ music was composed under such conditions. My good friend Dr. T. Frederick H. Candlyn wrote three of his early organ works under similar circumstances during World War I. He once told me that "Chanson des Alpes" and "The March of the Kings" were written near Chateau-Thierry and "Song of Autumn" in the vicinity of Belfort, in September and October, 1918. The two folksongs used were taken from a collection found in a Y.M.C.A. hut. I seem to

remember that Dr. Candlyn also told me that his greatest hardship was the dreadful manuscript paper, which was the only kind obtainable in France at that time.

Very sincerely yours,
FREDERICK CHAPMAN.

FRANK BEMAN, veteran organ builder of Binghamton, N. Y., died there Oct. 25, according to belated word received by THE DIAPASON. Mr. Beman was 89 years old. He suffered a stroke ten years ago and had not been active since that time.

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Toronto Center.

A merry evening was enjoyed by members and friends of the Toronto Center Jan. 9, when they assembled at the Heliconian Club for diversified sports. This occasion for relaxation and general comradeship was a welcome relief after the strenuous activities of the Christmas season. The program, designed for the most part to avoid all musical sobriety, included, however, one interesting musical novelty—a group of harmonica solos by Wilfred McKenzie. His clever transcriptions of familiar works were received with enthusiasm. The party was concluded with the serving of refreshments.

MURIEL GIDLEY.

Kitchener Center.

The Kitchener Center held its annual meeting at the Old Mill Coffee Shoppe Jan. 6. The following officers were elected: Chairman, Lorne G. Pflug; vice-chairman, Glenn C. Kruspe; secretary, Miss Elthea Riehm; treasurer, Raymond Massel; social convener, Miss Louise Germann.

For the remainder of the evening the members enjoyed a game of court whist.

ELTHEA RIEHM, Secretary.

Hamilton Center.

The Hamilton Center held its annual Christmas party in conjunction with the O.M.T.A. Hamilton branch Dec. 27 at the Y.M.C.A. After dinner Stanley Hall entertained with sleight-of-hand tricks and Charles A. Snively won a wall mirror donated by Llew Lloyd. An unexpected feature of the evening was the visit of F. Broadus Staley, musical director of the United States naval base at Bambridge, Md. Mr. Staley treated the members to a display of boogie-woogie virtuosity which was both novel and amusing. Miss Mildred Begg led the group in games and folk dances and George Veary and Harold Jerome expressed the thanks of both organizations to the committee which had planned the party.

On Dec. 28 the Bach Choir of Hamilton sang "The Messiah" under the direction of Dr. Graham Godfrey, with Paul G. Daniels at the organ. This presentation was under the auspices of the Hamilton Center, in support of the British Organs Restoration Fund.

CHARLES A. SNIVELY, Secretary.

London Center.

Another successful year was brought to a close with the annual carol service Dec. 17. Meda Gunn again arranged the service. Combined choirs conducted by the veteran organist and registrar of C.C.O. Charles E. Wheeler, F.C.C.O., gathered in the Dundas Center Church, the organist being Sergeant A. E. Harris. The Rev. C. V. McLean presided and Dean G. N. Luxton was guest speaker. Hazel M. Taylor directed the junior choirs.

It was the seventeenth annual carol service and interest seemed greater than ever before, many being unable to get seating accommodations. Sergeant Harris played a brief recital before the service. During the offertory a trio was played by Meda Gunn, violin; W. Goldwin Quantz, 'cello, and C. E. Wheeler, organ. The program offered a wide variety of carols, new and old, concluding with Handel's "Hallelujah Chorus."

SERGEANT A. E. HARRIS, Secretary.

**EDWARD PARSONS DIES; SERVED
VICTORIA CHURCH 40 YEARS**

Edward Parsons, for forty years organist of the Metropolitan United Church, Victoria, B. C., died at his home Dec. 30.

Mr. Parsons was born July 16, 1875, in Birmingham, England. Early in his life he began the study of music, first under C. W. Perkins, Birmingham city organist, and later with Josiah Booth, organist of the Congregational Church, Crouch End, London. He left England in 1903 and in May of that year first played the organ in Metropolitan Church.

Mr. Parsons presided for the last thirty-four years over a four-manual Casavant organ, the largest in western Canada.

Mr. Parsons' interests outside the church were varied. For many years he was president of the Victoria and District Cricket Association and for six years a director of the Victoria Musical Arts Society. For many years he was a partner in the real estate and insurance firm of Lee & Parsons.

Besides his widow, Mr. Parsons is survived by a daughter, Mrs. John Ringwood of Ottawa, and two sons—Cyril and Howard, the latter with the Canadian Army overseas.

**HOWARD E. ANTHONY RETURNS
FROM ATLANTIC WAR THEATER**

Howard E. Anthony, Sp(W)2/c, has returned to the United States after spending the past year in the Atlantic theater of war. Specialist Anthony has been stationed in Iceland, England, Labrador, Greenland and Newfoundland, where he served as a chaplain's assistant. He has had the opportunity to give recitals at various bases as well as at the Cathedral in Reykjavik, Iceland. At the present time he has been assigned as welfare specialist at the naval hospital in Sampson, N. Y.

Mr. Anthony, who holds the A.A.G.O. certificate, served for two years as dean of the Northeastern Pennsylvania Chapter of the American Guild of Organists prior to his induction in April, 1943. His home is in Scranton.

THE MIDWINTER MUSIC CONFERENCE scheduled for the first week in January in Cleveland was postponed due to the fact that the Canadian government placed such restrictions on civilian travel that Dr. Healey Willan was unable to leave Toronto. The conference will be planned for a later date when restrictions are lifted to ease the travel situation.

WITH THE ADDITION of new courses and new teachers the University of Texas department of music has begun its sixth year under the direction of Dr. E. William Doty, dean of the College of Fine Arts and prominent organist. The newest member of the music faculty is Eric DeLamarter, formerly of Chicago, who will be guest professor of conducting.

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- Jesus Christ is Risen.....Ralph E. Marryott

For Adult and Junior Choirs Combined

- On Palm Sunday.....William A. Goldsworthy

For Junior Choir

- The Lord is Risen (Unison or S.A.) .arr. Clarence Dickinson
- An Easter Carol (Unison with descant).....John Holler
- Christ the Lord is Risen (Unison).....Alec Rowley

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- Easter Procession.....Harvey Gaul
- Postlude on "O Sacred Head".....Miles Martin
- Prelude on "The King's Majesty".....Leo Sowerby
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LIEUTENANT RALPH N. DURST



FIRST LIEUTENANT RALPH N. DURST, who is shown in the picture, was wounded in the invasion of Leyte and died Oct. 26, as reported in the January issue. He was the son of Mr. and Mrs. Val P. Durst of Erie, Pa., and before entering the army eight years ago was associated in business with his father, head of Durst & Co., makers of organ parts and supplies.

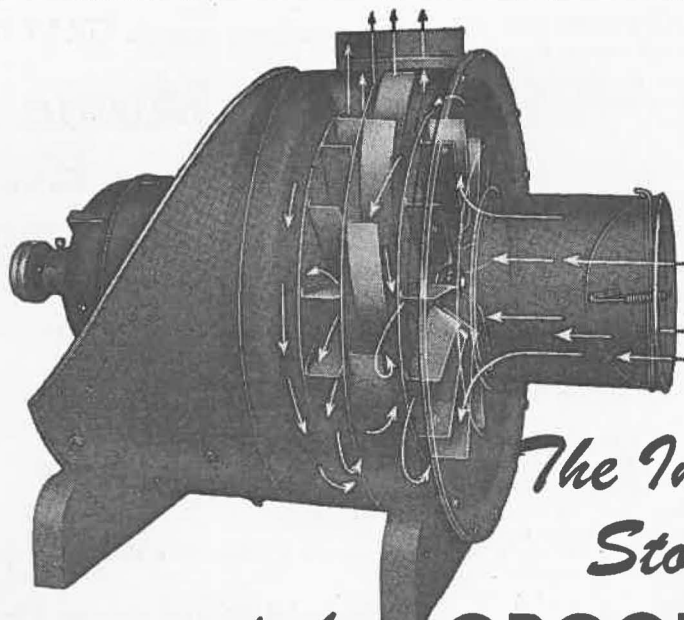
LEXINGTON, MASS., "MESSIAH" PERFORMANCE BIG EVENT

Handel's "Messiah" was presented in Cary Memorial Hall, Lexington, Mass., Dec. 15 under the sponsorship of the Cary Lecture Fund as a community undertaking. The Lexington Choral Society of 100 singers was assisted by well-known soloists and by twenty members of the Boston Symphony Orchestra in a performance which has been called the biggest musical event in the history of Lexington. The audience of 1,500 included several hundred standees, as seats were gone half an hour before the performance began. The chorus was trained by two residents of Lexington—Chester Cook, director of music at the First Parish Unitarian Church, and Wilmer T. Bartholomew, organist and director at the Hancock Congregational Church, who directed, respectively, the first and second parts of the oratorio. Mr. Cook is a well-known pianist and teacher, who has conducted the Boston Symphony in "pops" concerts in Lexington. Mr. Bartholomew is also in war work at the Harvard University Underwater Sound Laboratory and is on leave of absence from his position as chairman of the music department at Goucher College, Baltimore. He formerly taught musical acoustics at Peabody Conservatory of Music and is the author of "Acoustics of Music."

RECITALS AT NAVAL HOSPITAL GIVEN BY STANLEY R. PLUMMER

As a part of his activities as organist and choir director at the United States Naval Hospital, Philadelphia, Stanley R. Plummer, Sp(W) U.S.N.R., gives weekly organ recitals. These take place on Thursday afternoon at the Swarthmore Convalescent Annex. The organ in this girls' school, which was taken over by the navy, is a Hall instrument of three manuals and about twenty-seven sets of pipes. The programs are well attended and will continue indefinitely. In December the programs included: Prelude and Fugue in C minor, Cathedral Prelude and Fugue, Fourth Concerto and Prelude and Fugue in C major. Bach: Chorale Preludes, "In dulci Jubilo," "Jesu, Joy of Man's Desiring," "Jesu, Priceless Treasure" and "Once He Came in Blessing," Bach; Trumpet Tune, Purcell; "Water Music," Handel; "Westminster Chimes," Vierne; "Carillon," Plummer; Fugue in C major. Buxtehude; Prelude to "Lohengrin," Wagner; "Now Thank We All Our God," Karg-Elert.

PARISHIONERS OF ST. CECILIA'S Church, Los Angeles, Cal., celebrated the twenty-fifth anniversary of the Rev. Edward H. Brady as their pastor on Dec. 21. Solemn high mass was sung with Father Brady as celebrant and the Most Rev. John Joseph Cantwell presiding. The mixed choir of St. Cecilia's sang the mass under the direction of Lenore Metzger, organist. The Sanctus, Benedictus and Agnus Dei used were Miss Metzger's own compositions.



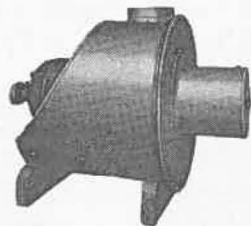
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**MRS. BIRDSONG HAS SERVED
CHURCH IN TEXAS 25 YEARS**

Mrs. Lawrence Birdsong's twenty-fifth anniversary as organist of the First Baptist Church of Longview, Tex., was the occasion for a celebration that gave ample evidence of the regard in which this church musician is held in the community. More than 800 people came out Sunday afternoon, Jan. 7, to hear Mrs. Birdsong, her son, Sergeant Lawrence Birdsong, Jr., and her daughter, Blanche, in organ, piano, harp and vocal selections. The deacons presented a beautiful antique serving tray to Mrs. Birdsong.

Mabel Bray has been a musician from the start. Her father, also a musician, recognized her talent and started her in the study of music at the age of 4 years. At 7 she was piano accompanist for the evening musicales at home, when her father played the violin and her mother, sister and brothers sang familiar songs. When still a child she left the family circle for a musical education in Dallas. After graduation she went home until she was married and moved to Longview to live.

In January, 1920, when Lawrence, Jr., was still a baby, Mrs. Birdsong became the organist of the First Baptist Church of Longview. She has seen the church grow under five pastors from 400 to 4,000 members.

**GIRL OF 6 PLAYS THE ORGAN
AT OSSINING, N. Y., CHURCH**

The organ music tradition in the family of Robert S. Rowland of Ossining, N. Y., organ builder and maintenance man, is being carried into the next generation early. Mr. and Mrs. Rowland have a young daughter, Roberta Rae Rowland, 6 years old, who, by the use of a special bench, plays the organ, using all the stops, manuals and pedals, as well as might be expected of a much older person. On Dec. 22 she played "Silent Night," three verses, with different combinations, at the Ossining Heights Methodist Church, and was asked to repeat it Dec. 31. The organ on which she practices and plays is a two-manual Estey.

G. RICORDI, INC., who published Frances McCollin's "Two Chorale Preludes in Orchestral Form," have arranged to publish them for organ solo. Their titles are "All Glory, Laud and Honor" and "Now All the Woods Are Sleeping." The chorale prelude "All Glory, Laud and Honor," orchestral version, was played in Wayne, Pa., by the Sinfonietta of the Wayne Coterie under the direction of Arthur Bennett Lipkin Dec. 18.

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WANTED—AUDSLEY'S "ORGAN OF THE Twentieth Century"; Hopkins and Rimbault "History of the Organ," Part II; Nicholson's "Organ Manual"; Whitworth's "Student's Guide to the Organ"; Locher's "Organ Stops" (English translation); brochures on residence organs; Liszt's "Prelude and Fugue on B-A-C-H." Address B-3, THE DIAPASON.

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The exact life of this leather is hard to determine in advance, due to such variables as wind pressure, heat, excessive dryness and coal and smoke dust. Twenty-five years would be a fair average.

If your organ has come up to the point where re-leathering is necessary, it can be done at the present time efficiently and well and without using any critical material or manpower.

The importation of this very fine leather has been permitted up to the present time, as it helps foreign exchange and is a non-critical material. Also, we have trained neighborhood women for this work, as women's deft fingers are much better fitted for the task than man's.

The vast amount of this work that we have completed in the past has caused us to enlarge greatly our stock of leather on hand. We have also built a modern assembly line bench, fifty feet long, completely equipped for the efficient handling of all re-leathering work.

We will be pleased to figure on this work for you if it needs to be done at the present time.

LA MARCHE BROTHERS

Geo. E. La Marche
6525 Olmsted Ave.

Ernest L. La Marche
Chicago 31, Ill.

Phone, Newcastle 2071.

A Chicago Concern since 1919.

The war is still on... and will be for some time to come.

But right now—before the war ends—every man in America has an unprecedented opportunity to make terms with himself for his own peace... his peace of mind.

For now, as never before, a man should look at his wife and family and say, "What can I offer them for the future?"

Now, as never before, a man should look at his house and worldly goods and say, "How can I improve these so my family may better enjoy life?"

Now, as never before, a man should look at tomorrow and say, "How can I best prepare for some unforeseen emergency which might affect my family?"

And now, as never before, every man in America has a chance to answer all these questions—an opportunity to provide for the future.

That opportunity is War Bonds. No doubt you are buying War Bonds through the Payroll Saving Plan. Arrange to buy more War Bonds. All you can afford. More than you thought you could afford.

What's even more important—don't cash in those War Bonds before they mature. Stick them away in a safe place—and forget about them till you can reap the full harvest on them.

Now is the time to make your plans for peace of mind. It's something you owe yourself... owe your family. Buy War Bonds and hold onto them!

THE DIAPASON

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