

THE DIAPASON

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RICHARD O. WHITELEGG DIES IN HAGERSTOWN, MD.

SUCCUMBS TO LONG ILLNESS

Famous Organ Designer and Builder,
Technical Superintendent of M. P.
Möller, Passes Away Dec. 20—
Born in England in 1890.

Richard O. Whitelegg, technical superintendent of the organ factory of M. P. Möller, Inc., and one of the foremost organ designers and builders of his generation, died in Hagerstown, Md., Dec. 20 after a long illness. He was first stricken last May in New York, where he had gone to attend the A.G.O. spring festival. After a stay in a New York hospital he was able to go to his home in Hagerstown and later his steady progress toward recovery was reported, only to be followed by a heart attack.

Mr. Whitelegg devoted his life to a study of organ design, laying the foundation for his experience in training received in England. His connection with the Möller organization began in 1931 as a voicing specialist. Later he was made a director of the company.

While Mr. Whitelegg's reputation as an organ builder was worldwide, few of his friends probably know that he was also an organist. He was born Aug. 24, 1890, in the county of Cheshire and one of his earliest recollections is the fact that his parents wished him to prepare for a musical career. At an early age Mr. Whitelegg was studying the organ. It was decided that a knowledge of organ construction would help him be a better organist and so he served an apprenticeship of seven years in which he learned every part of the trade. Meanwhile his musical education was not neglected, and at the age of 14 years he passed the intermediate examination for Trinity College of Music, London, and was under the tutelage of Herbert Wild, A.R.C.O., organist of St. George's Church, Stockport.

At the termination of his apprenticeship a short time was spent by Mr. Whitelegg with Harrison & Harrison, Durham, England. Then he moved to London to join the staff of the firm of August Gern. A brief period followed with Evans & Barr, Belfast, Ireland, after which he returned to London as a partner in the firm of August Gern. This brought him to the period of the first world war, during which he was an aeronautical engineer. After the war Mr. Whitelegg was with Henry Willis in his voicing department for several years.

Mr. Whitelegg's first visit to America was as a representative from the London branch of the Aeolian Company. Later he returned to join the Welte-Mignon Corporation in New York.

In 1918 Mr. Whitelegg married Miss Dorothy Jane Biddlestone at Dawlish, in County Devonshire, England. He is survived by Mrs. Whitelegg and three daughters—Dorothy Elizabeth, born in London; Mary Jane, born in New York, and Martha, born in Hagerstown, Md.

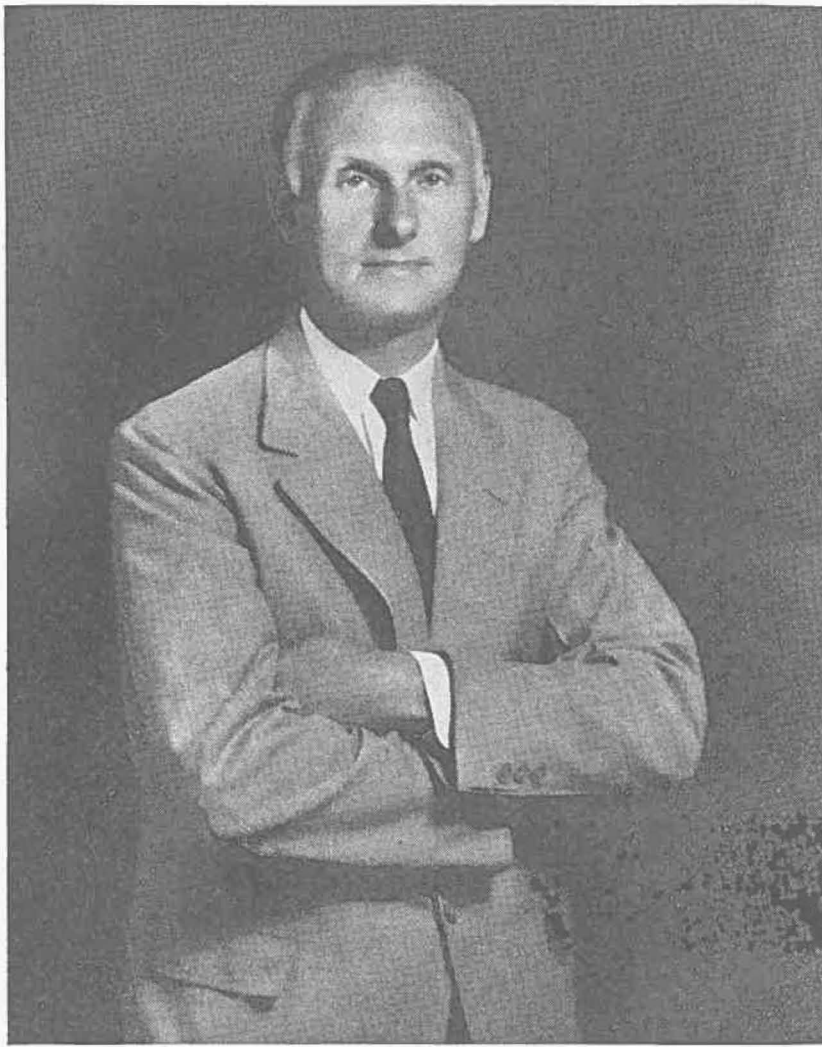
BACH CARILLON PROGRAM BY LAWSON AT STANFORD U.

As a prelude to the performance of Bach's Christmas Oratorio on the afternoon of Dec. 10 in the Stanford Memorial Church, Palo Alto, Cal., James R. Lawson played a Bach carillon program on the bells in the Hoover Library tower. His numbers included the Prelude and Fugue in C major, the Sarabande from the Second English Suite, two chorales—"Komm, suesser Tod" and "Herzlich thut mich verlangen"—and the Toccata in D minor.

Mr. Lawson played the Toccata in D minor as arranged by his carillon teacher, Frederick Marriott, for the Rockefeller Chapel carillon at the University of Chicago.

Warren D. Allen directed the Christmas Oratorio, with D. Sterling Wheelwright at the organ.

RICHARD O. WHITELEGG, WHO DIED DEC. 20



LIEUTENANT RALPH N. DURST DIES IN INVASION OF LEYTE

Word has been received of the death in the Philippines of First Lieutenant Ralph N. Durst. He was wounded in the invasion of Leyte and succumbed on Oct. 26.

Lieutenant Durst was the son of Val P. Durst of Durst & Co., manufacturers of pipe organ supplies in Erie, Pa. He will be remembered by many organ builders as he was associated in business with his father.

Lieutenant Durst was attached to the famous Seventh Division and saw action at Attu and the Kawajalein Islands. He had been in the service for the last eight years, previously being stationed for four years at Schofield Barracks in Hawaii and later, on his second enlistment, at New Cumberland, Md., Fort Benning, Ga., and Fort Ord, Cal. He was then assigned to the Seventh and left for overseas duty.

Besides his parents, Mr. and Mrs. Val P. Durst, Lieutenant Durst is survived by his widow, the former Lois Stromenger, and a year-old son, Roger, whom he never saw. He is also survived by four brothers—Roland Durst of Wilmington, Del., Harold Durst of Erie, Pa., Sergeant Chester Durst, stationed in New Guinea, and Corporal Charles Durst, in the air force at Lincoln, Neb.

CHURCH HONORS BRUENING FOR TWENTY-FIVE YEARS' WORK

Herbert D. Bruening's twenty-five years of service to the Evangelical Lutheran Church (Missouri Synod), was celebrated by the Church of St. Luke, on Belmont Avenue, Chicago, at both morning services Sunday, Dec. 3. The special offerings of the day were made the congregation's gift to Mr. Bruening in recognition of his work not only as organist, choirmaster and director of music of the church, but as a teacher in the church's day school. At the organ for both services was Professor Martin Lochner, dean

of the music department at Concordia Teachers' College and an uncle of Mr. Bruening. A warm tribute to Mr. Bruening was printed in the folder for the day. It said in part:

We count it a privilege to be able to bestow this token of esteem upon a faithful servant of our Lord and Master. We feel it a high distinction and special honor to have him as a teacher in the school of St. Luke and are deeply grateful to our heavenly Father for having so richly endowed him with outstanding gifts also in the field of church music.

Mr. Bruening, who is a native of Milwaukee, served congregations at Kingston, N. Y., and in New York City before going to St. Luke in 1937.

WALTER BAKER PLANS TOUR OF TWENTY-FIVE RECITALS

At the end of January Walter Baker, Philadelphia concert organist, will leave for a tour that will take him as far as San Francisco and will include Canada. The tour will last six weeks and will include twenty-five recitals.

Mr. Baker's Sunday evening musical programs at the First Baptist Church of Philadelphia began Oct. 1 and will continue through January. Brahms' "Requiem" was presented Nov. 12 and Mendelssohn's "St. Paul" Nov. 19 and 26. The December and January offerings are:

- Dec. 3—Organ recital.
- Dec. 10—"The Messiah," part 1, Handel.
- Dec. 17—Mass of St. Nicholas, Purvis, and cantata, "How Firm a Foundation," McCollin.
- Dec. 24—Carol service.
- Dec. 31—Christmas Oratorio, Saint-Saens.
- Jan. 7—Organ recital.
- Jan. 14—"Elijah," part 1, Mendelssohn.
- Jan. 21—"Elijah," part 2.
- Jan. 28—"Requiem," Verdi.

AT ALL ANGELS' CHURCH, New York City, Horatio Parker's "The Shepherds' Vision" was sung Sunday afternoon, Dec. 10, under the direction of George W. Volkel. The next Sunday the Advent and Christmas portions of "The Messiah" were presented.

NEW MUSIC IS ISSUED IN 1944 AS WAR RAGES

LIST OF WORKS IS IMPOSING

Composers and Publishers Make Large
Contribution During the Past
Twelve Months — Important
Publications Are Listed.

[Dr. Thompson, who for more than twenty-five years has been reviewing church music for THE DIAPASON, prepares annually a summary of the new publications issued in the course of the year. This invaluable help to organists and choir directors presents a picture of the creative work of American composers and serves as a reference guide to the output of the leading publishers which is not believed to be duplicated in any other magazine.]

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

That "stoutness of heart" which Emerson thought a prime characteristic of the English-speaking peoples animates our composers and publishers. In a world at arms they have carried on their high task, as these lists will show. To be sure, there are sometimes delays; I have had to indicate with the numerals "43" some delayed publications of last year.

Here are the Christmas carols and anthems:

Angell—"Where Is He?" Unison. (Ditson.)

Bedell—"Come, Let Us Unite." (Willis.) Also "Methinks I Hear the Heavens Resound." (Boston.)

Bingham—"Puer Natus in Bethlehem." Based on descant to fourteenth century melody. Sections for SSA, TTBB, T solo. (Hall & McCreary.)

Bohemian-Sellew—"Let Our Gladness Know No End." Some divisions. (Ditson.)

Candlyn—"Carol, Sweetly Carol." Unaccompanied. (Galaxy.)

Chapman—"O My Dear Hert." Sixteenth century text. High solo or children. (Galaxy.)

Daugherty and de Brant—"Carol of Drifting Snow." Editions for SATB and unison. (J. Fischer, '43.)

English-Goldsworthy—"The First Noel." Unison (children) plus SATB. (Morris.)

English-Riegger—"The Coventry Carol." For S, A, B, S solo over choir. (Flammer.)

Fish—"Two Christmas Carols." Published together: "A Christmas Chime" and "A Christmas Carol." (Gray.)

French-Campbell—"Shepherds in the Field." Unison and descant. (Gray.)

French-Dickinson—"The Citizens of Chatres." New edition for unison, SA, or SAB. Parts for violin, cello, harp, flute. (Gray.)

French-Whitehead—"Lullay, My Jesus." (Ditson.)

French Basque-Malin—"Carol of the Birds." Unaccompanied. Sopranos divide. (Galaxy.)

Gounod-Riegger—"Nazareth." For SAB plus juniors. Bar solo. (Flammer.)

James—"Jesus Lying in the Manger." From "Canticle for Christmas." (Gray.)

Lang—"A Cradle Hymn (Hush, My Dear)." Unison. Could be used as solo. (Novello.)

Louis-Davis—"Our Lord Is Born." (Homeyer.)

Luther-Scholin—"Away in a Manger." Juniors (SA) plus SATB. (Hunleth.)

Means—"O Little Stranger." Unaccompanied, three pages. One of the best; published late. (J. Fischer.)

Moravian-Gaul—"The Daybreak Carol." Unaccompanied chorus. Bits for SBAR. (Galaxy.)

Mueller—"Over Bethlehem's Town." Editions for SATB and SAB; optional S solo and S-A duet. (Flammer.) Also "The Dawn of Christmas." (Junior) (SA) and senior choirs. Aeolian mode. (G. Schirmer.)

Niles—"The Carol of the Angels." S. Also "The King Shall Come." Processional. Unaccompanied, six parts. (G. Schirmer, '43.)

Noble—"O Little Town of Bethlehem." Bar. Descant against SA. (Gray.)

Norden—"Gloria in Excelsis." Six parts. (Flammer.)

Polish-Henninger—"Deep Is the Silence." Unaccompanied. (Hall & McCreary.)

Polish-Hopkins—"Christmas Lullaby." (Presser.)

[Continued on page 12.]

**OUTLOOK FOR ORGANS
IN 1945 NOT HOPEFUL**

LITTLE RELIEF FOR BUILDERS

War Production Board Urges Industry to Continue War Work — Post-War Demand for Organs to Be Doubled, It Is Predicted.

Chances of the resumption of organ building early in 1945 appear to be greatly reduced by latest reports from Washington. A statement from the War Production Board, released Dec. 12, deals with the situation, but does not indicate that material for the construction of organs will be available for the present.

Efforts on the part of organ and piano manufacturers to obtain war contracts continue to be largely unsuccessful because the types of military items that can be made with the facilities and labor on hand in the industry are extremely limited, members of the organ manufacturers', piano manufacturers' and piano supplies manufacturers' industry advisory committees emphasized at a recent joint meeting. Only pianos and organs for the armed forces, glider spars and other aircraft parts, for which the woodworking facilities of a small percentage of the industry are adaptable, and, to a limited extent, tools and towropes and slings for the army transportation corps are the principal types of war items now being made in the industry. Recent cut-backs in manufacturers' contracts, it is added, will further reduce the industry's rate of operation.

This situation has been alleviated slightly as a result of WPB authorizations for the production of pianos and the granting of appeals for the production of organs under Limitation Order L-37-a (covering musical instruments). Permission to make a limited number of pianos and organs for essential purposes has helped manufacturers maintain employment between war contracts.

WPB officials urged the organ builders to continue in their efforts to engage in war work. They emphasized that military requirements for certain critical items, including communications wire, trucks, small arms ammunition and others, have increased to such an extent that the use of facilities, materials and, in particular, labor for civilian production cannot be expanded except in rare instances. Most of the materials commonly used by piano and organ manufacturers—steel wire, copper wire, tin, nickel, stainless steel, resin glues and lumber—have become increasingly critical as a result of stepped-up war requirements, WPB representatives emphasized. Iron,

IN THIS MONTH'S ISSUE

War Production Board gives little promise of resumption of organ construction early in 1945.

Richard O. Whitelegg, organ designer and builder, dies Dec. 20 at Hagerstown, Md.

Events of 1944 are reviewed as they have been recorded in the issues of THE DIAPASON.

Dr. Harold W. Thompson presents comprehensive survey of the new issues of church music that came from the presses of the publishers in the last twelve months.

Dr. William Lester makes note of new publications for the organ.

Activities of A.G.O. chapters throughout the country include Christmas parties and planning for the new year.

THE DIAPASON

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lead, aluminum and zinc are included among the few materials that are available.

The demand for organs in the immediate post-war period is expected by manufacturers to exceed the production capacity, the WPB statement asserts. Annual demand for organs for several years after the war was estimated at double 1941 production. Employment in the industry is expected to increase greatly, the committee said.

ORGAN STUDENTS of William H. Oetting at the Pittsburgh Musical Institute were heard in a recital Dec. 11. A program of standard organ works, classical and modern, was played, those appearing being Mrs. R. B. Locklin, Marion Meyer, Eleanor Schmalz, Cornelia Painter, Mildred Ziemke, Lucy Shaw, Elizabeth Percy, Virginia Tripp and J. Anderson Henry.

WORD FROM MINNEAPOLIS tells of the recent marriage of Wilbur Held, the Chicago organist, and Miss Virginia Starrrett of Des Plaines, Mr. Held's home. The ceremony took place in September. Mr. Held is connected with the laboratory of physical hygiene at the University of Minnesota during the war.

CLOUGH-LEIGHTER'S MOTET "Give Thanks unto God" was sung Nov. 19 at the Bellevue Presbyterian Church, Pittsburgh, Pa., under the direction of Thornton L. Wilcox, organist and choirmaster.

**CHORAL MUSIC
FOR LENT AND EASTER**

LENT

SATB, unless otherwise specified

	Oct. No.	Price
Gallus (Geiringer). Lo Now, So Is the Death of the Just Man.....	8424	.15
Guion . At the Cry of the First Bird (Full)	8809	.16
The Cross Bearer (Full)....	9243	.16
Matthews . Come unto Him, from "The Triumph of the Cross".....	8817	.15
Victoria . Judas, mercator pessimus (Judas, who dealt most cruelly)....	8486	.10
When Jesus in the Garden (Wasner) (SAB)	8822	.15

Unison

Faure . Palm-branches	9421	.10
Parker . Jerusalem	9420	.10

EASTER

Cantata

Friml . The Stone is Rolled Away.....		.40
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SSA, unless otherwise specified

Chaffin . The Bells of Easter Morn... 6857	.15
Elvey . Christ is Risen from the Dead 5064	.12
Gaul, A. R. Hail to the Risen Lord!... 3957	.10
Handel (Geer). Deck Thyself, My Soul, with Gladness (SSAA)..... 8467	.12
Harker . As It Began to Dawn..... 5818	.15
Simper . King of Kings..... 7394	.12

SATB, unless otherwise specified

Aichinger . Regina Coeli (He is Risen) 7706	.12
Bush . Easter Carol	8062 .12
Four Easter Chorales (Deis).....	8063 .20
Lockwood . Hosanna	8391 .20
Lowens . Sing, My Tongue, the Saviour's Glory	8831 .10
Mueller . Alleluia! Morn of Beauty... 8811	.16
Christ is Risen! (Bohemian Melody) (SATB and 2-pt. Junior Choir <i>ad lib.</i>).....	7817 .15
He is Risen (SATB and 2-pt. Junior Choir)	9435 .16
Jesus, Lord of All Acclaim..	9213 .15
Poteat . In the End of the Sabbath... 8203	.20
Robb . Easter Carol (On a lovely Easter Morning)	8649 .12
Schilling . He Lives Again in Me.... 8750	.16
Shaw . With a Voice of Singing (Full) 8103	.15
Sweet . Awake, Awake, Good People (Carol)	8779 .20
Turner-Maley . Hail Your Risen Lord! 8057	.12

Unison

Niles . The Robin and the Thorn (Carol) 9326	.10
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LENTEN and EASTER

Octavo

S. A.

THE AWAKENING	Mueller	4076	.12
O GLORIOUS HOUR.....	Tschaikowsky	4053	.10
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.....	Frazer	931	.12
SEE THE KING OF KINGS TRANSCENDENT.....	Bornschein	972	.15
THIS IS THE DAY.....	Day	930	.16

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AUSTIN C. LOVELACE



master of Holy Trinity Episcopal Church, Lincoln, Neb., instructor in counterpoint at the University of Nebraska and director of the Grieg Male Chorus.

Mr. Lovelace has been heard in recitals in Nebraska, North Carolina and Virginia. He won the North Carolina state composers' contest in 1943 with an orchestral sketch, "Chimney Rock." He is also the composer of several anthems, two of which have been accepted for publication by C. C. Birchard and H. W. Gray after the war.

Mr. Lovelace married Pauline Palmer and Mr. and Mrs. Lovelace have a daughter, Barbara Jean.

WINDOW IN MEMORY OF DAVID McK. WILLIAMS' MOTHER

The west chapel window in St. Bartholomew's Church, New York City, given in memory of Ellen Brymer Williams, mother of David McK. Williams, St. Bartholomew's organist and choir-master, was dedicated Nov. 19 together with several memorials to Adelaide Sheldon. Mrs. Williams died in Colorado last year. All the memorials were given by James and Harriette Sheldon, brother and sister of Adelaide Sheldon. The dedicatory sermon was preached by the Rev. Dr. George Paul T. Sargent, the rector.

"We dedicate the chapel west window to the glory of God and in loving memory of Ellen Brymer Williams, whose gentle spirit and continuing guidance have helped her son, David McK. Williams, our organist and choir-master, to exercise his ever-widening and inspiring ministry of music," said Dr. Sargent.

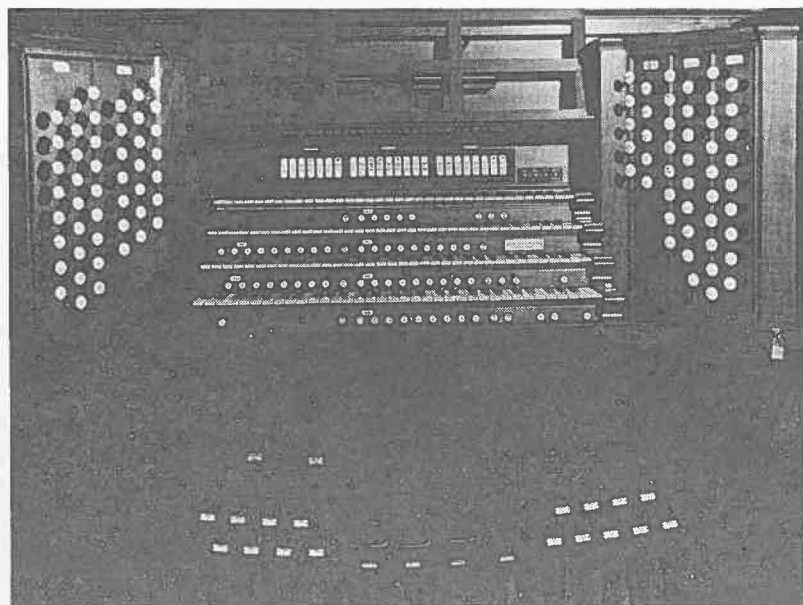
"The west window depicts five archangels—Michael, Gabriel, Jophiel, Raphael and Uriel—each holding his attributes."

The windows all were designed and made by the studios of Reynolds, Francis & Rohnstock, Boston.

HAROLD L. TURNER'S family group at the Christmas celebration of 1944 was augmented by the arrival on Nov. 19 of a baby daughter, welcomed by Mr. and Mrs. Turner and a sister 6 years old at Anderson, Ind. The older sister already is making rapid progress toward becoming a skilled pianist and organist.

AUSTIN C. LOVELACE, S2/C, A.A.G.O., is now stationed in the senior chaplain's office at Camp Peary, Va., as a yeoman and director of musical activities, and he is frequently heard in recitals at the camp and at nearby places. Before the war he was instructor in organ and theory at Queens College, Charlotte, N. C.; assistant organist and director of the Myers Park Presbyterian Church, Charlotte; instructor in piano at Davidson College; director of the Central High School A Cappella Choir, Charlotte, and a member of the Charlotte Music Club and the Charlotte Choral Society. He was tenor soloist in many performances of "The Messiah," "Elijah" and other works.

Mr. Lovelace was born March 26, 1919. In 1939 he was graduated from High Point College in North Carolina *magna cum laude*. Two years later he received the master of music degree from the School of Sacred Music of Union Theological Seminary with honors. In 1941 and 1942 he was organist and choir-



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mant Organ School.

**TWO-DAY MEETING OF CLERGY
AND HARRISBURG ORGANISTS**

The relationship of the clergy and the organist and choirmaster was outlined Nov. 15 by Dr. David McK. Williams, organist and choirmaster of St. Bartholomew's Church, New York City, in the principal address of a two-day meeting of ministers, organists and choirmasters of churches in the Harrisburg Episcopal diocese, held in St. Stephen's Cathedral. In the afternoon Dr. Williams also spoke on "Hymnody of the Church." Alfred C. Kuscha, organist at St. Stephen's Cathedral, told the purpose of the conference and introduced Dr. Williams.

The day closed with choral evensong in the cathedral with the cathedral choir and the Very Rev. Thomas H. Carson officiating. The precentor was the Rev. John H. Treder, vicar of All Saints' Church, Hershey. Dr. Williams led the congregation in singing from the new hymnal of the Episcopal Church.

Dinner was served to more than fifty persons in the parish-home.

Nov. 16 Dr. Williams lectured on the "Music of the Church." At the final session he delivered a lecture on "Service Playing and Repertory."

**NEW MASS BY FATHER GINDER
SUNG FOR THE FIRST TIME**

A new mass by the Rev. Richard Ginder, F.A.G.O., was used for the first time on Christmas at the solemn pontifical mass in the Basilica of the Assumption, Baltimore. The "Missa Marialis," for TTBB and chorus, was sung by the choir and community of Old St. Mary's Seminary under the direction of the Rev. Eugene A. Walsh, S.S.

Father Ginder, principally occupied in teaching languages at St. Charles' College, Baltimore, is also associate editor of *The Priest* and *Our Sunday Visitor*. His "Mass in Honor of the Paraclete" was sung in St. Matthew's Cathedral, Washington, D. C., by the choir of the Catholic University's Theological College on the occasion of Monsignor Michael Ready's consecration as bishop of Columbus.

CORPORAL ARTHUR J. REINES was presented in a recital at St. John's Cathedral in Denver Sunday afternoon, Nov. 19. He was assisted by Sergeant Robert Allan Guy, formerly a baritone soloist with the Westminster Choir. The recital was sponsored by the Rocky Mountain Chapter of the American Guild of Organists. The organ numbers included: Sonata in A minor, Op. 98, Rheinberger; Arioso in A and "Sleepers, Wake," Bach; "Introitus," "Melodia Monastica" and "Corale," Karg-Elert; "Belgian Mother's Song," arranged by Courboin, and Second Sonata, Mendelssohn.

Corporal Reines is chaplain's assistant and organist of the base chapel at the Fort Logan Convalescent Hospital in Colorado and plays for both Protestant and Catholic services at the chapel. He has given recitals and radio programs throughout the Denver area. At the time of his induction in September, 1942, Corporal Reines was organist and choir director at the Grand Avenue Reformed Church in his home town, Asbury Park, N. J., and was secretary of the Monmouth Chapter of the A.G.O. He studied

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- God Bless Our Sons Today... R. Huntington Woodman .15
- Christ of the Fields and Flowers.....Harvey Gaul .15
- The Heart Worships.....Gustav Holst .15
- Greater Love Hath No Man.....John Ireland .20
- Vouchsafe, O Lord.....Alexander Gretchaninoff .18
- Lead Us, Heavenly Father.....Roger Quilter .12
- Turn Back, O Man.....Gustav Holst .20
- The First Light of Morning.....Richard Kountz .16

New Anthems

SATB

- All Ye Servants of the Lord.....Robert Elmore .18
- Entreat Me Not to Leave Thee.....Jean Slater .15
- O Come and Mourn.....Seth Bingham .18

SAB

- Jesu, the Very Thought of Thee.....George Wald .15

SSA

- The Lord is My Shepherd... Annabel Morris Buchanan .15
- Trust in the Lord.....Katherine K. Davis .16
- The Lord Said to My Lord.....Marshall Kernochan .15

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- V. Sing, O Earth—Chorus with accompaniment

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WALTER N. HEWITT, A.A.G.O.



WALTER N. HEWITT, A.A.G.O. (Chm.), is beginning his eleventh year as organist and choirmaster of the Prospect Presbyterian Church, Maplewood, N. J., presiding over the three-manual Möller organ and directing the motet, children's and young people's choirs, a total of 135 voices. The three choirs gave their annual concert Friday evening, Dec. 8, assisted by Lydia Summers, contralto. Accompanists were Donald Pfost, Betty Kempf, Edward Paul and Richard Szeremany.

The fifth annual series of "hours of music" is under way at the Prospect Presbyterian Church under Mr. Hewitt's direction. These are monthly events, from 5 to 6 in the afternoon, at which the motet choir is assisted by noted soloists. Nov. 26 Mr. Hewitt gave a program with Winifred Heidt, mezzo-soprano. Dec. 31 Handel's "Messiah" was sung. Jan. 28 Mr. Hewitt will be at the organ and Mildred Sanders, 'cellist, will be the guest artist. Feb. 25 Mendelssohn's "Hymn of Praise" will be sung, March 25 Mr. Hewitt will give a program with

the assistance of Frances Blaisdell, flutist, April 29 Liszt's "Psalm 13" is the offering and May 27 the series will close with the annual choir festival.

SERGEANT SCHWAB AT BOTH ORGAN AND PIANO IN CONCERT

Staff Sergeant Harold Schwab, organist of the Union Church in Waban, Mass., assisted by Anna Eichhorn Cushman, violinist, gave a very interesting recital Sunday evening, Dec. 3, at Lasell Junior College. Sergeant Schwab presided at the piano and the organ. The violin and piano number was Beethoven's Seventh Sonata, in C minor. He played Liszt's Ballade No. 1 on the piano and closed the recital with Liszt's Prelude and Fugue on "B-A-C-H" on the organ.

In his most recent offerings at his church Sergeant Schwab has included: Sonata, "In the Highlands," Dunham; "Sketches of the City," Nevin; Introduction and "Prayer," from "Rienzi," Wagner; Canzona in D minor, Bach; Maestoso in D minor, Franck; Folksong Prelude, Edmundson; "An Indian Legend," Candlyn; Sonata in the Style of Handel, Wolstenholme.

DETROIT WOMEN PLAN ARTIST SERIES; GALLUP PLAYS JAN. 23

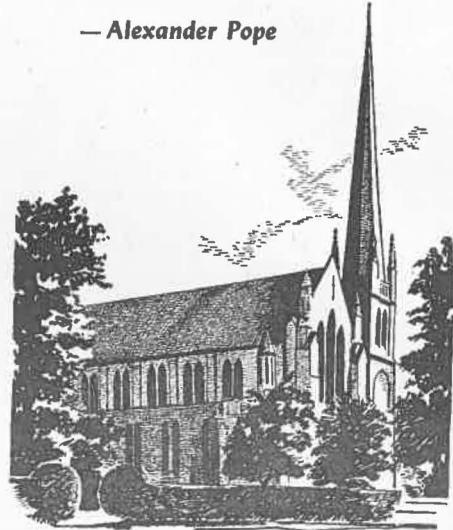
The Woman Organists' Club of Detroit has arranged for a series of artist recitals in 1945. The first performer is Dr. Emory Leland Gallup of Evanston, who will give a recital at St. John's Episcopal Church Jan. 23. Miss Rachel Hinman of the faculty of William Woods College, Fulton, Mo., will play at the Boulevard Temple Methodist Church March 27. Laura Louise Bender of the Temple in Cleveland is to be heard May 22 at St. Paul's Cathedral.

MR. AND MRS. THOMAS WEBBER, JR., have extended a cordial welcome to a young son—Walter Campbell Webber—who arrived on Nov. 23. Mr. Webber is the organist of the Idlewild Presbyterian Church, Memphis, Tenn. Walter is the second boy in the family.

A DAUGHTER HAS BEEN ADDED to the family of Mr. and Mrs. James R. Sydnor of Richmond, Va., and she has been named Wilmina Kiskaddon, for her maternal grandmother.

**"Some to the Church repair
Not for the Doctrine,
But the Music there"**

— Alexander Pope



Yet, what are the hymns of the Church if not an expression of its doctrine?

"Blest Be the Tie that Binds, our hearts in Christian Love" . . . has not its very beauty and simplicity of expression done more to promote Christian Unity than all the weighty arguments, the devout admissions of faith?

"Love Divine, All Loves Excelling, joy of Heaven to Earth come down" . . . how close in this God seems, how real His infinite love and grace!

"All Hail the Power of Jesus Name —and crown Him Lord of all" . . . speaks of the divinity, the universality of Christ. Not only with words, but in the beauty of the organ's anthem-peal of joy, its calm voice of devotion, its humble reverence of prayer . . . all these, speak the deep abiding faith that is in essence the spirit of The Church.

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Record of the Year 1944 in the Organ World in Review

In the following brief summary of the news reported in the twelve issues of THE DIAPASON in 1944 is presented a record of the most important events of the year in the organ world:

—A group of prominent organists was heard in a series of recitals on the great organ in the Wanamaker Philadelphia store Jan. 12 to Feb. 16.

—Harold Tower, for twenty-nine years a prominent organist of Grand Rapids, Mich., was appointed to the Church of Our Saviour, Akron, Ohio, effective March 1.

—First Lieutenant George J. Kilgen, Jr., 27 years old, a member of a family prominent in the organ industry, was killed in the crash of an airplane in Oklahoma Jan. 14.

—Deaths reported in January removed several prominent men in the field of church music, including Canon C. Winfred Douglas, Oscar Franklin Comstock, F.A.G.O., of New York and Howard W. Clark of Portland, Maine.

—Elden O. Shulenberger of M. P. Möller, Inc., died in Hagerstown, Md., Feb. 18 at the age of 67 years. He had been connected with the Möller organization for forty years and was well known to the entire organ fraternity.

—Drs. Clarence and Helen Dickinson presented a program entitled "A Service of Music" Feb. 17 at the Brick Presbyterian Church, New York City, for the American Guild of Organists.

—Reconstruction of the organ in the First Unitarian Church of Cleveland was completed by the Votteler-Holtkamp-Sparling Company and a recital was played Jan. 25 by Walter Blodgett.

—A memorial service for Dr. R. Huntington Woodman, the eminent organist and composer, who died Dec. 25, was held Feb. 13 at the First Presbyterian Church of Brooklyn, of which he was the organist for more than sixty years.

—Robert Elmore was appointed official organist of the Philadelphia Orchestra.

—At the annual dinner of the Massachusetts Chapter, A.G.O., Jan. 24 in Boston 119 sat down at the tables. Dr. T. Tertius Noble was the speaker of the evening.

—William Byrd's 400th anniversary was marked by a service for the A.G.O. at the Church of St. Mary the Virgin in New York Jan. 31 under the direction of Ernest White.

—Charles A. Rebstock relinquished his post at the Church of the Covenant, Cleveland, Ohio, to become organist and choirmaster of Christ Church, Grosse Point, Detroit.

—William R. Voris, composer and organist, died March 2 at his home in Tucson, Ariz.

—Sumner Salter, one of the founders and a former warden of the American Guild of Organists, and from 1905 to 1923 organist and director of music of Williams College, died March 5 in New York. He was born in 1856.

—A noteworthy event in the history of American church music was the 80th birthday anniversary on April 4 of the publishing-house of J. Fischer & Bro.

—A field ambulance for the army was purchased in March by the American Guild of Organists with money contributed by the membership throughout the country.

—Earl B. Collins terminated a service of twenty-five years at the Bellefield Presbyterian Church, Pittsburgh, to go to the First Presbyterian of East Orange, N. J.

—Recitals by Homer Humphrey, Carl K. McKinley, William Self and Francis W. Snow on the Mondays in March were played on the organ in All Saints' Church, Worcester, Mass.

—"The Chambered Nautilus," a new cantata by Professor Russell Hancock Miles of the University of Illinois, was sung by the Syracuse University Chorus, conducted by Howard Lyman, March 23 and the work and its composer received an ovation.

—The nominating committee of the A.G.O. submitted a ticket headed by S. Lewis Elmer for warden and Seth Bingham for sub-warden, both men being the incumbents.

—The spring festival of the American Guild of Organists, with a program that occupied the week of May 15 in New York, proved a highly successful event and drew Guild members from the met-

ropolitan section and nearby and distant points.

—More than 2,000 people crowded into St. George's Church in New York for the twenty-first annual presentation of Negro spirituals Sunday afternoon, May 14, under the direction of George W. Kemmer.

—The twelfth Bach festival at Baldwin-Wallace College, Berea, Ohio, took place April 21 to 23 under the direction of Albert Riemenschneider.

—Chicago was the meeting-place June 19 and 20 of the biennial regional convention of the A.G.O. and 102 organists from Chicago and nearby states registered for the events on the program.

—Organ builders from all parts of the United States met in Chicago June 19 and 20 to discuss their problems and methods of meeting issues that arise during the war and that will confront them after the war.

—M. P. Möller, Inc., bought the organ business of Henry Pilcher's Sons, Louisville, Ky., and this brought to a close presario, predicted a season of recitals

the historic career of an organ manufacturing concern that had been founded in 1839.

—Death took the dean of Chicago organists when Albert Cotsworth passed away June 13 after a long illness, at the age of 92 years.

—The tenth anniversary of the Rhode Island Chapter, A.G.O., was celebrated with a splendid program of events May 29 to June 4 in Providence.

—The Wisconsin Chapter, A.G.O., celebrated its twenty-fifth anniversary with a dinner May 27.

—Dr. Carl Wiesemann left St. Matthew's Cathedral, Dallas, Tex., to become organist and choirmaster of St. John's Lutheran Church, Hagerstown, Md.

—A four-manual organ installed by Casavant Freres in St. Matthew's Lutheran Church, Kitchener, Ont., was opened with a recital by Dr. Healey Willan June 5.

—Dr. Charles O. Banks, F.A.G.O., for twenty years organist and choirmaster of the Episcopal Church of St. Luke, Brooklyn, N. Y., died July 23 after a brief illness. He was 48 years old.

—Bernard R. LaBerge, the organ im-

throughout the land which would bring organ music to the attention of a greatly enlarged group of music-lovers. Mr. LaBerge began his twenty-third season of booking concert organists.

—Joseph Bonnet, the noted French organist, died Aug. 2 at Ste. Luce sur Mer, Quebec, as the result of a heart attack. He was born in 1884 and had been heard in recitals in America since 1917. He was organist of the Church of St. Eustache in Paris.

—Mrs. Rollo F. Maitland, wife of the Philadelphia organist, died April 30.

—Mrs. Lawrence J. Munson, wife of the New York organist, died Aug. 1.

—The organ manufacturing industry advisory committee asked the War Production Board on Aug. 1 for permission to resume the building of organs on a limited scale.

—Dr. Charles Peaker was appointed organist and choirmaster of St. Paul's Anglican Church, Toronto. He succeeded Maitland Farmer, who went to St. George's Church in Montreal.

—To cope with problems of organ design after the war England assumed the lead by forming the "Organ Construction Advisory Committee," to help churches and other organ purchasers. There are twenty-one members, including seven nationally prominent organists and four writers on organ subjects.

—Adolf Torovsky completed twenty-five years as organist and choirmaster of the Church of the Epiphany in Washington on the first Sunday in August.

—Five fellows and eleven associates were added to the A.G.O. roster as a result of the 1944 examinations. Forty-eight candidates took the examinations.

—Henry Overley resigned his post at St. Luke's Episcopal Church, Kalamazoo, Mich., to devote all his time to his work at Kalamazoo College. He had served St. Luke's for twenty-five years. Frank K. Owen of Minneapolis, where he had held prominent positions since 1927, was appointed to succeed Mr. Overley.

—Dr. Hamilton C. Macdougall completed twenty-five years as a regular contributor to THE DIAPASON on Sept. 1. His column headed "The Free Lance" has been a valuable feature during the quarter century.

—Martin Hokanson, a prominent citizen of Duluth, Minn., and husband of Margrethe Hokanson, organist, conductor and composer, died July 28.

—The annual convention of the Canadian College of Organists was held Aug. 30 and 31 at St. Catharines, Ont., and 115 members and guests were registered for the various events.

—Word reached Detroit of the death of First Lieutenant Edgar Russell Danby, A.A.G.O., a highly talented organist, in action in southern France Aug. 27.

—News reached the friends of Marcel Dupré in America in October to the effect that he was safe and well at his home in Paris, as was Mme. Dupré.

—The twenty-fifth anniversary of the Buffalo Chapter, A.G.O., was celebrated with a dinner Oct. 21 and a service Oct. 22.

—William J. L. Meyer, for many years organist of St. John's Catholic Cathedral in Milwaukee and prominent for a generation in the musical circles of that city, died Sept. 27 at the age of 78 years.

—George A. North, retired president of the Hall Organ Company, and for many years prominent in business and in Episcopal Church activities, died Sept. 21 at his home in West Haven, Conn.

—Mrs. Marian Sands McCoy, a well-known Philadelphia organist, collapsed and died at the console in the midst of the morning service in the Wakefield Presbyterian Church Aug. 13.

—Mrs. Lydia Harris Hamlin, for seventy-five years an active church organist, was honored Sept. 24 at the First Presbyterian Church of Newburgh, N. Y., on the occasion of her retirement after serving this church for eighteen years.

—The Women Organists' Club of Boston observed its twentieth anniversary with a recital Oct. 30 at the First Baptist Church. Nina Spaulding, violinist, was the guest artist.

—It was announced in New York Nov. 17 that Dr. Clarence Dickinson would retire next June as director of the School of Sacred Music of Union Theological

* These Finished Their Tasks in 1944 *

Organists and persons prominently identified with church music or organ building who died in the course of the year 1944, or at the close of 1943, too late to record in that year, included the following:

- Howard W. Clark, Portland, Maine—Dec. 29, 1943.
 Oscar Franklin Comstock, F.A.G.O., New York City—Jan. 4.
 Canon C. Winfred Douglas, Denver, Colo.—Jan. 18.
 Beecher Aldrich, Detroit, Mich.—Jan. 11.
 Fred R. Smith, Marietta, Ohio—Jan. 4.
 Frederic H. Griswold, East Lansing, Mich.—Dec. 15, 1943.
 Frederick R. M. Coles, Perth Amboy, N. J.—Jan. 16.
 Elden O. Shulenberger, Hagerstown, Md.—Feb. 18.
 James Day, Memphis, Tenn.—Jan. 31.
 Miss Blanche N. Davis, Providence, R. I.—Jan. 11.
 Dr. Harvey Grace, London, England—Feb. 16.
 Leland A. Arnold, Newton, Mass.—Feb. 11.
 Karl H. Hoenig, Columbus, Ohio—Feb. 1.
 Miss Caroline E. Marshall, Chicago—March 2.
 Sumner Salter, A.G.O., New York City—March 5.
 Henry Bickford Pasmore, San Francisco, Cal.—Feb. 23.
 William R. Voris, Tucson, Ariz., March 2.
 M. V. Mullette, Memphis, Tenn.—March 5.
 Mrs. Elmer Beardsley, Bridgeport, Conn.—Feb. 23.
 Ferris Tozer, Mus. D., Exeter, England—Dec. —
 Clare L. Edwards, Fort Wayne, Ind.—March 19.
 Maurice C. Rumsey, New York City—March 26.
 Mrs. Gertrude S. Baily, Chicago—March 29.
 Otto A. Singenberger, Chicago—March 30.
 C. Florence Westenberger, Trenton, N. J.—April 2.
 Miss Nellie M. Hamm, Dundas, Ont.—April 11.
 Miss Frederika Cooke, New York—April 9.
 Roy Wilfred Tibbs, Washington, D. C.—April 1.
 Carl Engel, New York City—May 6.
 Frederick J. Harrje, Mount Vernon, N. Y.—May 3.
 Miss Marianne Genet, Pittsburgh, Pa.—May 1.
 Thomas E. Yerger, Easton, Pa.—May 12.
 Albert Cotsworth, Chicago—June 13.
 John M. McBride, Tucson, Ariz.—May 21.
 Sir Henry Coward, England—June 11.
 Dr. Charles O. Banks, Brooklyn, N. Y.—July 23.
 Arthur H. Ryder, Newton Centre, Mass.—July 18.
 Joseph Bonnet, Paris, France—Aug. 2.
 Mrs. Rollo F. Maitland, Philadelphia, Pa.—Aug. 3.
 Mrs. Lawrence J. Munson, Brooklyn, N. Y.—Aug. 1.
 Miss Amanda G. Van Tassell, Jersey City, N. J.—Aug. 17.
 Miss Henrietta S. Huttemeyer, Jersey City, N. J.—Aug. 7.
 Mrs. Helen Root Wolf, San Pedro, Cal.—Aug. 5.
 Edward B. Manville, F.A.G.O., Detroit, Mich.—Aug. 23.
 Mrs. Frances S. Gardiner, West Chester, Pa.—July 12.
 Mrs. Mary A. Dunn, Chicago—Sept. 17.
 Mrs. Cozia Hinton Case, Texarkana, Tex.—Aug. 2.
 Lieutenant Edgar R. Danby, Detroit, Mich.—Aug. 27.
 Caleb H. Odell, Yonkers, N. Y.—Oct. 3.
 Mrs. Willa Eyre Ulmschneider, Hamilton, Ohio—Oct. 8.
 William J. L. Meyer, Milwaukee, Wis.—Sept. 27.
 Mrs. Marian Sands McCoy, Philadelphia, Pa.—Aug. 13.
 George A. North, West Haven, Conn.—Sept. 21.
 H. Maxwell Ohley, Rochester, N. Y.—Sept. 29.
 Ernest Prang Stamm, St. Louis, Mo.—Oct. 6.
 First Lieutenant Ralph N. Durst, Erie, Pa.—Oct. 26.
 Stephen Haff, Sr., Plainfield, N. J.—Oct. 6.
 Richard O. Whitelegg, Hagerstown, Md.—Dec. 20.

Seminary and that he would be succeeded by Dr. Hugh Porter.

—On the occasion of his thirty-fifth anniversary at the Pine Street Presbyterian Church, Harrisburg, Pa., Frank A. McCarrell was honored by his church and choir.

—The Toledo organ fraternity paid tribute to John Gordon Seely Nov. 24 when he was presented by the local A. G. O. chapter in a Bach recital to mark his twenty-fifth anniversary at Trinity Episcopal Church.

—Maitland Farmer, F.R.C.O., L.R.A. M., was appointed organist and choir-master of St. George's Church, Montreal, and head of the organ department at the McGill University Conservatorium. Mr. Farmer resigned as organist and choir-master of St. Paul's Church, Bloor Street, Toronto, in August.

—Corporal Ralph H. Rexroth, the Baltimore organist, wrote from "somewhere in France," telling of interesting visits to French churches and organs.

—Edward L. Leamon, newspaper advertising executive and for the last seventeen years on the staff of the *Cleveland Press*, whose wife is a prominent organist, died suddenly Nov. 5.

—John J. Weatherseed, for the last twenty years at St. George's Anglican Church, Montreal, was appointed organist and choir-master of the Deer Park United Church, Toronto, succeeding Dr. Charles Peaker.

PASTOR WRIGHT IN RECITAL AT HIS CHURCH IN AURORA, ILL.

The Rev. LeRoy E. Wright stepped out of his pulpit at the First Congregational Church of Aurora, Ill., for the second time since he became the church's pastor a year ago when he gave a recital Sunday afternoon, Dec. 3. Mr. Wright's program consisted of these compositions: Allegro and Adagio, Sixth Symphony, Widor; Prelude and Fugue in G major, Bach; March from "Dramma per Musica," Bach; "A Gothic Cathedral," Pratella-Weaver; "Donkey Dance," Elmore; "Rhapsodie Catalane," Bonnet; "Gesù Bambino" and "Hymn of Glory," Yon. The offering received will be used for the purchase of new vestments for the choirs.

At the close of the program the congregation was invited to the parish-house for the fellowship tea sponsored by the senior choir.

On the last Sunday of November the Aurora Guild of Church Musicians, of which Mr. Wright is the founder and president, sponsored the second hymn festival in the First Methodist Church. The program of hymns and organ numbers by local organists was of a high order.

Mr. Wright also has become president of the new Civic Music Association, which is to bring four concerts to Aurora during the first season.

Nov. 21 Mr. Wright went to Indianapolis to speak at a dinner meeting of the Indiana Chapter of the A.G.O. and to deliver the address at the hymn festival by the Irvington churches of that city.

"MESSIAH" SUNG TWENTIETH TIME BY STEUTERMAN'S CHOIR

The choir of Calvary Episcopal Church in Memphis, Tenn., under the direction of Adolph Steuterman, F.A.G.O., gave its twentieth annual rendition of Handel's "Messiah" Sunday night, Dec. 10, before

Some of the Special Features of 1944 in The Diapason

Special articles and magazine features in the monthly issues of THE DIAPASON in 1944 included the following among others:

ORGAN AS INDUSTRIAL AID—What organ music can do to entertain and benefit employes of large plants is shown by an article in the January issue on the organ in the theater of the great H. J. Heinz plant in Pittsburgh, while in the February issue the recitals in Hershey, Pa., the "chocolate town," in the beautiful Community Theater, are the subject of attention.

ADDRESS BY WALLACE GOODRICH—Organ's opportunity in church is subject of noted church musician and educator before American Guild of Organists in New York. [January.]

TRIBUTE TO PIETRO A. YON—Robert Elmore, a devoted pupil of Mr. Yon, sheds intimate light on the life and character of the late organist. [February.]

POET-LAUREATE OF ORGAN WORLD—David Leroy Yount, an "organ man who has turned to verse writing as an avocation," is the subject of an interesting article and some of his poetry is reproduced. [February.]

CHRISTMAS MUSIC OF 1943—Dr. Harold W. Thompson presents resume of selections used at services in prominent American churches. [February.]

THE REV. NOEL BONAVIA-HUNT ON IDEAL ORGAN—English clergyman and organ designer advocates broad-minded union of different schools. [February.]

ANALYSIS OF 1943 RECITAL PROGRAMS—What the organists played in recitals during the year is the subject of a statistical review by H. W. MacCormack, who finds that Bach, Franck and Handel lead the list of composers represented. [March.]

HENRY WILLIS ON ORGAN DESIGN—Prominent English builder sets forth some of his principles and gives his opinion of organ architects. [March.]

NEGRO SPIRITUALS—Songs of the South and their bibliography are the subject of a study by Dr. Thompson. [April.]

WHAT IT TAKES TO PLAN AN ORGAN—J. B. Jamison lists the qualifications necessary to be capable of successfully designing an instrument. [April.]

GROWING POPULARITY OF THE CHORALE PRELUDE—Figures prepared by Frederick L. Schwass show number of performances as recorded in THE DIAPASON from 1938 to 1943 and he traces history of performances since days of William T. Best. [May.]

EASTER MUSIC OF 1943—Dr. Thompson reviews service lists from all parts of the country. [June.]

DR. T. TERTIUS NOBLE ON PRINCIPLES OF ORGAN PLAYING—Valuable advice to young organists is contained in a paper read by eminent church musician at New York spring festival of American Guild of Organists. [July.]

AMERICAN COMPOSERS PRAISED IN ENGLAND—Dr. H. Lowery, president of the Organ Club of London and member of the council of the London Society of Organists, delivers lecture on the organs and organists of America. [July.]

HOW LOUIS CLAUDE D'AQUIN THRILLED WORSHIPERS IN 1781—Recollections of the great French organist by Mercier are translated for THE DIAPASON by Professor Edward D. Seeber of Indiana University. [August.]

"WORKINGS" OF GUILD EXAMINATIONS—How test questions were treated by prominent organists is shown. [August.]

JOSEPH BONNET AS HE KNEW HIM—Intimate sketch of the late French organist is written by his friend Seth Bingham. [September.]

A.G.O. EXAMINATIONS FOR 1945—Requirements for fellowship and associate certificates are published. [October.]

THE IDEAL TWO-MANUAL ORGAN—Study of design is offered by J. B. Jamison. [October.]

CLASSICAL, BAROQUE AND ARCHITECTURAL—Organ designs are classified and discussed in an article by Dr. Wilfred Payne of the University of Omaha. [October.]

ERNEST M. SKINNER RELATES EXPERIENCES—Interesting reminiscences are jotted down by eminent organ builder, who expresses the belief that the organ and organ playing have reached their highest standard in America. [November.]

ANNIVERSARY OF FIRST ORGAN IN NEBRASKA—Dr. Wilfred Payne and Martin W. Bush describe Johnson instrument shipped across the plains in 1869. [December.]

NEW MUSIC FOR CHRISTMAS—Compositions published in 1944 are listed and reviewed by Dr. Thompson. [September to December.]

THE FREE LANCE—Dr. Hamilton C. Macdougall, professor emeritus of Wellesley College, comments from month to month on topics of interest to the organist.

WILLIAM LESTER—Dr. Lester reviews new organ compositions, presenting informative picture for the benefit of those who seek to add to their repertory.

a packed church. Several hundred stood throughout and several hundred were unable to get into the church. An orchestra of professional musicians assisted the chorus in a fine piece of work. This was the fifty-third oratorio rendition by Mr. Steuterman's forces in the last twenty-five years with orchestra.

FOR HIS McMYLER organ recitals at the Cleveland Museum of Art on Sundays, Jan. 7, 14, 21 and 28, Walter Blodgett, curator of musical arts, will play hymn preludes on "Festal Song" and "Toplady," by Seth Bingham; "Glory Be to God on High" and "The Old Year Has Passed Away" of Bach, and Scherzo in E major, Gigout.

CHICAGO WOMEN ORGANISTS GUESTS OF HELEN WESTBROOK

Helen Westbrook entertained the Chicago Club of Women Organists at her home in Norwood Park Tuesday evening, Dec. 5. After dessert the audience of about fifty members and guests convened in the living-room for the program. The listeners in the spacious and restful pink and blue room, with its many well-chosen oil paintings, faced a large bay window in which stand the Hammond electronic organ and a grand piano. A huge bouquet of white chrysanthemums was the only decoration added for the occasion.

The hostess announced at the beginning of the program that it would consist of "canned and fresh music." A number of fine recordings by great organists on famous instruments were enjoyed. Some amusing light numbers, including Mrs. Westbrook's "Here Comes Santa Claus," added to the Christmas spirit. All were charmed with the record of her own arrangement of "Silent Night." The "fresh music" of the recital was as follows: "A Christmas Carol," by Corporal William Heller (written by the son of the organist as a Christmas greeting to her); "Rejoice, the Prince of Peace Is Born" (dedicated to the organist); "Folksong," Whitmer; "Gesù Bambino," Yon (played on the organ by Edith Heller Karnes); "Christmas Chimes," d'Antalfy; "Retrospection," Helen Westbrook (played on the organ by Helen Westbrook); "Ave Maria," Karg-Elert; Grand Aria, Demarest; "Le Cygne," Saint-Saens (organ and piano; played by Helen Westbrook and Marietta Burroughs).

GREAT CHRISTMAS PAGEANT IN ST. PAUL; 4,000 IN CHORUS

With nearly 4,000 singers in the chorus the fifth annual St. Paul, Minn., Christmas choral pageant was presented Dec. 17 before an audience of 8,000 in the municipal auditorium. As usual, the event was interdenominational, with Catholic and Protestant choirs joining groups from public and Catholic high schools and singing units from hospital training schools, army and navy centers and industrial plants.

Vestments of white, black, scarlet, blue, purple and gold combined with the army khaki and navy blue to make a brilliant spectacle, and the traditional Christmas hymns resounded throughout the great building, with an instrumental ensemble drawn from the Minneapolis Symphony Orchestra, led by Francis N. Mayer, supporting the singers. Earl Rymer directed the choral ensemble and the Rev. Philip G. McNairy, rector of Christ Episcopal Church, read the Gospel narrative of the Nativity, this being illustrated by tableaux arranged by Miss Mary G. Kellett. Conrad Thibault, noted baritone, was guest artist. A guard of honor was formed on one side of the main aisle by the Knights of Columbus and on the other by Knights Templar, and a color guard was in attendance from Fort Snelling. A number of the Minneapolis church choirs joined the great ensemble.

The pageant is a development of the church music appreciation hour broadcast weekly for the last nine years over radio station WTCN under the direction of Mrs. Paul G. Bremer, its originator. Mrs. Bremer is general chairman of the pageant.

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- Christ has Arisen (15th Century French). S.A.T.B. (D15111) Arr. Campbell .15
- Christ has Arisen (15th Century French), S.S.A. (D15212) Arr. Campbell .15
- Easter Alleluia. S.S.A. (D15110) Shure .10
- Easter Carol. S.S.A. (21552) Buckley .16
- If ye then be risen with Christ. S.A.T.B. (D15178) Broadhead .15
- The Legend of the Dogwood Tree. S.A.T.B. (D15176) Marryott .15
- O Christ, Thou Lamb of God. S.A.T.B. (D15211) Ledington .15
- There is a Green Hill Far Away. Unison (D15174) Barnes .10
- Throned upon the Awful Tree. S.A.T.B. (D15112) Ledington .10
- With Palms adore Him. S.A.T.B. (D15177) Bornschein .15

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CONDUCTOR, ORGANIST



Head of Church Music Department, Philadelphia Musical Academy, Conductor of Annual Philadelphia Bach Festival since 1931, Master of Music of The Episcopal Academy, Organist of St. Mary's P. E. Church, Ardmore, Pa., Carnegie Fellow (four years), Pupil of Karl Straube (Leipzig), and Felix Weingartner (Vienna).

1944 Press Comments: "Dr. Dash is a true disciple of the great J. S. Bach . . . The soaring exaltation of the music made one wonder again at the miracle which is Bach . . . His use of dynamics is most effective, his pianissimos achieving a quality of ethereal loveliness and his fortissimos an electrifying power . . . Taste, understanding, authority and musicianship were evident throughout."

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American Guild of Organists

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



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April 13, 1896

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Dec. 17, 1896

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June 22, 1934

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

Member of National Music Council, Inc.

National Headquarters: Room 1708 International Building, Rockefeller Center,
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The Warden's Column

The council has approved a plan for Guild groups in colleges and schools having organ departments, each of such Guild groups to be supervised by an active member of the American Guild of Organists who is head of the organ department in the college or school. A minimum of fifteen organ students in the college or school is to be enrolled, each paying \$1 a year dues. (No initiation fee.) One-half of the amount received as dues is to be sent to national headquarters. The idea was sent in by Adolph Steuterman, F.A.G.O., past dean of the Tennessee Chapter, now regional representative of the Guild for Alabama, Kentucky, Mississippi and Tennessee, and is one of the definite results of the national expansion committee activities. This is surely a forward-looking movement and should be the means of directing the attention of a large number of organ students to the Guild purposes and standards, and provide many new members of the A.G.O. and candidates for our examinations.

At the December council meeting 106 colleagues were elected and two associates and four colleagues were reinstated. Chapters have been organized in Huntington, W. Va., and Springfield, Ill.; also a branch of the Indiana Chapter at Franklin College in Franklin, Ind. Thus the borders of the Guild and its membership are constantly extending.

A committee has been appointed upon a recommendation of the Hartford, Conn., Chapter, through its dean, to formulate plans for a national American Guild of Organists Sunday. Another committee has been appointed at the suggestion of the Illinois Chapter, through its dean, to consider the matter of orders of service. This committee will also include in its agenda means of raising the standards of church music along the lines suggested by Dr. Hamilton C. Macdougall, A.G.O., the dean of the Florida Chapter and the dean of the Ithaca, N. Y., Chapter.

All of the above is indicative of the increasing participation of the chapters in the national work of the Guild, which is so necessary for the accomplishment of our great objects. May I urge all of the chapters and every individual member to put forth a special effort in advancing the work of our organization and make 1945 the best Guild year yet.

With all good wishes for the new year,
Faithfully yours,
S. LEWIS ELMER, Warden.

Rhode Island Membership 159.

The Rhode Island Chapter met Nov. 20 in the choir-room of St. Stephen's Church, Providence. Thirty members were present. Hollis E. Grant, the dean, presided. The secretary, Mrs. Helen Irons, reported a total membership to date of 159, made up of ninety-five colleagues, forty-nine subscribers and fifteen in the armed services. Each member present was introduced by the dean, who also told where they played and something of their achievements. The following topics were offered for discussion: Proper music for weddings and funerals; the new Episcopal Hymnal; relation of music committees and clergy; choir and organ problems. Those who found interest in one of the subjects joined that group in one of the four corners of the room. Following this discussion Mr. Grant conducted a tour of the church. Refreshments were served by the social committee.

On Monday evening, Dec. 4, the chapter sponsored a recital by Marjorie Holt Marshall in Grace Church, Providence,

of which William C. Heller is organist and choirmaster. Miss Marshall is acting organist of the First Baptist Church in Worcester, Mass. A former student of Mr. Heller, Miss Marshall also has studied with Carl K. McKinley and Clarence Dickinson in this country and with Louis Vierne and Marcel Dupré in Paris. She holds degrees from the New England Conservatory and Union Theological Seminary. Miss Marshall plays with assurance and ease, and is in complete control of the instrument at all times. Pleasing and varied registration held the interest of the listener. The program was as follows: Prelude in C major, Trio-Sonata in C minor and Chorale Prelude, "Valet will ich Dir geben," Bach; "Trypique," Vierne; Two Pieces on Gregorian Themes, "Credo In Unum Deum" and "Regina Coeli," Titcomb; Arabesque, McKinley; Prelude in B major, Berceuse ("Suite Bretonne") and Prelude and Fugue in G minor, Dupré.
ANNIE M. RIENSTRA, Registrar.

District of Columbia Birthday.

The annual birthday party of the District of Columbia Chapter was held at the Columbia Heights Christian Church Dec. 4. It was a dinner party honoring the charter members, several of whom were present. After dinner the program consisted of numbers written by charter members. The chapter was organized Dec. 15, 1910.

Mrs. Kathryn Rawls played "Memory" and Scherzo, by Edgar Priest, and Fulton Karr played his own composition, a Fanfare dedicated to the chapter. The chorus of the Columbia Heights Church sang Maud Sewall's "Jesus, the Very Thought of Thee," directed by Miss Sewall. Talks were made by Mrs. Ruth Vanderlip, Miss Mary Wilkins, Dr. Harry Bell, Miss Katharine Fowler and Lewis Atwater.

MACON MCARTOR, Registrar.

Hymn Festival in Indiana.

A Thanksgiving hymn festival marked the meeting of the Indiana Chapter Nov. 21. Bernice Fee Mozingo and Charlotte Moore, organists, arranged the program in the Irvington Methodist Church, Indianapolis. Participating choirs were from four Indianapolis churches. The Rev. LeRoy Wright, president of the National Choir Directors' Association, gave an inspiring address in which he dealt with the historical background of the hymns used. Organ solos, using hymn and chorale tunes for themes, rounded out the service.

Proceeding the program dinner was served to sixty-two members and guests. The opening business session of the season was presided over by the new dean, Paul Matthews.

HELEN M. RICE, Secretary.

Christmas Party in Detroit.

The annual Christmas party of the Eastern Michigan Chapter was held Dec. 12 at the Hotel Statler in Detroit. This year we were the guests of the Women Organists' Club. After dinner in the main dining-room we assembled in the ivory room for the program arranged by Margaret Hubbard, program chairman. The entire evening was informal, being the one evening in the year when organists leave their dignity at home. First came a grand march. Then a "go-under-the-rope-without-touching-it" stunt. Then came the only serious number of the program, a group of songs by Bettijane Jenks, who is leaving soon for New York City to continue her vocal studies.

The principal feature of the evening was another operatic opus from the pen of Dean William Fishwick which might have been entitled "Thematic Hash," but which Billy gave the title "Bach dood it,"

with the sub-title for publicity purposes "Ran one night in Northville; the cast is still running." The cast who were advertised as champion sprinters consisted of Bettijane Jenks, Margaret Hubbard, Betty Murphy, Jack Burton, John Murphy, and your reporter, who essayed the role of "Silver." Nova Bransby served as accompanist. If any themes, popular, classic, operatic, or otherwise, were omitted from this compilation it was an oversight on the part of the composer. The noise heard in Leipzig that night was Bach turning over in his grave on hearing his themes brigaded in with "swing" and "boogie-woogie." The cast managed to escape without serious injuries.

The evening's diversion was saddened somewhat by the announcement of the resignation of Mr. Fishwick as dean of the chapter. Mr. Fishwick is leaving soon to take up new work in Los Angeles.

MARK WISDOM, Secretary.

Recital by J. Earl McCormick.

Monday evening, Nov. 20, at St. Paul's Methodist Church, Niagara Falls, N. Y., J. Earl McCormick gave a splendid recital of organ music.

The program included a wide variety of composers and was divided into two parts. The first consisted mainly of compositions by Frescobaldi, Purcell, Clerambault, Lemare and Guilman and the Chorale Improvisation on "Now Thank We All Our God," by Karg-Elert; the second section, after the opening Bach Prelude and Fugue in A minor, presented modern composers such as George W. Andrews, former teacher of the recitalist; Sowerby, Swinnen, Gillette and Dubois.

Mr. McCormick displayed a thorough background of training, supplemented by excellent technique and appreciation of colorful registration.

At the intermission Dr. John Redmond, pastor of St. Paul's, spoke on the value of music to the culture of the community.

Mr. McCormick was graduated from and taught in Oberlin College and at present is organist at Bacon Memorial Presbyterian Church, Niagara Falls. Residing in Wilson, N. Y., he comes daily to Niagara Falls to take a nightshift position in a defense plant.

A short meeting was held immediately after the recital. The Guild has been enlarged by six new members—Dr. Mathew Lundquist, Mrs. Millie Oxenham, Miss Alice Zimmerman, Miss Virginia Wendt, H. A. Spencer and Mrs. Bernard Devins.

The following plans were made for the winter and spring season: Dec. 10, vesper service at St. Paul's Church, Dr. John A. Redmond, chaplain; Jan. 15, recital by Richard T. Gore, F.A.G.O., of Cornell University; Feb. 13, hymn festival; in March an exchange recital by an organist from St. Catharines, Ont.; in April, junior choir festival.

ALICE BARRARI, Secretary.

Meetings of Alabama Chapter.

During the last six weeks the Alabama Chapter has held three meetings in Birmingham. Oct. 27 a luncheon meeting was held at the Mary Beard tea-room and Mrs. W. C. Rennick of the Birmingham city schools made a very interesting talk on contemporary composers. The November meeting took the form of a dinner on the 10th at the Redmont Hotel. Much business was transacted.

The new dean has made two innovations since the fall season opened: To spur attendance at regular meetings a prize is awarded to the fortunate person drawing the lucky number and a voluntary offering is made at each meeting for the benefit of the war service fund.

Under the direction of the new membership chairman, Mrs. Trotter Jones,

who recently moved to Birmingham from Montgomery, a campaign for new members is to be conducted. Owing to the long distances between the larger music centers of the state the present membership is predominantly of Birmingham organists and it would be desirable that other cities should organize local branches. Mobile and Montgomery please note. The A.G.O. needs you.

The early December meeting, which was to have been the Christmas party, was a short dinner and business meeting at the Redmont Hotel on the evening of the 8th, because of the illness of the dean. The meeting adjourned to the municipal auditorium to hear the annual Christmas festival of the Birmingham public schools under the general direction of Reuben A. Martinson, supervisor, and his corps of assistants in the high schools. Two thousand children participated. The real Christmas party will be held at the new home of the dean on the South Highlands on the evening of Dec. 29, when she will entertain the chapter.

On Wednesday evening, Dec. 13, at the family hour and dinner of the Sixth Avenue Presbyterian Church, Aleta Jones Brazell, the organist, and Mrs. Dale Le Count, also an organist and wife of the pastor, played the Symphonic Piece for organ and piano by Clokey. Those who missed this may hear it in January when it will be repeated.

LAURA JACKSON DAVIDS.

Oklahoma Chapter.

The Oklahoma Chapter met the night of Nov. 14 in the Trinity church-house, Tulsa. After the usual dinner the dean, Marie M. Hine, presided at the business session and at the concluding study classes. The program committee had provided a most interesting feature, a talk by Mrs. Chauncey O. Moore on the topic "Traditional Folksongs as Sung in Oklahoma."

The annual Christmas party was held the night of Dec. 5 at the same place. The rooms were in festive attire, with Christmas decorations, magnolia branches and poinsettias, and a fine menu had been arranged by the dinner committee, Mrs. J. Harold Haynes and Mrs. E. H. Benedict. The application for colleague membership of David B. Armstrong was read and he was elected by chapter vote.

Mr. Weaver presented a Christmas gift to Dean Hine and Librarian Benedict—a book containing the minutes of the chapter from 1928 to 1936 inclusive. The evening's program was given by two of our subscriber members; Mrs. Tom A. Gruwell read a paper on "Christmas Carols" and Mrs. John Knowles Weaver gave a book review of "Our First Christmas Tree" condensed from the "Story of the Christmas Tree," by Hertha Pauli.

The first recital of the season sponsored by the Oklahoma Chapter was given Nov. 26 on the three-manual Skinner organ in the First Baptist Church. The organists playing were Frances Wellmon Anderson and Mrs. W. L. Deering.

The annual "good cheer concert" of the Hyeckha Music Club was held Dec. 3 in the Boston Avenue Methodist Church. Organists on the program were Mrs. E. L. Teachout, Mrs. John S. Kolstad, Mrs. Loy Wilson and Mrs. Harry W. Gowans.

JOHN KNOWLES WEAVER, Sub-dean.

Denver Recital by Poister.

The Rocky Mountain Chapter sponsored a recital by Arthur Poister Dec. 8. The recital was played at St. John's Cathedral, Denver, before a large and very appreciative audience. The numbers so artistically played both from the point of technique and beautiful registrations were: Toccata in F minor, Bach; Vivace from Sixth Trio-Sonata, Bach; Preludio, Corelli; "Noel" in G major, d'Aquin; Two Chorales, Brahms; Andante in F major, Mozart; first movement of Second Sonata, Hindemith; Prelude and Fugue in G minor, Dupré; Elegie, Peeters; "Pageant," Sowerby.

A small dinner in honor of Mr. Poister was given by the officers and executive committee the night preceding the recital.

The chapter is planning to sponsor another artist recital in the near future.
Mrs. J. W. HEDGES, Secretary.

News of the American Guild of Organists—Continued

E. Power Biggs in Grand Rapids.

E. Power Biggs, with a string ensemble from the Grand Rapids Symphony Orchestra assisting, gave an unusually varied program Nov. 21 in the Park Congregational Church under the auspices of the Western Michigan Chapter. Concerto No. 13, in F major, by Handel ("The Cuckoo and the Nightingale") was played by Mr. Biggs and twelve strings. This combination gave a chance for a much more brilliant performance than would otherwise have been possible. The concerto, in which the composer deigns to let the two birds engage in a lively exchange of ideas, was received with enthusiasm by the audience. The string group was heard also in Four Sonatas for strings and organ by Mozart which are not often played—numbers 9, 10, 13 and 15. As a final number the ensemble and soloist played the Concerto in D, No. 10, Handel.

The audience which filled the church took advantage enthusiastically of the permission given to applaud. The ensemble, with Donald D. Armstrong, concertmaster of the Grand Rapids Symphony, in the first chair, acquitted itself so well that Mr. Biggs had the players on their feet twice to take applause after the concluding Handel Concerto.

Both with the symphonic group and in his solo numbers Mr. Biggs won acclaim. He added one encore, "Sheep May Safely Graze," by Bach.

Never in the history of Grand Rapids has so large an audience turned out for an organ recital. This chapter is having an artist concert series, Mr. Biggs being the first performer, to be followed by Alexander Schreiner in February and the McCurdys in April.

On Monday, Dec. 4, our group had its annual Christmas dinner party at the Westminster Presbyterian parish-house. After dinner we adjourned to the lounge, where the time was spent playing games.

On Jan. 8 we are planning to have our annual organist-clergy dinner at the Fuller Avenue Christian Reformed Church, with Mrs. V. Kerstetter and Mrs. T. Muller as our hostesses.

MARJORIE MULLER,
Corresponding Secretary.

Leslie N. Leet on Post-War Organ.

A look at the church organ of post-war years, as seen by one builder, was offered to members of the Metropolitan New Jersey Chapter at their meeting Dec. 4 in First Baptist Peddie Memorial Church, Newark. The speaker was Leslie N. Leet of Cranford, N. J., an organist as well as a builder.

Mr. Leet told the chapter that no other country has duplicated the recent advances made by America in organ building, particularly from 1900 to 1910, when, he said, the best of the improvements were developed. He declared that after the war churches would not go in for very large instruments, saying that in his belief 150 stops are too many. He asserted, however, that the new work would be adequate and that many gadgets should be eliminated. Mr. Leet said he expected a mildly unified instrument, but one not overdone in this respect. He recommended a whole new mechanical structure for all rebuilding jobs and declared he thought most of the work in sight would be rebuilding of good instruments.

Discussing the historic types of instruments, Mr. Leet said he favored the romantic rather than the classic or baroque. He declared no one really knew the separation point between the types.

Mr. Leet declared he could not see how the industry or the churches could find salvation after the war in the electronic field and expressed doubt as to its usefulness in the church service.

Dean Robert A. Pereda, organist of Peddie Church, was the host of the evening. A letter from Clifford Welch, a member of the chapter now in the service in England, was read.

The Feb. 5 gathering will be held in the Munn Avenue Presbyterian Church, East Orange, with a recital by Earl B. Collins, organist of the church.

FLORENCE D. WERNER, Registrar.

Poister Plays in Pasadena.

The Pasadena and Valley Districts Chapter presented Arthur Poister in a recital Nov. 24 at the First Methodist Church before a capacity audience. The recital was preceded by a banquet in Mr.

Poister's honor and he met many former friends and pupils. The program was enthusiastically received by the large audience and included: Chorale Fugue, "We Believe in One God, Creator," Bach; Chorale Prelude, "We All Believe in One God, Father," Bach; three movements of the Concerto in A minor, Bach; Chorales, "Deck Thyself, My Soul" and "O How Blessed, Faithful Spirits, Are Ye," Brahms; "Giga," Loeillet; First Movement from Second Sonata, Hindemith; Elegie, Peeters; Prelude and Fugue in G minor, Dupré; "Variations sur Un Noel," Dupré.

Mr. Poister's fluency and delicacy of touch are truly remarkable. Of especial note was his almost uncanny use of the crescendo and diminuendo in playing the Elegie by Peeters. This was one of the chapter's outstanding presentations.

The proceeds from the offering were donated to the Bonnet memorial fund to aid in the rehabilitation of French organists left destitute by the war.

VERA FOSTER, Librarian.

Poister Recital in Salt Lake City.

The Utah Chapter attained the climax of the season's activities with a recital by Arthur Poister at Immanuel Baptist Church, Salt Lake City, Dec. 5. There was a large and enthusiastic audience and Mr. Poister gave a brilliant performance. After the recital a sociable time was enjoyed at the home of Dean Alexander Schreiner. The members appreciated the opportunity of meeting the recitalist.

We are pleased to report that the membership of the Utah Chapter has doubled within about a year. Three branch chapters are being considered.

ALICE S. HENSLER, Registrar.

Christmas Dinner in Chicago.

Fifty-four members and friends of the Illinois Chapter gathered at the First Congregational Church, Chicago, Tuesday evening, Dec. 12, to enjoy a roast beef dinner. A program of Christmas music followed in Carpenter Chapel, with Russell Hayton conducting the program effectively. Miss Shirley Effenbach, pianist, gave a stunning performance of a Scherzo by Griffes. After this the Rev. Frederick K. Stamm, pastor of the church, made an address of welcome. An *a cappella* choir from De Paul University sang a group under the capable direction of Dr. Arthur C. Becker. While this choir is still very young, it shows much promise. Walter Flandorf, dean of the chapter, closed the program with an excellent performance of "Vom Himmel hoch," Pachelbel.

Christmas greetings and good wishes were expressed to Miss Florence Boydston and Dr. William Lester, through whose courtesy this most enjoyable evening was made possible.

The chapter will begin activities of the new year with a luncheon Tuesday, Jan. 16. The third floor of the Y.M.C.A. Building is the place and 12:15 o'clock is the time. Dr. Rossetter G. Cole will lead a discussion on the theoretical part of the Guild examinations.

GRACE SYMONS, Registrar.

Service on Four Freedoms.

The Virginia Chapter presented the *a cappella* choir of the Assembly's Training School and Union Theological Seminary at the Ginter Park Presbyterian Church, Richmond, Va., Nov. 14, in "a service of thanksgiving for our freedoms." James R. Sydnor, professor of sacred music at this school, directed the service, which was patterned after a similar service on the "Four Freedoms" arranged by Dr. Federal L. Whittlesey at the Church of the Covenant, Erie, Pa. Alton Howell was at the organ and Elizabeth McWhorter was pianist for the evening. The organ prelude consisted of Mueller's "Song of Thanksgiving" and Nevin's Festival Toccata. Freedom from want was represented by the solos "A Child's Prayer," by Colin Taylor; "Blessing," Curran, and "List to the Lark," Dickinson, by Carl F. Mueller's arrangement of "Now Thank We All Our God" and Bach's "Jesu, Joy of Man's Desiring," sung by a male quartet. Freedom from fear was represented by MacDowell's "Hymn of the Pilgrims," Dykes' hymn "Eternal Father, Strong to Save" and Russell Broughton's "He Who Would Valiant Be." For freedom of worship anthems used in Jewish, Cath-

olic, Eastern Orthodox and Protestant worship were on the program.

Texarkana Chapter Hears Records.

The Texarkana Chapter met at the home of Miss Florence Gants Nov. 25 at 2 o'clock. The topic for discussion was "Organ Music on Records." The discussion was illustrated by recordings of performances by Courboin, Biggs and Fox.

DAVID H. WITT.

Christmas Program in Utica.

The Central New York Chapter, Utica, dedicated its Dec. 5 meeting to a program of Christmas music, followed by the singing of carols by everyone. Dean George Wald, after presiding at a short business session, presented his chapel choir of the First Presbyterian Church in several selections. He accompanied at the organ for Mrs. Melborne Gooch, contralto soloist at the First Presbyterian, who sang "Prepare Thyself, Zion," from Bach's Christmas Oratorio.

Paul McMahon, organist of St. Joseph's Catholic Church, played Three Preludes on Christmas Carols of the Sixteenth Century, Boely; "Puer Natus est," by Titcomb, and the fugue on "Vom Himmel hoch," by Bach.

MARGARET GRIFFITH, Secretary.

Karg-Elert Dubuque Subject.

The Dubuque Chapter met at Wartburg Seminary Chapel Monday evening, Nov. 26. At the brief business meeting the chapter voted to contribute to the Joseph Bonnet memorial fund to aid French organists and heard the report of the program committee. The interesting series of recital and study meetings planned for 1945 also includes several social events. One of these will be a dinner at which the clergymen will be guests of their organists.

The program for the evening was a study of Sigfrid Karg-Elert (who died in 1933), and was in charge of the dean, Miss Martha Zehetner. After Miss Zehetner had given brief biographical and musical information on Karg-Elert the following illustrative recital was presented: "Now Thank We All Our God" and "The Legend of the Mountain" (from "Seven Pastels of Lake Constance") (Miss Martha Zehetner); "Deck Thyself, My Soul," "O God, Thou Faithful God," "Thee Will I Love, My Strength, My Treasure" and "Benediction" (Miss Marjorie Wilson); "Adeste Fideles" (from "Cathedral Windows") and "Moonlight" (from "Three Impressions") (Dr. Albert A. Jagnow); "Harmonies du Soir" and "In dulci Jubilo" (Chorale Improvisation) (Miss Elizabeth Jungk).

In place of a December meeting the members and friends of the chapter were invited to attend the annual Christmas candlelight service in the Wartburg Seminary chapel Sunday afternoon, Dec. 10.

Meetings of Racine Chapter.

The second meeting of the Racine, Wis., Chapter for the season was held Nov. 16. Eight members were present. Suggestions for future programs were offered and plans were made for December, January and February. Another high mass sung by all parochial school children of the city will be arranged for a convenient day in the spring. Work on this project will be begun in January.

Sister M. Angela, O.P., of St. Benedict the Moor Mission, Milwaukee, reported her experiences in choir training this year.

The business meeting was followed by a study of the recordings from the Catholic Choirmasters' Correspondence Course by the Rev. J. P. Christopher, Ph.D., of Immaculate Conception Seminary, Burlington, N. J., on Latin pronunciation, and the Schola of the Seminary of Philosophy, directed by the Rev. Ethelbert Thibault, P.S.S., Montreal, on solfeggio of the Introit and sequence from the Corpus Christi and Easter masses.

Meetings will be held on the third Thursday of each month at St. Albertus' School of Music.

SISTER M. DAVIDICA, Secretary.

At the first meeting of the school year the following officers were elected for the Racine Chapter: Dean, Sister M. Marian, O.P.; secretary, Sister M. Davidica, O.P.; treasurer, Sister M. Cecilia, O.P. The following committees were appointed: Program, Sister M. Seraphica, O.P., and Sister M. Carol, O.P.; publicity, Sister M. Vitalis, O.P.; Miss Helen Althoff and Mrs. Dorothy Olsen.

SISTER M. MARIAN, O.P.

Work of Missouri Chapter.

The Missouri Chapter can look back upon the past year as one of real achievement. It has been our good fortune to bring several prominent recitalists to St. Louis and this has been made possible by the untiring work of our committee on recitals, plus the loyal cooperation of the membership. We now have a recital fund and have devised ways and means to continue this fund for the coming year.

We can also look back on the splendid programs arranged for our monthly meetings. Oct. 30 we had the pleasure of bringing in one of our members, George L. Scott, dean of the music department of Illinois Wesleyan College at Bloomington. This meeting was held at the University Methodist Church, with Margaret Mrazek as hostess. Dinner was prepared as an appetizer for the musical treat to follow. Mr. Scott played the following numbers: Chorale in B minor, Franck; Nocturne, Humphrey; "By the Waters of Babylon," Bach; "Kyrie, God, Holy Spirit," Bach; Suite in E minor, de Maleingreau; Sonata in D minor, Bach (first movement); "Recit de Tierce en Taille," de Grigny; Cantabile and Finale, Second Symphony, Viérne.

Our November meeting was held Nov. 27 at the Methodist Church in Ferguson, Mo., with Hugh Harrison as host. In collaboration with his pastor, the Rev. Mr. Meyer, Mr. Harrison prepared a demonstration of a choral communion service. Mr. Harrison was assisted by his mixed choir. This beautiful communion service is the one recommended by the Methodist Church. Despite the distance and transportation difficulties the attendance was gratifying.

We were privileged to welcome into the membership at the October meeting Mr. and Mrs. Lucian Erskine.

On Nov. 26 the chapter united with the St. Louis Sunday Evening Club in presenting Handel's "Messiah" at Centenary Methodist Church. This was given before a capacity audience and upwards of 300 were unable to gain admission. An organ recital preceded the service and G. Calvin Ringenberg played a Bach program. The large chorus was made up of singers from several St. Louis churches under the direction of C. Albert Scholin, with Alice Mace Nowland at the organ. This great oratorio was also presented by two more of our members—Howard Kelsey at the Second Baptist Church Dec. 3 and Hugo Hagen at St. Peter's Evangelical Dec. 10.

ARTHUR R. GERECHE, Treasurer.

Youngstown Chapter.

Dr. Bethuel Gross, head of the music department of Akron University, was guest speaker at the meeting of the Youngstown Chapter Dec. 5 in the First Presbyterian Church parlors. His topic was "The Unknown American Composer." The rest of the program consisted of original anthems, hymns and piano compositions by chapter members.

D'NEBLE RILEY, Secretary.

Nita Akin Plays in Galveston.

Music of the old masters was brought to life before a capacity audience at the Sacred Heart Church in Galveston, Tex., Dec. 6 by Nita Akin, concert organist, who was presented under the auspices of the Galveston Chapter. Bach's Toccata and Fugue in D minor, Guilman's "Ave Maria," Edmundson's "Humoresque Fantastique" and Liszt's Prelude and Fugue on "B-A-C-H" composed the first part of the program. Next on the list came three compositions played in the gay manner, including "Ronde Française," Boellmann; Minuet from "Divertimento" in D, Mozart, and "The French Clock," Bornschein. In contrast Mrs. Akin selected as her next number Beatrice Fenner's "When Children Pray," with a melody beautiful in its simplicity. A Toccata by Lanquetit closed the recital, giving Mrs. Akin an opportunity to demonstrate her pedal technique.

The Galveston Chapter met on the evening of Nov. 21 at the First Lutheran Church, at which time the following program was presented: "Review of Church Music, Its History and Practice," a paper by Thomas G. Rice; organ solos, Offertory in D minor, Batiste, and Andante Cantabile, Widor (Mrs. Ed Hildebrand); Prelude in G minor, Bach, and "Benedictus," Edmundson (Mrs. Hardin Wittig); "Clair de Lune" and "Now Thank We All Our God," Karg-Elert (Victor Neal).

MICHAEL F. COLLERAIN, Secretary.

Tennessee Chapter.

The Tennessee Chapter gave a program in St. John's Methodist Church, Memphis, Monday evening, Dec. 4. Following the program a short business meeting was held and Miss Martha McClean, the dean, presided, receiving reports from committees on the year's work.

Program notes for the recital were prepared by Mrs. Frank F. Sturm. The organ selections were: Procession and Litany (arranged by Lynnwood Farnam), Dupré; "Song without Words," Bonnet, and Canon in B minor, Schumann (Theodore Hunt); Fantasie and Fugue in A minor, Bach; "The King of Love My Shepherd Is," McKinley, and "Truro," Bingham (Mrs. M. E. Hinds); "O Sacred Head Now Wounded," Bach; "Good Christian Men, Rejoice," Bach, and Paraphrase on "Now Thank We All Our God," Homer Whitford (Robert Ferguson).

MRS. FRANK STURM.

News of the A.G.O.—Continued

Seth Bingham in Cleveland.

The December meeting of the Northern Ohio Chapter was held at the First Unitarian Church in Cleveland Monday evening, Dec. 11. The occasion was a recital of compositions of Seth Bingham of Columbia University and the Madison Avenue Presbyterian Church in New York, with the good fortune of having the composer present to work with Walter Blodgett and his excellent choir and organ.

This program was without question one of the most exciting and musically satisfying events in local Guild history. Mr. Bingham's music ranges from choral music with a modal flavor and not a little mystic glow to organ music of considerable opulence of tone, occasional magnificence and sheer brilliance. It is distinguished by melodic freshness, rhythmic ingenuity and harmonic resource that at once whets the aural appetite and carries the conviction of appropriateness and logical effectiveness. Here is no harmony note-book stuff, but music of genuine inspiration and originality. The composer's understanding of the media of organ and voices and his seemingly unerring instinct for expressive use of tonal materials are evident from first to last. Mr. Bingham's personal charm, evinced in his easy naturalness, mild, dry humor and quiet modesty added to the evening's enjoyment.

The organ music was divided between Mr. Blodgett and Mr. Bingham and was played ably by both. In the choral music Mr. Blodgett accompanied and Mr. Bingham conducted. The accompaniments were beautifully planned and carried out. The choir, of whom the music demanded much in musicianship, came through with an adequacy that exceeded its already well-earned reputation—volume for the climaxes, a beautiful pianissimo, lovely tone generally, very good blend, unusual word clarity and intelligence in expressive power.

The evening began with a wonderful steak dinner—believe it or not!—served by Blodgett's good church people as hosts.

RUSSELL L. GEE.

Hartford Junior Choirs Sing.

A junior choir festival sponsored by the Hartford Chapter was held Nov. 19 at the Central Baptist Church. Over 350 singers, representing seventeen churches in and about Hartford, joined in a program which included "Praise to the Lord, the Almighty"; "A Hymn of Freedom," Thiman; "Brother James' Air," Jacob; "God Watches over All the World," Kettring, and "Prayer of Thanksgiving." The young choristers gave a good account of themselves under the direction of our dean, Frederick Chapman.

Assisting on the program were William Gadd of Wallingford, who played as the prelude Bach's Fugue in B minor; Eleanor Bennett of Manchester, who played for the offertory the Allegro Cantabile from Widor's Fifth Symphony, and Marion Zemba, who played the postlude, Mulet's "Tu Es Petra." Frances B. Carlson of Waterbury was the service organist.

The next event of a busy season will be a recital by the eminent Canadian organist, Bernard Piché, at Trinity College Jan. 8.

RAYMOND LINDSTROM,
Publicity Chairman.

Central Tennessee Chapter.

The Central Tennessee Chapter held its meeting Dec. 12 at Peabody College, Nashville. First the Peabody choir presented a group of Christmas numbers. Then Miss Frances Patrick played: "Chant Pastorale," "In Paradisum," "Noel" and "Fiat Lux," all by Dubois. Next the Peabody Madrigalians sang six Christmas numbers, composed between the seventeenth century and 1944. The choir and Madrigalians were directed by Dr. Irving Wolfe.

At the business meeting Chester Tucker presented a plan to ask the civic authorities to provide for a large concert organ in the new municipal auditorium now under consideration by the City of Nashville. A committee was appointed to work on this.

Then a highly important report from our new educational committee was presented by Lawrence H. Riggs, together with a comprehensive and searching list of things to do in preparation for the

Guild examinations. This was accepted with the suggestion that we plan for work on the associate examination as soon as possible. An entire meeting on Feb. 13 at Vanderbilt University, including the playing of test pieces, will be devoted to this educational work.

JAMES G. RIMMER, Dean.

Springfield, Ill., Chapter Launched.

At a dinner meeting held in the American room of the Abraham Lincoln Hotel, twenty Springfield, Ill., organists selected officers for a newly-organized chapter of the A.G.O. Harry J. Tomlinson, Jr., organist-choirmaster at the First Presbyterian Church, was chosen dean. Gerald M. Stokes, sub-dean, is organist at St. Peter and Paul Catholic Church. Miss Earluh Epting, organist-director at St. Paul's Episcopal Pro-Cathedral, was elected secretary. Mrs. J. Orville Taylor, treasurer, is the organist at Westminster Presbyterian Church.

The program chairman, Mrs. August Pabst, organist at First Church of Christ, Scientist, outlined a group of interesting programs for the year.

The interest which not only the organists and clergy, but the music-lovers of Springfield have taken in the activities of this new chapter encourages the officers and executive committee to look forward to a profitable year.

The December meeting of the chapter was held Dec. 18 in the chancel of the First Presbyterian Church, with Mr. Tomlinson, the dean, as host. The program opened with two numbers by Mr. Tomlinson on the recently rebuilt and enlarged three-manual Austin organ. Gerald M. Stokes gave an informal talk on Christmas carols. This was followed by carol singing, with Mr. Tomlinson at the organ. Vocal soloists for the evening were Miss Evelyn Mae Spikre and Miss Ruth Rieck.

At a brief business meeting the Rev. W. W. Roth, pastor of St. John's Lutheran Church, was elected clergy member and Mrs. Helen Saris Mahoney was appointed membership chairman.

Mrs. Marie P. Stehman had charge of the Christmas party which followed the program.

EARLUTH EPTING, Secretary.

Christmas Party in Altoona.

Mr. and Mrs. Karl F. Irvin were the hosts to members of the Central Pennsylvania Chapter Dec. 5 for the annual Christmas party in Altoona. The program was in charge of the sub-dean, Walter Kelley, who presented the well-known trio—Mrs. Marion Douglass, Mrs. Karl Irvin and Mrs. J. Calvin Lang, with Karl Irvin as accompanist. The Christmas cantata by Hamblen was sung beautifully, the high-light being the accompaniment to the contralto solo played on the psaltery by Mrs. Irvin. Organ recordings followed and a group discussion on the registration and interpretation of the different organists was very interesting. The guests insisted that the trio repeat parts of the cantata. Buffet supper brought to an end an evening of fellowship.

Sergeant A. L. Ashburn of the United States Army, the first dean of the chapter, was a welcome guest and gave interesting data on opportunities for music in a training camp.

Virginia Chapter.

The Virginia Chapter held a supper meeting at Franklin Terrace in Richmond Dec. 12. Dean Alton Howell presided over the business meeting and announced that he would attend the A.G.O. conference in New York City. A committee was appointed to establish branch chapters throughout the state. Two new members were added.

The speaker of the evening was Father Francis Blakely, who discussed liturgical music. Father Blakely answered numerous questions with clarity. He has traveled and studied abroad as well as in America, has done much research and directs the cathedral choir in Richmond.

NINA R. SWANN, Publicity Chairman.

Meeting of Champaign-Urbana Chapter.

The November meeting of the Champaign-Urbana Chapter was held Nov. 27 in the Illini Union Building, Mrs. LeRoy R. Hamp, the dean, presiding. The report of the nominating committee was made and accepted and the following officers were elected: Sub-dean, Miles Hartley; Registrar, Mrs. J. L. Kistner; corresponding secretary, Mrs. Lawrence Taylor;

treasurer, Mrs. Robert Knodle; librarian, Miss Louise Stohr.

Examination papers for associate membership in the Guild were passed out and a study group to prepare for the examinations was suggested. After a discussion on the subject of choir clinics, the meeting adjourned to the music lounge, where a program of organ recordings was presented by the program chairman, Mr. Miles. Works of Landino, Hofheimer, Titelouze, Sweelinck, Buxtehude and Bach were played, with instructive program notes by Mr. Miles.

NADINE W. KISTNER, Registrar.

Tallahassee, Fla., Branch.

The December meeting of the Tallahassee branch took place Tuesday afternoon and evening, Dec. 12. A program of Christmas organ music, with Frank Sykora, cellist, was presented by Guild members at the Florida State College for Women convocation. There were two sessions because the 2,400 students of the college cannot be accommodated in Wescott Auditorium at one time. The program was under the direction of the regent, Ramona Cruikshank Beard, head of the organ department of the college. After the evening session the members adjourned to the tower organ room for singing of carols, presents and a social time. There was a very favorable reaction to this program on the part of the student body. Considerable interest was shown in the use of familiar carols in each composition. This was made evident to the group by means of printed programs and program notes.

On Dec. 14 Margaret Smith, vice-regent, was presented in her organ certificate recital with Betty Ruth Aughenbaugh, soprano, and Fawn Trawick, accompanist. The recital took place in Wescott Auditorium. Miss Smith is a student of Margaret Whitney Dow and Ramona Cruikshank Beard. After the recital the chapter held a reception for the performers in Broward Hall lounge.

Mrs. Beard played a memorial recital in Wescott Auditorium Sunday afternoon, Dec. 3, for Dr. Edward Conradi, president emeritus, who died suddenly Dec. 1. The organ music was offered simultaneously with the funeral service in the Presbyterian Church to accommodate the overflow of friends and students who might not find room in the church.

The November meeting of the Tallahassee Branch of the Florida Chapter took place Nov. 10 in the club-room of the student alumnae building on the Florida State College for Women campus. This was an open meeting to interest new subscriber members. Many guests were present.

Mrs. Ramona Cruikshank Beard, professor of organ at the college, gave a talk on "Organs and Organists of Paris," after which Miss Ella Scoble Opperman exhibited letters written to her by Paris organists. Refreshments were served after the program and a social time was enjoyed.

JANE B. GAERTNER, Secretary.

Central California Choral Service.

The Central California Chapter sponsored a choral service on the afternoon of the first Sunday in Advent at Morris Chapel, College of the Pacific, Stockton. The order of service included: Prelude, "Credo," Bach (played by Miss Eleanor Bertuleit); Cherubim Song, Bortniansky (sung by the choir of the First Congregational Church, Stockton, under the direction of Mrs. Wilhelmina K. Harbert, organist-director); "In the Last Days It Shall Come to Pass," Rogers (sung by the choir of the First Christian Church, Stockton, under the direction of Miss Bertuleit, organist-director, with Professor Allan Bacon, A.A.G.O., at the organ); "Lovely Appear," Gounod (sung by the choir of Zion Reformed Church, Lodi, under the direction of Mrs. Emma Diehm Pratt, organist-director, with George Brandon at the organ); "And the Glory of the Lord," Handel (sung by the combined choirs, forming a chorus of over eighty voices, under the direction of Miss Frances Hogan, dean of the chapter); postlude, Toccata, Boellmann (played by Miss Bertuleit). The hymns were played by Professor Bacon; publicity was handled by Miss Ardene Phifer; the program was arranged by Miss Hogan and Mr. Brandon. The Rev. Hollis Hayward, executive secretary of the student Christian association of the college, was the minister.

In spite of several competing events the service was well attended; a congregation of over 300 nearly filled the nave, while one choir sang from the gallery and the other two filled the chancel to overflowing. For the final number the women of the chorus sang from the chancel, while the men stood in the nave just below the chancel.

Northern California Chapter.

Headlining the calendar of events for November the Northern California Chapter, under the inspiring leadership of Kathleen Sherril Luke, its dean, sponsored a recital in Temple Emanuel, San Francisco, on Sunday, Nov. 26, by the organist, Private Ludwig Altman. Private Altman is serving in the armed forces at Fort Mason, San Francisco. A large gathering of members of the chap-

ter and their friends enjoyed the following program: Toccata in C minor, Pachelbel; "Suite Baroque" (arranged by Altman); Telemann; Chorale Prelude, Buxtehude; Elevation, Couperin; Concerto in A minor, Bach; Canzone, Reger; Scherzo, Second Symphony, Vierne; "Kol Nidre"; Finale, Second Symphony, Widor.

V. C. R.

Miami Chapter.

The Miami Chapter held its first meeting Nov. 20 at the First Presbyterian Church, after having adjourned for the summer months. Plans were laid for a drive for new members who need the advantages the Guild has to offer and who in turn will make our's a stronger chapter. We were honored to have Edward Clarke review the book "Friends and Fiddlers," by Katherine Bowen. Mr. Clarke is a lecturer and teacher at the University of Miami.

MRS. J. FRED CROWDER.

Christmas Party in York, Pa.

The monthly meeting of the York Chapter was held at Grace Evangelical Church Dec. 12. The program consisted of carols sung by the members. An organ solo was played by Mrs. Florence Futer. Vocal solos were by Doris Kepner, soprano, accompanied by Mary Ellen Kauffert, and Tom Jones, tenor, accompanied by Miss Ruth Jones. A duet was sung by Miss Doris Wareheim and Miss Betty Leash, accompanied by Mrs. Eddythe Wareheim.

After the program a Christmas party was held in the social room. Mrs. Helen Beaverson conducted the contests and gifts were exchanged. A business meeting was conducted by Mrs. Wareheim. It was announced that the next meeting will be held at the home of Mrs. Walter Futer. There will be a program of piano music, featuring Paul Lynerd and Mr. Martin of Hanover in duets by Debussy and Grieg.

Gift boxes are being sent to those in the service.

Miss Doris Kepner, director of music at the Fifth United Brethren Church, North York, has been accepted as a member. Eight members have been taken into the Guild this season.

DORIS L. WAREHEIM.

Recital for Binghamton Chapter.

A recital by Mrs. Jeffers D. Richardson, A.A.G.O., and Albert A. Goldsworthy, dean of the chapter at Binghamton, N. Y., was sponsored by the Binghamton Chapter Nov. 19 at the High Street Methodist Church. Vernon Pugh, vocal soloist, assisted them and was accompanied by Mrs. Goldsworthy, organist of the First Congregational Church of Binghamton. The organ program included: Chorale in A minor, Franck; "Benedictus," Reger; Scherzo, Gigout; Finale from First Symphony, Vierne (played by Mrs. Richardson, sub-dean and organist of Tabernacle Methodist Church); "Finlandia," Sibelius; "Redset," Edmundson, and "Fanfare d'Orgue," Shelley (Mr. Goldsworthy).

MRS. WILLIAM A. SHARPE, Secretary.

Program for Waterloo Chapter.

The Waterloo Chapter met Tuesday evening, Nov. 28, at St. Mark's Episcopal Church, Waterloo, Iowa. The Rev. P. M. Gillfillan, rector of the church, welcomed the members and friends. Mrs. Ruth Mary Ruston, organist of the church, read biographical sketches of Biggs, Williams and Thiman. The program was as follows: "Sunset Meditation," Richard K. Biggs, and "Gesu Bambino," Yon (Mrs. Rose Bueneke); Andante Cantabile from Symphony No. 4, Widor, and Grand Chorus, Guilmant (Mrs. Loraine Hellen-schmidt); "A Mighty Fortress Is Our God," Sellars; "Song of the Basket Weaver," Russell, and "On the Coast," Dudley Buck (Emlyn Owen); Suite in E (Prelude and Adagio), Edward Kurtz; Grand Chorus in E flat, Guilmant (Mrs. Ruth Mary Ruston).

A short business meeting was held after the program, at which time refreshments were served. Several new members were welcomed.

MRS. ADELAIDE E. ALTLAND.

Oklahoma City Chapter.

The December meeting of the Oklahoma City Chapter was held on the evening of Dec. 4 in Norman. The members enjoyed dinner in the home of Mildred Andrews, head of the organ department of Oklahoma University. After dinner the group assembled in Holmberg Hall, where a fine program was presented by students of Miss Andrews.

At the business meeting the Guild voted to send a contribution to the Joseph Bonnet memorial fund. Dr. Lewis Salter, dean of fine arts at Oklahoma University, and his wife were guests for the evening.

MRS. C. A. RICHARDS.

Ithaca Discusses Examination.

After an informal dinner the second meeting of the Ithaca Chapter convened at the Methodist Church Nov. 20. Dr. Conrad H. Rawski discussed the requirements for associateship in the Guild. He suggested methods and procedures of preparation for the different subjects of the examination and pointed out the values of the associateship. Books and materials for study were shown.

JENNY LOU MIERAS, Secretary pro tem.

JOSEF SCHNELKER, A.A.G.O.



serve that denomination. There are nine instructors in the music department and there is a long-standing tradition of musical excellence in the college oratorio society, the *a cappella* choir, etc. Approximately 60 per cent of the students engage in some musical activity.

Mr. Schnelker, in addition to organ, is instructing classes in church music, theory and history of music

**IMPROVISATION IN SERVICE
IS EIGENSCHENK'S SUBJECT**

Modulation and improvisation in church service playing was the subject of a talk and demonstration by Edward Eigenschenk in the organ studio of the American Conservatory of Music, Chicago, Nov. 27. The occasion was the November meeting of the Van Dusen Organ Club, which presented Dr. Eigenschenk in a recital dedicated to the memory of Joseph Bonnet, under whom Dr. Eigenschenk studied in Paris. The audience filled the studio to capacity.

A printed order of service was presented and Dr. Eigenschenk demonstrated how to weave the various portions of a service into one devotional unit by the use of artistic and appropriate modulation and improvisation. Members of the audience submitted problems from their own services, which Dr. Eigenschenk solved with resourcefulness. To close the talk the speaker chose to improvise on the name "Frank Van Dusen."

The portion of the program dedicated to the memory of Bonnet consisted of compositions from the pen of the French organist, including his "Chant du Printemps," "Reverie in D flat," "Poeme Tcheque," "Ariel," "Intermezzo," "Romance sans Paroles" and "Rhapsodie Catalane."

Loras College, Dubuque, Iowa, is presenting Dr. Eigenschenk again this season in a series of broadcasts over WKBB, Dubuque, on Wednesdays at 4:15 p.m.

On the evening of Dec. 10 Dr. Eigenschenk, with the quartet of the Second Presbyterian Church, gave a private musicale at the residence of Mrs. Theodore Shaw, Jr., on Lake Shore Drive, and on the afternoon of Dec. 17 he gave a recital at the Second Presbyterian Church.

JOSEF SCHNELKER, A.A.G.O., will give a recital in the Douwstra Memorial Chapel at Central College, Pella, Iowa, Jan. 11. This will be Mr. Schnelker's first recital since leaving Cleveland last fall. The program is as follows: Fantasia and Fugue in G minor, Bach; Sketch in D flat, Schumann; Chorale in B minor, Franck; "Pantomime," Jepson; Andante Cantabile, First Symphony, James; Symphonie No. 1, Vierne.

Mr. Schnelker is a graduate of the Oberlin Conservatory of Music and of the University of Michigan. After graduation he held church positions in Detroit and Cleveland before going to Pella. His appointment to Central College was occasioned by a reorganization of the department of music which will result in increased emphasis on the preparation of church organists and the musical education of pre-ministerial students on the campus. The college is closely connected with the Reformed Church in America and trains many of the ministers who

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[Continued from page 1.]

Ross, Orvis—"Again the Star Shines." Sections for SAT, T, SA. (Galaxy.)
Shackley, G.—"Once, Years Ago." (M. Baron Co.)
Slesian-Elmore and Reed—"Carol of the Wind." (J. Fischer.)
Tschalkowsky-Runkel—"When Jesus Was a Little Child." For SAB. (Ditson.)
Tyrol-Elmore and Reed—"Long Years Ago." (J. Fischer.)
Yon—"Gesu Bambino." New edition for SAB. Bar solo, chimes. (J. Fischer.)
Yorkshire-Klemm—"Christians, Awake!" Like hymn. (Galaxy.)

Shorter List for Easter

As usual, this list is shorter than that for Christmas; also it has few traditional carols:

Clokey—"Two Short Motets for Easter." On the Introit and Gradual. (J. Fischer.)
Dicks—"Blow, Golden Trumpets." Eight pages. (Schmidt.)
French-Voris—"Christ, the Lord, Is Risen." Three pages. Two part (preferably junior) choir. (Schmidt.)
Friedell—"Christ, the Lord, Is Risen." Ten pages. (Gray.)
Goldsworthy—"A Child's Easter." Junior (SA) plus senior (SA) or SSAA. (Gray.) Also "Easter Gladness." Two choirs: SA and SAB. (J. Fischer.)
Keating—"Angel of the Eastertide." S-A. Quartet. (Presser.)
Marryott—"Alleluia of the Bells." For SAB or SA. (Gray.)
Means—"Easter Again Is Here." Juniors or S. (Gray.)
Moore—"He Is Risen." High solo. (Gamble.)
Negro-Work—"He Arose." Unaccompanied. (J. Fischer.)
Olds—"Sing, All Ye Christian People." Senior, intermediate and junior choirs. Also "Welcome, Happy Morning." Senior and junior. (Both Hall & McCreary.)
Whitford—"When Christ Awoke." Unaccompanied, six parts. (J. Fischer.)

Anthems of War, Peace, Patriotism

Some of these—for example, Mr. Pasquet's anthem—will be suitable for general use, but it is valuable to have them grouped in this manner when their topics are so important:

Beach—"Pax Vobiscum." Choral hymn, four stanzas. (Gray.)
Fitch—"A Prelude to Battle." Unaccompanied chorus. Fine text by Shakespeare. (Boston, '43.)
Gaul, A. R.-Holler—"Look Down, O Lord." (Gray.)
Harris—"A Prayer for the Family of Nations." (Flammer.)
Kettring—"God Watches over All the World." Style of extended chorale. (Gray.)
Mueller—"A Mighty Fortress." Uses chorale. New edition for SATB accompanied. (G. Schirmer.) Also "Wait on the Lord." Can be sung by SAB. Short sections for A, S, SA. (G. Schirmer.)
Noble—"It Is Finished." Unaccompanied, three pages. Lent. (Galaxy.)
Pasquet—"Fierce Raged the Tempest." Unaccompanied. (Morris.)
Reed—"Rise Up, O Men of God." Unison. (J. Fischer.)
Runkel—"Send Down Thy Truth." For SAB. Text by Sill. (Witmark.)
Swing—"Our Father's Tender Care." S solo against chorus. (Gray, '43.)
Swiss-McKinney—"A Chorale for Our Country." New edition for unison or SA. (J. Fischer.)
Thiman—"I Will Lay Me Down in Peace." Short. Also "Lord of Our Life." Late '43. Also "Songs of England," set for concert, the last being "A Prayer for England." Late '43. (All Novello.)
Thompson, V. D.—"A Sweeter Song." Fine text by Whittier. Unaccompanied. (Gray.)
Wald—"O God, Who Art Peace." Unaccompanied. Text from a Mozarabic liturgy. (Galaxy, '43.)
Williams—"Grace Be to You and Peace." B. Nineteen pages. Stresses forgiveness and praise. (Gray.)
Woodman-Dickinson—"A Sword." Bar. (G. Schirmer.)

Anthems and Motets, Mixed Voices

The following list may seem of rather uneven quality and too great length, but it is made for choirmasters with resources of wide diversity. The number by Miss McCollin is included not only as good music, but for its unusual text; the anthems by Candlyn and Means are splendid for almost any choir; others are included for the sake of quartets; the one by Bingham is for the big choirs, and so on:

Billson—"The Lord's Supper." Low solo. Easy and good. (Hall & McCreary.)
Bingham—"Immortal Love." Unaccompanied chorus and high solo. (J. Fischer, '43.)
Candlyn—"He That Is Down." Text by Bunyan. Humility and contentment. (Gray.)
Cain—"Fairest Lord Jesus." Eight parts.

Also "A Mighty Fortress." On chorale. Eight parts. (Both Hall & McCreary, '43.)
Chambers—"Awake, My Soul." Three pages. (Novello.)
Clokey—"The Glory of Lebanon." A. From "The Vision." (Gray.) Also "Twelve Hymn Anthems." Choir and congregation. Fine texts, including Herbert. (J. Fischer.)
Bedell—"God Is Wisdom." A or B. (Willis.)
Conway—"Blessed Are They." Church festival. (G. Schirmer.)
Dickey—"The King of Love." (Wood, '43.)
Farr—"Like as the Hart." A. Quartet. (Presser.)
Fichthorn, C. L.—"Strong Son of God." Text by Tennyson. Unaccompanied, eight parts. (G. Schirmer.)
Fisher, G. W.—"Sing Ye with Gladness." (J. Fischer.)
Francis—"Sing unto the Lord." Congregation or second choir sings "Come, Thou Almighty King." (Broadcast Music Company.)
Gaul—"Behold Us, Lord." Ten pages. Anthem for Labor. (G. Schirmer.)
Gillette—"Be Thou My Vision." SATB plus children in unison. Also "Hosanna to the Name." Same combination. Palm Sunday. (Both Kjos.)
Goldsworthy—"Breathe on Me, Breath of God." Unaccompanied. Eight pages. (Morris.)
Gretchaninoff—"Lord, I Have Cried." Unaccompanied, eight parts. (Gray.)
Harris, R. A.—"When I Survey." Mason's tune. Unaccompanied. Solos for Bar (or T) and S. (Flammer.) Also "Rejoice in the Lord." Divisions at close. Church anniversary. (Flammer, '43.)
Harwood—"Draw Nigh to God." Short S. Four pages. (Novello.)
Henderson—"Come unto Me." S solo ad lib. (G. Schirmer.)
Howe—"Hymn to the Trinity." Based on plainsong. Twelve pages. Some divisions. (Gray.)
Jones, G. J.—"Out of the Deep." A. (Ditson.)
Kemmer—"Meditation." Ten pages, unaccompanied. (Gray.)
Krekel—"Rejoice, the Lord Is King." (Ditson.)
Malin—"Give to Our God Immortal Praise." Can be sung by SABar. (Kjos, '43.)
Marks—"Praise to the Lord." On chorale. Unaccompanied; sections for men and women. (Presser.)
Mattering—"All Creatures of Our God." For SAB. Text by St. Francis on nature. (Kjos.)
Marryott—"The Legend of the Dogwood Tree." Lenten carol. (Ditson.)
McCollin—"How Living Are the Dead." Seventeen pages. Harp part is available; also four-hand piano. Concert. (Ditson.)
Means—"Walk Thou with Us." B or Bar. (Galaxy.)
Moore—"Praise the Name of the Lord." Seven pages. (Hall & McCreary.)
Morgan—"Give Ear to My Prayer." Unaccompanied, six parts. Also "Ours Is the World." Commencement. (Both Hall & McCreary.)
Mueller—"Build Thee More Stately Mansions." For SABar. (Flammer.) Also "O God Our Help." Croft's tune. Short B. (Flammer.) Also "Wait on the Lord." Can be sung by SAB. A Solo. (G. Schirmer.) Also "Thou Art the Way." New edition, four-part, accompanied. (Galaxy.) Also "God of Light." SATB plus junior unison. SA ad lib. (G. Schirmer, '43.)
Noble—"We Love the Place." Ten pages. High solo. Church anniversary. (Gray.) Also "I Will Magnify Thee." S ad lib. (Galaxy.)
Norden—"To Whom, Then, Will Ye Liken God?" Fourteen pages. Short S. (J. Fischer.)
Overley—"O Come, Let Us Sing." Canticle or anthem. (C. Fischer.)
Reed—"God Bless Thy Year." New Year's. (J. Fischer.)
Rowley—"Sing to the Lord." Unison. Harvest. (Novello.)
Savage—"Saviour, Teach Me." Unison. (Presser.)
Scholin—"Mother and I." Unaccompanied. (Mills.) Also "Beloved, Believe Not Every Spirit." Unaccompanied; S divides. (Flammer, '43.) Also "The Lord Is My Light." (Morris.) Also "Behold, the Days Come." BA. Advent, peace. (Scholin, St. Louis.)
Shelley—"Into the Woods." Theme like Indian flute-call. Lent. Poem by Lanier. (G. Schirmer.)
Shure—"Psalm 145." Ten pages. High solo. Unaccompanied ad lib. (J. Fischer.)
Taylor—"Psalm 122." S. Church festival. (G. Schirmer.)
Thiman—"O God of Bethel." (Gray.)
Wald—"Jesu, the Very Thought." For SAB. (Galaxy.)
Whitmer—"Take Up Therefore Thy Cross." Women divide. (Schmidt.)
Wilkinson—"Behold the Lamb of God." Text by Bridges. Strophic form; descant in second stanza. (Gray.)
Williams—"Grace Be to You and Peace." Nineteen pages. B. Church anniversary or dedication; also Easter or

Ascension. (Gray.)

Wolf—"Go Thou, in Life's Fair Morning." A. Commencement. (G. Schirmer.)

In addition to these you may wish to see two collections for juniors. "Anthems for Junior Choir" (The Westminster Press, Philadelphia) has some forty numbers, including responses, mostly in two parts. "The Treble Choir" (Hall & McCreary) has thirty-two pieces. Both are priced very reasonably.

New Editions of Anthems, Mixed Voices

Of special interest in this list are the notable additions to our repertory of early American music. For example, Mrs. Buchanan's "Early American Psalmody Series" (J. Fischer) has added three excellent numbers for mixed voices unaccompanied: "Old Chester," "Dorset" (splendid for Advent) and "Old 124th" (plainsong form of melody). Malin's edition of a lively "Revival Hymn" (Wood, '43) shows the later white spiritual in its stronger rhythm. Here are a variety of offerings:

Ancient Chant-Levenson—"Come, Holy Spirit." Ten pages. Very Good. (Gray.)
Bach-Kemmer—"Be Calm and Peaceful (Gieb Dich zufrieden)." (Gray.)
Brahms-Douglas—"O How My Heart Rejoices," "O Sorrow Deep" and "Faithful Souls. How Blest." Chorales. (Gray.)
Crofts-Lamont—"O God Our Help." For SSAB. (Kjos.)
Franck-Runkel—"O Lord Most Holy (Panis Angelicus)." For SABar. (Ditson.)
Gibbons-R. Harris—"Deliver Us." Unaccompanied. (G. Schirmer.)
Gounod-Runkel—"Send Out Thy Light." Three choirs: SA, SAB, SATB. (Schmidt, '43.)
Gounod-Bampton—"Ring Out, Wild Bells." For SAB. New Year's. (Hall & McCreary.)
Graziotti-Whitford—"God Be with Thee (Pange Lingua)." Editions for SATB and SAB. (E. C. Schirmer.)
Guion-Hastings—"The Cross-Bearer." S or T. From solo. (G. Schirmer.)
Mendelssohn-Scholin—"O Rest in the Lord." From solo. (Mills, '43.)
Mozart-Holler—"Jesus Calls Us (Ave Verum)." For SAB. (Gray.)
Russian-Tkach—"Guide Me." Kjos.)
Saint-Saens-Dickinson—"I Believe, O Lord." High solo. (Gray.)
Thirteenth Century-Wasner—"To Thee, Holy Ghost." German ("Nun bitten wir") and English. (G. Schirmer.)
West—"Sing a Song of Praise" and "The Lord Is Exalted" and "The Woods and Every Blossoming Tree" (Harvest). (Kjos.) In same series several other Victorian anthems.

Women, Treble Choirs

The absence of choir men in national service accounts for the fact that this is the largest number of good publications that I have ever listed in my annual review:

Ancient-Levenson—"Come, Holy Spirit." SSAA, unaccompanied. (Gray.)
Banks, Harry—"A Star Shines." SSA. Refers to war. Christmas. (Church.)
Bedell—"Angel Choirs on High." SA. (Willis.)
Buchanan—"The Lord Is My Shepherd." SSA. Kentucky traditional text. (Galaxy.)
Czech-Glaser—"Cuckoo Carol." SSAA, unaccompanied. (G. Schirmer, '43.)
Daugherty and de Brant—"Carol of Drifting Snow." Editions for SA and SSAA. (J. Fischer.)
Edmiston—"Lead Us, O Master." SSA. (Kjos.)
English-Rieger—"The Coventry Carol." Editions for SA and SSA. S solo. (Flammer.)
Findlay—"Responses" and "Amen and Responses." SA. (Kjos.)
French-Guenther—"Noel." SSA, unaccompanied ad lib. (Gray.)
French-Henninger—"In Excelsis Deo (Angels We Have Heard)." SSAA. (Hall & McCreary.)
Goodale—"High Flight." SSAA, unaccompanied. Better for concert, though the sonnet is religious. (Gray.)
Gounod-Rieger—"Nazareth." Editions for SA and SSA. Solos for SA. (Flammer.)
Handel-Barnes—"How Beautiful Are the Feet." SS. Advent. (Ditson.)
Henried—"A Babe So Fair (On Christmas)." Sixteenth century text. SSA. (J. Fischer.)
Homer—"There Is Heaven Above." SSAA. (G. Schirmer.)
Italian-Glaser—"Christmas Carol of the Pifferari." SSAA, unaccompanied. (G. Schirmer, '43.)
Kernochan-Davis—"The Lord Said to My Lord." Editions for SSA and SSAA. (Galaxy.)
Malin—"Responses and Amens." SA. (Wood.)
Marryott—"The Searching Carol." SSA. (Gray.)
Mattering—"The King of Love." SA, preferably children. (Kjos.)

McKay—"Treasure This Day." SSA, unaccompanied. Gratitude. (Hall & McCreary.)

Morgan—"Within a Lonely Stable." SSAA, unaccompanied ad lib. (Hall & McCreary.)

Mueller—With G. Schirmer: "Create in Me a Clean Heart," SSA; "All My Heart This Night Rejoices," SSAA, with use of concealed choir or semi-chorus. With Flammer: "Over Bethlehem's Town," editions for SA, SSA, SSAA (unaccompanied), with S solo and S-A duet; "O Day of Light and Glory," Easter, SSA; "The Beatitudes," SSA, '43; "Christ of the Upward Way," SSA, '43; "Psalm 100," SSA, '43. With Galaxy: "Guide Me," SSA, '43.

Nagle—"Long, Long Ago." SSAA. Tune given out by chimes. Christmas. (Ditson.)
Neidlinger-Peery—"Spirit of God." SSA. S solo ad lib. From a very popular solo. (Ditson.)

Niles-Horton—"I Wonder as I Wander." SSA. Mountain carol, best for Christmas. Also "When Jesus Lived in Galilee." SSA plus children, unaccompanied. (Both G. Schirmer.)

Palestrina-Morgan—"We Adore Thee." SSAA, unaccompanied. (Hall & McCreary.)
Saar (editor)—"Twelve Sacred Trios for Women's Voices." Early composers. (Ditson.)

Shure (editor)—"Fifteen Classic Anthems and Responses." SSA. All short. (Ditson.)

Slesian-Elmore and Reed—"Carol of the Wind." SSA. (J. Fischer.)

Tschaikowsky-Grayson—"Legend." SA (treble). (Kjos.)

Tschaikowsky-Christy—"Legend." SSA, unaccompanied ad lib. (Hall & McCreary.)
Tyrol-Elmore and Reed—"Long Years Ago in Bethlehem." SSAA. (J. Fischer.)
Wald—"Jesu, the Very Thought." SSA. (Galaxy.)

White Spiritual-Wilson—"Poor Way-faring Stranger." SSA. A solo. Unaccompanied ad lib. Concert. (Hall & McCreary.)
Williams, Charles—"O Word of God Incarnate." Tune "Munich." SSA. (Kjos.)
Williams, Frances—"Christ, the Holy Child." Editions for SA, SSA. S solo. (Flammer.)

For Men's Voices

Unless otherwise stated, the following are for TTBB:

Arkhangelsky-Bement—"O Light Divine." (Ditson.)
Daugherty and de Brant—"Carol of Drifting Snow." Editions for TB and TTB. (J. Fischer.)
English-Greene—"Boar's Head Carol." T solo. Unaccompanied. (Flammer.)
French-Greene—"Sing We Noël." Mostly unison. (Flammer.)
Gallez—"Our Strength Is in the Lord." By a West Point cadet. (G. Schirmer.)
Gascon-Greene—"Infant So Gentle." Bar solo. (Flammer.)
Gaul, A. R.-Holler—"Look Down, O Lord." War. (Gray.)
Gretchaninoff-Bement—"Cherubic Hymn, Op. 29." (Gray, '43.)
Hanson, H. F.—"Service Men's Hymns and Anthems." (Kjos.)

Services, Responses, Hymns

Settings of parts of the Episcopal service include the following admirable numbers, after a considerable amount of weeding out:

Aubach—"Benedicite, Omnia Opera." (G. Schirmer, '43.)
Barnes—Magnificat and Nunc Dimittis in G minor. (Schmidt, '43.)
Hammond, Vernon—Short Communion Service in E minor. Easy and good. (G. Schirmer.)
Leonard—"Missa Sancti Albani." (Gray.)
Noble—Short Communion Service. Fine Agnus. (Galaxy.)
Schirmerling—Te Deum. Festival. Thirty-five pages. Orchestra. (Gray.)

An unusual and attractive number is Dr. Dickinson's edition of the Sanctus from Luther's German Mass of 1526. This is for youth and adult choirs, singing antiphonally (Gray).

For the Lutherans perhaps the most important publication of the year is a book of "Graduals" (Concordia) in the "Concordia Liturgical Series," edited by Jacob, Buszin and Polack. For all Protestant denominations I recommend a set of "Twelve Antiphons," or calls to worship, by Edmundson (J. Fischer). For the so-called non-liturgical churches there are Kinsley's "Two Litanies" (J. Fischer) for clergyman and choir; one has the subject of "Aspiration" and the other is especially for children's services. Another unique number is Dr. Dickinson's "Service of Responses" (Gray) for the installation of a minister or for his anniversary. Malotte's very popular setting of the Lord's Prayer now has an edition by Downing for SABar (G. Schirmer).

A considerable number of new hymns of quality have appeared, usually for

time of war, mostly printed on leaflets: Bingham—"Thou Father of Us All." Peace. (Hymn Society of America.) Buszin—"Fear Not the Foe." (Concordia.) Ender—"O Valiant Hearts." For the fallen. (Gray.) Jacob—"The Darkness Gathers." War. Fine text by Masfeld. (Novello.) McKay—"A Hymn for United Nations." In the "Morningside Series." (J. Fischer.) Skipper—"Come, Lord of Hosts." War. (Novello.)

Sacred Vocal Solos

This is an unusually long list, possibly to be attributed again to absence of choir men. I have included a few of the simple "heart songs" which are not everyone's dish, but you will find here other compositions of a sort to interest the more tutored taste:

- Banks, C. O.—"Heaven and Earth Rejoice and Sing." Two keys. Christmas. (Gray.)
- Barnby-Koepke — "O Brother Man." Text by Whittier. Bar or A. (Church.)
- Barnes—"Light after Darkness." Two keys. Very good. (G. Schirmer.) Also "Jesus, My Saviour, Look on Me." High. (J. Fischer, '43.)
- Berger-Bos—"A Miracle Came to Me." Uses "Silent Night." (G. Schirmer, '43.)
- Biggs, R. K.—"American Hymn." Medium. (Delkas, Los Angeles.)
- Brahms-Deis—"Four Spiritual Songs." Op. 121. High. (G. Schirmer.)
- Brown, C. A.—"I Will Extol Thee." Medium. (J. Fischer, '43.)
- Buxtehude-Dickinson and Allwardt—"My Jesus Is My Lasting Joy." Excellent solo cantata for high voice. Two violins *ad lib.* (Gray.)
- Byles—"Into the Hand of God." Medium. (Presser.)
- Deming—"Abide with Me." Two keys. (G. Schirmer.)
- Finke—"All This I Pray." Medium. (Presser, '43.)
- Hageman—"Lift Thou the Burdens." Medium or high. (Galaxy.)
- Huhn—"We Fight for Peace." Two keys. (G. Schirmer.)
- James—"The Airmen Are Flying." Lullaby sung by an aviator's wife. Medium. Concert. (Gray.)
- Joseph—"O Young Carollers." Christmas Eve. Medium. (J. Fischer.)
- Lucke—"My Harp of Many Strings." Medium. (Church.)
- Niles—"I Wonder As I Wander." Very beautiful traditional carol from South. Two keys. (G. Schirmer.)
- Norton—"My Christmas Prayer." Refers to men in service. Medium. (Presser.)
- Siegel—"Keep Thou Not Silence, O God." War. Two keys. (Galaxy.)
- Stairs, L. E.—"O Perfect Love." Weddings. High. (Presser.)
- Wolf—"A Sacramental Song." Two keys. (G. Schirmer.)
- Yon—"Come, O Lord, in Peace." Also "Today the Babe Is Born." (McLaughlin & Reilly.)

Cantatas; Other Longer Works

The most attractive cantata of the year is "Abide with Me" (J. Fischer) by E. S. Barnes. It runs to only twenty-three pages, has solos for ST and can be sung even by a quartet. The stanza beginning "I Fear No Foe" makes this appropriate in time of war.

Of the new editions the most important is that made by M. Evans of Gabriel Fauré's "Requiem" (H. T. FitzSimons). There are solos for SBar and both Latin and English words.

Other useful numbers include:

- Eichhorn, H. W.—"Mary Magdalene" (J. Fischer). Twenty-four pages. For SSA and medium solo (or unison or speech).
- Elmore and Reed—"The Incarnate Word" (J. Fischer). About fifty minutes. Pageant with SBar solos. Traditional melodies, plainsong and carols. Good.
- Friml—"The Stone Is Rolled Away" (G. Schirmer, '43). Nineteen pages. Solos for TBarSSA. Orchestral parts available. Easter.
- Jones, G. J., and Stock—"The Victory Tree" (Ditson). About twenty-five minutes. Music largely from Gounod and Mendelssohn. A missionary choral service with speaking choir as a feature.
- Jones and McRae—"Behold, the Lamb of God" (Ditson). Twenty-seven pages. Music from Handel, Gounod, Dubois, etc. Uses speaking choir and solo speaking parts.
- Keating, Lawrence—"Thy God Reigneth" (Presser). Fifty-six pages. SATBar solos and S-A duet. For volunteer choir with Scripture readings. Appropriate for Trinity, nature, Thanksgiving.

Organ Solos

So far as new editions of older works are concerned, the event of the year is the series issued by the Liturgical Music Press, Inc., under the editorship of Norman Hennefeld.

Organists are glad to learn that there are now American editions of a considerable amount of modern French music for the organ, published by the Edward B. Marks Music Corporation, including such works as Mulet's "Carillon-Sortie,"

"Esquisses Byzantines" and "Tu Es Petrus," and several works by Bonnet.

Among new editions and transcriptions are the following pieces:

- Bach-Biggs—"Jesu, Joy of Man's Desiring." (Gray.)
- Bruch-Bedell—"Kol Nidrei." Hebrew melody. (Gray.)
- Commette-Bedell—"Offertoire sur des Noels." (Gray.)
- Couperin-Dickinson—"Qui Tollis." (Gray.)
- Farnaby-McAmis—"A Toye." (Gray.)
- Handel-Biggs—"Firework Music." Suite, five movements. (Wood.)
- Purcell-Whitehead—"The Westminster Suite." Five charming pieces from the "symphonies" of big anthems. (Oxford.)
- Schubert-Dickinson—"Litany, "Rest in Peace." (Gray.)
- Still-Nies-Berger—"Summerland." (J. Fischer.)

There have been a number of new compositions, some of them in the now favorite form of preludes on chorales and hymn-tunes:

- Beach—"Prelude on an Old Folk-Tune." Irish melody. (Gray.)
- Bedell—"Grand Choeur en Style Baroque." (Boston.)
- Bingham—"Baroques." Five attractive pieces. (Galaxy.) Also Pastorale from "Memories of France." Ten pages. (Gray.)
- Candlyn—"Cradle Song." Easy. (Galaxy.)
- Coke-Jephcott—"Variations and Fugue on a Theme by Beethoven." (G. Schirmer.)
- Diggle—"Prelude Elegiaque." (Marks.)
- Edmundson—"For Passiontide." Two pieces. (Gray.)
- Gore—"Chorale and Variations on "Nun sich der Tag." Good. (J. Fischer.)
- Kemmer—"Prelude on "Deep River." (G. Schirmer.)
- Nies-Berger—"Resurrection." Chimes and harp. (Gray.)
- Noble—"Two Chorale Preludes on "St. James." Admirable. (Galaxy.)
- Pasquet—"Patapan." Sprightly. (Sprague-Coleman.)
- Pereda—"Berceuse." (Gray.)
- Purvis—"Chorale Prelude on "Green-sleeves." Better known as carol-tune, "What Child Is This." Christmas. Also "Romanza." Two attractive pieces by a young composer now serving in France. (Sprague-Coleman.)
- Saxton—"A Kentucky Christmas." Based on two carols. (Morris.)
- Schreiber—"Three Preludes for the Organ." (G. Schirmer.)
- Vause—"Passacaglia. Resourceful. (G. Schirmer.)
- Walton—"Nativity" and "In the Chapel." (Broadcast Music Company.)
- Westbrook—"Retrospection." (Kjos.)
- Whitney—"Prelude on "Now Thank We." Four pages. (Gray.)
- Woodman—"Reverie. Also Postludes in F, G and G minor. (G. Schirmer.)
- Yon—"Advent." Suite. (McLaughlin & Reilly.)

There have been a number of collections and "methods." Perhaps the most unusual is Dr. Dickinson's "Ninety Interludes for Organ" (Gray), which reminds me—though it is much better—of a book of interludes in every key which I played between stanzas of hymns when I was a boy. Bonnet's "Polyphonic Art of Organ Playing" (G. Schirmer) and Yon's "Organ Pedal Technique" (J. Fischer) tell some of the secrets of two masters whose passing we mourn. The A. P. Schmidt Company has brought out series 2 of its "Collection of Short Preludes and Postludes for Organ," and Mr. Kreckel, often mentioned in this column for similar volumes, has a new "Parish Organ Book, Part 1" (J. Fischer), with music on two staves.

New Books for Organists

Probably the most discussed book of the year is the "Hymnal of the Protestant Episcopal Church" (Church Hymnal Corporation, New York). For importance of its historical research the "White and Negro Spirituals" (Augustin) by Professor G. P. Jackson of Vanderbilt University deserves to be read by every American organist and choirmaster. Henry L. Mason's "Hymn-tunes of Lowell Mason, a Bibliography" (Harvard Press) also has historical value. Thomas Tapper's "ABC of Keyboard Harmony" (Schmidt) is a useful teaching book. I have not seen the Appleton-Century Company's "The New Church Hymnal" for all Christian faiths, but I hear good things about it.

A valuable booklet of forty-four pages for those who have junior choirs is "Child Voice Training—In Ten Letters" by Father Finn of the Paulist Choristers (FitzSimons, Chicago).

Summary

Whatever may be happening to the secular world, we obviously have a faith strong enough to inspire many composers who, in their own way, are preparing for

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a better world. I am expecting a renaissance of church music after this war, similar to that which followed the last one; the signs of such flowering are already apparent. We shall miss such noble spirits as Voris, whose death means more to me than that of any other composer to whom we have said good-by this year; but, as Sandburg says in a poem, "The strong men keep coming on." I hope that you are all ready to greet them with your encouragement.

Meanwhile I ask for your aid in two ways. Please let me know if I have made any errors in this survey and please send me for publication suggestions for our composers, particularly suggestions of unhackneyed texts and of times in the church year for which music of high quality is not readily found. God rest you merry!

NIES-BERGER CONDUCTOR OF BROOKLYN ORATORIO SOCIETY

Edouard Nies-Berger has been appointed conductor of the Brooklyn Oratorio Society, which is sponsored by the Brooklyn Institute of Arts and Sciences. He succeeds Carl Bamberger, musical director of the Southern Symphony, Columbia, S. C., who founded the Oratorio Society and has conducted it for the last four years at the Academy of Music, Brooklyn. Dec. 17 Mr. Nies-Berger was guest conductor with the Oratorio Society in a Christmas program in which his choir from the Church of the Messiah and Incarnation, Brooklyn, participated.

Nov. 27 Mr. Nies-Berger played the fifth benefit recital for Dr. Albert Schweitzer in his own church.

THE DIAPASON

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CHICAGO, JANUARY 1, 1945

[If there is anything we regret it is to disappoint any of our widespread constituency or to appear to disregard anyone who takes the trouble to send us an item of news; but paper rationing and a multiplicity of mechanical problems which it would take too long to list make it necessary every month to omit much that we would like to print, and which we do print in normal times. If one of your contributions fails to be published please be assured that it is only one of many such items that are in type but could not be crowded into the limited number of pages at our disposal.]

A Happy New Year Despite Clouds

While war, with its cruelties and its destructiveness, was the principal business of our nation for the third successive year, religion and its handmaid, church music, steadfastly continued to perform their task of keeping before the world the light that shineth in darkness. That this was done under great difficulties reflects the more credit on our profession.

An increasing number of organists and men whose peacetime work is to build organs have entered the armed services. We hear from them from every part of the globe and some of the work they are doing is recorded from month to month in our columns. They serve in every activity of the army and navy, but many of them are chaplain's assistants and thus continue at the front to make their contribution to church services. One young organist and composer of unusual talent keeps on composing while in a foxhole.

The home fires meanwhile are kept burning, as proved in every issue of THE DIAPASON. There has been no lag in choir work, the giving of recitals, the education of a new generation. The demand for recitals by outstanding artists actually has grown according to all the evidence.

Our organ builders, who have kept most of their remaining forces together in the face of discouragement, still are forbidden by the government to build new organs, but have done valuable war work in most instances, and have continued, by using parts already manufactured, to meet some of the insistent demand for organs. Necessity has been the mother of invention in the organ trade to a high degree. Meanwhile the accumulating demand for new instruments and the orders for installations to come after the war assure our organ manufacturers that the day of peace will bring a period of activity that will make up for the lean years.

The allied nations are nearer victory than they were when 1944 began, and though we have not the gift of prophecy we may rely on those who perhaps have it and who, if they do not assure us of accomplishment of the complete defeat of our enemies before the close of 1945, at least feel certain that we shall be close to the goal in another twelve months.

Our optimism we shall preserve. This planet always has had its struggles. Realization of this fact no doubt led us to say just a quarter of a century ago, in the January, 1920, issue, that "considering the world's history and all the trou-

bles which man has experienced since his creation, the times are really not as bad as they may seem." And what some of our problems were ten years ago is hinted in this sentence from the greeting to the new year in 1935, when THE DIAPASON said: "The darkest days seem to have been passed, when we began to fear that the only way of solving the church music problem was to destroy the surplus of organists, like the little pigs."

The encouraging fact is that in peace and war, amid depression and in the period when every member of the family had an automobile, no matter what problem faced us without or within the profession, we found how eventually to solve it. We should and will conquer and rise above our trials in 1945. This is our hope, and we are assured we shall not be disappointed if we keep the faith and do not swerve from our ideals.

So we wish all a happy New Year!

Our Losses in 1944

As another year is ushered in it behooves us to stand silent for a moment in memory of a fine company of men and women, young and old, who rested from their labors in 1944. It would be a somber thought did we not know that the ranks are being filled by a new generation which follows in the footsteps of those who have passed on and continues from the point at which their elders left off, meanwhile benefiting from their example.

We have lost such leaders in the cause of church music as Canon C. Winfred Douglas. On the threshold of a highly promising career Lieutenant Edgar R. Danby gave his life to his country on the battlefield. Joseph Bonnet, the famous French organist, who had spent so much of his time in this hemisphere in the last twenty-five years that he seemed to belong to us, closed his eminent career in Canada. Among the organ builders such veterans as George A. North, Elden O. Shulenberger and Caleb H. Odell were removed; and, just as we go to press, Richard O. Whitelegg. A composer whose work had received increasing recognition—William R. Voris—was taken in Arizona.

The list of losses of the year is published on another page of this issue. There is real satisfaction in contemplating the contribution all the men and women on this list have made—in their churches through the years, in their training of others and in their creative work. They have made history; there is more history to be made by those who follow.

Dr. Macdougall Retires

It is with regret that we must inform our readers that a feature of the issues of THE DIAPASON for more than a quarter of a century will no longer appear—at least not regularly—because of the insistence of Dr. Hamilton C. Macdougall that he be permitted to lay aside his pen and enjoy the rest to which a long career of usefulness has entitled him. Now in his eighty-seventh year, Dr. Macdougall has not been in the best of health for several months and no one could begrudge him a real holiday from all activities.

At the time we made note in the September issue of the fact that Dr. Macdougall had been a staff contributor for twenty-five years without missing so much as one month we were prevailing upon him not to sever his connection with THE DIAPASON, and he consented to stay on. Now, however, he feels that the time has come to continue to be one of us, but not an active one.

Perhaps no organist of our day has been more conversant with the traditions, the history and the changing fashions of our profession than Dr. Macdougall. After thorough training in this country and with the best organists of England he held church positions of prominence in his native New England. Then he was professor of music at Wellesley College for twenty-seven years, being made professor emeritus upon his retirement in 1927. He is one of the group of founders of the American Guild of Organists and

for three terms was dean of the Massachusetts Chapter. His recitals at Wellesley made his fame spread wherever Wellesley girls went, and as a lecturer, author and hymnologist he has held a high place. His "Dramatic Pedal Studies" have been a standard textbook for organists.

Through all the years Dr. Macdougall has maintained a youthful outlook and a kindly disposition. The *Free Lance* never has inflicted painful wounds. The spirit exemplified in Hamilton C. Macdougall and his monthly comments will be remembered long for sympathetic understanding of our problems, good sense and wit.

SEVEN CHOIRS TAKE PART IN SOUTH NORWALK FESTIVAL

An anthem festival conducted by Dr. Lyman Bunnell, with seven choirs participating, was held at the First Congregational Church of South Norwalk, Conn., Sunday, Nov. 19, at 5 o'clock. Dorothy Stevenson Kish (Mrs. George J. Kish) of Fairfield, who is organist and choir director of the church, was chairman of the festival committee and organist for the service.

Dr. Bunnell is minister of music at Immanuel Congregational Church, Hartford. He holds the degrees of bachelor of music and bachelor of philosophy and is a fellow of the Westminster Choir School. He also conducts, each summer, a choir school which is attended by organists and directors from many states.

Commenting editorially on the festival, the *Daily Norwalk Hour* threw light on the value of the event in these words:

The First Congregational Church of South Norwalk was filled to overflowing Sunday afternoon for the anthem festival sponsored by the choirs of local churches. It was a glorious turnout; it was a glorious outpouring of thanksgiving and praise. * * * The choirs were complimented by the director, Dr. Lyman Bunnell, while the delight of the congregation was quite evident.

Here was a demonstration of united action—the churches in action. It shows clearly the possibilities of united effort to make and keep strong fundamental factors which are absolutely essential to the foundation without which there can be no peace, no progress. * * * Undertakings like this make for a better community. They offer inspiration and strength in meeting the challenging tasks which lie ahead.

DR. CHARLES PEAKER PLAYS FOR THE CASAVANT SOCIETY

The third recital in the 1944-1945 series of the Casavant Society of Montreal was given Dec. 4 by Dr. Charles Peaker, organist of St. Paul's Church, Toronto. His program was a departure from general procedure by reason of the number of arrangements included. These arrangements were all treated from the standpoint of registration as if they were original compositions for organ, no attempt being made to introduce numbers of an orchestral character. Another feature of the program was the preponderance of short numbers. The composition of major consequence was the Bach Toccata and Fugue in the Dorian Mode. The interpretation was decidedly romantic rather than baroque in treatment.

The "Suite Modale" by the modern Dutchman Flor Peeters was a welcome work, and Dr. Peaker did it full justice. The "Westminster Suite" which Dr. Alfred E. Whitehead has extracted from various string and voice compositions of Purcell was delivered with sympathy for the music but with certain variations from established tempi. In the third movement ("Echo") the music reached us through vast spaces filtered by time, due to well-known "echo" effects employed with discrimination.

Two original compositions for organ by the well-known Toronto musician Thomas J. Crawford call for special recognition. "Meditation" bore the explanatory phrase: "Before a stained-glass window." Laid out on simple, unpretentious lines, it proved to be an interesting harmonic excursion. "Mood-Fancies: A Scherzo" was a finely conceived, well-developed piece of work, offering many delightful surprises and admirably written for the instrument. This number, and the "Carillon-Sortie" by Mulet (which closed the recital), were the most exciting things of the evening.

Dr. Peaker is a poetic player. There is a certain wistfulness about his playing

Looking Back into the Past

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

Hook & Hastings, organ builders of Kendal Green, Mass., issued a new "green book" in which they made known that they had built more than 2,200 organs since their company was established in 1827.

Ferdinand Dunkley, then in Vancouver, B. C., contributed an extended article arguing that the "unit" organ was destined to be the organ of the future.

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

Ten noted organists were engaged to give a series of recitals on the large new municipal organ in Springfield, Mass. The recitalists were: Archer Gibson, Charles M. Courboin, Pietro A. Yon, Gaston M. Dethier, Charles Heinrich, Joseph Bonnet, T. Tertius Noble, Edwin Arthur Kraft, E. Harold Geer and William Churchill Hammond.

Horatio W. Parker, dean of the faculty of music at Yale University and eminent American composer, died Dec. 18. He was born in 1863.

The council of the American Guild of Organists voted not to renew its contract with *The American Organist*, which publication had been launched by the Guild two years previously, and *The New Music Review* again became the official organ of the A.G.O.

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

The American Guild of Organists celebrated the union of the Guild and the National Association of Organists at its annual Christmas party in New York Dec. 26. The N.A.O. held a farewell party and dinner, at which it celebrated the union, on Dec. 10.

The new buildings of Westminster Choir College, occupying a ten-acre campus at Princeton, N. J., were dedicated Dec. 13.

which will not allow him to be over-assertive as to power, although several times there were tuba entries of a thrilling nature.

The next recital in the series will be given by the young French-Canadian Claude Lavoie in the historic Church of Notre-Dame Jan. 29.

GEORGE M. BREWER.

NEW CHORAL GROUP IN N. Y. IS HEARD IN TWO CONCERTS

The New Choral Group of New York City, with Carl Bamberger as conductor and Dr. Robert Leech Bedell as organist, gave its fall concert Dec. 6 at the Second Presbyterian Church. The large chorus, with soloists and orchestra, gave two of Bach's cantatas (104 and 105), with works by Telemann and Grossi, which were sung and scored by Yves Tinayre for small orchestra and organ. The Bach chorale prelude "We All Believe in One God" opened the concert of baroque music, played by Dr. Bedell. The concert was repeated at the Brooklyn Institute Dec. 17 and the choir of the Church of the Messiah and Incarnation, under the direction of Edouard Nies-Berger, sang Dr. Bedell's baroque anthem "Methinks I Hear the Heavens Resound," with a very select list of Christmas choral numbers. Dr. Bedell's organ solos were: "Noël with Variations" and "Toccata Française." The institute organ is an Austin of four manuals and seventy stops.

THE WOMAN ORGANISTS' CLUB of Detroit heard a recital by Helen Fairchild Nov. 28. Miss Fairchild, organist at the Church of Our Father, played the following program at that church: *Andante Maestoso*, Handel; *Sarabande*, Corelli; "Psalm 19," Marcello; "Pange Lingua Gloriosa," Edmundson; "Benediction," Karg-Elert; *Toccata and Fugue in D minor*, Bach; *Allegretto*, Gullmant; "Belgian Mother's Song," Benoit; "Sortie Solennelle," Becker.

MENDELSSOHN'S "HYMN OF PRAISE" was sung by the choir of the Ninth Presbyterian Church, Philadelphia, Nov. 19 at 4 o'clock under the direction of David Spratt, with Rollo F. Maitland at the organ.

THE FREE LANCE

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

Lovers of the J. S. Bach chorale in general do not seem to know about the gifted young Englishwoman, Catherine Winkworth, who in 1863 published a collection of translations into English of 200 German hymns and furnished them with 120 different tunes by which to sing them. Three of these tunes were by Bach, thirteen by Crüger and the remainder were adaptations and originals from various sources. The collection was named the "Chorale Book for England" and the chorales were all harmonized, not in the richly foliated harmonies employed by J. S. Bach in the "371 four-part Choralgesänge" of the Breitkopf edition and found in all the hymn-books in use today. The "Chorale Book" prints all the tunes in whole and half-notes only.

Well, what of it? Why, inexperienced composers and transcribers may find that the song tunes in the "Scottish Psalter" (1635), just because of their notational and figurative simplicity, will reward fully for the pains taken with them; some of these tunes are magnificent.

J. B. evidently is worried on account of the apparent absorption of the *Free Lance* in hymn-tunes. Uncle Mo tells me that J. B. thinks it has become with me a sort of vice—a symptom of senility, at any rate, and sure to end in imbecility! Uncle Mo is a knowing chap and obviously made no reply—you can't catch Mo that way. If he had replied at all he might have quoted Byron,

"For a good old gentlemanly Vice
One must put up with Avarice."

Twenty-five years is a long time; it does not seem reasonable to me to say that the *Free Lance* has furnished THE DIAPASON with a column reflective, descriptive or critical since September, 1919; yet Sept. 1, 1919, prints the following: "To its list of contributors THE DIAPASON this month is privileged to add the name of Professor Hamilton C. Macdougall of Wellesley College. Professor Macdougall will have a column every month, dealing with subjects of interest to the organist in the broad, sensible and sympathetic manner which is the result of his long experience and excellent judgment."

Thus began my connection with the monthly devoted to the organist in his manifold relations with the musical public. My boss, Mr. S. E. Gruenstein, himself an organist, church and recital, has ever been generous, helpful, just and considerate through all these years.

Nineteen nineteen was the year of the "movie" organist; discussions as to the organist's salary, the size of wedding fees; the organ with the symphony orchestra, particularly playing a Handel Concerto (Bonnet); a belief in emotion in the player as an indispensable foundation for effective playing and composing; the passing of the interlude in hymn-tunes; popular hymn-tunes; hearing the New York "movie" organists; Alfred Hollins as recitalist and improviser; Marcel Dupré; modernism in its various forms; jazz making itself felt on the organ; Guilman playing fewer recitals; supplanted by younger men; A.G.O. examinations; themes for improvisation; and hundreds of other topics, including, of course, condemnation of the Stravinsky "Rite of Spring"! No question, historical or aesthetic, was side-tracked, although it has always been my wish to avoid extremes. I have always had the

ordinary, garden variety of organist in mind, the man who loves the organ and the services of the church: he needs all the help that individual writers and the Guild can give him.

I sometimes think that the Guild has been interested in the organ recitalist long enough: the standards of the recitalist are very high, and we have, thanks to the example and influence of Lynnwood Farnam, a large number of young people devoted to the concert organ; but there is little or nothing done for the country organist and choir-master, often a small business man or woman, devoted to the job, not a complete musician, needing help and inspiration from sympathetic leaders in church music. I know whereof I speak.

It was hard to say good-bye to Uncle Mo. He hustled into the studio in his usual way.

"What's this? Giving up the *Free Lance*? What's your real reason for quitting?"

"Well, Mo, here it is: I'm too old, the old brain does not function as easily and smoothly as it did in 1919—and, besides—"

"Oh shucks," said Mo, "you make me sick!" (I regret to say that Mo is a trifle uncultured at times!)

Nov. 14 and the Massachusetts Chapter, A.G.O., brought me the present of the quarto volume by Charles J. Connick, "Adventures in Light and Color," Random Press, New York, 1937, 428 pages. How delightful for the chapter to give this magnificent book "in respect and affection," as is noted on the page where my name is beautifully engrossed!

It has been a pleasure and an inspiration to make connections with so many musical thinkers—and some of them did not refrain from poking me up a bit. I was amused at P.A.S., knowing him well; a letter from him said: "Well, Macdougall, you sometimes make a good point, but as a general thing you're all wrong." And C.T.I.: "May I heartily congratulate you on your long service with THE DIAPASON; I read your column and love it even if you do not get very far away from the New England quartet-choir atmosphere. And it is great to think of you as still going strong. More power to you."

So—to WRA, CTI, PJM, PAS, AGC, HCP, TW, EGM, CWA, HRA, EBB, LBB, CH, RD, to Chief Gruenstein, Uncle Mo and all good friends of *Free Lance*, a salute: May you all prosper and never again have a cipher!

HAMILTON C. MACDOUGALL.

**ERNEST PRANG STAMM DIES
IN ST. LOUIS AT THE AGE OF 55**

Word comes from St. Louis that Ernest Prang Stamm, 55 years old, music director of the Beaumont High School and organist for the Scottish Rite Cathedral, died Oct. 6 at McMillan Hospital of heart disease.

Funeral services were held at the Scottish Rite Cathedral, with burial in the New St. Marcus Cemetery.

Mr. Stamm had been associated with the Beaumont music department for the last sixteen years and had served at the cathedral for five years. He appeared as organist in many recitals throughout the country and in 1933 was a guest artist at the Century of Progress Exposition in Chicago. In March, 1939, he presented his interpretation of Ernest Austin's narrative tone poem, "Pilgrim's Progress," in a series of Lenten recitals at Christ Church Cathedral.

Mr. Stamm is survived by his mother, Mrs. Helen Stamm; a daughter, Gladys S. Boester of Washington, and a brother, Gustave A. Stamm.

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Programs of Organ Recitals of the Month

J. George Ribble, Mus.D., Erie, Pa.—In short recitals at Mount Calvary Lutheran Church, of which he is minister of music, Dr. Ribble has presented the following compositions:

Nov. 5—"Preghiera," Ravanella; "Jesus, Joy of Man's Desiring," Bach; "O Lord All Glorious," Bach; Prelude in C major, Bach.

Nov. 12—Berceuse, Gullmant; "Dearest Jesus, We Are Here," Bach; "Priere a Notre Dame," Boellmann; Fugue, Second Sonata, Mendelssohn.

Nov. 19—Grave, Adagio, Allegro Maestoso e Vivace, Second Sonata, Mendelssohn; Air from "Sonata Cromatica," Yon; Adagio, First Sonata, Mendelssohn; Prelude and Fugue in G major, Bach.

Nov. 26—"Ave Maria," Arkadelt-Dickinson; Air for the G String, Bach; "Through Deepening Trials" Schreiner; Allegro, Second Sonata, in D minor, Faulkes.

Harold Heeremans, New York City—Mr. Heeremans gave the Sunday afternoon recital at the Cathedral of St. John the Divine Dec. 3, playing these works: Fugue in C minor (Musical Offering), Bach; "Pastoral Poem," George F. McKay; "Fete," Philip James; Pastoral, Carl Paige Wood.

Harry E. Cooper, F.A.G.O., Raleigh, N. C.—Dr. Cooper of Meredith College was guest organist at the chapel of Duke University, Durham, N. C., Dec. 3. His program on this occasion was as follows: Fantasy on "Ein feste Burg" (dedicated to Harry E. Cooper), Edmundson; Prelude and Fugue in D major, Bach; "Sicilienne," Wetz; "Christus Resurrexit," Ravanella; "Clair de Lune," Vierne; "Carillon de Westminster," Vierne.

Thomas H. Webber, Jr., A. A. G. O., Memphis, Tenn.—In his recital Sunday afternoon, Nov. 26, at the Idlewild Presbyterian Church Mr. Webber presented this program: Fantasie and Fugue in G minor, Bach; "Come, Sweet Death," Bach; Prelude and Fugue on "B-A-C-H," Liszt; "Lament," Baumgartner; Intermezzo, Sixth Symphony, Widor; "The Bells of St. Anne de Beaupré," Russell; "Regina Pacis," First Symphony, Wetz; Prelude and "Liebestod," from "Tristan," Wagner; "In the Village" ("Caucasian Sketches"), Ippolitoff-Ivanoff; "Londonderry Air," Old Irish; Toccata, "Thou Art the Rock," Mulet.

In a recital on the new Wicks organ at the First Baptist Church of Humboldt, Tenn., Nov. 19 Mr. Webber played: "Le Bonheur," Hyde; "The Little Red Lark," Clokey; "Ronde Francaise," Boellmann; "Jesus Walking on the Sea" and "Marriage in Cana," Weinberger; Largo, Handel; Intermezzo, Sixth Symphony, Widor; "Ave Maria," Schubert; Minuet in D, Mozart; "Clair de Lune," Debussy; Trumpet Tune, Purcell; "Londonderry Air," Old Irish; "The Fifers," d'Andrieu; Toccata in G, Dubois.

R. Kenneth Holt, Honolulu, Hawaii—One thousand people heard Mr. Holt at his recital in the Central Union Church Oct. 17. He was assisted by the Engineers' Glee Club, which sang two groups of Negro spirituals. Mr. Holt played: Prelude and Fugue in G major, Sonatina from "God's Time Is Best," "Anna Magdalena's March" and Fantasia in C minor, Bach; Andante Cantabile, String Quartet, Tchaikowsky; Sonata No. 3 (Capriccio and Adagio), Rogers; "The Squirrel," Weaver; Toccata from "Suite Gothique," Boellmann.

J. Herbert Springer, Hanover, Pa.—Mr. Springer gave a recital every Sunday afternoon in Advent on the Austin organ of nearly 13,000 pipes in St. Matthew's Lutheran Church. Vocal soloists assisted at each of the recitals. Dec. 17 Mr. Springer played: Suite in F major, Corelli; "Elevazione," Zipoli; Fantasie in F minor, Mozart; Cantabile in B major, Franck; Sketch in D flat and Sketch in F minor, Schumann; "The Little Bells of Our Lady of Lourdes," Gaul; Toccata in D major, Lanquetuit.

The selections Dec. 24 were these: "An Old French Carol," Gullmant; Noel for the Flutes, d'Aquin; "Noel, Grand Jeu et Duo," d'Aquin; "Noel Basque" (Prelude and Variations), Benoit; "Christmas Evening," Mauro-Cottone; "Marche Pastorale," Yon; Improvisation on "Puer Natus Est," Titcomb; Christmas Pastoral, Matthews; Toccata on "Vom Himmel hoch," Edmundson.

John Reymes-King, A.R.C.M., F.R.C.O., Toronto, Ont.—Mr. Reymes-King played a program of Christmas music at his recital in the Metropolitan United Church Sunday, Dec. 17, and Wednesday noon, Dec. 20. His offerings consisted of the following: Two Noels and "Les Cloches," Le Begue; Preludes on "Vom Himmel hoch" ("Good News from Heaven"), Bach, Pachelbel and Karg-Elert; Variations on "Puer Nobis," Geoffrey Shaw; "Tidings of Joy" and Slumber Song from Christmas Oratorio, Bach; Pastoral, Zipoli; Pastoral from "Le Prologue de Jesus," Traditional (ar-

ranged by Clokey); "The Holy Boy," Ireland; Preludes on "In dulci Jubilo," Buxtehude, Bach, Buck and Karg-Elert; "Behold, a Rose Is Blooming," Brahms; "Stille Nacht," Goller; "Noel" in G, d'Aquin.

Earl B. Collins, East Orange, N. J.—In a Christmas recital Sunday afternoon, Dec. 10, at the First Presbyterian Church Mr. Collins presented the following program: Pastoral from "Le Prologue de Jesus," Traditional, arranged by Clokey; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Chorale, "Dear Christians, One and All Rejoice," Bach; Christmas Cradle Song, Traditional Bohemian, arranged by Poister; "Noel," d'Aquin; Watters; Chorale Improvisation, "From the Depths of My Heart," Karg-Elert; Toccata-Finale from "Symphonie Gothique," Widor; "Christmas in Sicily," Yon; "Noel Basque," Benoit; Christmas Candle-light Carol, Alfred Johnson; "Christmas," Dethier; "Silent Night," arranged by Charles Black.

Lester W. Berenbroick, Sp W/1c, New London, Conn.—Mr. Berenbroick, chaplain's assistant at the submarine base in New London, gave a recital at the First Church of Christ, Congregational, Dec. 24. His offerings consisted of: Bourree in D, Sabin; Sketch in D flat, Schumann; "In dulci Jubilo," Bach; Cantabile, Franck; "The Legend of the Mountain," Karg-Elert; "Behold, a Rose Is Blooming," Brahms; "Noel," Mulet; Carol Rhapsody and "Divinum Mysterium," Purvis.

Thomas B. Dunn, Baltimore, Md.—At a service on the evening of Dec. 10 at St. Anne's Church, Annapolis, Md., under the sponsorship of the commission of music of the Episcopal Diocese of Maryland, Mr. Dunn, organist and choirmaster of the Cathedral of the Incarnation, gave a recital at which he played: Toccata in the Dorian Mode, Bach; "Saviour of the Gentiles, Come," Bach; Introit, "Nativitas D.N. Jesu Christi," from "L'Orgue Mystique," Tournemire; Pastoral on a Christmas Plainsong, V. Thomson; "Noel, Plein Jeu et Duo," d'Aquin; "Sleepers, Wake," Bach.

Everett J. Hilty, Denver, Colo.—In a recital Nov. 26 at St. John's Cathedral Mr. Hilty presented this program: Sonata in D flat, Rheinberger; Prelude, Clerambault; "Ave Maria," Liszt; Suite ("Cathedral Strains"; "Intercession"), Bingham; Cornell Minuet, Miller; "Little Star," Moussorgsky; "Pomp and Circumstance," No. 4, in G, Elgar; "The Harmonious Blacksmith," Handel-Lemare.

Dec. 3 Mr. Hilty played the following numbers: Voluntary (Concerto) No. 1, Travers; "A Gothic Cathedral," Pratella-Weaver; Gavotte, Martini; Berceuse, Vierne; "Carillon," Vierne; "In Paradise," Schumann-Gullmant; "In dulci Jubilo" (Chorale Prelude), Bach; "In dulci Jubilo" (Chorale Improvisation), Karg-Elert.

Emma Virginia Decherd, Austin, Tex.—Miss Decherd, organist at All Saints' Episcopal Church, gave a thirty-minute recital preceding the Christmas Eve midnight service at All Saints', playing: Chorale Preludes, "Saviour of the Heathen, Come," "Jesus, Priceless Treasure" and "In dulci Jubilo," Bach; Three Preludes on Christmas Carols of the Sixteenth Century, Boely; Chorale Prelude, "How Bright Appears the Morning Star," Karg-Elert; Three Antiphons from "Vepres du Commun," Dupré; Fantasia in C major, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms.

Homer Humphrey, Boston, Mass.—In commemoration of the 100th anniversary of the birth of Charles Marie Widor, Mr. Humphrey gave a recital at the Second Church in Boston Dec. 5. His offerings consisted of these works: "Symphonie Romane," Widor; Chorale Prelude, "Come, Holy Ghost," and Andante, Trio-Sonata No. 4, Bach; Scherzo (Symphony 2), Adagio (Symphony 5), Meditation (Symphony 1), Adagio (Symphony 3) and Finale (Symphony 7), Widor.

Henry Sanderson, F.A.G.O., Dallas, Tex.—Mr. Sanderson, organist and choirmaster of St. Matthew's Cathedral, played the following program in connection with choral evensong Nov. 26: "Fireworks Music," Handel-Biggs; Arabesque, Vierne; "Carillon," Vierne; "Come, Sweet Death," Bach-Fox; "God Rest Ye Merry, Gentlemen," Roberts; "Ave Maria," Schubert; "Now Thank We All Our God," Karg-Elert.

Robert L. Bedell, Ph.D., New York City—In a recital at St. Matthew's Lutheran Church, Ozone Park, Sunday evening, Dec. 10, Mr. Bedell played: "Grand Choeur en Style Baroque," Bedell; "Divertissement," Bedell; Chorale Preludes, "We All Believe in One God" and "The Old Year Now Passes Away," Bach; Chorale Improvisations, "To Thee, Jehovah, Will I Sing" and "Do with Me, Lord," Karg-Elert; Concerto in G minor (Allegro), Handel; "Deep River" (Improvisation), Parmentier; "Novelette," Felton; "The Rustic Chapel," Rolfe; "A Holy Land Pastel," Bergh; "Ave Maria,"

Schubert; "Petite Marche Champetre de Noel," Bedell; "The Lost Chord," Sullivan. Giuseppe Moschetti, Toronto, Ont.—Maestro Moschetti, an Italian organist who has been achieving a reputation as a recitalist in Canada, where he now lives, gave a program on the evening of Dec. 6 in the Collegiate Church of St. Nicholas, New York City, in connection with a service of intercession for Protestants in Italy, under the auspices of the Italian Ministerial Association. He played these compositions: Toccata and Fugue in D minor, Bach; Aria from Tenth Concerto, Handel; "Fantasie Impromptu," Moschetti; Prelude to Third Act of "Traviata," Verdi; Intermezzo from "Cavalleria Rusticana," Mascagni; Toccata from Fifth Symphony, Widor.

On April 5 Maestro Moschetti will be heard in a recital at the Eaton Auditorium, Toronto, with Reed Kennedy of the Prudential Hour in New York.

Martin W. Bush, F.A.G.O., Omaha, Neb.—At his recital for the Society of Liberal Arts at the Joslyn Memorial Sunday afternoon, Dec. 3, Mr. Bush played: Chorale and Variations, from Sonata 6, Mendelssohn; Cantabile, Franck; Gigue-Rondo, J. C. F. Bach; March from "Dramma per Musica," Bach; "Ave Maria," Schubert; Arabesque, Seely; Berceuse, Dupré; Scherzo, Dethier.

C. Harold Einecke, Grand Rapids, Mich.—At his recital Sunday afternoon, Nov. 26, in the Park Congregational Church Dr. Einecke played the following works of contemporary modern composers: "Rejoice, Ye Pure in Heart," Sowerby; "Episode," Copland; Fantasia, Beolide; Fantasy, Shostakovich; "Crinolina," Mary Downey; Pavane, Ravel; Prelude on "All through the Night," Edmundson; "Kyrie Eleison," Purvis.

Nov. 12 the program consisted of works of Bach and his forerunners, as follows: Suite on the Chorale "Upon My Loving God," Buxtehude; Courante, Scheidt; "A Mighty Fortress Is Our God," Gronau; "Capriccio Cucu," Kerll; Prelude and Fugue in A minor, Bohm; Air from Suite in D, Bach; "Now Thank We All Our God" (from Cantata 79), Bach; Prelude, Allegretto and Fugue, Bach; Fugue on "B-A-C-H," Krebs.

Paul Koch, Pittsburgh, Pa.—Mr. Koch was guest organist at the Second Presbyterian Church of Washington, Pa., Sunday afternoon, Nov. 26, and interpreted

these compositions: Prelude and Fugue in C major, Bach; Sarabande from Suite for Viola Pomposa (manuscript), arranged by Caspar P. Koch, Bach; Chorale Preludes, "In dulci Jubilo" and "From Heaven Above to Earth I Come," Bach; Toccata from Suite for Advent, Yon; Variations on an Old Noel, d'Aquin; Chorale in A minor, Franck; Elevation, Dupré; "Praeludium," Bruckner; Fanfare, Lemmens.

Eugene M. Nye, McMinnville, Ore.—Mr. Nye, head of the organ department at Pacific College, gave a recital at the Newberg Friends' Church Sunday afternoon, Nov. 19, when he played: Toccata, R. K. Biggs; "How Fervent Is My Longing," Bach; Air, Suite in D, Bach; Finale, "Suite Gothique," Boellmann; "Messe de Mariage," Dubois; "To the Rising Sun," Torjussen; "Marche Champetre," Boex; "Legende," Bedell; "Hymn of Glory," Yon.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd was assisted by Jane H. Bower, contralto, and a male chorus at his Grace Church memorial recital on the evening of Nov. 16. Dr. Boothroyd played: Aria and Giga, Loeliet; Concerto No. 4, for organ and orchestra, Handel; Adagio and Menuet from Second Symphony, Widor; First Movement of Fifth Symphony, Widor.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following before the services at the Church of the Pilgrims in December: Improvisation-Caprice, Jongen; Cantabile, Jongen; Fantasia in C minor, Bach; Advent Suite, Yon; Pastoral on a Christmas Plainsong, Virgil Thomson; "Christmas Night at St. Tropez," Eugene Reuchsel; Paraphrase on "Il est ne le Divin Enfant," Maurice Linglin; "Nativity Song," Bingham; Christmas Suite No. 2, Edmundson.

Leslie P. Spelman, Redlands, Cal.—Mr. Spelman will present a program of Lutheran music in his recital at the University of Redlands Sunday afternoon, Jan. 21. He will play: Prelude, Fugue and Chaconne, Buxtehude; Chorale Preludes on "O Sacred Head," Buxtehude, Bach, Brahms and Reger; "From Heaven High" and Toccata in E minor, Pachelbel; "How Brightly Beams the Morning Star," Karg-Elert; Chorale Preludes on "Ein feste Burg," Hanff, Bach and Edmundson; Toccata in F, Bach.

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Title	Composer	Played by
Autumn Sketch	JOHN HYATT BREWER	Martin W. Bush
Improvisation on the tune "Pilgrims"	F. LESLIE CALVER	Dr. C. Harold Einecke
A Song of Gratitude	ROSSETTER G. COLE	Dr. C. Harold Einecke
A Song of Gratitude	ROSSETTER G. COLE	Arnold E. Bourziel
Hosanna	THEO. DUBOIS	Mrs. Frieda Malm
Scherzo in G	HENRY M. DUNHAM	Claude L. Murphree
Scherzo in D	WILLIAM FAULKES	John Hermann Loud
Night	ARTHUR FOOTE	Raymond C. Robinson
Pastorale	ARTHUR FOOTE	Marshall Bidwell
Cradle Song	A. GRETCHANINOFF	Edwin Arthur Kraft
Woodland Reverie	EDWIN H. LEMARE	John Hermann Loud
Autumn	T. TERTIUS NOBLE	Ruth Pilger Andrews
Chorale Prelude on the tune "Melcombe"	T. TERTIUS NOBLE	Alma Haller Way
Solemn Prelude	T. TERTIUS NOBLE	Mrs. Edward C. House
Intermezzo	EVERETT E. TRUETTE	Paul O. Seifert

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Programs of Organ Recitals

Margaret Whitney Dow, F.A.G.O., Redlands, Cal.—Miss Dow was heard in a recital at the Memorial Chapel, Redlands University, Dec. 10. Her program consisted of these compositions: Toccata, Adagio and Fugue, Bach; "Joseph est Bien Marie," Balbastre; "Noel (Duo et Grand Jeu)," d'Aquin; "Benedictus," Reger; Scherzo from the Second Symphony, Vierne; "Piece Heroique," Franck.

Vernon de Tar, F.A.G.O., New York City—In a recital at the Church of the Ascension on the evening of Dec. 11 Mr. de Tar presented a program made up as follows: Fourth Concerto, in F major, Handel; Chorale Prelude, "Now Comes the Saviour of Mankind," Bach; "Noel for Flute Stops," d'Aquin; Chorale Preludes on Christmas Hymns, "From Heaven an Angel Came," "Good News from Heaven" and "In dulci Jubilo, Bach, and "Lo, How a Rose E'er Blooming," Brahms; Pastorale, Franck; "L'Orgue Mystique," Book 3 (Prelude, Offertoire and Paraphrase), Tournemire; "Nativity Song," Bingham; Pastorale and Fugue on "Good News from Heaven," Pachelbel.

Mrs. Edward D. Seeber, Bloomington, Ind.—Mrs. Seeber, with the assistance of Mrs. Alan D. Dunlap at the piano and Miss Adrienne Robinson, who sang a group of solos, gave a recital for the Woman's Association of the First Presbyterian Church Dec. 7 in honor of Mrs. Charles B. Swartz. The program included: "Vom Himmel hoch" (Toccata), Edmundson; "Noel," d'Aquin; piano and organ, "Sheep May Safely Graze" and "My Heart Ever Faithful," Bach, and Christmas Fantasy, Kohlmann; Toccata, Widor.

Beatrice Hatton Fisk, New London, Conn.—In a recital at the First Church of Christ, Congregational, Dec. 17 Miss Fisk presented the following program: "Good News from Heaven the Angels Bring," Pachelbel; Chorales, "To Shepherds as They Watched by Night" and "O Hail This Brightest Day of Days," Bach; "Christmas Evening," from "Sicilian Suite," Mauro-Cottone; "The Holy Boy," Ireland; "Noel Provencal," Bedell; "Carillon de Westminster," Vierne.

George I. Tilton, Trenton, N. J.—The first recital in a series based on the Christian year was played by Mr. Tilton at the Third Presbyterian Church Sunday afternoon, Dec. 10. The program was as follows: Allegro Moderato and Adagio from First Sonata, Mendelssohn; "Sleepers, Wake," Bach; Fifth Concerto, Handel; "Des Psaumes" and "Ave Maris Stella" (third verset), Dupré; Fugue in G minor, Bach.

Mrs. Joseph Loudermill, Louisville, Ky.—The vesper recital for the Louisville Chapter, A.G.O., at Christ Church Cathedral Nov. 19 was given by Mrs. Loudermill, organist and director at the West Salem Evangelical Church, assisted by Miss Fannie Elizabeth Stoll, violinist. The program included: Chorale Preludes, "I Call to Thee" and "Hark, a Voice Saith, All Are Mortal," Bach, and "Lo, a Rose Is Blooming" and "My Inmost Heart Doth Yearn," Brahms; "Divinum Mysterium" and "Communion," Purvis; Pastorale, Franck; Chorale Improvisation on "Nun danket," Karg-Elert.

E. Evelyn Belsar, Franklin, N. H.—At a vesper musicale in the Unitarian Church Dec. 3 Miss Belsar played these compositions: Fantasia in G minor, Bach; "Aria da Chiesa," composer unknown; "Noel Grand Jeu et Duo," d'Aquin; Pastorale, Foote; Improvisation on a Christmas Chorale, Karg-Elert; "Puer Natus Est," Titcomb; Rhapsodie No. 1 on Breton Melodies, Saint-Saens; Intermezzo, Callaerts; Christmas Lullaby, Voris; Toccata in G, Dubois.

R. Buchanan Morton, St. Paul, Minn.—At the House of Hope Presbyterian Church Mr. Morton, organist and choir director, played these compositions in November: Prelude and Fugue No. 6, Buxtehude; Passacaglia (from Introduction and Passacaglia), Noble; Chorale Prelude on "We All Believe in One God," Bach; "Coronach," Edgar Barrat; Andante from Fourth Concerto, Handel.

John Glenn Metcalf, Conway, Ark.—Mr. Metcalf of the faculty of Hendrix College gave the same program in a faculty recital Dec. 3 and at the First Methodist Church of Wynne, Ark., Dec. 10, under the auspices of the Women's Music Club of Wynne. His numbers were the following: Overture to the Cantata "For unto Us a Child Is Born," Bach; "In dulci Jubilo," Bach; Pastoral Symphony from "The Messiah," Handel; Variations on a "Noel," d'Aquin; Intermezzo from Pastoral Sonata in G, Rheinberger; "Ronde Francaise," Boellmann; "Es ist ein Ros' entsprungen," Brahms; "Gesu Bambino," Yon; "Christmas in Sicily," Yon; Pastorale from Symphony No. 2, Widor; Paraphrase on "Joy to the World," Lemare.

Charles H. Demorest, A.A.G.O., Chicago—Mr. Demorest played the following selections in a recital before a lecture at First Church of Christ, Scientist, Evans-ton, Dec. 7: Prelude and Allegro quasi

Fantasia, Douglas; "Sheep May Safely Graze," Bach; Scherzo from Sonata in E flat, Buck; "Rhosymedra," Vaughan Williams; "Yesteryear," Demorest; "Noel," Mulet.

Harold G. Fink, New York City—Mr. Fink presided at the organ for "a worship service suited to the Advent season" in Grace Lutheran Church, Washington, D. C., Sunday evening, Dec. 10. He played these selections: Prelude and Fugue in G, Bach; Chorale Preludes, "Come, Redeemer of Our Race," "This Day So Bright" and "In Thee Is Joy," Bach; "Now Thank We All Our God," Karg-Elert; "The Bells of St. Anne de Beaupré," Russell; "Old Damascus Chant," Shure; "Communion," Purvis; Finale, First Symphony, Vierne.

Moredeen Plough, Louisville, Ky.—Miss Plough of the Highland Presbyterian Church gave the Sunday vesper recital at Christ Church Cathedral under the auspices of the Louisville Chapter, A.G.O., Dec. 3, playing: Toccata and Fugue in D minor, Bach; "Our Father, Who Art in Heaven" and "In dulci Jubilo," Bach; "Il Natale in Sicilia," Yon; "The Christmas Pipes of County Clare," Gaul; Allegro Vivace, First Symphony, Maquaire; Solemn Prelude, "Gloria Domini," Noble; Chorale and Fugue, Fifth Sonata, Guilmant.

Farris A. Wilson, Louisville, Ky.—Mr. Wilson, who played the vesper recital at Christ Church Cathedral for the Louisville Chapter, A.G.O., Nov. 5, included in his program: Prelude to "Parsifal," Wagner; "From the South," Gillette; Sarabande, Corelli; Gavotte in A, Brahms; Berceuse, Dickinson; "Finlandia" (with male chorus), Sibelius; Fanfare, Lemmens; Andante, Fourth Concerto, Handel; Largo, "New World" Symphony, Dvorak.

Norman Hennefield, New York City—Mr. Hennefield gave organ programs Dec. 24 and on Christmas Day at St. John's Lutheran Church, playing the following compositions: "Rejoice, Beloved Christians" and "From Heaven High to Earth I Come," J. B. Bach; "Jesus, Priceless Treasure," W. F. Bach; "Blessed Be Thou," Pachelbel; "In dulci Jubilo," J. S. Bach; "This Day So Full of Joy," "Blessed Be Thou," "In dulci Jubilo" and "A Babe Was Born in Bethlehem," Buxtehude; "Christ We Praise in Duty Bound," Boehm.

Orrin Clayton Suthern II, Greensboro, N. C.—At his recital Dec. 13 in the fall series at Bennett College Mr. Suthern made use of the following compositions: Prelude and Fugue in G major, Bach; "Puer Natus Est," Titcomb; Improvisation on "God Rest You Merry, Gentlemen," Roberts; "Gesu Bambino," Yon; "March of the Magi," Dubois; "The Virgin's Slumber Song," Edmundson; "Marche Religieuse," Guilmant.

George Dok, Rockford, Mich.—The men's club of the Congregational Church presented Frances Hunter Carlson, soprano, and Mr. Dok in an "hour of music" Sunday, Dec. 3. Mr. Dok played: Concerto in B minor, Walther; Toccata in E minor, Pachelbel; Prelude and Fugue (B flat), Bach; "Song of Hope," Mueller; "Fountain Reverie," Fletcher; "Wind in the Chimney," Clokey; Allegro Maestoso, Third Sonata, Guilmant.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following program of French works will be given at the Union College Memorial Chapel Sunday, Jan. 14, at 4 p.m. by Dr. Tidmarsh, director of music: Finale from Eighth Symphony and Andante from Gothic Symphony, Widor; "The Afternoon of a Faun," Second Arabesque and "Clair de Lune," Debussy; "Carillon," "Cortege et Litanie" and Prelude and Fugue in G minor, Dupré.

Lanson F. Demming, M.Mus., Urbana, Ill.—Mr. Demming gave the University of Illinois recital Nov. 26 and his program included: "Air Tendre," transcribed by Edmundson, Lully; "Air Gracieux," Rameau; Gigue, LeClair; Sarabande, Schenck; Sonata in D minor, Mendelssohn; "Dawn" and "Night," Jenkins; Introduction and Passacaglia, Noble; Fantasy, arranged by Nevins, Shostakovich; Festival Toccata, Fletcher.

Russell Hancock Miles, M.Mus., Urbana, Ill.—At the University of Illinois recital Dec. 3 Professor Miles presented this program: Prelude on a Gregorian Tone, Candlyn; Adagio from Modal Suite, Peeters; Toccata and Fugue in D minor, Bach; "Bist Du bei mir," Bach; "Piece Heroique," Franck; "The Squirrel," Weaver; Two Miniatures, McKay; Concert Overture in A major, Maitland.

Gladys Owen, Lake Forest, Ill.—Miss Owen will play the following program in a recital at the Redeemer Lutheran Church, Highland Park, Sunday afternoon, Jan. 7: "Suite Gothique," Boellmann; Pastorale (Sonata 1), Guilmant; Air in G minor ('Cello Sonata), Eccles; Sonata No. 2, Mendelssohn; "Gesu Bambino," Yon; "In dulci Jubilo," Bach-Bonnet; "Vision," Rheinberger; Pastoral Symphony ("The Messiah"), Handel; Sonata in A minor, Faulkes.

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**SEATTLE PIANO-ORGAN RECITAL
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Joseph H. Greener, A.A.G.O., and John Sundsten appeared together in what is believed to have been the first organ and piano recital to be given in Seattle, Wash. The two men, both of them organists and Mr. Sundsten one of the leading pianists of the Northwest, were presented at the University Christian Church Nov. 10 by the women's council. The ensemble numbers were Joseph W. Clokey's "Symphonic Piece" and Yon's "Concerto Gregoriano." Mr. Greener played his own Fantasie and Fugue in G minor for organ and Mr. Sundsten a group of piano pieces by Sibelius, Ravel and Palmgren. In response to recalls Messrs. Sundsten and Greener repeated the finale of the Yon Concerto at the close of the program.

A large and very select audience heard the performance. One of those present was Carl Bricken, conductor of the Seattle Symphony Orchestra.

Mr. Greener is the organist of the large University Christian Church, where he presides over a four-manual Casavant organ. His Fugue in G was the winning number of the 1942 Washington state composers' contest. Mr. Sundsten is organist and choir director of Westminster Presbyterian Church.

The concert was such a success that plans are being made by the women's council of the church to present the same men in another program next fall and to make this a traditional annual musical activity of the church.

**GUILD IN EVANSTON HEARS
ANNUAL PROGRAM BY BARNES**

An event of the year arranged by the University Guild of Evanston, Ill., an organization of faculty wives of Northwestern University and women of the city, is the program of Christmas music, at which William H. Barnes, Mus.D., plays a recital and choral numbers are an additional feature. Dr. Barnes gave the eleventh annual performance before an audience that filled Lutkin Hall on the afternoon of Dec. 18 and presented a program that was characterized by a number of compositions of high merit, suitable for Christmas, from the pens of living American composers. Those represented were Garth Edmondson, Joseph W. Clokey, Everett Titcomb, Arthur Poister and William H. Oetting.

After playing two Christmas chorales Dr. Barnes played these compositions: Variations on a Noel, d'Aquin; "Oh Little Town of Bethlehem," Oetting; "Puer Natus Est," Titcomb; "Pax Vobiscum," Edmondson; Berceuse and Scherzetto, Vierre; Bohemian Cradle Song, Poister; Bell Prelude, Clokey.

The V-12 Navy Glee Club, directed by George Howerton of the Northwestern University faculty, supplemented the organ program with groups of Christmas music that helped to make an afternoon of pronounced musical interest.

THE FAMILY CIRCLE around the Christmas tree at the home of John and Charlotte Garden was augmented by the arrival on Nov. 20 of John Stuart Garden, Jr. Mrs. Garden is nationally known as a recitalist and composer and is the organist of the large Crescent Avenue Presbyterian Church in Plainfield, N. J.



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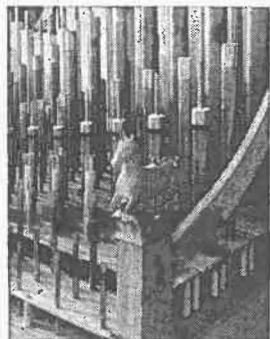
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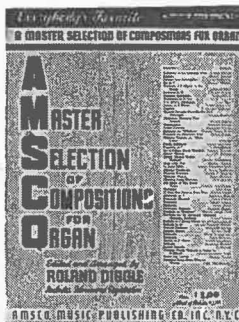
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At the fall meeting of the Hymn Society Nov. 20 in New York the results of the contest for new hymns conducted by the committee on hymns of Christian patriotism were reviewed by its chairman, Dr. Earl E. Harper, director of the School of Fine Arts of the University of Iowa. From the manuscripts received a dozen excellent hymns had been chosen. The texts of these hymns will be issued by the society in a brochure as soon as possible.

At the same meeting the following new members were elected: The Rev. Newton E. Barrett, St. Joseph, Mo.; Dr. Robert Leech Bedell, Brooklyn; Mrs. Hazel W. Buchanan, Youngstown, Ohio; Oliver Francisco, New York; the Rev. Kendrick Grobel, D.Th., Randolph, Vt.; Elliott Baldwin Hunt, Ossining, N. Y.; John Milton Kelly, Philadelphia; Professor Norman E. Richardson, Litt.D., Chicago; the Rev. John D. Scotford, D.D., New York; Dr. Federal Lee Whittlesey, Erie, Pa. Of these two are active pastors, one is a professor in a theological seminary and six are church musicians.

After dinner Dr. Harper presented a paper on "The Place of the Fine Arts in Post-War Education." Among the guests and members were Professor Brightbill of Bethany Biblical Seminary, Chicago; the Rev. A. B. Haas of Drew Seminary, Madison, N. J., and Dr. and Mrs. Hugh Porter of the School of Sacred Music at Union Seminary.

A week later Dr. and Mrs. W. W. Rockwell were the hosts at a tea given by the society for the students of the School of Sacred Music at Union Theological Seminary, New York. Though very bad weather reduced the attendance, the event was highly successful. The resources and purposes of the society were set forth by Carl F. Price and copies of the society's current literature were given to the entire student body. We hope this may be the beginning of a closer tie between the two bodies. It is significant that we frequently hear from graduates of the school who consult us about the hymnic problems in their own churches.

The program of an excellent hymn festival held Nov. 26 at the First Methodist Church of Aurora, Ill., has just been received. The choirs numbered about twenty. The words of the hymns were all included in the eight-page program.

This service was sponsored entirely by the Aurora Guild of Church Musicians. In Detroit there is a similar local guild, a department of the Detroit Council of Churches. In every city, large and small, there is need for an organization in which the choir directors and organists can work together. The chapters of the A.G.O. are of course the logical rallying points in the cities where they are located. Such guilds as those mentioned above probably include as many choir directors as organists in their membership, and their approach to the corresponding ministerial body produces good cooperation.

At Monmouth College, Monmouth, Ill., a series of annual tune contests is being held. Outstanding Psalm-tunes are being sought for ten metrical Psalms, the Forty-eighth Psalm being chosen for the current contest, which closes Feb. 28. The conditions of the contest will be sent on request by addressing Thomas H. Hamilton at the college. The result of the 1944 contest was announced last fall, the winner being Seth Bingham of New York.
 REGINALD L. McALL.

MRS. J. FLETCHER APSEY FIFTY YEARS AT CONSOLE



MRS. J. FLETCHER APSEY of Baltimore is celebrating her golden jubilee as an organist. At the same time she is completing forty years of continuous service as organist of the Seventh Baptist Church of Baltimore.

Eunice Morgan Martien was born Aug. 4, 1870, and has spent all but her first few married years in Baltimore. She studied piano under Richard Burmeister and theory under Asger Hamerik at the Peabody Conservatory, and organ under Edwin Aler. At 18 she took her first church position at Immanuel Baptist Church, where she played for a full chorus choir under William Mealy. After four and one-half years at this church she succeeded her teacher, Mr. Aler, at the Associate Reformed Church, where she played until her marriage Oct. 4, 1899.

Next Mrs. Apsey says she "took a vacation to raise a family" of three children—a son and two daughters—but returned to the organ in June, 1904—this time at the Seventh Baptist Church, with which her first church, Immanuel, had merged.

During her forty years at this church she has played four different organs in

three edifices, and has had many notable singers in her choir. The church has featured its music for many years and with a trained quartet as its mainstay, the choir was frequently augmented for cantatas and seasonal festivals. Mrs. Apsey has also had distinguished guest organists for recitals.

When the Chesapeake Chapter of the American Guild of Organists was formed in Baltimore Mrs. Apsey was a charter member and sub-dean, and she has continued an active member since the merger of the Chesapeake and Baltimore Chapters.

A PROGRAM OF CHRISTMAS music from Handel's "Messiah" was presented Sunday afternoon, Dec. 10, by the boy choir and four assisting soloists at the Church of the Holy Trinity, Middletown, Conn. The program was preceded by a twenty-minute recital of Advent hymns and chorales played on the carillon in the belfry. Professor Joseph S. Daltry, head of the Wesleyan University music department, played the chorus accompaniments. Edward H. Hastings, organist and choirmaster of Holy Trinity, played all the remaining accompaniments as well as the two organ solos, and directed the chorus.

A NEW SABBATH MORNING SERVICE composed by N. Lindsay Norden had its first hearing Dec. 16 in Rodeph Shalom Synagogue, Philadelphia. The service consists of fourteen numbers and is inscribed to Harry Nusbaum, formerly president of the congregation.

PROGRAMS IN BURLINGTON, IOWA, GIVEN BY MRS. JAMISON

Mrs. Juanita M. Jamison gave a program for the Treble Clef Club of Burlington, Iowa, on the afternoon of Nov. 9 in Grace Methodist Church. She was assisted by Mrs. Dane D. Morgan, harpist, and Mrs. Paul Happ and Mrs. Roy W. Jamieson, vocalists, in a program of compositions by Wagner, Schumann and Franck.

Mrs. Jamison and her mixed choir at the First Presbyterian Church of Burlington gave a Gounod program Dec. 10 at the vesper service, with the support of instrumental and vocal soloists. The compositions used included the motet "Gallia," Organ numbers were: Prelude in A flat, from "St. Cecilia"; "Hymn to St. Cecilia" and the March from "The Queen of Sheba." Harp and organ numbers were: "Sollennelle" and the Bach-Gounod "Ave Maria." Flute, harp and organ were combined on the Berceuse, at the offertory.

Dec. 17 the choir sang a service of "carols and candles." Carols sung were from many foreign nations and from the Appalachian Mountains of America. Organ numbers were: "In dulci Jubilo," Bach-Dickinson, and "Christmas Pastourelle on Two Provençal Carols," Ferrari.

SERVICE OF NEGRO SPIRITUALS IN PROVIDENCE, R. I., CHURCH

A beautiful program of Negro spirituals drew a congregation which crowded Grace Church, Providence, R. I., Sunday evening, Nov. 26. The choirs of Grace Church and the glee club of Pembroke College united for the occasion under the direction of William C. Heller of Grace Church, assisted by Professor Arlan R. Coolidge of Brown University. Carol Brice, contralto soloist, was brought from New York to take a part in the service. The choirs sang arrangements of spirituals by Harry T. Burleigh, George W. Kemmer and others and the critics gave special praise to the singing of Dett's "Listen to the Lambs." The organ prelude was an arrangement by Mr. Heller of "A City Called Heaven" and the postlude Mr. Kemmer's arrangement of "Steal Away." The rector, the Rev. Clarence H. Horner, delivered an address on "The Spirit of the Spirituals."

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CYRUS DANIEL, F.A.G.O., organist and composer, has recently assumed a dual position in Nashville, Tenn., where he is director of music at Vanderbilt University and organist and choirmaster at the First Presbyterian Church. Mr. Daniel goes to Nashville from Lawrence College, Appleton, Wis., where he was professor of theory and composition since 1925. He holds a bachelor's degree in music from Northwestern University and a master's degree from Yale University, also in music. He became a fellow of the Guild in 1927. His organ teachers were Stanley Martin in Evanston and Joseph Bonnet in Paris.

Mr. Daniel's compositions include works for orchestra and string quartet in the larger forms, piano sonatas and short numbers for organ, piano and voice. His teachers were Arne Oldberg in Evanston, York Bowen in London and David Stanley Smith in New Haven.

Mr. Daniel's first recital at Vanderbilt University on the large four-manual Aeolian received very favorable press notices. It included the Bach Toccata and Fugue in C major, a Corelli-Noble Suite in F and short pieces by Bonnet and Karg-Elert. He also appeared informally before the Central Tennessee Chapter of the A.G.O. Nov. 14, playing excerpts from Bizet's "L'Arlesienne Suite."

**H. WILLIAM HAWKE RECITALS
WEDNESDAYS IN PHILADELPHIA**

Organ programs every Wednesday at 1 o'clock have been played by H. William Hawke at St. Mark's Church in Philadelphia since Dec. 6. Among his December offerings were the following:

Dec. 6—Chorales for Advent, "Come, Saviour of the Gentiles," "God's Son Is Come," "Lord Christ, God's True Son" and "Praise to the Almighty God," Bach; Fantasia in C major, Franck; First Sonata, Hindemith.

Dec. 13—Chorale in D flat, Bossi; Three Liturgical Preludes, George Oldroyd; Chorales, "Sleepers, Wake, a Voice Is Calling," "Come, Saviour of the Gentiles" (G minor), "Deck Thyself, My Soul" (Trio, F major) and "Our Father, Who in Heaven Art," Bach; Sonata 3, Mendelssohn.

Dec. 20—Three Pieces in Free Style, Vierne; Chorales, "A White Dove Flew from Heaven," "In the Stillness of the Night" and "Fairest Lord Jesus," Herman Schroeder; Toccata and Fugue in D minor, Bach.

Dec. 27—Prelude on "Winchester Old," James Hopkirk; Christmas Chorales, "A Babe Is Born in Bethlehem," "Blessed Be Thou, Christ Jesus," "This Day, So Full of Joy," "From Heaven Above to Earth I Come" and "From Heaven Came the Angel Hosts," Bach; Three Movements, "Suite de la Nativite," Messiaen; "Carillon-Sortie," Mulet.

On Jan. 3 Mr. Hawke will play: "Psalm XIX," Marcello; Christmas Chorales, "In dulci Jubilo," "Praise God, All Christians, Joyfully," "Jesus, Priceless Treasure," "From East to West" and "We Christians All Rejoice Today," Bach; Three Movements, "Suite de la Nativite," Messiaen.

These recitals, on the large Aeolian-Skinner organ designed in 1936 by G. Donald Harrison, are to be continued until further notice.

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"The French Organist" (Album of Masterpieces of the French and Belgian Repertoire); compiled by Robert Leech Bedell: Karg-Elert Album for Organ; Chorale Improvisations for Organ, Op. 65, Volume 1, by S. Karg-Elert; published by Edward B. Marks Music Corporation, New York City.

First-rate music long difficult or impossible to obtain in the original editions is here made available to the American organists. The first volume listed is one of unusual value. Its contents comprise such works as the brilliant Prelude-Toccata of Gabriel Pierné, the sombre "Prelude Funèbre" by Ropartz, the Pastorale from Symphony No. 2, by Widor; Scherzo by Commette; "Noel Parisien," by Quef; Sortie from "Messe Basse" and the lyrical Andantino by Tournemire. Smaller works of high quality by Gigout, Loret, Jongen and others are included.

At the modest price charged this book is an exceptional bargain; the music is the kind that should be in the active library of every forward-looking organist.

The other two books have a more restricted, a more specialized interest. Being selections from the works of one composer, they naturally lack the wide sweep and cosmic interest of the leading book listed above. And that Karg-Elert was a composer of importance equal to the French and Belgian examples quoted is a moot point. Dr. Bedell's choice of numbers included is of course a personal one—it is not necessary that one see eye to eye with him in all particulars. It is enough to say that the two volumes of Karg-Elert contain much that is very good—and some not worthy of this rating. The man was always an interesting composer—interesting even when some of his experiments didn't quite come off. The samples of his writings given us at this time are not the ones best known to us; instead we are offered many of the shorter, probably earlier, compositions.

All three books are issues of high import—a welcome addition to the available repertory.

Album of organ compositions by John Travers; Volume 16 in "Masterpieces of Organ Music," published by the Liturgical Music Press, Inc., New York.

Another issue in the splendid series of selected compositions of the old masters is at hand. The contents of the Travers album consist of three voluntaries, interesting examples of old-time English instrumental writing. John Travers was a prominent London organist and composer of the late eighteenth century, a pupil of Maurice Greene and the renowned Dr. Pepusch. The three pieces presented in this book are taken from a set of "Twelve Voluntaries for the Organ" (or harpsichord), published posthumously. It is music in the florid style typical of the period. The stop and manual registrations are those of the composer. Organ music of this particular age is not so common as to render these excerpts superfluous. This music will add gayety and lightness to organ programs in first-class fashion.

Chorale and Variation, by Richard T. Gore; published by J. Fischer & Bro., New York.

The composer has selected the fine chorale "Nun sich der Tag geendet hat," a melody from the "Darmstadt Gesangbuch" (1698), for his thematic subject. He has created a colorful meditation in strict contrapuntal style. It is music of austere but actual beauty—not difficult, but evidencing well-grounded compositional efficiency and a definite acquaintance with seventeenth century North German procedures (worthy models for such an essay as this!). Such a piece as this is to be highly recommended for teaching purposes—its pedagogical virtues rank high; its musical values likewise.

Passacaglia, by George Vause; Postlude in F, by R. Huntington Woodman; published by G. Schirmer, Inc., New York City.

On the scholarly side, as may be guessed from the title, is this essay of Mr. Vause. A typical ground-bass figure is given a series of some sixteen variant

treatments, dealt with in competent fashion. The result is music that smacks somewhat of blood, sweat and tears—and not too much inspiration. It is, however, effective organ writing, well above the ordinary in intrinsic worth. It will be interesting to play and will appeal to the more erudite listener.

The Woodman number is a belated issue belonging to the set of four compositions recently announced (the other three numbers were reviewed in our last issue). It is dignified organ music of the easy-to-moderate degree of difficulty, supporting a healthy tune, well-set for the instrument, of definite practical service value—music worthy of a distinguished American.

TWICE WITHIN THE LAST YEAR the weekly chapel service of the College of the Pacific, Stockton, Cal., has been devoted to the life and work of Albert Schweitzer. At the first of these services an offering was received amounting to \$35, and at the second \$42. Dr. Arthur Foote, pastor of the Unitarian Church of Stockton, has been the speaker at both events; his sermon was published several months ago in the Methodist student magazine *Motive*.

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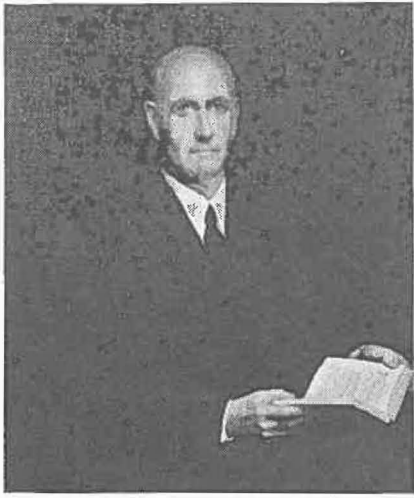
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UNUSUAL HONORS WERE PAID a former organist by his old church when an oil painting of Carl F. Price, hymnologist, lecturer and author, was presented to the Congregational Church of East Hampton, Conn., Nov. 17. Mr. Price was the first president of the Hymn Society of America. The portrait was painted by Alice Bevan Leewitz, whose work has been for years displayed in the Paris salons. She has named the painting, reproduced in the above cut, "The Hymnologist."

Mr. Price is a native of New Brunswick, N. J., where he was born May 16, 1881, the son of the Rev. James Embury and Annie Bacon Price. He received his bachelor of arts degree at Wesleyan University in 1902 and his master of arts degree in 1932. His interest in East Hampton dates from his college days, when he went there from Middletown to play the organ at the Congregational Church. Since then he has spent nearly all of his summers in the community.

An insurance broker in New York City by occupation, Mr. Price has made a hobby of hymnology, and is a well-recognized authority in this field. He is the composer of more than 200 hymn-tunes and cantatas and has written and published books dealing with hymnology. He is in frequent demand as a lecturer on hymnology and regularly conducts courses in hymnology at Union Seminary in New York and Drew Seminary, New Jersey. He has long been prominent in Methodist circles, and has been recording secretary of the New York City Society of the Methodist Church since 1910.

THE CHRISTMAS CONCERT of the University of Illinois Chorus was given in the auditorium of the university at Urbana Dec. 10, with Russell Hancock Miles conducting. Elisabeth S. Hamp was at the organ and Grace Wilson at the piano. One of the soloists was LeRoy Hamp, tenor. The chorus sang Buxtehude's Advent cantata "Rejoice, Beloved Christians," Bach's cantata "Sleepers, Wake" and selections from Handel's "Messiah."

THE UNIVERSITY OF CHICAGO CHOIR, directed by Mack Evans, and the University Dancers, directed by Katharine Manning, presented the Christmas pageant "A Mystery for Christmas" in Rockefeller Memorial Chapel Dec. 10 and 11 before large congregations. Gifts of food, clothing, toys and money for the children of the University Settlement were brought to the chapel on this occasion.



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LETTERS FROM OUR READERS

Deplores Lack of Information.

Newport, R. I., Dec. 8, 1944.—Dear Mr. Gruenstein: Mr. Fred M. Leiper's letter certainly covers the ground as an apology for the typical American organ of the last twenty years or so; but does it really deal with the subject accurately and objectively? What "sounds well," after all, is so largely a matter of experience. To most people what sounds (or looks) well is only that with which they are familiar. Their ability to judge unfamiliar things is not too reliable. For example, how many people who criticize contemporary painting and sculpture really understand what it is all about? Probably few. The majority, seeing a picture or a piece of sculpture that looks strange and *unnatural* (that is to say non-photographic) to their eyes, condemn it as bad. The same is true of critics of functional architecture. Without being in any sense an apologist for modernism in the arts (which, I believe, contains much that is fatuous), I would prefer to consider the opinions of those who understand what they are discussing rather than the opinions of the uninformed majority. The former deserve respect for their ideas, whether one agrees with them personally or not, but the latter command no consideration at all.

Another recurrent point of view is that which some thinkers term "dawnism"—that is to say that we are always at the dawn of a new and better age, or that things are constantly getting better and better. As applied to the organ, such theories would affirm that the organ of our day is better than that of a generation ago and that the organ of the future is sure to be better than that of today. What a smug and sophomoric, and opinionated, point of view to hold! A sounder evaluation of "progress" would seem to be that of the thinker who holds that life is in a state of balance; that when any one abstract quantity in our cultural life is increased, there must be a corresponding decrease in some other quantity. For example, we live in an age of mechanical development. In that respect our times are superior to much of the past. But is our cultural level thereby elevated? Most would deny it. * * *

As applied to the organ, it would seem that the so-called "romantic" instrument of twenty years ago, more or less, was "up" in some respects and "down" in others. It had ample coloristic effects, but was sadly deficient in organ tone *per se*. In more recent times efforts have been made to correct this condition. The tendency now seems to be to concentrate on organ tone as the first essential and to bring in imitative effects only if there is room and money enough to care for them. "First things first," then—which is sound in organ design as well as in most aspects of life.

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 romantics' 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.

To return for a moment to familiarity as a basis for judgment. It is obvious that the uninformed majority will approve, in any subject, that which they know. The great majority of churchgoers, unfortunately, whatever their other accomplishments, are uninformed in terms of organ tone. Were it not so the wretched substitutes for organs which have been placed in many churches both here and abroad would never have been tolerated. Furthermore, the low level of quality of tone and regulation in the pipework of the average small organ testifies to the insensitivity of the average listener. The man who would reject indignantly a careless piece of carpentry or plumbing or painting will sit back passively, Sunday after Sunday, tolerating the poorest of design, color and workmanship in a stained-glass window and accepting also the most unmusicianly playing of a half-educated musician on a second or third-rate organ. Such being so, why should we be concerned with the musical preferences of the "man in the pew"? It would be unwise, of course, deliberately to antagonize him; but, on the other hand, why should we not try to provide in the church services the best in the way of

music, musicianship, singing and organ tone quality, regardless of whether they happen to strike an immediate response? In business, from a practical point of view, high pressure salesmanship, adjusted to the tastes of the majority, may bring results; in the arts, and in religion, however, *quality*—not quantity—counts—and quality is never the result of a majority vote!

WILLIAM KING COVELL.

More About Mixtures.

Los Gatos, Cal., Oct. 10, 1944.—Dear Mr. Gruenstein: Marshall Bidwell, in the September DIAPASON, said: "Excessive use of mixtures obscures the ensemble instead of clarifying it. * * * Any honest listener would agree that the opening canon in Bach's F major Toccata was unrecognizable. This was not the fault of the organist, but of the organ itself, which is an outstanding example of the baroque type." Dr. Bidwell heard accurately and spoke out frankly.

The prevalent idea seems to be that mixtures inevitably clarify ensemble. It ain't necessarily so. Some do and some don't. It is not the quantity but the *quality* of mixture-work that obscures or clarifies. This is easy to prove. Take the familiar mixture of C and G (unison and fifth) pitches, usually composed as follows:

- 15-19-22-26-29 (C-G-C-G-C) 12 notes to BB.
- 12-15-19-22-26 (G-C-G-C-G) 12 notes to B.
- 8-12-15-19-22 (C-G-C-G-C) 12 notes to B1.
- 5- 8-12-15-19 (G-C-G-C-G) 12 notes to B2.
- 1- 5- 8-12-15 (C-G-C-G-C) 13 notes to C4.

In the first break there are three Cs and two Gs, in the second break three Gs and two Cs. Draw the mixture, hold low C on the keyboard and remove from the chest the two G pipes (19-26). All we then hear is octave Cs, which, being of high pitch, obviously point and clarify the note. Now put back the two G pipes, but regulate them very soft. The clarity is no longer 100 per cent, but is decreased by the addition of a small amount of fifth tone. Now regulate the two G pipes as loud as the C pipes and the distraction is increased, the clarity further decreased. (By "clarity" I mean definite pitch.) In the second break, beginning at tenor C, there are three Gs and only two Cs. If the G pipes (12-19-26) are as loud as the C pipes, we hear more G than C tone. If they are louder than the Cs or there are several such G emphasizing mixtures drawn, the layman might well say the piece is in G, not C. Dr. Bidwell's canon sounded like chords in the wrong key. He found it hard to recognize. Any normal ear would.

Consider the dangerous mixture 17-19-21-22 (E-G-B flat-C). There is only one pipe (C-22) in any note that will sound an octave of the keyboard note held. The only practical way to scale and regulate this mixture is to make the twenty-second by far the loudest rank, the nineteenth (G) about 75 per cent as loud, the seventeenth (E) 50 per cent and the flat twenty-first 30 per cent. If the ranks were about the same power pitch chaos would, of course, result.

Some builders habitually regulate their mixture fifths as loud as or louder than the octave sounding ranks. Often the seventeenth and higher off-unisons are given plus power and incisive quality. This is the true baroque touch—the essence of flamboyance. The system decries 8-ft. colors and substitutes synthetic timbres. The various mutations supplied (including the mixture ranks), joined with 16, 8, 4, 2 and 1-ft. stops, all tend to yield strongly related quasi-reed colorings—the "baroque sound." In former days we made (and derided) synthetic oboes with a string unison and a flute twelfth, a synthetic clarinet with unison, twelfth and seventeenth. Today's baroque organs do the same thing—the same sort of thing. The oboe, clarinet, English horn all owe their character to their emphasis of their off-unison constituent partials. Turn this truth upsidedown and we have

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"such combinations inevitably smack of the oboe, clarinet, etc." *The monotony of baroque timbres is due to the paucity of harmonics practicable to supply in the form of organ stops.* We can't very well make pipes shorter than the top notes of a fifteenth. The higher harmonics are limited to the low breaks of the mixtures. If the baroque organ had fifty "harmonic stops" it could begin to create real color variety. In its endeavor to exploit its limited field it spices up its mixtures and mutations to excess. Such excess confuses and smears pitch line. The right way to treat the bulk of chorus mixtures is so to scale and regu-

late the octave sounding ranks that they easily dominate the off-unisons (fifths, etc.). Then any amount of such mixture-work will yield a "net" amount of clarification. Good work is a matter of nice judgment and balance. The off-unisons must be sufficient to add richness, body and flavor, but not to kill pitch definition. Even one such mixture as Dr. Bidwell complains of can confuse, two or more can wreck, pitch identity.

J. B. JAMISON.

P.S.—Strangely, I have not, to date, heard anyone use the word "beautiful" in describing baroque tone. Or is that important?

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Brantford Center.

The third Christmas carol festival sponsored by the Brantford Rotary Club and the Canadian College of Organists was held in the Colborne Street United Church Dec. 11, when more than 1,500 people sang carols and heard them sung by 450 choristers from fourteen churches of all denominations. The choir leaders participating selected a variety of carols, including English, French and Polish, and every one was interpreted splendidly. The Polish choristers were present in their colorful native costume. A choir of pupils from the Ontario School for the Blind sang "Good King Wenceslas" in the form of a street carol, parading in from the back of the auditorium around the church, carrying old-fashioned lanterns, singing as they walked. This was an impressive scene and the audience, breaking a precedent, broke into spontaneous applause. The audience sang in unison with George C. White, chairman of the Brantford Center, as conductor, and with Markwell Perry, organist and choirmaster of the Colborne Street United Church, at the console. The program was concluded with the singing of the "Hallelujah Chorus" from Handel's "The Messiah," sung by the massed adult choirs under the baton of Mr. White with George Smale at the organ. The prelude was played by Miss Mary Henderson and the postlude by Donald Wakely.

Joe McGinnis, president of the Rotary Club, was the chairman. The proceeds of the festival, amounting to \$450, will be devoted to the Rotary British children's war victims' fund. Unlike previous festivals, the program was broadcast over radio station CKPC.

ELEANOR L. MUIR, Secretary.
Hamilton Center.

Four recitals were given in November by members of the Hamilton Center. The splendid sum of approximately \$400 was raised for the British organs restoration fund. The programs were as follows:

Nov. 5—By Harry J. Allen, organist and choirmaster of First United Church: Evening Song, Bairstow; Toccata and Fugue in D minor, Bach; Larghetto from Second Symphony, Beethoven; Concert Overture in C minor, Hollins; "Eventide," Frysinger; Finale from Sonata in C minor, Baldwin.

Nov. 12—By Mrs. Roy Pearce, A.T.C.M., T.T.C. (McGill), organist of Centenary United Church: Fugue in G minor, Bach; Chorale in A minor, Franck; "Folk-tune," Whitlock; "A Trumpet Tune," Hollins; "Legend," Dvorak; Ostinato, Grace.

Nov. 19—By Cyril Hampshire, organist and choirmaster of St. Paul's Presbyterian Church: Introduction and Passacaglia, Alcock; "The Question" and "The Answer," Wolstenholme; Concert Rondo, Hollins; "Divertimento," "Fidelis" and Fanfare, Whitlock; Sonata No. 5, Op. 80, Guilman.

Nov. 26—By George Veary, A.R.C.O.,

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CHARLES A. SNIVELY, Secretary.

Kitchener Center.

Members of the Kitchener Center held a meeting at Miss Louise Germann's home Saturday evening, Nov. 11, and were entertained by Spencer Jacques, who presented an interesting recorded program of organ and choral selections by Pachelbel, Byrd, Couperin, Bach, Purcell, Spohr, Mendelssohn and Handel, and Haydn's Concerto for harpsichord and orchestra.

Cecil A. Walker, A.C.C.O., organist of St. George's Anglican Church at Oshawa, Ont., gave a recital Sunday evening, Nov. 12, in aid of the British organ restoration fund. This is the first in a series of recitals this season by Mr. Walker and visiting organists. Selections by Purcell, Bach, Milford, Rowley, Whitlock and Franck were on this program.

Our seventh annual carol service was held Sunday afternoon, Dec. 10, at St. Andrew's Presbyterian Church. A chorus of 200 voices representing St. John's, St. Paul's and St. Matthew's Lutheran, Trinity and First United, Zion and Emmanuel Evangelical, King Street Baptist and St. John's and Holy Saviour Anglican Churches sang under the direction of Garfield Bender, music supervisor of Kitchener public schools. Carols presented were "Unto Us a Boy Is Born," "Infant Holy, Infant Lowly," "Twas in the Moon of Wintertime," "In Bethlehem" and "Holly and the Ivy." Carols composed by Eugene Hill, Glenn E. Kruspe and Garfield Bender were in the concluding group. Other numbers included the Victoria grade 9 girls' trio singing: "Ring, Sweet Bells of Christmas"; solo, "Away in a Manger" (Billy Cole); solo, "Bird Carol" (Miss Ruth Weltz) and a double trio singing Harry Hill's "In a Manger."

Miss Pauline Hymmen at the organ played the accompaniments and a prelude, offertory and postlude.

EDGAR V. MERKEL, Secretary.

St. Catharines Center.

The December meeting of St. Catharines Center took place Sunday afternoon, Dec. 10, when J. Earl McCormick of Niagara Falls played a most enjoyable recital for us in the First United Church. This was the first of an exchange of recitalists between our center and the Niagara Falls, N. Y., Chapter of the American Guild of Organists, and Mr. McCormick was received with much pleasure. He played the following program: Chorale Improvisation on "Now Thank We All Our God," Karg-Elert; "Toccata per l'Elevazione," Frescobaldi; Prelude, Purcell; Prelude, Clerambault; Symphony in D minor, Lemare; Prelude and Fugue in A minor, Bach; "Con Grazia," Andrews; "Carillon," Sowerby; "Deep River," arranged by Gillette; "Fiat Lux," Dubois.

After the recital members and friends were entertained in the parish hall of St. George's Church.

EDITH BENSON,
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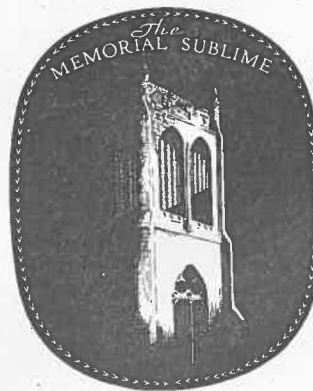
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ALBERT A. JAGNOW, Ph.D., is a churchman of versatility who labors in varied fields of usefulness, as made evident by the fact that he is not only professor of church history, but since 1936 has been organist of Wartburg Theological Seminary of the American Lutheran Church at Dubuque, Iowa, and director of the seminary chorus. Although organ and chorus are considered side issues for Dr. Jagnow, he has achieved notable success as an organist and also has served the profession through his leadership of the Dubuque Chapter of the American Guild of Organists. He teaches five church history courses and other subjects, so that it is accurate to say that he occupies not a chair, but a bench, at Wartburg. The chorus he directs is made up of twenty-four male voices, and they sing only the best of classical sacred music, emphasizing the great chorales, which are a Lutheran heritage. In normal times the chorus usually makes a brief tour of about twelve concerts every season. Every week Wartburg vespers are broadcast from the seminary chapel (WKBB, Dubuque, 4 to 4:30 p.m., Thursdays), and the chorus often sings for these broadcasts.

Albert A. Jagnow was born Oct. 18, 1907, in Douglaston, Long Island, N. Y., the son of missionaries of the American Board in the Caroline Islands, in the South Pacific, who were stationed on the Truk Lagoon, which has become famous in the world war. His father died just before the son's birth. Until he was 12 years old he lived in Rochester, N. Y., and then in Claremont, Cal., where he finished high school. The study of music at the Los Angeles Conservatory of Music and Art followed this and in 1926 he was graduated in piano. In 1930 Mr. Jagnow was graduated from Capital University, Columbus, Ohio, and three years later from that university's theological seminary. In 1935 he received his degree of doctor of philosophy from Yale University. For a short time he held a pastorate at St. Mark's Lutheran Church, Delaware, Ohio.

Professor Jagnow attended the 1928 summer session at the Eastman School of Music and studied organ, church playing and concert organ repertoire with Harold Gleason, head of the organ department of the Eastman School. From 1925 to 1933 he engaged in various church and concert activities while going to school, played special services and recitals, did substitute work in a number of large churches, including the Church of the Reformation and the Baptist Temple, Rochester, the Los Angeles Bible Institute and Benedict Memorial Presbyterian Church, New Haven, Conn. From 1926 to 1933 he was organist of Zion Lutheran Church, Groveport, Ohio, and from 1930 to 1933 student organist at the Capital University Seminary.

In June, 1940, Dr. Jagnow married Miss Ardath Helen Goettsch of Renwick, Iowa. Dr. and Mrs. Jagnow have two children—Albert August 3rd, 2½ years old, and Paul Gerhardt, born Nov. 3, 1944, and named after the famous German hymn writer.

Dr. Jagnow's hobby is color photography. He is visual aids man for the seminary in his spare time and has taken about 1,500 slides for the seminary and for his personal collections.

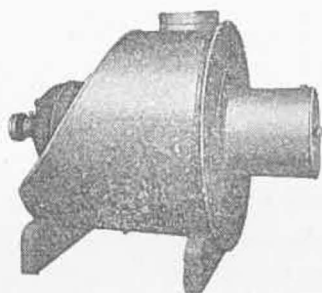
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One of the outstanding musical events of the fall season in Jacksonville, Fla., was the presentation of Mendelssohn's "Elijah" in the Riverside Presbyterian Church Sunday evening, Nov. 19. The choir of the church was augmented with singers from other churches, bringing the chorus to sixty voices. Marshall H. Pierson, M.S.M., organist and director of music, directed the performance. Organ accompanists were Mrs. Estella Fretwell Kennedy, who accompanied the chorus work, and Hugh Alderman, organist of St. Mark's Lutheran Church, who accompanied the solo work and played a prelude composed of excerpts from the best-known themes of "Elijah." George Lawrence, bass, sang the role of Elijah. All coaching of soloists and training of the chorus were in the hands of Mr. Pierson. The church was filled to capacity.

DR. D. STERLING WHEELWRIGHT, assistant organist at Stanford University, conducted massed numbers at the eleventh annual San Jose a cappella choir festival Dec. 11. He also conducted music sessions for Scout leaders of the Stanford area the following week. During the winter quarter absence of Warren D. Allen, Dr. Wheelwright will play the semi-weekly university recitals and conduct the university choir. In addition his winter courses will include choral conducting, symphonic masterworks, sight singing and madrigal groups.

THE VAN DUSEN ORGAN CLUB held a Christmas party for members and friends on the evening of Dec. 11 in the American Conservatory recital hall. Preceding the party a program was given by members of the club. Those who played were Victor Mattfeld, Esther Timmermann, Marjorie Deakman, Cordelia Ferber and Axel Norder.

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MODERNIZE

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through SIMPLIFICATION

THE OLD STOPLIST

PEDAL

1. 32' CONTRABOURDON
2. 16' OPEN DIAPASON
3. 16' VIOLONE
4. 16' LIEBLICH GEDACKT
- 16' Bourdon—from #1
- 16' Contra Viole—from #30
- 10 3/4' Quinte—from #1
- 8' Grosse Flute—from #2
- 8' Flauto Dolce—from #1
- 8' Violoncello—from #30
- 16' Ophecleide—from #44
- 8' Tuba—from #44

GREAT

5. 16' DOUBLE OPEN DIAPASON
6. 8' FIRST OPEN DIAPASON
7. 8' SECOND OPEN DIAPASON
8. 4' OCTAVE
- Enclosed with Choir
9. 8' DOPPLE FLUTE
10. 8' GEMSHORN
11. 8' MELODIA
12. 4' HARMONIC FLUTE
13. 8' TRUMPET

SWELL

14. 16' BOURDON
15. 8' OPEN DIAPASON
16. 8' STOPPED DIAPASON
17. 8' QUINTADENA
18. 8' VIOL D'ORCHESTRA
19. 8' SALICIONAL
20. 8' VOIX CELESTE
21. 8' AEOLINE
22. 4' VIOLINA
23. 4' FLUTE TRAVERSO
24. 2' FLAUTINO
25. III DOLCE CORNET
26. 16' CONTRA FAGOTTO
27. 8' CORNOPEAN
28. 8' OBOE
29. 8' VOX HUMANA

CHOIR

30. 16' CONTRA VIOLE
31. 8' GEIGEN PRINCIPAL
32. 8' CONCERT FLUTE
33. 8' DULCIANA
34. 8' UNDA MARIS
35. 4' FLUTE D'AMOUR
36. 4' SALICET
37. 2' PICCOLO
38. 8' CLARINET
39. 8' ORCHESTRAL OBOE

SOLO

40. 8' STENTERPHONE
41. 8' FLAUTO MAJOR
42. 8' VIOLES CELESTES
43. 4' HARMONIC FLUTE
44. 16' OPHECLEIDE
- 8' Tuba—from #44
- 4' Clarion—from #44
45. 8' HARP

THE MODERNIZED STOPLIST

PEDAL

1. 32' CONTRABASS
2. 16' FLUTE
3. 16' VIOLONE
4. 16' LIEBLICH GEDACKT
- 16' Contra Viole—from #38
5. 8' OCTAVE
6. 8' FLAUTO DOLCE
- 8' Violoncello—from #38
7. 5 1/3' QUINTE
8. 4' CHORALBASS
9. 4' DOPPELFLOETE
10. 2' NACHTHORN
11. 16' BOMBARDE
- 16' Posaune—from #22
12. 8' TRUMPET
13. 8' CLARINET

GREAT

14. 8' PRINCIPAL
15. 8' ROHRFLOETE
16. 8' GEMSHORN
17. 4' OCTAVE
18. 4' FLUTE
19. 2 3/4' TWELFTH
20. 2' FIFTEENTH
21. IV MIXTURE
22. 16' POSAUNE

SWELL

23. 16' BOURDON
24. 8' GEDACKT
25. 8' NACHTHORN
26. 8' SALICIONAL
27. 8' VOIX CELESTE
28. 8' AEOLINE
29. 4' PRINCIPAL
30. 4' SPITZFLOETE
31. 2 3/4' QUINTE
32. 2' FLAUTINO
33. 1 1/2' LARIGOT
34. II SESQUIALTERA
35. V PLEIN JEU
36. 8' CORNOPEAN
37. 8' OBOE

CHOIR

38. 16' CONTRA VIOLE
39. 8' GEIGEN PRINCIPAL
40. 8' FLUTE D'AMOUR
41. 8' DULCIANA
42. 8' UNDA MARIS
43. 4' FUGARA
44. 4' CONCERT FLUTE
45. 2' PICCOLO
46. 1 3/5' TIERCE
47. 8' ORCHESTRAL OBOE

A new day dawns. It will be a day of new and fresh conceptions in the arts as well as in science and industry. Men of music are dreaming great dreams; dreams made more exciting by the newer, clearer understanding of the music and instruments of the old masters. Today, the desirability—in fact necessity—of classical, simplifying, economizing influences in organbuilding is no longer a controversial matter, except in degree. The day of the extremely lush, romantic, picturesque and wasteful organ has passed.

Are you ready for the new day? Is the organ you play suitable for the demands of the new day? Some stops are no doubt of remarkable beauty and great utility. But what of the ensembles,—small and large,—are they clear. Can the pedal be made distinct in the softer combinations. Is the pedal amply sonorous in full organ . . . ? ? ?

Consider the choir. Have you the necessary soft basic stops—*Gedackets, Quintatons, Robrfloetes, Gemshorns*—and mild upper work,—or do you constantly have to fall back on the *Strings* to keep from crowding the singers. And the build-up,—is it even and natural and sufficiently bright throughout . . . ? ? ?

And the congregation,—do they sing as though they enjoyed it, as though they were singing with the organ instead of against it . . . ? ? ?

Can the organ be heard to advantage? The musical workability of instruments finally resolves itself into considerations of location. The location of the organ as a whole and the placement of the sections in relation to each other and to the listeners, singers and player determines the ultimate value of the most carefully drawn specifications. Two structural elements in use again today,—THE INDEPENDENT PEDAL AND THE PROJECTED POSITIV,—are particularly effective in bringing order out of structural chaos due to faulty specifications or placement.

A judicious modernization. The average organ will lend itself to the processes of a judicious modernization and many of the faults and shortcomings corrected, while retaining the priceless, ageless stops which through the years have become favorites.

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