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HALF-CENTURY RECORD BY FREDERICK B. HILL

HONORED IN MERIDEN, CONN.

Eleven Hundred People Hear Anniversary Concert and 700 Attend Reception in Organist's Honor—Purse Presented to Him.

Frederick Byron Hill's fifty years of service as organist of the First Congregational Church of Meriden, Conn., was paid fitting tribute April 8 by an assemblage of over 1,100 church members and friends, who gathered to hear a concert in his honor. A choir of 100 sang and former members who have sung under Mr. Hill's direction took part. At a reception which followed the program Mr. Hill was presented with a purse of \$500.

The last half of the program comprised works sung by the anniversary choir. Organists who were heard were Joseph Clair Beebe of New Britain, Josephine V. Kendrick and Lois Dunn Clark. Harry H. Smith, long associated with Mr. Hill, sang baritone solos. Bianca Venditti sang soprano solos. Flute, piano and harp numbers were another feature. Two French horns, two trumpets and timpani added to the choral ensemble. Mr. Hill conducted the chorus and invited all who had ever sung in his choirs to come forward to join in the closing hymn, "All Hail the Power of Jesus' Name."

Seven hundred persons attended the reception to Mr. and Mrs. Hill. Music was by the Meriden Trio—Marjorie Tower, violinist; Mrs. Lucile van Antwerp, 'cellist, and Lois Dunn Clark, pianist.

An address of welcome by Mrs. Arthur Tower initiated a short program. Mr. Hangen, the minister of the church, paid Mr. Hill a tribute. Another tribute to Mr. Hill's unusual record was given by the dean of the A.G.O. chapter, Frederick Chapman of Hartford. Harold Wheatley presented the purse to Mr. Hill. Mr. Hill dwelt on the ministers as well as men in the church who had been closest to him. He closed with a witty commentary on organists and a tribute to his wife, Bertha Camp Hill.

The musical career of Frederick Byron Hill began at the age of 5, when he learned to play the melodeon. At 11 he began the study of the violin and a year later became a member of a dance orchestra. Three years after that he had his own orchestra. Later he played the violin and viola with the Hartford Philharmonic and the New Haven Symphony Orchestras.

At the age of 18 he left school and went to work in a factory six days a week, at 75 cents a day, and out of his wages began paying \$10 a month for a piano. In addition to his ten hours a day in the factory he was taking piano lessons. He took charge of the music in the Advent Church of Wallingford, Conn., his native town, at a salary of \$1 a Sunday.

At the age of 20 Mr. Hill began the study of the organ with Professor James Prescott, organist of the Meriden church; six months later he became organist of the Wallingford Congregational Church.

Mr. Hill's musical education extended over many years, before and after becoming organist of the church in Meriden in 1895. He studied piano and theory with Edward Morris Bowman and organ with Samuel P. Warren in New York. He is a graduate of the Christiansen School of Choral Music and conducting and also of the Progressive Series of Piano Lessons under the direction of the Philadelphia Conservatory of Music. In 1906 he spent three months in Italy, Germany, France and England listening to the best music.

During one year of the first world war Mr. Hill acted as organist at Hartford Theological Seminary and was music supervisor in the West Hartford schools. He has been active in the musical life of Meriden, having organized and conducted the Meriden Philharmonic Or-

FREDERICK B. HILL HALF A CENTURY AT HIS CHURCH



chestra of seventy players, conducted the Meriden Male Chorus and the Home Club Glee Club, and conducted the Meriden Liberty Chorus.

In 1897 Mr. Hill married Miss Bertha Hotchkiss Camp. Despite his seventy-three years he is as vigorous as in younger days and as interested in everything pertaining to the musical life of his church and city.

RICHARD I. PURVIS IS ALIVE; WAR PRISONER IN GERMANY

Warrant Officer Richard I. Purvis, American organist and composer, who was reported missing in action in Europe, is a war prisoner in Germany. After three months in which no word came to his parents, Mr. and Mrs. George T. Purvis, Oakland, Cal., whom the War Department had informed that their son was missing, a letter directly from him reached his parents March 29. The letter was in his own hand-writing. Two days later came a postcard dated Jan. 25 asking his family not to worry and stating that he hoped for early liberation and that he was among friends.

Richard was bandmaster of the Twenty-eighth Division band, whose members had been ordered to join the desperate fighting in the course of which he disappeared about the middle of December. Before entering the army he was organist of St. James' Church in Philadelphia.

GUILD SPRING FESTIVAL OPENS IN NEW YORK MAY 7

Preparations have been completed for the spring festival of the American Guild of Organists in New York City, which will begin with a choral evensong service at 5 o'clock on Monday, May 7, at the Cathedral of St. John the Divine and close with the annual meeting and dinner Friday, May 11, at Schrafft's restaurant on Fifth Avenue. The program was published in the A.G.O. department of THE DIAPASON last month and perusal of it shows recitals, discussions and trips of great interest. In addition to a large attendance from the metropolitan district a number of Guild members from other cities are expected to be present at the events of the week.

FESTIVAL IN MONTREAL RECREATES LITURGIES

EVENINGS OF GREAT MUSIC

Catholic and Protestant Services with Carl Weinrich as Guest Organist—Closing Event of Casavant Society Season.

By GEORGE M. BREWER

The Casavant Society of Montreal closed its eighth season with a festival unique in the musical annals not only of Montreal but probably of the North American continent. The event was dual in character, presenting re-creations of liturgies both Catholic and Protestant.

Building on the researches of those two eminent Bach scholars, Philipp Spitta and Charles Sanford Terry, the entire liturgy for the Easter Sunday vespers on April 9, 1724, in the Church of St. Thomas, Leipzig, was reproduced in the Church of St. Andrew and St. Paul April 10, 1945. The service opened with the ringing of bells, followed by the organ prelude, Bach's "Great" A minor Prelude and Fugue, magnificently played by Carl Weinrich, guest organist for the festival. From the west gallery the Palestrina motet "Adoramus Te" was sung with mastery of nuance and flexibility of rhythm by the choir of the Westmount Baptist Church under Hibbert Troop.

The Easter cantata "Christ Lay in the Bonds of Death," which Bach composed expressly for Easter, 1724, constituted the principal musical offering of the service. The choir of St. James' United Church, under the direction of John Robb, was allotted the exacting task of preparing this complicated example of Bach's polyphonic genius. They sang from the chancel, with orchestral accompaniment by the Little Symphony of Montreal, Bernard Naylor conducting, with John Robb providing the continuo on the organ.

Following the cantata came the three-verse organ chorale prelude on the twelfth century melody "Christ Is Risen," taken from the Easter section of Bach's "Little Organ Book" and played by Mr. Weinrich. The choir in the west gallery then sang the same melody in its harmonized version by Bach.

The sermon was replaced by short comments on the liturgy by George M. Brewer, who described the interior of St. Thomas' Church and drew attention to the salient features of this particular service. The Chorale Prelude on the Magnificat preceded the singing of that canticle to the Tonus Peregrinus, again heard from the west gallery. Supporting this choral portion was a sympathetic accompaniment on the organ in the chancel by Kenneth Meek, organist of the Church of St. Andrew and St. Paul. Luther's paraphrase of the Vulgate text of the Nunc Dimittis, sung to its ancient melody, brought the choral part of the service to its close. The liturgy was completed by the postlude, "God's Son Triumphs on This Day," played by Mr. Weinrich.

The second evening of the festival was devoted to a presentation of an Easter mass Gregorian sung according to the seventh century liturgy of Gregory the Great. This took place in the Church of the Ascension, Westmount, April 12. The choral part of the liturgy was rendered by the Schola Cantorum of the Grand Seminary of Montreal, and a choir made up of students from the Grand Seminary sang the responsive portions of the plain-song. These forces were under the leadership of the Rev. Abbé Clement Morin, P.S.S., whose researches in the field of early ecclesiastical music are widely known in circles connected with the study of plainchant. The event was a skillfully coordinated blending of the art of monophony and polyphony, the choirs illustrating the monophony and the organ the polyphony. Carl Weinrich again was guest organist. He succeeded in arrang-

ALTAR ON TRANSPORT PLANE AT MIAMI EASTER SERVICE

Easter services of an unusual character were held at the Miami Army Air Field under the direction of Sergeant Vincent E. Slater, who has charge of the music for both the Protestant and Catholic services. At the principal Protestant service the choir was augmented with harp, violin and 'cello. For the sunrise service there was a seventy-piece band from the Andrew Jackson High School, Miami, Fla., and the University of Miami chorus under the direction of Dr. Modeste Allo. There was also a high mass sung at the early morning mass. The sunrise service had an unusual setting. It was held on the air strip just opposite the terminal building at the air field. The altar was set up in a C-87 transport plane. About 1,500 people attended this service. "The Messiah" was sung at the base chapel Good Friday evening and this and the Easter morning services drew capacity congregations.

PRAISES WORK AT IWO JIMA BY LIEUT. RIEMENSCHNEIDER

An announcement by the Navy Department in Washington in April told of the distinguished work of Lieutenant Edwin A. Riemenschneider, a navy surgeon working on an LST transformed into a medical evacuation station, in treating marine casualties of the battle of Iwo Jima. The officer, who is the son of Dr. and Mrs. Albert Riemenschneider of Berea, Ohio, rode to the island aboard one of four LSTs, which, after their amphibious tanks were launched, were made into 150-bed hospital wards.

Lieutenant Riemenschneider, who was senior officer on his LST, was graduated from Baldwin-Wallace College and received his medical training at Johns Hopkins University. He practiced in Berea and then taught at Western Reserve University's medical school while specializing in obstetrics and gynecology at Lakeside Hospital. He volunteered for the navy in July, 1944.

Lieutenant Riemenschneider's wife, the former Mary Beth Tristram of Lorain, Ohio, and their children, Thomas, 8, and John 5, live in Coronado, Cal.

ing groups of pre-Bach organ music based on the melodies to be sung, and invariably in the mode of the plainchant. The first of these comprised four numbers by Francois Couperin, Jean Henry d'Anglebert, André Raison and one anonymous composer. Preceding each of the Gregorian settings Thomas Archer, music critic of the *Montreal Gazette*, gave exhaustive comments covering the history and liturgical significance of the sections of the mass.

The singing of the two choirs exemplified the high spiritual qualities inherent in the Gregorian song of the church. Sung *a cappella*, all its vigor and all its tenderness were allowed full opportunity of expression, demonstrating beyond doubt the truth of the statement that Gregorian chant is "prayer in music."

Following the "Vidi Aquam," "Resurrexit," Kyrie and Gloria came a group of organ solos by William Byrd, Samuel Scheidt and the Dominican monk from Castille, Fray Tomas de Santa Maria. In succession came the Graduale, the Alleluia and Sequentia with organ music by Frescobaldi, the ancient Italian, and Jean Titelouze, the father of French organ music. The Offertorium, Sanctus and "Agnus Dei" concluded the music of the mass, and Mr. Weinrich brought the event to a close with a Toccata by the seventeenth century Italian composer Michelangelo Rossi, a work singularly anticipatory of modern chromaticism.

News of the death of President Roosevelt came only a few hours before the second evening of the festival. Tribute was paid to his memory by the choirs singing a "Requiem Aeternam" while the congregation stood.

The festival was organized by the committee of the Casavant Society under the management of M. Georges Robert, who for the past year has been indefatigable in his efforts for the welfare of the society and to whom must be attributed the increasing interest exhibited in so many quarters. The festival was under the patronage of His Excellency the Governor General of Canada and Her Royal Highness, the Princess Alice, Countess of Athlone.

CHANGES MADE BY THE WPB IN RESTRICTIONS ON ORGANS

Manufacturers of musical instruments, accessories and repair and replacement parts who have military or Veterans' Administration orders and wish to fill them under Limitation Order L-37-a, as amended April 16, may use idle and excess critical materials, subject to certain conditions, irrespective of the general restrictions established in the order, the War Production Board announced April 17. Critical materials restricted under the order are steel, brass, tin contained in solder and nickel used for plating functional parts. The use of certain other materials is still prohibited by the order. These are chromium; copper, except in brass; neoprene; nickel, except for plating functional operating parts; rubber; tin, except in solder, and zinc, except in brass. Methyl methacrylate plastics and phenol formaldehyde plastics, previously on the prohibited list, have been removed in the amended order.

No producer may use any critical materials in making or assembling a new organ (pipe, reed or electric) unless authorized in writing by the War Production Board. No authorization will be given to make an organ containing more than 10 per cent by weight of critical materials. For pipe organs a maximum of fifty pounds of critical materials is permitted. No new metal pipes may, in any event, be installed.

FRANK W. ASPER ON RECITAL TOUR IN EAST AND SOUTH

Dr. Frank W. Asper of the Salt Lake City Mormon Tabernacle made a recital tour the latter part of April and was heard in four performances in as many states of the East and South. April 21 he was at Ward-Belmont College, Nashville, Tenn.; April 24 he gave a recital at Muhlenberg College, Allentown, Pa.; April 26 he played at the First Presbyterian Church of Wheeling, W. Va., and April 28 he gave a program at Stuart Hall in Staunton, Va.

FOURTEEN HUNDRED PEOPLE heard a performance of Handel's "Messiah" by the Wausau Oratorio Chorus at the First Presbyterian Church of Wausau, Wis., Sunday afternoon, April 15. Eugene Nordgren, minister of music of the church, conducted the chorus. Soloists from New York, Chicago and Detroit took the solo parts.

HEAR THOMAS WEBBER AT BAYLOR UNIVERSITY

SECOND RECITAL IN SERIES

A. Blanchard Boyer Gives Fourth Performance on the Brooks Memorial Organ at Waco, Tex., to Mark Centenary.

Thomas Webber, Jr., organist and choirmaster of the Idlewild Presbyterian Church, Memphis, Tenn., appeared in recital at Baylor University, Waco, Tex., March 13, on the S. P. Brooks memorial organ. The recital was the second in the series in connection with the Baylor centennial celebration. The program chosen by Mr. Webber included the Bach D major Prelude and Fugue, the Liszt Fantasie and Fugue on B-A-C-H, "Thou Art the Rock," Mulet; "Twilight at Fiesole," Bingham; "Night Blooming Cereus," dedicated to Mr. Webber by Thomas Beckett; Introduction and Allegro, Walond; Chorale Fantasie on "Good King Wenceslas," Read, and several shorter numbers.

A large audience heard the recital and accorded the artist an enthusiastic reception on his first appearance in Waco.

A. Blanchard Boyer, teacher of theory at the Texas College of Mines, El Paso, gave the recital at Baylor University April 2. This was the fourth in the series. Mr. Boyer received his bachelor of music degree from Baylor in 1938. As a student of organ under Dr. Robert A. Markham he worked for four years, assisting with the construction of the four-manual, sixty-rank instrument. He was the first organ student to give a commencement recital on the organ at the time of its completion. Since that time he has taken graduate work in the music school of Texas University, studying organ with Dr. E. William Doty. For two years Mr. Boyer was professor of piano, organ and theory at the East Texas State Teachers' College. He assumed his present position at the College of Mines last fall. He plays bassoon in the El Paso Symphony and is prominent in other musical activities in that city.

Mr. Boyer's program was as follows: "In Thee Is Joy," "Sheep May Safely Graze," "Sleepers, Wake" and Toccata and Fugue in D minor, Bach; "A Beauteous Rose Breaks Forth," Brahms; "O Sacred Head Now Wounded," Brahms; Two "Bible Poems" ("Abide with Us" and "The Last Supper"), Weinberger; Pastorale, Cantabile and "Piece Heroique," Franck.

GIFT TO CLEVELAND MUSEUM FOR REBUILDING OF ITS ORGAN

William M. Milliken, director of the Cleveland Museum of Art, announces a gift of \$8,000 from the Kulas Foundation, through Elroy J. Kulas, vice-chairman of the Jones & Laughlin Steel Company, and Mrs. Kulas. The sum, which is matched by a similar amount from the trustees of the museum and other sources, is to be used to reconstruct the museum organ, which, with the fund to support the musical arts department, was given to the museum in 1922 by the late Mrs. P. J. McMyler and her daughters. Mrs. Raymond E. Lawrence and Mrs. Charles F. Briggs, in honor of their husband and father, former Cleveland industrial leader. Plans for the work on the instrument have been worked out by Walter Blodgett, curator of musical arts of the museum, and Walter H. Holtkamp, president of the Votteler-Holtkamp-Sparling Organ Company of Cleveland, which will carry out the project.

D. DEANE HUTCHISON TO PLAY FOR A. G. O. IN EVANSTON

A recital by D. Deane Hutchison, minister of music of St. Paul's Methodist Church in Houston, Tex., is to follow the annual meeting and dinner of the Illinois Chapter, A.G.O., at the First Methodist Church of Evanston May 21. The recital will begin at 8:30. Mr. Hutchison is well known to Chicago organists through his performance at the regional convention of the Guild last year. For the Evanston recital his program will consist of the following compositions: Chorale Prelude, "Aus der Tiefe rufe ich," Bach; Fantasie in C major, Bach; "Be Thou but Near," Bach; "Introitus," Karg-Elert; Chorale, Karg-Elert; Prelude and Fugue in D major, Handel; Air from Suite in D major,

Stanley; Passacaglia in C minor, West; "Abide with Us" and "Hear, O Israel," from "Six Bible Poems," Weinberger; "Pageant," Eugene Hill; Bourree and Musette, Chenoweth; "To an American Soldier," Van Denman Thompson; "The Primitive Organ" and Concert Study No. 1, Yon.

FLOOD DAMAGES THE ORGAN AT UNIVERSITY OF CHICAGO

Extensive damage to the organ in Rockefeller Chapel at the University of Chicago was caused by water which flooded the great division on April 2. A severe rain-storm caused an overflow which clogged the gutters on a small flat roof over the main organ chamber and ran into the building. The ensuing havoc caused a heavy loss and the great and a part of the pedal are out of commission temporarily. The situation was discovered by Frederick Marriott, organist of the chapel, when he saw water issuing from the organ.

The chests and pipes have been taken to the factory of La Marche Bros., who have the care of the organ, and the damage is to be repaired as soon as possible. The work required includes new leather. Fortunately all the pipes in the great are of metal, and escaped heavy damage. Meanwhile Mr. Marriott is using the other divisions of the instrument for the services and recitals.

SARA HAMMERSCHMIDT WINS CONTEST AND GIVES RECITAL

Sara Hammerschmidt, winner of the young artist contest of the Society of American Musicians, was heard in a recital Tuesday, April 24, at Kimball Hall under the management of Bertha Ott. The program was as follows: Allegro, Sixth Symphony, Widor; Two Schubler Chorales ("O Whither Shall I Flee" and "My Soul Exalts the Lord"), Bach; Scherzo, Gigout; Arioso and Toccata, Sowerby; Passacaglia and Fugue in C minor, Bach; Allegro Vivace, First Symphony, Vienne; "Carillon," DeLamarter; "Thou Art the Rock," Mulet.

Miss Hammerschmidt, a pupil of Dr. Frank W. Van Dusen, acquitted herself in a way to arouse the enthusiasm of a large audience. She played a taxing program from memory, with mastery of its difficulties, and there was marked brilliance especially in her opening Widor number and in the Sowerby Toccata.

LYMAN ALMY PERKINS DEAD; PITTSBURGH CHURCH MUSICIAN

Lyman Almy Perkins, prominent Pittsburgh organist and choral director, died March 21 at the Allegheny General Hospital. He was born in Topsfield, Mass., of an old New England family seventy-four years ago and moved to Pittsburgh about 1920 as organist-director at the Point Breeze Presbyterian Church. Later he held a similar position at the First Presbyterian Church, Wilkensburg, and at the time of his death was organist-director at the Mount Washington Presbyterian Church. He organized the Choir Ensemble Society of Pittsburgh, which for the past twenty years has been giving oratorios under his able direction. He also organized the Kittanning Choral Society.

SEVENTH YEAR BACH RECITAL BY GRIDLEY AT CUMBERLAND

John S. Gridley, the Cumberland, Md., organist who is playing the complete organ works of Bach in a series of twelve annual recitals, will give the seventh of these yearly performances at the First Presbyterian Church of Cumberland on the evening of May 8. The offering this year consists of the forty-five chorale preludes in the "Orgelbüchlein." Mr. Gridley uses the edition by Dr. Albert Riemenschneider. Next year the schedule calls for the "Clavierübung," part 3, which consists of the Prelude in E flat, the twenty-one chorales of the "Catechism" and the Fugue in E flat, commonly called "St. Anne's."

WORCESTER, MASS., FESTAL SERVICE DIRECTED BY NOBLE

An impressive festal service was conducted by Dr. T. Tertius Noble under the sponsorship of the Worcester, Mass., Association of Church Musicians in All Saints' Church Sunday afternoon, April 22. As the prelude T. Charles Lee, organist and choirmaster of the First Baptist Church, played Franck's Chorale in B minor. William Self, organist and choirmaster of All Saints', played the

IN THIS MONTH'S ISSUE

Church and fellow organists honor Frederick B. Hill on his fiftieth anniversary at Meriden, Conn.

Two evenings of music of the liturgies of Protestant and Catholic churches mark climax of season of the Casavant Society in Montreal.

J. J. Toronto, now an octogenarian, has cared for the great organ in the Mormon Tabernacle of Salt Lake City for thirty years.

Activities of A.G.O. chapters throughout the country in the last month include several annual dinners for the clergy.

New publications for the organ are analyzed and reviewed by Dr. William Lester.

Dr. Harold W. Thompson presents a view of the Easter music of 1945.

Second and last installment of Lieutenant Homer D. Blanchard's study of the designs of 860 organs built by William A. Johnson is presented.

THE DIAPASON.

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service. Charles B. Olson was tenor soloist.

The chorus numbered about 150 and was planned according to a balanced unit, demanding a ratio of voices from each choir entering. All of the seven anthems were sung *a cappella* except "O Lord Most Holy," by Cesar Franck, and "Come, Together Let Us Sing," by Bach. The hymns used were "Jesus Shall Reign," "For All the Saints" and "All Hail the Power of Jesus' Name." The Vaughan Williams setting of the "Saints" was used especially in order to bring the new version to the attention of churches not yet familiar with it.

Among the anthems were Dr. Noble's "Souls of the Righteous," "Lo, How a Rose E'er Blooming," Praetorius; "O Sing unto the Lord," Hassler; "God Be in My Head," Walford Davies, and Everett Titcomb's "I Will Not Leave You Comfortless."

MRS. ELIZABETH ARCHER LAMBUTH, mother of Archer Lambuth, the Chicago organist, died at the Evanston Hospital March 24. She was 83 years old. Mrs. Lambuth's home was in Evansville, Ind., but she had spent a large part of every year with her son and his wife in Evanston.

THE GRADUATION SERVICE of the junior choirs of St. Mary's-in-the-Garden, Manhattanville, New York City, Grace Leeds Darnell, director, will be held June 3 at 4 o'clock. The choirs will sing West's Evening Service in E flat, Rossini's "Inflammatus" from the "Stabat Mater," and Grieg's "Ave Maris Stella." Probationers will be accepted and choristers consecrated, and special awards will be made.

ET NON IMPEDIAS MUSICAM



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Organists of City Arrange and Present
Afternoon Musical Events with
Organ Numbers, Solos and
Choral Selections.

Six Lenten Sunday afternoon programs in various churches at Columbia, S. C., arranged by local members of the South Carolina Chapter, A.G.O., have been a musical feature of the season in the Southern city. The first program was given by John M. Lewis of Converse College, Spartanburg, S. C., Feb. 18 at Trinity Episcopal Church. Mr. Lewis was assisted by Mrs. Richard I. Lane, soprano; Private H. J. Kerr, baritone, and Mrs. J. S. Taylor, organist of Trinity. Mr. Lewis' program included: Chaconne, Louis Couperin; Elevation and Fugue on the Kyrie, Francois Couperin; Chorale Prelude, "All Mankind Alike Must Die," and Fantasia and Fugue in G minor, Bach; Chorale, Honegger; Adagio, Sonata 1, Hindemith; Introduction, Passacaglia and Fugue, Willan.

The second event took place at the Shandon Presbyterian Church Feb. 25 under direction of Miss Margaret Hook, organist and director. Miss Hook and M. Berry Seay were assisted by Misses Ann Webb, Evelyn Grier and Sara Jane Benson, vocalists. The organ program included: "Angelus," Borodin; "O World, I Now Must Leave Thee," Brahms; "Dreams," McAmis, and Chorale, Jongen (Miss Hook); Arioso, Handel; Allegro Maestoso from the Third Sonata, Guillemant; "Contemplation," Nearing, and "Agnus Dei," from "L'Arlesienne Suite," Bizet (Mr. Seay).

The third program was presented at the Washington Street Methodist Church March 4 under the direction of D. A. Pressley, organist-director, assisted by the Columbia College Sextet, Miss Laura Ford, director; Miss Olivia Ledbetter, accompanist; Miss Eleanor McDermid, violinist, and John Z. Nelson, baritone.

The fourth recital was at the First Presbyterian Church March 11 under the

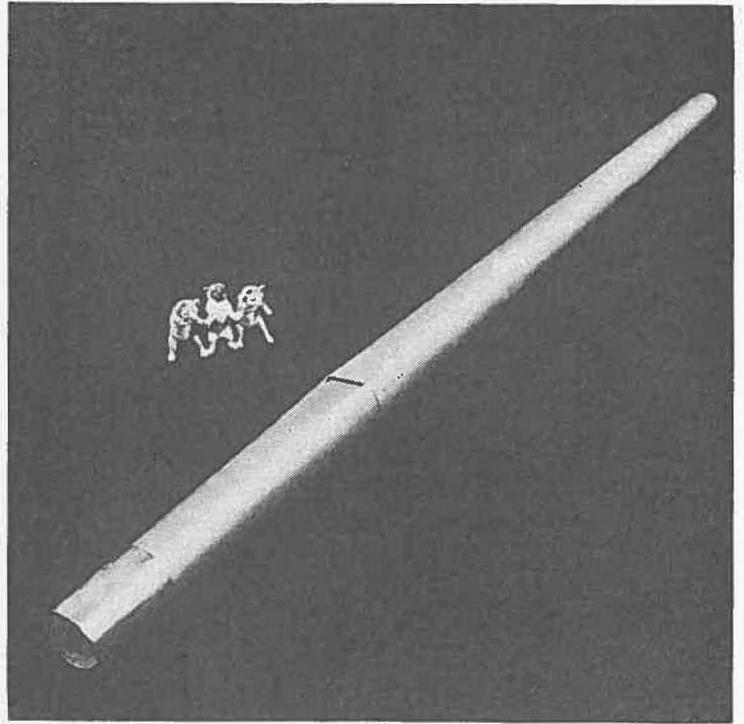
direction of Fred H. Parker, organist-director, assisted by Muriel Culbertson Stratton, violinist; Fred Howard Parker, accompanist, and the Columbia College Choir, Laura Ford, director.

The fifth recital was at St. Peter's Catholic Church March 18 under the direction of Mrs. Curran Jones, with Fred Howard Parker, dean of music at Columbia College, guest organist; Mrs. Richard McCreary, Jr., soprano; Mrs. Gilbert Barre, violinist, and the choir of St. Peter's Catholic Church, Mrs. Curran L. Jones, accompanist. Mr. Parker played: Cathedral Prelude and Fugue in E minor, Bach; Aria and Allegro, Tenth Concerto, Handel; Chorale, "All Praise to Jesus' Hallowed Name," Bach; "Suite Gothique," Boellmann; "Psalm XIX," Marcello.

The final program was given March 25 at Ebenezer Lutheran Church. A portion of the "Passion according to St. Matthew" by Bach was sung under the direction of Carl Bamberger, conductor of the Southern Symphony Orchestra. The Ebenezer choir was augmented by both civilian and military guest singers.

ORGAN AND ORCHESTRA PLAY CATHARINE MORGAN'S PIECES

A concert of music for organ and orchestra which was a musical event of extraordinary interest took place April 5 at the Haws Avenue Methodist Church in Norristown, Pa. Miss Catharine Morgan, F.A.G.O., was at the organ and had charge of the program. She was assisted by the members of the Philadelphia Orchestra and the Reading Symphony. There were twelve players, conducted by Harold L. Dorwin. A special feature consisted of two compositions by Miss Morgan—a Theme and Variations for organ and orchestra in which there were nine variations on the theme, and an Allegro in D minor for strings and organ. The program opened with Handel's First Concerto, in G, played by organ and orchestra. Miss Morgan's organ solos were: Prelude and Fugue ("St. Anne's") in E flat major, Bach; Chorale, Honegger; Allegro from "The Ninety-fourth Psalm," Reubke; "Carillon," Vierne; Allegro Vivace and Finale, First Symphony, Vierne.



PROBLEM

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Easter Music of 1945; Survey of Lists Shows Anthems Now in Favor

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

If I am to judge by the service lists which reached me—not so numerous as in some other years—the most popular new carol-anthem of 1945 is Elmore's French one called "Easter Bells Are Ringing," and this opinion is not based merely upon the title in lists. Mrs. Emilie P. Spivey of Atlanta's North Avenue Presbyterian Church writes she "liked this very much." Earl R. Larson of the First Methodist Church in Duluth says: "It's easy to do and most effective." Another new number tried by Mr. Larson is Holler's "An Easter Carol." For the most part, however, our choirmasters stuck to numbers at least one season old.

I am glad to see that our composers in national service are remembered. For example, at the Old First Reformed Church in Albany Dr. Oliver Herbert used "Easter Again Is Here" by Corporal Means and on Palm Sunday the "Vexilla Regis" by "Dick" Purvis, who is a prisoner in Germany.

The Dickinson carols hold their own, with the Spanish "In Joseph's Lovely Garden" leading; for example, it was used by Herbert D. Bruening (Chicago) and Frank K. Owen (Kalamazoo), in Lutheran and Episcopalian services. Dr. Gaul's carols are also favorites. In Baltimore, Frederick Erickson used his Normandy Carol and his Carpathian one; Mr. Larson used the "Spanish Easter Carol of the Lambs." Dr. Alfred E. Whitehead has not such a list for Easter as for Christmas, but among his Easter arrangements and compositions a number are liked. Dr. Reginald L. McAll had the Whitehead "Now Let the Heavens" sung as a "choral fanfare" and writes: "What a clean and melodic composer Whitehead is!" At Cornell Richard Gore used Whitehead's Dutch carol, "Today Did Christ Arise," as well as Thiman's arrangement of "Ye Sons and Daughters," a great melody that I have to hear every Easter or the day is incomplete.

This leads me to say that Thiman is contributing much to Easter joy. At Grace Cathedral in Topeka Robert W. Hays used Thiman's "The Strife Is O'er" with organ and brass. (He also used the brass with Broughton's "Easter Paeon," and I can well imagine how much that added to the effect of an excellent number.) Mr. Bruening (Chicago) chose Thiman's "O Christ, the Heaven's Eternal King," taking care to print the fact that the musical theme is "derived from eighth tone"—part of his successful attempt to acquaint his congregation with musical history. In Cleveland Dr. Russell V. Morgan used the same Thiman anthem at the Old Stone Church—without a note on its origin—together with other good numbers that included Marryott's "We Will Be Merry." (Why wasn't the new Marryott number used more?) I notice that he also performed Parker's brilliant "Light's Glittering Morn," an anthem which was a prime favorite twenty years ago and is still worthy of a fine performance.

Mr. Goldsworthy's compositions continue to gain favor. Ralph U. Domin (North Adams, Mass.) wrote trumpet parts for the Goldsworthy "All Hail the Power," sung by combined choirs, and penciled in the margin "Great." In Washington John H. Marville listed Goldsworthy's "Easter Dawn," with Dr. Clokey's "Hymn Exultant," an American anthem that seems to be surviving through many seasons, deservedly. Earlier in composition a little is "On Wings of Living Light," by the late J. S. Matthews of Providence, used again this year by David A. Pressley in Columbia, S. C. Van Denman Thompson's carol-like anthem, "Spring Bursts Today," which was the best seller of a former season, still has its admirers, including Frederick B. Hill of Meriden, Conn.

W. R. Voris, whose recent death was such a blow to our church music, appears in some lists. For example, Miss Mary Ann List used his Dutch number, "See the Conqueror Mounts." She had other favorites of my own, including the Tchesnokoff "Salvation Is Created" and the Norwegian-Dickinson "This Glad Easter Day."

D'Alton McLaughlin of Toronto, who seems to be specially gracious to composers south of his Dominion, lists Soverby's fine "The Risen Lord," together with Dickinson's most popular Spanish carol and Glinka's "We Hail Thy Resurrection." (I am glad to see this return of Russian numbers to our programs; after a tremendous burst of popularity twenty-five or thirty years ago the Russians slipped into the background somewhat, possibly for political reasons, though I think not.) Speaking of Canadian choir-

masters, Allanson Brown of Ottawa at the Dominion Church used as a tenor solo the Negro spiritual "Were You There?" He also used the grand Vulpius "The Strife Is O'er" and other excellent numbers.

Among the vocal solos I was glad to see listed by Miss Florence Haskin (Bridgeport, Conn.) the "Easter Dawn" for baritone by the late Dr. Woodman, another colleague whom we all mourn though in the confidence that he has inherited Easter joy. At Bloomington, Ind., Mrs. D. D. Nye had a solo cantata sung, "The Way to Emmaus" by Weinberger.

There are no new trends in the organ music used. As in every other season of the year, Bach is omnipresent; at Bellevue Presbyterian, Pittsburgh, Thornton L. Wilcox played four of the chorale preludes before the principal service. At Cornell, where Professor Gore has been giving us fifteen magnificent Bach recitals, our morning service opened with the Bach Canonic Prelude on "The Day Hath Dawned." Among the new pieces the Nies-Berger "Resurrection" seems a favorite; I find it on Dr. John T. Erickson's lists (New York), Mr. Domin's and others. I am glad that Lynnwood Farnam left us an Easter message in his "O Filii," played by Mrs. Frank Hayward and others. Other organ selections of hers by American composers included Gaul's "Easter with the Pennsylvania Moravians" and Professor Saxton's "Christ Is Risen." In Washington Mrs. Kathryn H. Rawls played the "Alleluia! Pascha Nostra" by Everett Titcomb, a composer of high merit whom I was among the first to praise, I think; his compositions are of the sort to make their way unaided by advertising of any kind except the praise of his many admirers.

Taking a number or two from a service list always gives a somewhat false impression. Perhaps I should name several compositions used by two of our leading choirmasters. For example, at the Church of the Covenant, Cleveland, with its long and noble traditions in music, Robert M. Stofer selected for his new number, published in 1945, Hollman's "Alleluia"; but he had several other excellent choral works, including the Dickinson arrangement of "A Joyous Easter Song," Clokey's "Hymn Exultant," Dickinson's antiphon called "The Resurrection," the Dutch-Davis carol called "Awake, Thou Wintry Earth," V. D. Thompson's "Spring Bursts Today," the Voris "Ring, Ye Bells of Easter," the Breton-Gaul carol, "The Three Lilies," Yon's "Christ Triumphant" and the Spanish-Dickinson "In Joseph's Lovely Garden."

Or we might take C. Harold Einecke's lists at the Park Congregational Church in Grand Rapids, where we note Goldsworthy's "An Easter Antiphon," E. S. Barnes' "Jubilate," Miss Davis' "Alleluia, Come, Good People," Makaroff's "An Angel Said to Mary," and plenty of good organ pieces, including Edmundson's Prelude on a Paschal Chorale, Gore's Toccata on "Ye Watchers," Nies-Berger's "Resurrection" and Miles Martin's Voluntary on "Ye Watchers."

Reviews of New Music

Two Novello leaflets of 1945 are admirable and very useful. One is "Words of Comfort," three short introtos by the late Sir Walford Davies, in four parts. (The second has a short solo.) The other is "A Peace Prayer," which will be welcome at the close of the war; the music is by Alan Gray.

Meanwhile, before peace comes, we may use such sturdy anthems as the one which Herbert E. Hyde has composed for his twenty-fifth anniversary at St. Luke's, Evanston, Ill. It is called "God Is Our Hope and Strength" (Gray), and he has given us ten pages of robust accompanied music worthy of the great psalm under whose inspiration Cromwell's Ironsides used to ride to victory. Or you might use G. W. Henninger's arrangement of Bach's grand "If Thou but Heed Thy God" (Presser), a melody which I rank near the top of all chorale tunes. In this work there is some division into eight parts.

Two short numbers of excellent quality must be mentioned. One is E. B. Whittredge's "Almighty God, Who Hast Given Us Grace" (Boston Music Company), an unaccompanied setting in four parts of the great prayer of St. Chrysostom; another is Graham Godfrey's "Jesus, the Very Thought Is Sweet" (Gray), beautifully supple in the rhythms of St. Bernard of Clairvaux's touching hymn. This, too, is to be sung unaccompanied, and at times three male parts are desirable.

There are two settings of sentimental poems for Mother's Day—Henry Hager's "Mother, So True" (Presser) and Helen J. Marth's "You Taught Me How to Pray" (Morris). Both are easy and could be sung by a quartet.

For SSAA unaccompanied there is Dr. Henry S. Fry's charming arrangement of "Beautiful Saviour" (Church). For SSA unaccompanied there is an admirable number in four pages by Corporal Claude Means called "My Voice Shalt Thou Hear" (Morris). For TTBB unaccompanied I recommend a Tallis motet arranged by Grover J. Oberle, "If Ye Love Me" (Gray).

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PORTER HEAPS



PORTER HEAPS, the Chicago organist, leads a busy life, with war work six days a week and his church and radio programs filling his Sundays and all spare hours during the week. But he does not slight any of his duties, as made evident in the way in which his choir sang the "Passion according to St. Mark" by Charles Wood at St. Matthew's Episcopal Church in Evanston on the afternoon of Palm Sunday. Although the choir is entirely volunteer, no details were overlooked. Mr. Heaps has fifteen men who appear regularly for rehearsals—no mean accomplishment in itself. He trains three choirs—the senior choir, which sings every Sunday at the 11 o'clock service, the high school choir, which takes care of the 10 o'clock service, and a junior choir, which sings every week at the Sunday-school service at 9.

Mr. Heaps also is playing the music for the "Tena and Tim" program on the

Columbia System, plays the organ with the orchestra for The Northerners over WGN Wednesday evenings and does special recording work now and then. For two years he has been devoting forty hours a week to war work, starting out with the Douglas Aircraft and now with the Developments Company as their cost production analyst.

Porter Heaps has had a very active and noteworthy career. He was born in Chicago in 1906 and received his training under Harris S. Shaw of Boston, Willard Irving Nevins of New York and Stanley Martin of Evanston. Later he studied in Paris with Marcel Dupré. He is a graduate of Northwestern University. When he was 20 years old he won the prize for which young organists from every part of the country competed at the Philadelphia Sesquicentennial Exposition. For four years previous to 1933 he gave recitals at the University of Chicago on the Rockefeller Chapel organ. From 1928 to 1931 he held the position at the First Methodist Church of Evanston. He has also held positions at the Methodist and Congregational Churches of Wilmette, at the First Congregational of Evanston, and, before going to St. Matthew's in Evanston, was at the North Shore Congregational of Chicago for several years. He has been heard in recitals in every part of the United States. For a year he took the place of Arthur Poister at the University of Redlands while Mr. Poister was on sabbatical leave.

THE DRAKE UNIVERSITY College of Fine Arts will hold two sessions of six weeks each during the summer of 1945. In addition to the regular faculty, the Drake music conference will present four fine arts specialists. Students are enrolled in the College of Fine Arts at the present time from twenty-three states and Canada. At the music conference Dr. John Kendel will hold clinic sessions on music education; Father William J. Finn will discuss the problems of choral music June 20, 21 and 22; Rudolph Ganz, world-famous pianist and educator, will be on the campus for clinic sessions on piano teaching June 27 and Dr. John Finley Williamson, president of the Westminster Choir College, will conduct clinic sessions on choral music July 5 and 6.

*We on
the homefront--
must wait*



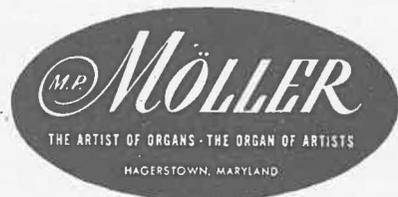
It would be easier if the guns were ours to carry, the miles of mud were ours to march, the foxholes ours to dig and live in.

Yet, we must wait.

True, our waiting cannot be an idle one. There are shells for us to make, ships for us to build to carry these to far-off places we have never known. There are letters for us to write to foxhole addresses. There's the blood-bank appointment we must keep; and fats to save, paper and metal to salvage and War Bonds to buy.

Busy with our share of the work to be done, going about our homely, everyday tasks, we're building the world they will come back to . . . a world based on the truths they fight for.

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John J. Toronto, Now 80, Cares for Salt Lake Organ Over 30 Years

John J. Toronto, veteran organ technician at the Salt Lake Mormon Tabernacle, celebrated his eightieth birthday Feb. 5. Twenty of his friends and associates met at a dinner in his honor.

Mr. Toronto has had the large Salt Lake organ in his care since 1913 and the day of his retirement is not near, thanks to his vigorous constitution and unusually cheerful personality. During most of this time he has been intermountain representative of Austin Organs, Inc., and has placed a large number of organs in his territory.

Mr. Toronto was born in Salt Lake City of Utah pioneers who settled there in 1848. He and his family still live on the original Toronto property, not far from Temple Square. As a boy Mr. Toronto attended Brigham Young's private day school. Later he was graduated from the University of Utah and the New England Conservatory of Music. His youthful proficiency on both clarinet and violin is well remembered. His hobby is his large sloping garden, one of the finest in the city. He is equally successful in his gardening and in his thoughtful care of the Tabernacle organ.

It is rumored that Mr. Toronto has a novel idea which he expects to develop some day when he retires from active duty. He hopes to apply his experience to the designing of an organ consisting of one pipe, completely unified and duplexed. He is eager to make use of the virtues and economies of the principles of unification to their absolute limit! To give this one pipe its utmost flexibility of control he plans to have two expression chambers, two tremolos, the usual crescendo pedal, sforzando, and at least ten combination pistons on each of the three manuals and pedals.

Mr. Toronto foresees that he will have a formidable problem to solve in the scaling, voicing, regulating and tuning of this one pipe, which will be called upon to do duty in so many ways. Contrary to current opinion, he claims the possibility of producing in this instrument numberless exquisite tone colors, such as the synthetic oboe, synthetic quintadena, synthetic vox humana and many others, the identity of which he is not as yet prepared to divulge. An astounding feature of this proposed organ will be the fact that it cannot possibly get out of tune with itself—obviously so, there being but one pipe.

Architects will be bound to rejoice over this revolutionary musical phenomenon in view of the small space required for the one pipe. It will be possible to install it, for instance, right in front of the pulpit, or inside of the pulpit, or in any other stray place or corner in the church which is not already in use for something else.

Mr. Toronto will welcome encouraging expressions from church and concert organists throughout the country.

GUSTAVE REESE TO DIRECT CARL FISCHER PUBLICATION

Carl Fischer, Inc., announces the appointment of Gustave Reese as its director of publication. He will enter upon his new duties May 1. Mr. Reese was active in the publication department of G. Schirmer, Inc., for more than twenty years, becoming head of the department in 1940. In 1933 he became associate editor of the firm's magazine, *The Musical Quarterly*, and upon the death of Carl Engel succeeded him as editor. Mr. Reese resigned from his position at Schirmer's some time ago. From 1927 to 1937, with one year's interruption, he taught at New York University in the music department. His course on medieval and renaissance music was given in the graduate school. An outgrowth of this course is his book, "Music in the Middle Ages," published in 1940 in this country and subsequently in England. Mr. Reese is now writing a continuation of that work—"Music in the Renaissance." Since his resignation from G. Schirmer, Inc., he has been devoting his time to the completion of this book, which will be published in 1946.

One of the founders of the American Musicological Society in 1934, Mr. Reese has been national secretary of the organization ever since that time and recently was appointed editor of its publications.

JOHN J. TORONTO AMONG PIPES OF SALT LAKE CITY ORGAN



CHICAGO WOMEN ORGANISTS SPEND EVENING IN OAK PARK

The Chicago Club of Women Organists held a choral and organ program, preceded by a dinner, at the First Congregational Church in Oak Park April 9. Guests at the dinner were Dr. Albert B. Coe, pastor of the church; Mrs. Coe, Mrs. Alma K. Anderson, president of the Illinois Federation of Music Clubs, and Walter Flandorf, dean of the Illinois Chapter, A.G.O. Dr. Coe in a few words of welcome emphasized the importance of music in the church. Mrs. Anderson spoke of the curative effects music will have in the post-war period and of the need of cooperation among all musical groups. Dean Flandorf announced some new and old projects of the Guild in his witty manner.

The lovely arrangement of lighted candles in the church auditorium formed a fitting setting for the singing in Latin of the Requiem by Fauré by the choir under the direction of Mme. Else Harthan Arendt Seder. Mme. Seder and Royal Schmidt, as the soloists, sang with beautiful restraint. Adrienne Moran played an excellent organ accompaniment and concluded the program, in keeping with the mood of the whole evening, by playing "In Paradisum," by Mulet. Mary Porter Gwin's choice of the organ prelude, *Fantaisie in A*, by Franck, could not have been better for preparing the audience for the choral music.

The club will have its final program of the season Sunday afternoon, May 6, at the Church of the Advent, Chicago. Esther Wunderlich, Gertrude Rauhauser and June Cooke will be the organists and Marion Blake-Forster will give a group of vocal numbers.

THIRTEENTH SEASON OF HOURS OF MUSIC IN PORTLAND, ME.

The thirteenth season of "hours of music" at St. Luke's Cathedral in Portland, Maine, came to a close March 25 under the direction of Alfred Brinkler, the cathedral's organist and choirmaster. The series began Oct. 22.

Of the sixty-five composers represented on the organ programs twenty-one are American, born or adopted; fourteen French and twelve English. Guilmant leads with nine pieces, merely because it was a custom to give one entire program of his music; otherwise Bach leads with six compositions, followed by Karg-Elert, Lemare and Borowski with four and Bonnet, Macfarlane, Rogers, Widor and Yon with three.

The Westbrook Junior College choir under the direction of Rupert Neily sang March 18 and the cathedral choir of men and boys sang Stainer's "Crucifixion" on Palm Sunday to close the series. Many local soloists assisted at various Sunday afternoons during the season.

CAMP WA-LI-RO FOR BOYS OPEN AT PUT-IN-BAY, OHIO, IN JULY

Camp Wa-Li-Ro, the Episcopal boy choir school and camp of the Diocese of Ohio, will conduct its usual choirmaster conference at Put-in-Bay, in the Lake Erie Islands, July 9 to 13. The faculty for its twelfth season will include Dr. T.

Tertius Noble of New York, Dr. Harvey B. Gaul of Pittsburgh and Walter Blodgett of Cleveland. The Rev. Dayton B. Wright, chaplain of Wa-Li-Ro, will speak on the advantages of boy choirs to the church.

Afternoons will be devoted to rest and recreation, while the work sessions will be conducted mornings and evenings. The resident choir of twenty boys will be used for demonstration work and will sing the services. Much time will be spent on the development of the boy voice. A new steamer is running daily from Cleveland to the islands.

The Rt. Rev. Beverley D. Tucker, D.D., Bishop of Ohio, who has visited the camp yearly, recommends the program this year both to choirmasters and choristers. Choir boys are accepted through the first week in August. Paul Allen Beymer is the director.

ANNUAL BOY CHOIR FESTIVAL IN CLEVELAND CATHEDRAL

Trinity Cathedral, Cleveland, was the scene April 29 of the eighth annual boy choir festival service, with a choir of about 300 boys and men from the churches of Greater Cleveland and the glee clubs of the University School for Boys, Shaker Heights. Paul Allen Beymer directed the choirs. Organists presiding at the cathedral organ were Richard Ellsasser, Walter Blodgett, Stephen E. Cool and David Smith. In addition to these performers, the following organists assisted in the preparation of the service: Harold Tower, Florence Boddy, Laura Louise Bender, F.A.G.O., Dale Hutson and J. Lewis Smith.

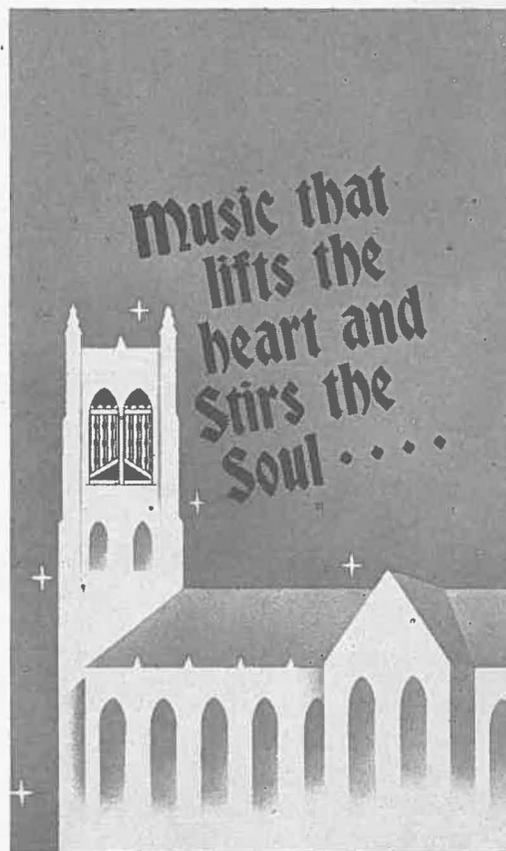
Organ numbers on the program were: Second Sonata, in G minor (*Allegro Maestoso*), Merkel; Sixth Symphony, Widor, and Fourth Sonata, Guilmant. Choir numbers were a Magnificat and Nunc Dimittis composed for Wa-Li-Ro by John Gordon Seely of Toledo; "Lauda Anima," Mark Andrews; "Jesu, Joy of Man's Desiring," Bach, and a hymn composed by Joe Henry, a 14-year-old boy from Toledo, using the words "Praise the Lord through every nation." This hymn was accompanied by David Smith, 15 years old, of Painesville and one verse was sung as a solo by Eric Dalheim, 13, soprano, from St. James', Painesville.

The evensong was intoned by the Rev. Dayton Wright. Clergymen of the affiliated choirs read the service and the dean of the cathedral, the Very Rev. Chester B. Emerson, D.D., preached the sermon. Dr. Harry A. Peters, headmaster of the University School, was in the procession.

ORGANS IN DOVER, ENGLAND, ESCAPE DAMAGE IN BOMBING

News from England is to the effect that none of the organs in Dover suffered damage in the war bombings. In a letter to H. J. Winterton of Muskogee, Okla., G. Leonard Baggaley, borough organist of Dover, states: "I am pleased to say, so far all the organs of Dover have come through the war undamaged."

As Mr. Winterton points out, this is remarkable, since Dover is only eighteen or twenty miles from France.



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Bach Shrine in Home Of Frank Taft Filled With Rare Treasures

[One of the largest Bach collections existing today is that in the home of Frank Taft at Montclair, N. J. In view of the approaching visit to this interesting shrine by many members of the A.G.O. in the course of the May music festival in New York, THE DIAPASON is reproducing a large part of an article on this collection published in the issue of June 1, 1936. Mr. Taft, for many years connected with the Aeolian Company, is still active on the staff of the Aeolian-Skinner Organ Company at its New York office.]

A shrine to the memory of Johann Sebastian Bach such as exists nowhere else in America and in perhaps only one other place in the world stands in Montclair, N. J., where it has been created and nurtured with loving care over a period of more than two score years. Frank Taft, for many years a nationally prominent organist, one of whose claims to fame is that he placed and played beautiful organs in the homes of many of the most prominent and wealthy men of this country, is the collector of everything that stands in his Bach Museum and has watched its growth throughout the years. The collection is housed in the home of Mr. Taft and has been visited in this suburban community by hundreds of guests of Mr. Taft from nearby New York and from all parts of the world. The main gallery, on the third floor, is in the style of an old German room, paneled, with leaded glass windows and lighted with Frink Art Gallery reflectors.

There are in Mr. Taft's collection 200 framed pictures, including oils, engravings, etchings, lithographs, etc., besides many unframed pictures. Glass cabinets contain manuscripts, early edition books, bronzes, busts, statuettes, a medallion and a large silver cup with an engraving of Bach's head. Here also are a Bach Gesellschaft edition, all standard biographies and numerous pieces of Bach literature of all kinds. There are facsimiles of thirty-seven compositions of Bach, and among the rare volumes are such items as Burney's "History of Music," published in 1789, and "Walther's Lexicon," 1732.

Hundreds of pictures line the walls of the museum, ranging from the five known authentic portraits of Bach to symbolic prints in which he figures.

One of the most interesting things in Mr. Taft's glass-enclosed treasures is a bunch of leaves taken from the wreath laid in 1894 on the sarcophagus of Bach in St. John's Church, Leipzig. It was given to him by that church's authorities after Mr. Taft had given a recital there in 1911.

Minute care has gone into the assembling of the collection. Mr. Taft has corresponded with authorities, collectors, bibliophiles and print dealers all over Europe. He has established the authenticity of doubtful items and discovered numerous misrepresentations in matters generally accepted as authentic. In one instance he learned that a print supposedly of Bach as a youth was really the picture of one of Bach's grandsons.

Among the manuscripts are originals of an organ sonata by Emanuel Bach, probably the most famous of Johann Sebastian's numerous sons, and the third act of "Alexander in India," by Johann Christian Bach, another son. He also has copies of a set of Clavier Variations of the great Johann made by the cantor's pupil, Johann Christian Kittel, and a Bach Toccata by another pupil, J. L. Krebs. There also is a first edition of Emanuel Bach's "Art of Clavier Playing"

FRANK TAFT



and "System of Fingering," both published in 1787.

In one end of the museum is a harpsichord made in this country by Arnold Dolmetsch, noted authority on ancient instruments. There is also a melodeon.

Mr. Taft is one of the foremost Bach enthusiasts and authorities living. He was the founder and director of the Bach Choir, which gave three-day festivals in the First Congregational Church, Montclair, N. J., from 1905 to 1910 and attracted attention throughout the musical world, drawing to the town many eminent musicians of that era, among whom were the conductors Gustav Mahler and Alfred Hertz.

Mr. Taft went to Chicago in 1880 as a youth to study organ under Clarence Eddy, and he was Mr. Eddy's pupil for three years. Going to New York, he studied with Samuel P. Warren and was organist of the Clinton Avenue Congregational Church, Brooklyn; the Madison Avenue Reformed Church and Temple Beth-El, New York, and of the First Congregational Church, Montclair. He opened over 100 organs and gave recitals throughout the United States. Mr. Taft has done no public playing since 1901, when he joined the Aeolian Company. He is one of the distinguished group of founders of the American Guild of Organists and was general treasurer some years ago.

PROGRAMS IN NEW MEXICO; SERIES AT STATE COLLEGE

The music department of the State College A. and M. A. of New Mexico, under the direction of Professor Carl Frederick Jacobs, gave the fifth in a series of musicales March 25 at Rhodes Hall, offering a Lenten program. The organ preludes, "Jesu, meine Freude," "O Mensch, bewein Dein' Sünde Gross" and "Vater unser in Himmelreich," Bach, were played by Fred Schulmeister, a student. The cantata "The Seven Last Words," Dubois, was sung by the college chorus, directed by Carl Jacobs, professor of music, with Edith Porter, instructor in music, as accompanist. Soloists were Carl Jacobs, Eugene Phelan, Helen Frost and Margaret Hall. The postlude, "Hosannah," Dubois, was played by Jeane Ann Stroman.

April 22 Professor Jacobs gave an organ recital, assisted by Eugene Phelan, baritone. Organ numbers included: Toccata and Fugue in D minor, Bach; Sonata from Cantata "God's Time Is Best," Bach; Sketch in D flat, Schumann; "Chant de Mai," Jongen; Pastorale, Vierne; "Piece Heroique," Franck.

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Report of Judges of Anthem Contest.
Over 100 manuscripts were submitted for the prize anthem contest. After the first reading there was left a group of twelve to fifteen for further examination. Of these there were several of great merit, but only a few of sustained worth from beginning to end. One in particular began with fine originality and musicianship but in the course of its many pages there was little or no contrast, and in spite of its good musicianship it was monotonous. Another also began extremely well, but the fever of the middle section, which did not adequately express the text, eliminated it from the competition. Others were good, but simply not of prize dimensions.

In the final reading there were two of real worth and sustained merit, which were acceptable to the judges—one without accompaniment and the other with an organ part. It is this latter, "Praise the Lord," by Frederick C. Schreiber, which the judges recommend to the Guild as the prize-winning anthem.

JOSEPH W. CLOKEY,
ROLAND DIGGLE,
DAVID MCK. WILLIAMS, Chairman.

New Members Give Nashville Program.

The meeting of the Central Tennessee Chapter April 10 was held at the Hillsboro Presbyterian Church, Nashville. This was the occasion planned last summer by the program committee when the newer members of the chapter would play for the older ones. Accordingly Miss Bertie Greer played on the organ: "Adoro Te Devote" and "Ave Verum," Everett Titcomb, and "Laus Deo" ("Messe de Mariage"), Dubois.

After Miss Frank Hollowell had presented an interesting paper on current events, Miss Corinne Anderson, at the organ, assisted by Mrs. Margaret Bowers at the piano, played the following: Meditation on First Prelude, Bach-Gounod, and Pastorale, Guilmant.

At the business meeting Mrs. Thomas W. Lee was elected to membership in the Guild. After an intelligent exchange of ideas for next season's activities the meeting was closed.

JAMES G. RIMMER, Dean.

- WASHINGTON—
 - Western Washington—Gladys Olson.
- WEST VIRGINIA—
 - Buckhannon—
 - Kanawha (Charleston)—Dr. J. Henry Francis.
 - Wheeling—Dr. Paul N. Elbin.
 - Huntington—Dr. Henry Mueller.
- WISCONSIN—Arthur A. Griebling.
 - La Crosse—Sister M. Zitana.
 - Racine—Sister M. Marian, O.P., A.A.G.O.

Catharine Crozier Plays for Guild in New York; Performance Wins Praise

Catharine Crozier, whom headquarters presented in a recital at Calvary Church in New York on the evening of April 9, is an outstanding organist indeed and it was a pleasure for those of us who had heard such fine reports of her playing to have the opportunity to confirm them personally.

I believe that the principal trait of Miss Crozier's playing is control. I particularly admired the way in which she refused to allow a few false notes at the beginning of the recital—due, no doubt, to the excitement of the occasion—to throw her off the course. She has control of tempo, control of rhythm, admirable control of color and a fine intellectual approach to all that she presents. This clarity of conception was particularly apparent in her playing of Hindemith's First Sonata, where the combination of registrational finesse and fine rhythmic line produced a most enlightening performance. Here we heard not arid dissonance and pedantic technical devices, but vibrant, colorful music, fully realizing the musical idioms of the organ. Excellently played, too, was Karg-Elert's Symphonic Chorale, "Abide with Us, O Saviour." The variety and beauty of color scheme would have delighted the composer's heart, I am sure, and the contrast achieved between variations was most effective.

Miss Crozier believes in giving the American composer a hearing, and thus her entire final group was by contemporary writers of this country. Garth Edmundson's "Gargoyles" received a truly virtuoso performance, and equally pleasing was his Prelude on "Pange Lingua Gloriosa," where the soft colors of the organ were carefully blended. Seth Bingham's charming "Rhythmic Trumpet" pleased everyone, I am sure—even the composer, who was there—and the evening was brought to a brilliant close with Leo Sowerby's Toccata—truly a fine vehicle for the display of technical brilliance, of which Miss Crozier has more than her share!

I felt that the recitalist elected to play Bach's music in the lifeless and uninteresting manner which seems to be so much the vogue among certain members of our profession today. That she did this from choice was obvious from the wide contrast between her Bach group and the rest of the program. However, at least she did her obeisance to cold scholarship at the opening of the program, so that we were thereafter free to settle down and enjoy the rest of the evening!

ROBERT BAKER.

Robert Stofer in Washington.

The District of Columbia Chapter presented Robert Stofer, organist of the Church of the Covenant in Cleveland, in a recital April 3 at the Washington Cathedral. He played the following program: Concerto No. 4 and "Come, Saviour of the Gentiles," Bach; "Water Music" Suite, Handel; Communion, Purvis; "Ariel," Van Denman Thompson; "Pastel" in F sharp, Karg-Elert, and Symphonic Fantasy on the Irish tune "St. Patrick's Breastplate," Clokey (manuscript).

On April 4 Mr. Stofer appeared as guest speaker at the monthly meeting. His subject was "Descants" and the chapter became acquainted with several descants by acting as a choir with Mr. Stofer directing.

MACON McARTOR, Registrar.

The Warden's Column

Observance of our first national A.G.O. Sunday, April 29, was general and an unqualified success. The significance of this event will grow from year to year. It is a wonderful means of acquainting the clergy and laity with the purposes of the Guild.

So far during the current season 908 members have been elected or reinstated. Fifteen new chapters and two branch chapters have been organized.

The spring music festival in New York City May 7 to 11 promises to be of outstanding merit. A full account of this will appear in the June issue of THE DIAPASON.

A Western tour was taken in the interests of the Guild and resulted in the organization of several chapters. The following states were included: Michigan, Illinois, Missouri, Kansas, Iowa, Minnesota, North Dakota and South Dakota. Visits were made to chapters in Detroit (Eastern Michigan), Grand Rapids (Western Michigan), Chicago (Illinois), Minneapolis and St. Paul (Minnesota), Kansas City and Topeka (Kansas). Chapters were formed as follows: Red River Valley Chapter, Fargo, N. D., and Moorhead, Minn., taking in members from the region roundabout; South Dakota Chapter, Sioux Falls, and Central Iowa Chapter, Des Moines. Since returning from this tour, a visit was made to the Metropolitan New Jersey Chapter in Newark.

All of these visits were thoroughly enjoyed and many representative church musicians and clergymen met. There was discussion of many topics of interest to our profession in connection with the work of the Guild throughout the country, resulting in clearer understanding and closer relations between chapters and headquarters.

Everywhere the greatest interest was shown in the A.G.O. and its program. Communities where there have been no chapters are delighted to become affiliated with the Guild as a national organization, and existing chapters visited are resolved to carry forward with renewed purpose and energy. Many inquiries were made concerning the Guild examinations, which are proving to be more and more a great incentive for serious study and work. We all have a great responsibility in upholding the Guild standards which have been established through the years.

Interest in the Guild organ student groups in colleges and schools is widespread. It has been decided to approve a minimum of five students. One subscription to THE DIAPASON will be given for every five students in a group.

Faithfully yours,

S. LEWIS ELMER, Warden.

Choral Evensong in Champaign, Ill.

The Champaign-Urbana Chapter sponsored a choral evensong April 8 at the First Presbyterian Church in Champaign, where Professor and Mrs. LeRoy R. Hamp are co-directors of music. Mrs. Hamp played four chorale preludes—"From God I Ne'er Will Turn Me," Buxtehude; "O Lamb of God, Pure, Spotless," Bach; "My Inmost Heart Rejoiceth," Brahms, and "With Joy, Ye Children of Men," Karg-Elert. The choir sang an antiphon, "O Come, Let Us Sing" (MS.), by Mr. Hamp, and three anthems—"With a Voice of Singing," Martin Shaw; "Hymn to the Godhead," Channing Lefebvre, and "O Lord, Support Us," Newton H. Pashley. The Rev. A. Ray Cartlidge spoke on "The Unity of Worship." For the benediction response the choir sang "Now Rest Beneath Night's Shadow," Bach, and as a postlude Mrs. Hamp played an improvisation on "Now Rest Beneath Night's Shadow," by Garth Edmundson.

NADINE W. KISTNER, Registrar.

News of the American Guild of Organists—Continued

Corporal Vinson F. Long, Back from New Caledonia, Gives Recital in Buffalo

The program of the Buffalo Chapter for April included two very fine events—the first, on April 9, an organ recital in University Church of Christ, by our first returned organist from overseas, Corporal Vinson F. Long, home on furlough after more than two years' service in New Caledonia as assistant chaplain, having made a tour of the island with Chaplain Knight, assisting in services at mission stations. His activities also included camp entertainments.

Assisting artists on the program were: Geraldine Ayres Ulrich, contralto, and Stephen Palmer, accompanist, and at the piano in an organ and piano duo with Corporal Long.

The second event, April 19, in Ascension Episcopal Church, was an "improvisation recital" by Dr. Frederick Schlieder, M.Mus., F.A.G.O., of Union Theological Seminary, New York. The recital was built upon a symphonic suite, themes of which were submitted by prominent Buffalo musicians. Dr. Schlieder gave an informal talk on "Improvisation" preceding the recital. This was one of the outstanding events of the season and those who studied with Dr. Schlieder in our summer school last June knew the rare treat in store for all. Dr. Schlieder's improvisations were the work of an artist.

Another summer course will be conducted by Dr. Schlieder under the auspices of the Buffalo Chapter the last week in June.

EDNA L. SPRINGBORN, Secretary.

Coming Illinois Chapter Events.

A program of contemporary organ music will be played at St. James' Methodist Church, Chicago, Monday evening, April 30. Composers who will play their own works include Helen Westbrook, Charles Demorest and Bethuel Gross. Sara Hammerschmidt will play compositions of Walter Flandorf, dean of the Illinois Chapter.

The annual dinner of the Illinois Chapter will take place Monday evening, May 21, at the First Methodist Church of Evanston. After the reading of reports and the dinner there will be a recital by D. Deane Hutchison of Houston, Tex.

GRACE SYMONS, Registrar.

Problems Discussed in Ithaca.

The monthly dinner and meeting of the Ithaca, N. Y., Chapter was held April 13 at the Asiatic Garden. Dr. Conrad Rawski, sub-dean, was chairman of a panel discussion on "Some Problems of Music in Worship." Members of the panel were three guests, the Rev. H. G. Rudd of the First Methodist Church, the Rev. E. L. Christie of the Congregational Church and the Rev. G. B. O'Grady of St. John's Episcopal Church, and three members of the Guild—Mrs. Paul Thayer, organist of the State Street Methodist Church; Professor Richard T. Gore, the dean and Cornell University organist, and Otto Miller, organist-director of St. John's Episcopal Church.

Three principal subjects were discussed, with two members of the panel giving five-minute talks on each. Messrs. O'Grady and Gore presented the "Place and Function of Music in the Service of Worship." Messrs. Budd and Miller dealt with "What Kind of Music in the Service of Worship?" and Mrs. Thayer and Mr. Christie spoke on "Congregational Singing, Its Significance and Improvement." Following the speeches there was much stimulating and helpful discussion.

LOUISE WALLACE, Secretary-Treasurer.

Craighead Plays in Atlantic City.

The Atlantic City Chapter presented David Craighead, the brilliant young recitalist, in a program on the large organ in the senior high school April 10. This five-manual organ was famous for its size until the huge one in the convention hall was completed a few years ago. Its great range of possibilities made it a fine instrument for Mr. Craighead to display his artistic and technical ability.

Mr. Craighead, a native of California, is at present doing work at Curtis Institute of Music in Philadelphia. Two of our members, hearing him there, resolved

to bring him to Atlantic City. Our chapter being small, there was not enough money to finance the recital, so patrons were secured at \$5 each. This worked very well, and the recital was considered by everyone a great contribution to the musical life of the community.

The program was as follows: Allegro from Sixth Symphony, Widor; "Scene de la Passion," Daniel-Lesur; Sinfonia, "We Thank Thee, God," "In dulci Jubilo" and Toccata in F, Bach; Prelude and Fugue in G minor, Dupré; Barcarolle, Urner; Scherzo from Second Symphony, Vierne; Pastorale, Franck; Two "Casual Brevities," Leach; Toccata from Suite, Op. 5, Durufle.

On March 25 the Atlantic City Chapter presented a Lenten recital at St. Mark's Episcopal Church, Pleasantville. Organists were: Harry B. Westney, St. Andrew's Lutheran Church, Atlantic City, and Joseph D. Parsells, organist and director at the First Methodist Church, Atlantic City. They were assisted by Miss Elaine Haggas, young lyric soprano of Atlantic City.

MIDA C. BLAKE, Secretary.

Grand Rapids Events; Visit by Warden.

Members of the Western Michigan Chapter were the guests of Msgr. Noa and Father Shaw at St. Joseph's Catholic Seminary March 4. After a hearty welcome, Msgr. Noa related some of the history of the Catholic Church music. Then Father Shaw spoke on plainchant, illustrating his talk with singing by the seminary choir. This proved to be a very interesting as well as educational meeting.

April 6 the warden, S. Lewis Elmer, was with us. About fifty guests attended the dinner in Westminster Presbyterian Church. Mr. and Mrs. Stanley Baughman, the dean and his wife, were hosts for the evening. After dinner we adjourned to the lounge, where Mr. Elmer spoke informally on the origin of the Guild and its aims. He brought out that the Guild has become a movement of collaboration between clergy and organists. The Guild has fostered committees on services, improvement in organ playing as well as choral works. The warden also expressed the opinion that we should make the public more "Guild-conscious." After the warden's talk opportunity was given to ask questions. Several suggestions were elicited.

Our senior choir festival was held April 15 at the Fountain Street Baptist Church. Thirteen choirs participated. The choirs of the following churches and their directors took part: Fountain Street Baptist (Donald Armstrong), Park Congregational (Dr. C. Harold Einecke), East Congregational (Donald Nixdorf), South Congregational (Mrs. H. Cox), Central Church of Christ (Henry B. Rose), Trinity Lutheran (Gerard Boer), Bethany Reformed (Robert Wing), Central Reformed (Martin Johnston), First Methodist (Carl Sennema), Immanuel Lutheran (Martin Stellhorn) and Westminster Presbyterian (Stanley Baughman).

MRS. MARJORIE MULLER.

Thirteen Tallahassee Choirs Unite.

The last in a series of pre-Easter vespers in Tallahassee, Fla., took place on Palm Sunday, March 25, in the Westcott Auditorium of the Florida State College for Women in the form of a choral vespers. The program was sponsored by the Tallahassee Branch of the Florida Chapter. It was most successful, with thirteen choirs participating.

JANE B. GAERTNER, Secretary.

Oklahoma Chapter.

The night of March 6 the Oklahoma Chapter met in the church house of Trinity Episcopal Church, Tulsa. Dinner was served under the direction of Mrs. Loy Wilson and Mrs. E. L. Teachout. Dean Marie M. Hine presided.

Mrs. J. Harold Haynes contributed a valuable paper on "Famous Cathedrals and Their Stories"; Paul Russell, a subscriber member, gave an account of the recitals he had heard at Balboa Park, San Diego, Cal., when Dr. H. J. Stewart was official organist there. Letters of interest were read from members absent from Tulsa—Professor O. H. Kleinschmidt, A.A.G.O., a charter member of our chapter, now director of music at McKendree College, Lebanon, Ill., and others in the war service, including Philip Morgan, Reed Jerome, Alice Mildred Maher and J. Eleanor Wallace.

April 10 the monthly meeting was held at the same place, with a dinner first in order. "Bach's Leit Motif" was the title of a paper by John Knowles Weaver. At

the piano illustrations were given of a number of Bach's leading motives, Mr. Weaver playing several inventions from "The Well-tempered Clavichord."

Dean Hine is facing many demands on her time by local organizations. April 16 she spoke for the Tulsa Business and Professional Women's Club on "Early American Music." April 25 she gave a talk on "Liturgical Music" for the Wednesday Morning Musical Club. May 8 she will speak on "Hymns and Hymn-tunes" for the Holland Hall Girls' School.

JOHN KNOWLES WEAVER, Sub-dean.

Detroit Hears E. Power Biggs.

Playing before an audience that filled the large Institute of Arts auditorium, E. Power Biggs appeared in Detroit April 3 under the sponsorship of the Eastern Michigan Chapter in cooperation with the Crowley-Milner Company and the Detroit Institute of Arts.

Mr. Biggs chose an exacting, though well-balanced, program, and the audience was enthusiastic and responsive. The program opened with the popular "Cuckoo and Nightingale" Concerto in F minor by Handel. Then followed two short compositions from the early eighteenth century composer d'Aquin—"The Cuckoo" and Noel with Variations. The charming Air with Variations from Haydn's Symphony in D came next. Bach was represented by the beautiful "Sheep May Safely Graze" and the Fantasia and Fugue in G minor. It was in the latter that the artist showed himself to be a master of Bach interpretation. In the Variations on a Noel by Marcel Dupré Mr. Biggs displayed his brilliancy and a pedal technique that was nothing short of dazzling. Short pieces by three early English composers were the next items—the "Pavane—the Earl of Salisbury" by Byrd; Trumpet Voluntary, Purcell, and Air and Gavotte, Wesley. Then followed the lovely chorale prelude "Behold, a Rose Breaks into Bloom," by Brahms and the delicate "Reed-Grown Waters" from the "Pastels from Lake Constance" by Karg-Elert.

Mr. Biggs closed the program with a thoroughly exciting rendition of the prodigious Sonata on "The Ninety-fourth Psalm" by Reubke. This was easily the high point on the program. Mr. Biggs' conception of the whole work from the standpoint of contrasts in emotion made a very satisfying performance and closed a highly satisfactory recital.

MARK WISDOM.

Cumberland Valley Chapter.

The Cumberland Valley Chapter met April 21 at Christ Reformed Church, Hagerstown, Md. Interesting discussions were led by Mrs. Paul Shatto on "Organ Programs and Organ News," by Miss Isabel Ferris, A.A.G.O., on "Books for the Organist" and by Albert Whitham on "Organ Specifications."

Paul Griffith, organist of Christ Reformed Church, played the following program on his three-manual Möller organ: Festival Prelude, Faulkes; Cantilene, Pierre; Intermezzo, Callaerts; "Marche Champetre," Boez.

The guest organist was John S. Gridley of the First Presbyterian Church, Cumberland, Md., who played twelve chorale preludes from the "Little Organ Book" of Bach.

RUTH E. BAILEY, Secretary.

York Chapter.

The York Chapter held its monthly meeting at Emmanuel Evangelical Lutheran Church April 10. A large and appreciative audience was present. The program included: Organ and piano, Rhapsody, Demarest (Edythe and Doris Wareheim); solos, "God Shall Wipe Away All Tears," Harker, and "I Can Sing You a Song of Springtime," Foster (Hilda Black); organ, Arioso, Handel (Helen Druck); organ, Prelude and Fugue in E minor, Bach (Doris Wareheim); solos, "Sun of My Soul," Carey, and "By the Bend of the River," Edwards (Tom Jones); address on "Worshipful Music in the Church," the Rev. Vinton G. McClellan; organ, First Movement from Sonata 1, Borowski (Edythe Wareheim); organ, "Carillon du Soir," Duddy, and "The Lost Chord," Sullivan (Catherine Chronister).

This closed the program season. It will be followed by the spring banquet in St. Peter's Lutheran Church Tuesday evening, May 1. Doris L. Wareheim has been voted in as an active member. She has been an organ pupil of Professor J. Frank Frysinger for several years.

The York Chapter is happy to announce that we have been keeping in touch with those in the armed forces who belong to our chapter. They are Norman A. Lindsay, who was minister of music at Christ Lutheran Church, now stationed in Arkansas; Donald Pfaff, somewhere in Germany; Kenneth Beaverson; Kenneth Chronister, somewhere in the South Pacific, and Private Norman Lindsay, who recently had the opportunity to play a recital at Trinity Cathedral, Little Rock, Ark., under A.G.O. auspices.

Join Organ and Orchestra in Minneapolis Concert; Three Organists Take Part

At the April 14 meeting of the Minnesota Chapter three organ concertos were presented—and a mighty fine program it was! I think we should encourage such ventures more and more, as it seems all too few people realize the possibilities of the combination of organ and orchestra.

Opening the program Rupert Sircom, organist and choirmaster of Westminster Presbyterian Church, Minneapolis, played the Handel Concerto No. 13 ("The Cuckoo and the Nightingale") in transparent, well-etched, classic style. Arthur Jennings, organist of the University of Minnesota, followed with the Guilman Concerto in D minor and did it with charm, grace and vivacity. Wilbur Held of Chicago concluded the program with the "Medieval Poem" of Sowerby. In the performance he not only showed impeccable skill, but made the organ colorful. Indeed, one must give Mr. Sowerby a great deal of credit for so skillfully weaving organ and orchestra together into an integrated whole.

The concert took place in Grace Lutheran Church, Minneapolis, of which Edith Byquist Norberg is organist. The organ is a three-manual Möller two years old and is divided in the chancel. The orchestra (fifty members) of the University of Minnesota, under the able direction of Paul Oberg, overflowed the chancel so that some of the members had to be placed in the nave.

EDWARD BERRYMAN.

Report of Maine Chapter.

The sixth monthly meeting of the Maine Chapter was held March 19 at the First Church of Christ, Scientist, Portland, with John E. Fay, A.A.G.O., organist of St. Joseph's Catholic Church, and Raymond W. Coburn, organist of the host church, as recitalists. The program was preceded by a business meeting held at the home of Mr. Coburn. Two papers were presented by members. One, on "Three Centuries of American Hymnody," written by Mrs. Foster L. Haviland, was read by Mrs. Haviland and Miss Susan G. Coffin illustrated it with Mrs. Haviland's early American hymnals. The second, presented by the host, was on "The Place of Music in the Christian Science Service."

The fifth monthly meeting of the Maine Chapter was held on the evening of Feb. 19 at the Elks' Club, Portland. Preceding a supper meeting the business was conducted by the dean, Mrs. Phyllis M. Cobb, A.A.G.O. Following the supper Alfred Brinkler, F.A.G.O., entertained the group at his home. He gave an exposition on the paper work in the examinations for the associate certificate of the Guild to be held in May. He also played some of the required pieces.

Russell C. Gray, organist and director at the St. Lawrence Congregational Church, a new member of the chapter, played two groups of organ numbers Friday evening, March 9, when the Portland Men's Singing Club gave a concert in the church with Howard R. Stevens as conductor. The organ numbers included: Festival March from the "Queen of Sheba," Gounod; "Jesu, Joy of Man's Desiring," Bach; "The Primitive Organ," Yon; Fountain Reverie, Fletcher; Sketch in D flat, Schumann; "Dance of the Candy Fairy," Tchaikowsky; "Angelus," Snow; Gavotte, "Mignon," Thomas; "Evening Star," "Tannhäuser," Wagner; "Finlandia," Sibelius.

MAE FORD HAVILAND,
Corresponding Secretary.

Evensong Service in San Francisco.

Northern California Chapter members and friends attended the Episcopal Church of the Advent in San Francisco April 8 for a service of evensong, preceded by a short organ recital and followed by a program of polyphonic and plainsong selections by the choir of the church. This church, the Anglo-Catholic parish of San Francisco, has always been noted for its high type of music. The program itself, admirably chosen and artistically rendered, with due consideration for the size of the church and its acoustics, was under the direction of Clyde Hildreth and Gordon Wilson. The organist, Carrie Teel, played: Adagio, Widor; Folk tune and Scherzo, Whitlock; Prelude, Fugue and Variation, Franck; Prelude in G minor, Bach. The choral numbers included a modern mass of Healey Willan ("Mass of St. Hugh"). The rector, the Rev. H. Thomas, greeted the large gathering at the conclusion of the program. Tea was served in the parish hall.

V.C.R.

News of the A.G.O.—Continued

Clergymen of Cincinnati
Are Guests at Banquet
of Southern Ohio Chapter

One of the most important events of the season for the Southern Ohio Chapter was a banquet at the Cincinnati Woman's Club April 9 in honor of the clergy. Dean Carl F. Kuehner voiced an impressive and dignified greeting and introduced Dr. Nelson Burroughs, rector of Christ Episcopal Church and chaplain of the chapter, who acted as master of ceremonies. Dr. Burroughs established a friendly spirit by jokingly commenting on the different faiths represented—Protestant, Jewish and Catholic. In turn he introduced the three speakers of the evening—Dr. James Heller, rabbi of Wise Center; the Very Rev. Msgr. Charles Spence of St. Gregory's Seminary and Dr. Harry Eversull, associate executive secretary of the Council of Churches. The topic of the evening, "What Music Means in My Church," was discussed by each speaker. Dr. Heller paid tribute to music and its spiritual function from the days of the Psalms to the present time. He mentioned the effort being made to revive the ecclesiastical modes and adapt them to modern use in the synagogue. Regarding Catholic music, Msgr. Spence told of the development of music from plainsong through the polyphonic period to today. Dr. Eversull, representing the Protestant churches, emphasized the importance of integrating the music and correlating it into a unit and laid stress on the constantly increasing prominence given to the musical part of the Protestant service.

Both organists and clergy were benefited by this occasion, which was the first of its kind in Cincinnati. There were 125 present, among whom were forty-two of the clergy.

HELEN M. SMITH, Registrar.

Maine Concert Series Closes.

The Maine Chapter presented its last concert in a series of three Sunday afternoon vesper services at the Cathedral of the Immaculate Conception April 1. This was in connection with the Easter pontifical vespers by the cathedral choristers under the direction of the Rev. Henry A. Boltz, organist and director. Organists who participated in the recital preceding the services were John E. Fay, A.A.G.O., organist of St. Joseph's Catholic Church, and Russell C. Gray of St. Lawrence Congregational Church.

Mrs. Virginia Knight Douglass was chairman of the concert series, which was held at various churches during the winter.

On the evening of April 16 various members of the chapter gave a program of organ music at the Woodfords Congregational Church. The speaker was Mrs. Ruth Worth Gailey, whose subject was "Musical Therapy."

Meetings in Springfield, Ill.

The Springfield, Ill., Chapter met at the First Presbyterian Church March 12 for a special Lenten service to which the public was invited. Grover C. Farris played two Bach compositions—"Hark, a Voice Saith, All Are Mortal" and the Cathedral Prelude and Fugue in E minor. Miss Evelyn Spikre, soprano, sang the aria "Bleed and Break," from the Bach "St. Matthew Passion." The Lenten atmosphere was maintained by a talk on "The Meaning of Lent" by the chaplain, the Rev. William W. Roth. The service was concluded impressively with three of the "Stations of the Cross" by Marcel Dupré, played by Harry J. Tomlinson, Jr., dean of the chapter. They were "Jesus Comforts the Women of Jerusalem," "Jesus Is Nailed to the Cross" and "Jesus Dies on the Cross."

A social hour was provided and refreshments were served by Mrs. Marie Stehman and her committee.

April 16 the Springfield Chapter met at the First Congregational Church for a program of contemporary organ music. Mrs. Richard Kaylor, organist of the church, and Mrs. J. O. Taylor, organist of the Westminster Presbyterian Church, presented the program. Mrs. Kaylor played: Fantasia, Bubeck; "Dreams," Stoughton, and Scherzo, Arthur Dunham. Mrs. Taylor's numbers were compositions by Joseph Clokey: "Woodland Idyll" and two of his "Mountain Sketches"—"Wind in the Pine Trees" and "Canyon Walls."

The business meeting was conducted by the dean, Harry J. Tomlinson, Jr. Mrs. Lindle Wolaver and Mrs. J. O. Taylor were hostesses in charge of the social hour.

CHRISTINE HAYNES, Secretary.

Alamo Chapter Hears Dr. Grout.

One of the most inspiring lectures heard in a long time was given by Dr. Donald Jay Grout for members of the Alamo Chapter at the home of Dr. and Mrs. James W. Nixon in San Antonio, Tex., on the evening of March 5. Dr. Grout's illustrated lecture was on the chorale preludes of Bach, emphasizing those in the "Orgelbüchlein." Also discussed was the provocative subject of ornaments. Dr. Grout, eminent musicologist, is on the faculty of the University of Texas.

DONALD WILLING.

Metropolitan New Jersey Chapter.

Members and friends of the Metropolitan New Jersey Chapter had an opportunity to hear S. Lewis Elmer, warden of the Guild, April 16. The meeting was held in the Peddie Memorial Church, Newark. The warden, introduced by Dr. Thomas Wilson, spoke informatively of some plans of the Guild for the future and delved into the history of the organization. He told of the importance of the chapters to the national organization as a whole. Of great interest was the fact that the number of members taking the examinations has held its own during the war. Mr. Elmer's visit served better to acquaint the members with the national aims and brought headquarters closer to the chapter.

The program included a short business meeting, with Dean Robert A. Pereda presiding. The group was also fortunate in hearing Gladys Hahn, soprano soloist of Peddie Church, in a group of numbers. The meeting closed with a social time and refreshments in charge of Mrs. William Sieder.

The next meeting will be held in Grace Episcopal Church, Newark, May 14, with a recital by Harold S. Niver, organist of the church. This will also be the time of the annual meeting and election of officers.

Another important event in the near future is the annual contest for the encouragement of better playing among young organists. A student division and a young artists' division are provided. The contest is to be held May 12.

FLORENCE D. WERNER, Registrar.

Indiana Chapter Hears Own Members.

The Indiana Chapter met April 10 at the Tabernacle Presbyterian Church in Indianapolis for supper and a recital by three members. Agnes Warriner Helgeson, organist of the First Presbyterian Church, opened the program with two Bach chorale preludes and the Weinberger "Bible Poems," which were especially lovely and descriptive. Helen Thomas Martin gave a brilliant performance of the Bonnet Concert Variations, appropriately followed by the delicate "Petites Vagues" of Fogg. The theme from Sonata in B flat by Rheinberger and "Carillon" by Faulkes completed this group. Mrs. Martin is organist-director at the Speedway Christian Church. Mabel Pruitt Duncan of the Broadway Baptist Church closed the program with three movements from the First Symphony by Vienne.

This program was the second of its kind this year, presenting several of our own members. In this way more of our organists can be heard by their associates in the course of a year.

HELEN M. RICE, Secretary.

String and Organ Program in Akron.

The Akron Chapter held an open meeting at the First Methodist Church Sunday afternoon, April 29. The program consisted chiefly of works for strings and organ. It opened with Dupré's Prelude and Fugue in G minor, played by Mrs. George W. Harding. Elmer Ende, dean of the chapter, and a string quartet—Alexander Thomas, Bessie Mitseff, Grant Fletcher and Kermit Moore—played: "Sonata da Chiesa" in E minor, Corelli; Concerto in A minor, Bach-Vivaldi; Sonatas, Numbers 9, 13 and 15, Mozart. Alexander Thomas, violinist, also played the "La Folia" Variations by Corelli with organ accompaniment.

RUTH BOWER MUSSER.

Events in Seattle, Wash.

The Western Washington Chapter held its monthly luncheon meeting March 20 at the Dolly Madison tea-room, Seattle. George Frederick McKay, professor of music at the University of Washington and a well-known composer, led a discussion of "Harmonic Evolution."

Also on March 20 the chapter presented three members in a recital of American music at the University Temple. Compositions of Edmundson, Biggs, Sowerby and McKay were played. Recitalists were Grace E. Johnson, organist at the Mason Methodist Church, Tacoma; Walter A. Eichinger, organist-instructor at the University of Washington and organist of

the University Temple; Lawrence Moe, A.A.G.O., organist-instructor at the Central College of Washington in Ellensburg.

On April 20 the chapter held a meeting at the music building, University of Washington. The speaker was Miss Ethel M. Henson, supervisor of music in the Seattle public schools. Her subject was "Choral Technique" and a choral ensemble from the Seattle high schools was used for illustration.

On the evening of April 26 a concert of choral music was presented at the Seattle Pacific College. The Treble Clef Club, directed by Edwin Fairbourn, and the Seattle Pacific College choir, directed by Lawrence Schoenhals, participated. The Guild was represented on the program by Gladys Olson, dean of the chapter, who played a group of organ numbers.

GLADYS OLSON, Dean.

Northern Ohio Chapter.

The Northern Ohio Chapter observed American Guild of Organists Sunday by attending the eighth annual Wa-Li-Ro boy choir festival service at Trinity Cathedral, Cleveland, April 29.

Monday, April 30, Dr. David McK. Williams of St. Bartholomew's Church, New York City, conducted afternoon and evening sessions at Emmanuel Church, discussing the new Episcopal Hymnal. In addition to the members of the chapter, invitations were sent to the Episcopal clergy and chairmen of their music committees. A large gathering took advantage of this fine program. A smorgasbord dinner was served between sessions. The annual meeting was announced for May 28, to be held at the Church of the Covenant. Robert Stofer will conduct a Guild service.

Toledo Chapter Presents Dr. Peaker.

The Toledo Chapter, in cooperation with the Toledo Museum of Art, presented Charles Peaker of Toronto, Ont., in a recital in the museum peristyle April 25. Dr. Peaker is acting principal of the Toronto Conservatory of Music, the largest institution of its kind in the British Empire. He is organist at St. Paul's Anglican Church, Toronto, where there is a Casavant organ of 107 speaking stops. He is also conductor of the Coliseum Chorus, which had, until the war, a membership of 2,000.

Dr. Peaker was the third visiting organist brought to Toledo by the Guild this season, two of them being presented in public recitals and one for the Guild members only. The Guild has also presented two local organists in public recitals.

Maude Pearson Drago is dean of the Toledo Chapter.

HELEN M. MOSBACH, Sub-Dean.

Walter Baker Plays in Richmond.

Walter Baker, organ virtuoso of Philadelphia, was presented in a recital by the Virginia Chapter April 10 at the First Baptist Church in Richmond. This was Mr. Baker's second recital in Richmond. A large and appreciative audience heard the following program: Toccata and Fugue in D minor, Bach; Chorale Preludes, "O God, Have Mercy" and "Christians, Rejoice," Bach; Concerto No. 5, in F major, Handel; Chorale in B minor, Franck; "The Tumult in the Praetorium," from "Passion Symphony," de Maleingreau; "Sunrise," from "Hours in Burgundy," Jacob; "Paraphrase-Carillon," Tournemire; Scherzo from Second Symphony, Vienne; "Hymn to the Stars," Karg-Elert; "Carillon-Sortie," Mulet.

NINA R. SWANN.

Berwald's Cantata Sung in Scranton.

The choral society of the Northeastern Pennsylvania Chapter presented Dr. William Berwald's cantata "The Way of the Cross" before a large audience Sunday afternoon, March 18, in Immanuel Baptist Church, Scranton, Pa. Frank J. Daniel, F.A.G.O., conducted and Helen Bright Bryant, B.M., was at the organ. Harry N. Miller, tenor, of Bridgeport, Conn., was guest soloist. Mr. Miller sang

the part of Christ, with great depth of feeling and sincerity. His voice, high and clear, blended excellently with the choir. Thomas J. Collins and John Burnett, baritones; Mrs. David Vipond, soprano, and Jane Mongan, contralto, were the other soloists.

Dr. Berwald came from Syracuse, N. Y., to be at the performance. Several of his friends and former pupils live here and the occasion made possible a renewal of old friendships.

American Music in St. Petersburg, Fla.

For its May concert the St. Petersburg, Fla., Branch will present at the Mirror Lake Christian Church, Tuesday evening, May 8, a program of works of prominent American composers. Following is the program: Organ prelude, Toccata from Suite for Organ, Rogers (Mrs. Jeanette De Hon); Three Sketches, "At Twilight," Stebbins; "In Moonlight," Kinder, and "At Evening," Kinder (Fred R. Beatty); harp, American Hymn Medley (Dorothy Clark Tomlin); harp and organ, Easter Hymn Fantasy, arranged by Clarence Kohlmann (Mesdames Tomlin and De Hon); vocal solos, "At Dawning" and "Just a-Wearyin' for you," Carrie Jacobs Bond (Miss Elsie Whiskin); organ, "Deep River" Negro Spiritual (Donald Stone); quartet, "Prayer," Mascagni; violin solos, Andante from Second Concerto, Wieniawski; "Forsaken," Koschat, and "From the Canebroke," Gardner (Victor Buckner; Mrs. De Hon, accompanist); postlude, March from Suite for Organ, Rogers (Mrs. De Hon).

"The Universal Language of the Soul" is the subject of an address by the Rev. David S. McNelly, pastor of the Mirror Lake Church.

As usual, this program is open to the public. A silver offering will be taken. The regular business meeting will follow the program.

LURA FULLERTON YOKE, Secretary.

Racine, Wis., Chapter

The Racine Chapter held its seventh meeting of the season Sunday evening, April 15. Fifteen members attended. The business included the establishment of a rehearsal date for the high mass to be sung at St. Catherine's auditorium May 4 by 800 grade school children and tentative dates for the engagement of soloists for the programs during the coming month. Five Gregorian chant recordings by the Benedictine monks' choir of St. Benoit du Lac were studied for comparison in interpretation.

Immediately after the meeting the members and their friends heard a program by a quartet from the junior choir of St. Benedict the Moor, Milwaukee. Refreshments were served after the program.

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

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News of the A.G.O.—Continued

Hartford Entertains Many of Clergy.

The pastor-organist dinner of the Hartford Chapter, held April 16 at Christ Church Cathedral, was attended by nearly a hundred guests. Fred B. Hill, who celebrated this month his fiftieth anniversary at the First Congregational Church, Meriden, and Malcolm G. Humphreys, who recently completed twenty-five years at St. Mark's, New Britain, were guests of honor.

Dr. Russell Carter of the New York State Education Department was the speaker of the evening. According to Dr. Carter, who speaks from long experience as a church organist, the clergyman is rightly the sole "boss" in his own church. If there must be any tyranny he would rather have the tyranny of only one man. For more than a hundred years editors of hymnals have been vainly seeking "to improve the taste of the congregation." The speaker felt that this, with the folk-tune fad, was merely riding a hobby. Dr. Carter suggested that the Bach specialists and the plainsong proponents are making the same mistake if they forget that every age and generation has its own artistic contribution to make. Our study groups are meeting with a gratifying response. The annual meeting will be held May 21 and will include a recital by Edgar Hilliar of New York.

RAYMOND LINDSTROM.

Fine Service in Massachusetts.

Choral music illustrative of the ordinary of the mass comprised the greater part of an unusual program under the auspices of the Massachusetts Chapter at the Church of the Holy Name, West Roxbury, April 16. It was the feature of a concert of sacred music sung by the sanctuary choir of the church. Francis J. Mahler, organist and choirmaster, played the service.

The program opened with a classical interpretation of Franck's Chorale in B minor by Herbert Irvine. The choir sang a Kyrie and Credo by Refice and a Gloria by Gretchaninoff. The climax was reached in the beautiful *a cappella* singing of an "Ave Maria" by Vittoria, which followed a welcoming address by the Rt. Rev. Charles A. Finn, D.D., LL.D., the pastor. The second half of the service included: Sanctus and Benedictus, Gretchaninoff; "Agnus Dei," Palestrina, and a benediction service. A new Te Deum by the Rev. J. van Nuffel, a contemporary Belgian, was accompanied with feeling by Homer Humphrey.

After the recessional Dowell McNeill exhibited the brilliant colors of the large Wicks instrument in the Finale of Vierne's Sixth Symphony, which closed the program.

MARGARET READE MARTIN, Secretary.

New Ottumwa Chapter Meets.

Members of the newly-formed Ottumwa, Iowa, Chapter met in April at the home of Mrs. Harold B. Simmons. The following officers were elected: Dean, Mrs. Donald Neasham; sub-dean, the Rev. G. Bunge; secretary, C. N. Johnson; treasurer, Mrs. Jesse J. Miller; executive committee, Mrs. Iver Carlson, Miss Geneva Johnson and Mrs. Grace Harlan. After the meeting the hostess served refreshments and a number of members then performed on her three-manual residence organ.

C. N. JOHNSON.

Titus Is Denver Recitalist.

The Rocky Mountain Chapter met at the home of Dr. and Mrs. J. H. Jamison in Denver April 16. Dean Mary Enholm presided over a business meeting. Parvin Titus, concert organist from Cincinnati, was guest of honor. Mr. Titus led an informal discussion on organ problems, registration and organ building.

On April 17 Mr. Titus gave the following program at St. John's Cathedral: Voluntary, Croft; "Benedictus," Couperin; Vivace and Lento, Sonata 6, in G, Bach; Prelude and Fugue in D, Bach; Chorale in E, Franck; "The Bells of Ste. Anne de Beaupré," Russell; Aria from "Three Gothic Sketches," Hausermann; "Song without Words," Bonnet; Toccata, Rieger.

Mrs. J. W. HEDGES, Secretary.

Clergy Oklahoma City Guests.

The Oklahoma City Chapter entertained at the Episcopal parish-house on the evening of April 10 with a dinner in honor of the clergymen and their wives. This is an annual affair and was well attended. The tables were gay with spring flowers.

Mrs. D. W. Faw, dean of the chapter, introduced the visiting ministers, their wives and the new members and the following topics were discussed: "The Importance of the Prelude as a Preparation for the Message of the Minister," by Edward A. Flinn and the Very Rev. James Mills; "The Financial Obligation of the Church to the Organist," by Finley Goldthwaite Williams of Oklahoma City University; "The Emphasis of Hymns and Congregational Singing," by Arthur H. King and the Rev. Joseph Ewing.

At 8:15 the members and guests assembled in St. Paul's Cathedral, where a

fine program was given. Adagio and Allegro Assai from the Fourth Sonata, in D minor, Guilman, was played by Mrs. Kenneth Carlock; Raymond M. Ryder played two of his own compositions, "Petit Chanson" and "Tragic Interlude"; an interesting talk on "A Singing Religion" was delivered by the Rev. Harold S. Walker; "Consolation," by Matthews, was played with Edward A. Flinn at the organ, Mrs. Gertrude Reich, 'cello, and Mrs. Beulah Starkey, violin; Prelude on "The King's Majesty," by Sowerby, was played by Miss Mildred Andrews, head of the organ department at Oklahoma University.

Mrs. C. A. RICHARDS, Secretary.

Duties of Clergy and Organists Defined.

The annual clergy-organist conference and dinner of the Pennsylvania Chapter was held April 16 in the Christian Association Building of the University of Pennsylvania. The attendance was considerably smaller than usual, there being only about forty-five present, but what we lacked in numbers we made up in good fellowship and enthusiasm.

The Rev. T. Benton Peery, pastor of St. Matthew's Lutheran Church, was one of the guest speakers and represented the clergy. Dr. Peery referred to the statement of a well-known writer who estimated the duties of a minister to be thirty-five in number, making it quite impossible for him to specialize in any one phase. His first task, however, it was agreed, is preaching. He is the leader of worship—no one else can do that for him. Nevertheless, it is of the utmost importance that the pastor and the organist work together as a team in leading the worship of the church. There is need for cooperation and understanding, and the organist-choirmaster should be given full responsibility for the music, the speaker asserted.

David Spratt, organist and choirmaster at the Ninth Presbyterian Church, represented the Guild, and made clear our responsibility. The following are a few of the thoughts expressed by Mr. Spratt: Our calling is a noble one; we are in the service of God, which sets us apart from all other fields of music. If successful, our duties will include organist, conductor, teacher, organizer, diplomat and high-pressure salesman. In the choice of music we should not cater to either extreme of taste, but should take a middle-of-the-road position. One of the qualifications of a good executive is to pick the right man and then let him do the job. Ambitious people never realize success, but promote it. We must never forget the nobility of our calling. Ours is a service of honor—a service of trust. Woe be to the man or woman who betrays that trust.

ADA R. PAISLEY.

Activities of Texas Chapter.

The Texas Chapter held its April meeting at the Oak Cliff Presbyterian Church, Dallas, on the 16th. After dinner a business session was presided over by Katherine Hammons, the dean. Plans for the final meeting in May were discussed. The program consisted of a book review by Mrs. W. P. Bevan, who read Murphy's "The Scarlet Lily."

The March meeting, on the 19th, was held in the auditorium of the Lone Star Gas Company with the patrons in charge. It was under the leadership of Mrs. R. E. Chambers, assisted by Mrs. Roxie Ratcliff. An old-fashioned spelling match, with Dean Gerald Moore of St. Matthew's Cathedral giving out the words; a potato race and an archery contest were some of the features of the evening. A buffet supper was served by the social committee, with Mrs. Charles Still as chairman. At the business meeting Bernard R. La Berge made an interesting talk about his experiences in booking artists.

One of the outstanding programs of the year was given in February at Grace Methodist Church. Dr. I. E. Reynolds of the faculty of Southwestern Baptist Seminary, Fort Worth, was the speaker. He reviewed his book, "Music and the Scriptures," to the edification of his listeners.

Central Texas Chapter.

The Central Texas Chapter held its second annual Guild service at All Saints' Episcopal Church April 9. The following program was given: Prelude, Siciliano and Presto from Fifth Concerto, Handel (Emma Virginia Decherd); "Were You There," Burleigh, and "Alleluia, Christ Is Risen," Kopolyoff (Austin High School Mixed Chorus; Carl Fehr, director); Preludes on the Chorale "Christ lag in Todesbanden," Boehm, Scheidt, Volckmar and Bach (Dr. Donald Grout); address, "Building Faith through Church Music," by Dr. Blake Smith; postlude, March from Occasional Oratorio, Handel (Emma Virginia Decherd).

Mrs. ANTOINETTE ROEBUCK, Secretary.

Miss Darnell Speaks in Auburn.

The Auburn, N. Y., Chapter met April 16 in the choir room at the First Presbyterian Church. After a short business meeting Miss Louise C. Titcomb, the dean, introduced to the members and their invited guests Miss Grace Leeds Darnell, F.A.G.O., organist and director at St. Mary's-in-the-Garden Episcopal



Wicks is superb for Stanford's works

Unrivaled in Europe as a teacher of composition and pre-eminent as a composer, conductor and organist, Sir Charles Villiers Stanford ranked as the most distinguished of Irish-born musicians. His influence on the musical development of Britain is inestimable and during his forty years' teaching composition a large portion of English composers who have reached the pinnacle of fame owe their success to his guidance.

He was Professor of Music at Cambridge University, holding the degree of M.A. Oxford University honored him similarly. Stanford's published works encompass all musical fields in both large and small forms and among his many excellent organ works are five sonatas and a comprehensive list of pieces whose intrinsic value deserves far greater recognition than they have been accorded thus far.

His delightful Pastorale is but one of many important examples of his inimitable melodic flair and his fine sense of color in registration can best be reproduced through the expert voicing of the various solo instruments for which the Wicks Organ stands supreme.

"The Masters applaud"

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Church, New York City, who made an interesting talk on "The Organization and Training of Youth Choirs." She gave a brief history of the youth choir movement, telling how it began and how it has developed through the years, afterward answering many questions about her work.

The next evening Miss Darnell directed the combined youth choirs of the city in a hymn festival at the First Presbyterian Church. Miss Titcomb was at the organ during the service and played a preludial recital. The children sang splendidly under Miss Darnell's direction and were joined by the adult choir of the church in the closing hymn.

JOSEPHINE F. ORR, Registrar.

FOUR CHOIRS of the Linwood Methodist Church, Kansas City, Mo., sang Handel's "Messiah" under the direction of J. Max Kruwel, minister of music, on Easter evening.

ALEXANDER SCHREINER GIVES SECOND RECITAL IN SEATTLE

A large and enthusiastic audience applauded Alexander Schreiner, Salt Lake City Tabernacle organist, in Seattle's beautiful University Christian Church on the evening of April 11. Playing the church's four-manual Casavant organ, Mr. Schreiner demonstrated the prodigious technique which has made him nationally famous. Especially well received was his rendition of the Bach Prelude and Fugue in D major and Becker's First Sonata in G minor.

This was Mr. Schreiner's second public appearance in Seattle. Last year he played before a capacity audience at Seattle Pacific College. His Seattle programs have been handled by Talmage F. Elwell, minister of music at the University Congregational Church.

THE DIAPASON

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CHICAGO, MAY 1, 1945

Are you moving this spring? If so, please send us your change of address promptly. By doing so you will be assured of receipt of the paper without interruption. We cannot, because of the paper shortage, send without charge duplicate copies you may have missed through failure to notify THE DIAPASON.

Men Who Love Hymns

Since our last issue was published the United States has experienced the loss of its President and the assumption of his duties by his successor—an epoch-making change under any conditions, and even more so with the nation in the midst of an unprecedented world war. Many thousands who were heart and soul for Franklin Delano Roosevelt and his policies were plunged into mourning by his death; the large number of others who opposed many of his actions have been just as deeply moved by his taking off just as the first fruits of victory seemed at hand.

When one reads the accounts of the funeral service in the White House and at Hyde Park he is impressed with the large part hymns play in the lives of our great men. Speaking of Mr. Roosevelt, the rector of his church in Hyde Park, the Rev. W. George Anthony, made this significant statement in his memorial address: "You can tell the kind of man he was from the hymns he loved. Our organist and our choir know. He felt those hymns inwardly."

It is interesting to note that the hymns played by Wesley I. Steele, organist and choirmaster of St. John's Episcopal Church in the capital city, at the White House service, and by Miss Mary Harrison at the Hyde Park church included among others: "O Master, Let Me Walk with Thee," "Eternal Father, Strong to Save," "Faith of Our Fathers" and "How Firm a Foundation." Anyone who reads or sings these hymns will be convinced that a nation whose leaders are influenced in their acts by the humble faith the writers of these great lyrics have expressed is in good hands.

An interesting fact about President Truman is disclosed in an article by Frances Burns, published in the *Chicago Sun* April 17, in which his "life story" is summarized in the words that "reading, music, religion and work influenced his early years." We seem to have no evidence that he ever played the organ, but we quote this from the article:

There were piano lessons from the time Harry Truman was 14. When he had outgrown the Independence music teacher, he took the trolley to Kansas City on Saturdays and had lessons from Mrs. E. C. White, one of the leading teachers in Jackson County.

"Often he'd practice two to four hours a day when he had time," his mother commented. "Harry has a good soul because he likes music."

"He memorized fast, mamma," the President's sister, Mary, added. "Remember, by the time he'd finished reading a piece he knew it?"

Shakespeare's warning against the man who has no music in his soul—"Let no

such man be trusted"—need not worry America. The men who help to mold our destinies are musical and love hymns. Had such men ruled over Germany and Japan it is safe to say there would not be the present war.

Forcing It on Us by Air

It has always been our belief that anything that is forced on people, even if it is as good a thing as church music, becomes a nuisance. A recent dispatch from Rochester, N. Y., contains a story that illustrates the point.

The Brighton town council granted permission, so it is reported, to the Ridgeland Community Church to install an amplifying system to carry its Sunday music over the countryside, to the benefit or irritation—as the case may be—of those who cannot or will not go to church. But the countryside failed to appreciate the favor. People living near the church appeared at a council meeting to protest, charging that the amplified music "would destroy the Sabbath quiet." The council reserved its decision, the report states.

Several thoughts suggest themselves after contemplation of this case. The first is that if you cannot draw people to church services and church music there is little use in running after them. A wise young woman knows that the right man will be attracted by a little reserve, whereas he will run away from anyone who runs after him. Is not this true likewise of musical art in religion? Caveman methods hardly are suitable or fruitful in promoting the cause of the organ solo or the anthem.

Another thought that arises is that music really can disturb one's devotions. In any case it is something to be sought after, not to have blared at you from a belfry. If, as the old song goes, "there's music in the air," let it be the music of nature, and not an artificial noise made possible through the abuse of a modern invention. As free American citizens we should retain the privilege of selecting what we wish to hear and be able to walk out of a church and get away from it all if we do not approve the music.

When once we shall have been completely regimented perhaps we may be told that we must take our weekly dose of such church music as our dictators may impose on us, in a day when even the air will no longer be free or uncontaminated.

NEW YORK CHORAL FESTIVAL
MAY 14 IN HONOR OF DICKINSON

A choral festival will be held Monday evening, May 14, by students and alumni of the School of Sacred Music of Union Theological Seminary in New York in honor of Clarence Dickinson, who has been director of the school since it was established in 1928 by Dr. Dickinson, and Henry Sloane Coffin, retiring president of the seminary. The occasion for the festival is the retirement of Dr. Dickinson from the directorship.

In the procession at 8:15 and in the program several hundred singers will participate, including adult and youth choirs from the metropolitan area and visiting alumni. Through the courtesy of Dr. Harry Emerson Fosdick, the festival will be held in the Riverside Church, of which he is pastor. The choirs will be accompanied by violin, cello and harp, and a quartet of trumpets and trombones in addition to the organ. The service will be played by three graduates of the school—the processional by Hugh Porter, director-elect and organist-choirmaster of the Collegiate Church of St. Nicholas; the choral accompaniments by Charlotte Garden, a member of the faculty and organist-director of the Crescent Avenue Presbyterian Church, Plainfield, N. J., and the recessionary by Luis Harold Sanford, organist-choirmaster of the Second Presbyterian Church, Newark, N. J.

The program will consist entirely of compositions of Dr. Dickinson and will include: "Music When Soft Voices Die," "Great and Glorious Is the Name of the Lord," "List to the Lark," "The Shepherd's Story," "All Hail the Virgin's Son," "Roads," "In Joseph's Lovely Garden," "An Easter Litany," "We Adore Thee" ("Va'anachnu"), "Still There Is Bethlehem," "The Shadows of Evening Are Falling" and "For All Who Watch."

New Music for the Organ

By WILLIAM LESTER, D.F.A.

Folio 22, Organ Works by G. P. de Palestrina, edited by Norman Hennefeld; published in "Masterpieces of Organ Music" Series, by the Liturgical Music Press, Inc., New York City.

The latest volume to be issued in this series is one of the most interesting yet to appear—both because of the rarity of its contents and their intrinsic musical values. Palestrina left in manuscript a set of eight ricercari on the church tones, the only works by this great composer known to have been composed for the organ. It is believed that they were written about the year 1544, at which time Palestrina had access to the organ of the Cathedral of St. Agapit, the cathedral chapter of his native village. Out of the set of eight the editor has elected to edit five—numbers 2 to 6, inclusive. These form the contents of the volume.

Organists of all denominations should welcome the opportunity provided by this new issue to familiarize themselves with some choice products of the genius of a great creative musical force.

Toccata for Organ, by Eugene Gigout; Chorale Improvisations, for organ, Op. 65, Vol. 3, by S. Karg-Elert; annotations on stop registration by Robert Leech Bedell; published by Edward B. Marks Music Corporation, New York City.

In the Gigout Toccata we have a brilliant number from the pen of a light of French creative genius. For some years after its original publication in Paris it was a favorite for concert purposes along with the works in similar form by Dubois, Boellmann and Maily. The Gigout work is in like vein and style as the other works mentioned, but perhaps more brief and compact. Of late years it has been hard to get, or entirely unavailable. Once more it can be supplied in this handsome reprint.

Another book of fantasies on chorale tunes is also now available. Karg-Elert writes in the same vein as displayed in the earlier books of the series—there is the same variety of treatment, stodginess of registration and contrapuntal thickness. There is a definite disparity in musical values—some pages are exceedingly fine music and others are not so good.

"Twilight Interlude" and Melody for organ, by William A. Schroeder; published by the H. W. Gray Company, New York City.

Two ingratiating pieces of a simple nature are here presented for public favor. The composer, despite a few touches of amateur nature, has something to say, and succeeds to a generous degree in setting down his intentions clearly.

Works of Felix Mendelssohn, Volume 11; Romantic Orchestral Works, Volume 12, in Hampton Miniature Arrow Scores; published by Edward B. Marks Music Corporation, New York City.

These modestly priced volumes (\$1.25 each) are part of a series of books containing the complete orchestral scores of symphonic masterpieces. The convenient system of arrow signals, devised by Albert E. Wier, is used in these books to mark and point out the main themes. The Mendelssohn book contains the full incidental music to "A Midsummer Night's Dream" and four of the concert overtures. The other volume includes Schubert's music to "Rosamunde," Schumann's "Manfred" Overture and three overtures by Carl Maria von Weber.

"The Polyphonic Art of Organ Playing on Three Manuals and Pedal," by Joseph Bonnet; published by G. Schirmer, Inc., New York.

This splendid addition to the pedagogical literature for the organ makes use of an antique device—playing of themes in canonical imitation on two adjacent manuals with one hand, to a free accompaniment on still another keyboard, the feet meanwhile being employed on the pedals. As a study in mental concentration, technical control and physical coordination this procedure can be recommended as uniquely valuable. The great French organist arranged an original quartet by Louis Marchand (1669-1732) and three canonic chorale preludes by Bach. The editor's notes and comments are very ingenious and pertinent. The pedagogical and musical values of the contents are high and vital. The book is a "must" for every ambitious student and progressive teacher.

Two Sonatas for Strings and Organ, by Wolfgang Amadeus Mozart; edited by E. Power Biggs; published by Music Press, Inc., New York City.

The editor, in his interesting preface, sets out: "The name of * * * Mozart is rarely associated with the organ, either as a virtuoso or composer for the instrument; yet for several years Mozart occupied a post as organist and his letters contain frequent references to the subject and to instruments on which he played.

Looking Back into the Past

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

The factory of the Hope-Jones Organ Company at Elmira, N. Y., was placed in the hands of a receiver, who continued operating the plant.

John G. Pfeiffer, a pioneer organ builder, died in St. Louis at the age of 87. He had moved to St. Louis in 1858 from his native country, Germany.

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

A new console built by M. P. Möller for the large organ in the West Point Military Academy Chapel, and designed by Dr. George A. Audsley, was dedicated March 21 with a recital by Frederick C. Mayer, the West Point organist.

Dr. David McK. Williams was appointed organist and choirmaster of St. Bartholomew's Church in New York City to succeed the late Captain Arthur Hyde.

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

Dr. John A. Bell, dean of Pittsburgh organists, and his wife were killed April 6 in an automobile collision near Greensburg, Pa. Dr. Bell was organist of the First Presbyterian Church of Pittsburgh for more than fifty years and was the designer of a large number of organs in various parts of the country.

Edwin Stanley Seder, F.A.G.O., organist and director at the First Congregational Church of Oak Park, Ill., died April 11 at the age of 43 years. He had been prominent as a Chicago musician for seventeen years.

An "interesting entry into the field of electronic music" was announced April 15 when the "Hammond organ" was placed on the market.

Edgar Priest, for more than twenty-five years organist and choirmaster of the Washington Cathedral, died in the capital city March 30.

Walter F. Skeele, prominent Los Angeles organist and dean emeritus of the school of music of the University of Southern California, died April 18.

In 1777 he was appointed organist of the Cathedral of Salzburg and, in addition to the duties of this position, played with considerable public success in England at the court of George III. In Leipzig, where he performed in St. Thomas' Church on the organ played only thirty-nine years before by the great Johann Sebastian Bach, the impression created by Mozart's improvisations was so tremendous that Doles, the St. Thomas cantor and a pupil of Bach, declared Mozart to be the reincarnation of the master himself. * * * Partly from his short tenure at the cathedral and the rapidly changing character of his life, Mozart did not, following these sonatas, write further or in more developed form for the organ. * * * But, though these sonatas for organ and strings, or for organ and small orchestra (which incidentally were labeled by Mozart himself simply as organ sonatas) are the instrument's only inheritance from the composer's pen, they are of such unique charm and beauty that they constitute one of the great treasures in the rich organ literature of the centuries."

Two so-called sonatas are included in this volume—Numbers 12 and 14. They are in reality single-movement, short symphonies designed for small orchestra, with elaborate organ parts. In the present edition Mozart's own organ parts are printed as he left them. In other cases the editor has supplied his version (uniformly of excellent quality) of the figured bass indicated. Organists having available a few violins, violoncellos, optional double basses and twin groups of oboes, horns and trumpets, plus timpani, can enjoy themselves and give artistic pleasure to others by performing these beautiful examples of Mozart's genius.

DANIEL PINKHAM will present a concert Wednesday evening, May 9, at Christ Church in Cambridge, Mass., of music for harpsichord and organ, and will play compositions by Rameau, Couperin, d'Andrieu, Balbastre, Bach and Byrd. He will also conduct the choirs and orchestra in the little-known "Messe Basse" of Fauré in his own orchestration, and choruses by Handel and Bach.

FROM ENGLAND COMES word of the death of George Arthur Wales Beard, organ builder, at Winkfield, Windsor, Feb. 9, at the age of 79 years. He was managing director of Hill & Son and Norman & Beard, Ltd., and from 1914 to 1930 was secretary of the Federation of Master Organ Builders.

Two Army Organists Work on Panama Organ While Serving Nation

[The following picturesque, though not painfully scientific, press release telling what two American organists in the army are doing to help their fellow soldiers and to promote the cause of organ music, is reproduced in unexpurgated form as it comes from the headquarters of the Panama Canal department public relations office. It has passed the government censor and so it passes THE DIAPASON'S censor, for, seriously, it is an interesting account and shows an appreciation of the good work of the two men concerned.]

HEADQUARTERS, PANAMA CANAL DEPARTMENT. — Soldiers stationed in Panama have turned up plenty of unusual ways to spend their off-duty hours, but it would be hard to top Corporal Charles Briant, Sergeant Elmer Frank and several other GI music-lovers in their exhaustive quest for the "lost chord," currently in its ninth month at the Cathedral of St. Luke in Ancon, Canal Zone. Corporal Briant is the son of Mr. and Mrs. Albert Briant, Ossining, N. Y., and Sergeant Frank's parents, Mr. and Mrs. Julius W. Frank, reside at Sandusky, Ohio.

It started way back last July. Seated one day at the organ, Sergeant Frank, who plays regularly for the services at the Ancon church, was weary and ill at ease. Somehow the pipes were not responding properly to his skilled touch on the keyboard. Nor was it the first instance that the sergeant had noticed something drastically amiss with his amens. It was high time, Sergeant Frank decided, to take some steps, and without further procrastination he called in Corporal Briant for consultation.

As a professional church organist in civilian life and organ maestro for the GI Church of the Air at Fort Clayton, Briant is as much at home in a choir loft as a church mouse. After a quick survey of the situation he decided that a few acoustical adjustments ought to do the trick. The position of the organ was changed to increase the effectiveness of the sound, and while an improvement was noted, it was quite apparent that the instrument still wasn't working on all its cylinders. The difficulty, Briant concluded, must be something organic.

Literally losing himself in the problem, he climbed into the inner workings of the instrument and came out with a dusty and somewhat doleful diagnosis. It seemed that over the years a number of the leather valves on the pipes had lost their elasticity and couldn't answer the console with their original efficiency. The job had assumed the proportions of a project, which, as Briant put it, would take more than a month of Sundays to complete. He explained the problem to the Very Rev. Raymond T. Ferris, dean of St. Luke's, and an order for the necessary parts was dispatched to the States.

Meanwhile the weather man tossed on what might have been the final straw to lesser men. It seems that repairs to the roof of the church were in progress when one of the worst storms of the rainy season cut loose. Water got at the pipes and many of the valves that originally needed no replacing gave up the ghost shortly thereafter.

Not easily discouraged, however, Briant enlisted the willing aid of Sergeant Richard C. Maehr and Pfc. Perry T. Pond and went right to work as soon as the parts arrived—just four months after they had been ordered. Since that time several nights a week the GIs have been crawling around inside the pipes with busy screwdrivers—for all the world like a trio of chimneysweeps.

On only one occasion has Briant lost his enthusiasm for the job, and that was only for a few moments. Maneuvering a heavy pipe into position one night, he didn't pay enough attention to its center of gravity. The result was a violent discord inside the corporal's head and a large bump on the outside.

With the cooperation of Dean Ferris and others, together with frequent references to the Book of Job, Briant and his crew have licked the worst part of their project at this writing. And in just a few more months—barring further accidents—he hopes to have Sergeant Frank rolling out his amens with their customary rich and sonorous overtones.

Briant works as a clerk for the medical section of the general depot at Co-

ROBERT RODWELL



ROBERT RODWELL is in the seventh year of an unusual musical ministry at the famous winter resort of Pinehurst, N. C. As organist of the Village Chapel he has been heard by thousands of visitors from all parts of the country. The chapel is open from the middle of October until the middle of May. It is one of the most beautiful structures of its kind in the country, and was designed by Hobart Upjohn. The chapel is non-sectarian and attended and supported by members of the winter colony as well as by tourists who visit in Pinehurst. Dr. T. A. Cheatham is the minister. There is no choir, but soloists from North Carolina and other states are heard during the season. The organ, an Austin, was given by the Johnson family of Cleveland in memory of the late Melvin Blake Johnson. The beauty of tone of the organ as well as the good acoustics are frequently a subject of comment by visitors. The chapel seats 700.

Mr. Rodwell has studied with Charles J. Vardell, Jr., of Winston-Salem, N. C., Henry F. Seibert of New York City and Harold Gleason of Rochester. He has made appearances as a recitalist in Pinehurst, Winston-Salem and Warrenton, N. C. During the past six summers Mr. Rodwell has played in Winston-Salem at Centenary Methodist Church and the First Baptist Church, working with H. Grady Miller, the North Carolina choral director.

rozal when he isn't playing the organ for the Church of the Air or for Chaplain James H. Martin of the Mobile Force at Fort Clayton. A native of Ossining, N. Y., he studied the organ privately in New York for a number of years and was organist and choirmaster of Christ Church in South Amboy, N. J. He holds an associate certificate of the American Guild of Organists. Briant has been stationed in Panama since March of last year.

THE BOSTON UNIVERSITY Choral Art Society, a choir of forty voices, under Dr. H. Augustine Smith, founder and conductor, sings on the Church of the Air over the coast-to-coast network of the Columbia Broadcasting System on Sundays, April 15, 22 and 29 and May 6, 13 and 20 from 10 to 10:30 a.m. Eastern war time.

CANONICAL SUITE

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June 5: Cathedral of St. John the Divine, Norman Coke-Jephcott.

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By **LIEUT. HOMER D. BLANCHARD**
[Continued from April issue]

It was said above that low wind pressure affected Johnson voicing. A glance at Johnson pipework reveals the wide mouths, low cut-up and moderate or fine nicking that accompany low wind pressure. By taking pains with the voicing Johnson was able to produce ample volume from low pressure pipes together with magnificent dignity, clarity and silky richness of tone. Johnson was perhaps best known for his fine diapasons, carefully made of excellent materials, never less than 40 per cent tin, the metal planed on both sides.

It must be freely admitted that the small-scale low-pressure voices are slow of speech in the bass and tenor octaves, for they were mainly voiced without benefit of harmonic bridge, *frein* or similar devices except the box-beard. In the very early Johnson organs the builder did try to get string tone from pipes shaped like the bell gamba, but the results must not have justified the effort. It can easily be shown that in the larger works Johnson strings were disposed with care and were very successful, both from the nineteenth and twentieth century point of view.

Johnson's use of stopped metal bassettes for such stops as dulciana, aeoline, salicional, swell diapason and others was dictated by space limitations usually and appears to represent a compromise on his part. In the earlier days some sort of unison bass arrangement made the inclusion of stopped metal bassettes for the soft registers unnecessary, as indicated above. Nevertheless the unison bass must have become less popular in the 80's, for it begins to disappear and we actually find more complete ranks among the softer registers, with full-length metal pipes wherever space conditions permitted. The stopped metal bassettes had all the inherent drawbacks of such devices.

I would say that Johnson's wood pipe voicing was unexcelled. To be sure, he stuck to certain standard wood types which could be rather easily managed, as far as these two-manual instruments go, but in his work as a whole we find excellent harmonic flutes of wood at 8-ft. and 4-ft. and very fine doppelflötes. Here again the pipes were made with great care, of the best woods, and are responsive to a wide range of pressures. In the two-manual organs there is marked absence of flute types that tend to be hooty. The stopped diapasons had body, but no tubbiness, with a liquid, bell-like quality. Delicate strings blend with them perfectly. The melodias are firm but velvety and give a sense of breadth.

The Johnson reeds were beautifully made with spotted metal resonators, zinc being employed only for the lower part of the tubes and for the boots of the lowest notes. The shallots were carefully formed and the tongues were made of as heavy brass as the pressure would permit. Heavy tuning wires were standard. In the 1870's Johnson patented certain types of reeds and it is in that decade that most of his pedal reeds appear, some even in the larger two-manual organs.

Something should be said about Johnson's system of planting pipes on the chest, since this had an important effect on tonal results. On the average great chest the voices would read from front to back: Diapason, dulciana, melodia, octave, flute d'amour, twelfth, fifteenth, trumpet. The swell would have diapason, aeoline, stopped diapason, flute, 4 ft.; string, 4 ft.; flautino, 2 ft., and oboe. This follows the amphitheater type of layout from inside out that was favored by European builders such as Casparini and Silbermann. The pedal might be divided and placed on either side of the instrument or might be spread out across the back. In one instance (Op. 464) the organ is divided with the pedal occupying the left case and the manual materials the right, with the console on the right and the pedal key action trackers originally running under the floor.

I have purposely avoided the matter of Johnson scales because much needs to be discovered before an adequate study of

the problem can be made. In general, scales must have been determined only after a careful study of acoustical conditions and of the function of the instrument in its environment. Types of tone must have been the first consideration; then the techniques for assuring them under given acoustical and functional conditions. In other words, Johnson seems to have varied his scales and voicing treatment to meet individual conditions. Identical stop names do not necessarily imply identical scaling and voicing.

What does the above examination net us? The following general features of Johnson two-manual design seem to be clear: No matter what the size of the two-manual instrument, from eight to twenty-two voices, the great must have a diapason chorus of 8 ft. and 4 ft., plus 2 ft. and 2 $\frac{3}{4}$ ft. if possible. Equally important is a minor chorus of open flute, 8 ft.; dulciana, and half-covered flute, 4 ft. The swell must have a contrasting flute chorus of stopped flute, 8 ft., and open harmonic flute, 4 ft., a real diapason, preferably a soft string with a 4-ft. if possible, and a reed. The pedal, of course, has the inevitable bourdon, with another 16-ft. as soon as more bass line is needed. Each manual division is planned to be inherently bright without recourse to 4-ft. couplers. No attempt is made to make the pedal an independent section, but pedal voicing tries to be dual-purpose. The emphasis is on solid materials, with no room for sentimental effects. Assertive string tone is studiously avoided. The ideal seems to have been smooth, churchly dignity, with a punch when needed, in every voice and combination.

It goes without saying that the uniformity apparent in the Johnson stoplists will distress some critics. It should be clear from the foregoing remarks that this uniformity was not a matter of caprice, but was a part of a definite policy of design, arrived at after many years' experience. If, as I believe, the basic organ should contain representatives of the four families of tone—diapason, string, flute, reed, to call them by their most familiar names—the Johnson instruments certainly measure up. The four families are represented in useful proportion in all save the very smallest ones. The Johnson weakness in general would be in the matter of strings, and this I freely admit. Nevertheless, I am always inclined to steer clear of pronounced string tone or celestes in either manual division in instruments of twelve voices or less, preferring rather to have delicate string color that can be super-coupled or unified to be used in any kind of combination with flutes without offending.

In the matter of flutes we can learn much from the simple varieties employed in the Johnson work. The importance would seem to be not so much in the name as in the type of flute used. The grouping of contrasting flute families on great and swell shows an appreciation of their value as solo and ensemble voices and lays a far greater practical stress upon them than upon the more highly individualistic voices of the string group. Silbermann followed the same general principle rather closely. It may be plebeian to speak in such terms, but flutes please and soothe more audiences than do strings, are more manageable for the average organist, hence can do less harm and are for that reason beloved by players and builders alike. I see no reason for using too wide a variety of them. Let us rather concentrate on superb voicing for the proven types.

Wherever rich, singing diapason tone is desired the Johnson examples will repay careful study. I would never recommend slavish imitation of them or any other given diapasons, but they may well serve as ideals, standing as they do in some variety between the very dull and the very hard modern American voices of this family. Johnson organs were best known for their fine diapasons, a distinction for which our modern builders might well strive.

It is always difficult to judge the older reeds fairly. Dirt and time affect them more adversely than any of the other organ voices. Nevertheless, fine workmanship shows through the years so that well-preserved Johnson reeds are fine examples of that class of tone. One thing we should note: the originals were never timid and always said something in the

ensemble. The trumpet packed a lot of punch, as did the open-top oboe. Even the clarinet made its presence felt. I would advocate the inclusion in the modern schemes of some distinctive reed color, of the trumpet class where conditions permit, otherwise of the open top oboe or fagotto variety. Fortunately some of our progressive builders saw the need of such treatment even before the war and began to include the trumpet in instruments of medium size. New and improved variations on the older standards will doubtless result in some fine reeds for the smaller instrument.

One would not consider a pedal section of one 16-ft. rank complete today, and there is no reason why we should have to accept such. It should be said in all fairness that the Johnson pedal sections did provide enough bass weight for their given instruments, and that without mud, in spite of the absence of 8-ft. registers. This would indicate that even in the smallest modern pedal schemes the voicing will have to receive careful attention. There can be no inherent objection to a pedal section of wood, if treated properly. But large wood pipes must be carefully planted, generously winded and artistically voiced in order to do full justice to their office in the tonal structure of the instrument. To the stopped and open wood should be added an 8-ft. metal rank as soon as possible and an open metal 16-ft. extension from the manual material is often most desirable. In the modern instrument of medium size and for ordinary use the pedal still does not need to be an independent section to render most recital and all service material, but it must offer a certain amount of variety and flexibility and must have a full complement of manual couplers.

Nineteenth century American organ building did develop some sound principles of design. These principles, by which I do not mean stoplists, are defensible and useful to us today. The above-mentioned tonal elements on a good modern action should provide material for an adequate modern instrument of genuinely American characteristics. The same high standards of materials and workmanship which marked the Johnson chests and action work should prevail in the mechanical elements of the modern organs as well. A high standard of craftsmanship and not merely of production is the goal. That this can be achieved with the modern action is evident. How soon it will again be achieved with newly-trained labor is a serious problem. The standards of both the builder and the purchaser must be high; then a truly fine mechanism will result.

In general the medium-sized organ should be fully expressive for best musical results. It can be this without sacrifice of power or bloom if intelligently treated. The tonal results can be so planned that 4-ft. couplers need be used only for color—never for power, which comes from the divisions themselves.

In the application of the general principles set forth our American builders will have to bring to bear a sympathetic understanding of tonal ideals and genuine and patient artistry in so voicing and finishing the organ as to attain those ideals.

Here is a proposed two-manual scheme employing basic Johnson principles:

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Dulciana, 4 ft., 12 pipes.
Twelfth, 2 $\frac{3}{4}$ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Trumpet, 8 ft., 73 pipes.
Tremolo.

SWELL ORGAN.

Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Viole Sourdine, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Fagotto, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintadena (Swell), 16 ft., 12 pipes.
Dulciana (Great), 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Quintadena (Swell), 8 ft., 32 notes.
Dulciana (Great), 8 ft., 32 notes.
Principal, 4 ft., 12 pipes.
Fagotto (Swell), 16 ft., 12 pipes.



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Hamilton Center.

The Hamilton Center held its monthly meeting Sunday evening, April 15, at the James Street Baptist Church. Three of the younger members were presented in a recital—Bernice Anderson, A.T.C.M., Verna Beattie, A.T.C.M., and Henry Bowlden. After the program the members, wives and friends retired to the church parlor and enjoyed a social hour arranged by the ladies of the choir.

CHARLES A. SNIVELY, Secretary.

Kitchener Center.

Lenten recitals sponsored by the Kitchener Center continued with the second of the series on March 11 at St. Mark's Lutheran Church. The organist was Mrs. Dorothy Evans, A.T.C.M., of St. John's Anglican Church, Preston, Ont., and choral selections were by Mrs. Evans' choir. The program follows: "God Save the King," Stanford; "Ave Verum," Mozart, and "Like as the Hart," Smart, by the choir, and these organ numbers: "Come, Sweet Death," Bach; Berceuse, Godard; "Lament," Negro Spiritual; "Finlandia," Sibelius; "Angelus," Massenet; "Te Deum," Jackson; Toccata in F, from Fifth Symphony, Widor.

Edgar Merkel, organist at St. Paul's Lutheran Church, and the choir of St. John's Lutheran Church, Waterloo, directed by A. J. Packer, closed the series at St. Matthew's Lutheran Church March 18. Miss Anna Hymmen, organist at St. John's, was accompanist for the choir for the following: "O Come, Let Us Worship," Mendelssohn; "Blessed Is He That Cometh," Gounod; "In Thee, O Lord, My Trusting Soul Reposes," Klein, and three Bach chorales. Mr. Merkel played: Fugue on "B-A-C-H," Schumann; Passion Chorale, Reger; "When Thou Art Near," Bach-Kraft; Scherzo, Commette; "Ein feste Burg," Whitford; Variations, from Prelude, Fugue and Variation, Franck; "Noel" in G, d'Aquin; "Benedictus," Reger.

Each season there is a substantial increase in the attendance at the Lenten recitals, which encourages the work of the center and indicates an ever-growing interest. Within the next year at least two more Casavant organs will have been installed in the twin city, which will provide a further incentive for recitals.

Kitchener Center is cooperating again with the K-W Philharmonic Choir and Orchestra and on April 17 presented a program consisting of the Bach motet "Jesu, Priceless Treasure," by the choir, Schubert's Unfinished Symphony by the orchestra, and "Hymn of Praise," Mendelssohn, for orchestra and choir. From the proceeds of this concert a donation will be made to the British organ restoration fund.

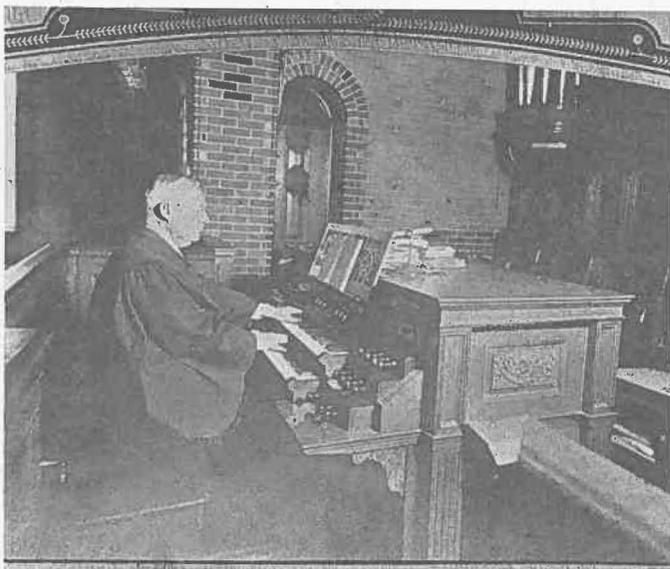
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TE DEUM BY SCHIMMERLING
HAS PREMIERE IN NEW YORK

The first performance of a Te Deum by H. A. Schimmerling, the Czecho-Slovak conductor and pianist, took place Sunday, April 8, at 4 o'clock, in the Riverside Church, New York, under the direction of Frederick Kinsley. This performance was repeated Saturday, April 14, in Town Hall. A third performance of the Te Deum will take place Sunday, June 5, at 4 in the Cathedral of St. John the Divine under the direction of Norman Coke-Jephcott.

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HENRY H. CROMPTON, whose fiftieth anniversary as organist of St. George's Primitive Methodist Church in Methuen, Mass., was noted in the April issue of THE DIAPASON, presides over the famous organ which was built for the old Boston Music Hall and was installed later in the factory of Ernest M. Skinner in Methuen. The instrument was built by

Heinrich Walcker and landed in Boston March 22, 1863. It was dedicated Nov. 2 of that year with George W. Morgan, B. J. Lang, J. K. Paine and Eugene Thayer, famous organists of that day, at the console. Mr. Crompton's golden jubilee at this church was the occasion for a celebration in which the parish and many friends from outside the church took part.

CHURCH MUSIC SCHOOL AT
NORTHWESTERN IN AUGUST

Plans are under way at Northwestern University to develop a summer school of church music to take the place of the annual institute of church music which the university has been conducting since 1932. Dr. Oliver S. Beltz, who founded the institute, believes that the time is at hand when the work should take on the character of regular collegiate study and receive credit toward degrees. Accordingly the summer school of church music at Northwestern will be continued over a period of two weeks, beginning Monday, Aug. 6, closing Friday, Aug. 17.

This enlargement of the institute into a school has the support of a large number of former students of the institute who have attended year after year for study and inspiration. Another factor guiding the university in this enlarged program is the increasing demand for a properly qualified musical leadership in the church.

BOSTON AND VICINITY CHOIRS
UNITE IN EIGHTH FESTIVAL

The eighth annual festival of Boston and suburban choirs took place April 22 at Trinity Church. Fifty choirs, with an aggregate of 650 singers, participated. The festival was conducted by Professor H. Augustine Smith of Boston University. Featuring the program was antiphonal singing of hymns between choirs and congregation, besides five anthems, beginning with Beethoven's "Glory of God in Nature" and closing with Handel's "Alleluia, Amen," from "Judas Macabaeus."

ROLLO F. MAITLAND TO PLAY
SERIES OF FOUR RECITALS

Dr. Rollo F. Maitland, F.A.G.O., announces a series of four recitals on Monday evenings, May 7, 14, 21 and 28, at 8:30, on the Hering memorial organ in the Church of the New Jerusalem, Philadelphia. The first three programs will include these numbers: Twelfth Sonata (entire), Rheinberger; Fantasie and Fugue on "Ad Nos" (entire), Liszt; First Sonata, Borowski; Fantasia on "Ein feste Burg," Karg-Elert; Allegro Vivace from Fifth Symphony, Widor; first movement from Sonata in G major, Elgar; Allegro from Tenth Concerto, Handel, and shorter compositions by

Bonnet, Vierne, Thatcher, Parker and others. The program on May 28 will be Dr. Maitland's seventeenth annual recital of organ compositions of Bach and will be under the auspices of the American Organ Players' Club.

A SPECIAL COURSE of instruction and demonstration of sacred music of the Catholic Church is being conducted at the post chapel of Fort Lewis, Wash., on Tuesday evenings under the direction of Sergeant Paul Bentley, chapel organist and choirmaster. All of the Catholic chaplains of the post have sent their clerks and organists to attend the lectures, which are illustrated by the Catholic choir of the post chapel. Each clerk will have at least one easy mass, the propers, kyriales and hymnals among his equipment when he goes overseas and will be expected to recruit singers for choirs at his own chapel, to train them and to accompany their singing or at least be able to instruct someone else in the principles of sacred music. In addition to chaplains' assistants, the students number some army nurses, Red Cross personnel and singers.

A PROGRAM OF COMPOSITIONS of Antonin Dvorak was presented Sunday evening, Feb. 25, at the Hamline Methodist Church, Washington, D. C., by the chorus choir, directed by John H. Manville, with Mrs. Kathryn Hill Rawls, A.A.G.O., at the organ. On March 18 Parker's "Hora Novissima" was sung.

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Programs of Organ Recitals of the Month

John Hermann Loud, Boston, Mass.—Mr. Loud played the following compositions in a Lenten musicale at the First Congregational Church of Hyde Park March 28: Pontifical March, Lemmens; Cantilena in B flat, Gullmant; "Paques Fleuries" ("Palm Sunday"), Maily; Prelude and Fugue in E major, Saint-Saens; "Stained-Glass Window," Mulet; Improvisation on a Familiar Hymn; Pastorale, from Twelfth Sonata, Rheinberger; Scherzo in E from Second Symphony, Widor; Berceuse in C major, Kinder; "Christus Resurrexit," Ravanello.

William Lester, D.F.A., Chicago—In a vesper recital at the First Congregational Church, of which he is the organist, Dr. Lester played these compositions Sunday afternoon, April 29: Toccata and Fugue in F, Buxtehude; Chorale Prelude on "Liebster Jesu," Bach; Fantasia, Krieger; "Kol Nidrei," Bruch-Reimann; Toccata-Prelude, Piere; Andantino-Reverie, Dubois; "Dance of the Reed-Pipes" ("Nut-cracker Suite"), Tschalkowsky; Sortie ("Messe Basse"), Vierne; "Meditation-Carillon" (dedicated to Mr. and Mrs. Andrew R. Dole, donors of the church's organ), Lester; Mountain Sketches ("Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls"), Clokey.

Clarence Mader, Los Angeles, Cal.—The Los Angeles Chapter, A.G.O., presented Mr. Mader in a recital at Immanuel Presbyterian Church April 9, at which time he played the following program: Prelude and Fugue in F minor, Bach; Largo, Allegro, Aria and Two Variations, Michael Christian Festing; Fantasia in A, Franck; "Carillon-Sortie," Mulet; "Sonata da Chiesa," Andriessen; Second Suite for Organ, Clarence Mader.

Marie M. Hine, A.A.G.O., Tulsa, Okla.—At her annual Lenten recitals in Trinity Episcopal Church Mrs. Hine played the following programs on Tuesdays at noon:

Feb. 20—Prelude in B minor, Bach; Praeludium and Fugue on the Name "B-A-C-H," Liszt; Meditation on "Manna," Edmundson; "The Rose Window," Mulet.

Feb. 27—Prelude in E flat, Bach; Meditation, McAmis; Andante Cantabile, Scriabini; "Faith of Our Fathers," McKinley.

March 6—"Hark, a Voice Saith All Are Mortal," Bach; Toccata, "Thou Art the Rock," Mulet; Negro Spirituals, "Deep River," Burleigh, and "Swing Low, Sweet Chariot," Diton.

March 13—Fugue ("St. Anne"), Bach; "The Swan," Saint-Saens; "The West Wind," Rowley; "Bell Prelude," Clokey.

March 20—"Praeludium and Toccata, Lachner; "Pilgrims Chorus" ("Tannhauser"), Wagner; "The Walk to Jerusalem," Bach; "Hosanna" from "Bible Poems," Weinberger; Chorale Prelude, "O World, I e'en Must Leave Thee," Brahms.

March 27—Second Sonata, Mendelssohn; Good Friday Music from "Parsifal," Wagner; "The Last Supper," Weinberger; Chorale Prelude, "O Man, Bewail Thy Grievous Sin," Bach.

John Zorian, F.A.G.O., A.R.C.O., Williamsport, Pa.—Mr. Zorian gave a series of Lenten recitals Saturday afternoons. Among his offerings were the following:

Feb. 24—Sinfonia to Cantata "We Thank Thee, God," Bach; Prelude in D minor, Clerambault; Largo Cantabile from the D major Symphony, Haydn; Andante con moto from Italian Symphony, Mendelssohn; Sonata in the Style of Handel, Wolstenholme; Berceuse, Saint-Saens; Maestoso, "A. D. MDCXX," and "To a Water Lily," MacDowell; Toccata from Fifth Symphony, Widor.

March 10—"Canzonetta del Salvatore Rosa," Liszt; Cavatina, Bohm; "Impromptu Elegiac," Pyne; Overture, founded on the Chorale "A Mighty Fortress," Liszt-Nicola; "Summer Sketches," Lemare; "Cornelius" March, Mendelssohn.

Helen Louise Quig, Indianapolis, Ind.—Miss Quig, a member of the faculty of the Arthur Jordan Conservatory, gave a recital in the auditorium of that school April 8 and presented the following program: "Toccata per l'Elevazione," Frescobaldi; Allegro Vivace, Trio-Sonata No. 6, Bach; Fantasia and Fugue in G minor, Bach; Suite in C minor, for organ, violin and cello, Rheinberger (Martha Rucker Griffin, violin; Jo Marilyn Brown, cello); Scherzo, Symphony 1, Vierne; "The Brook," Dethier; Adagio, Symphony 6, Widor; "The Primitive Organ" and American Rhapsody, Yon.

Kenneth R. Osborne, Kent, Ohio—A two-manual organ originally installed in 1872 in the First Congregational Church and rebuilt in 1944 by the Votteler-Holtkamp-Sparling Company was played by Mr. Osborne in a recital April 8. The program was as follows: "Psalm XIX," Marcello; Chorale Preludes, "O Lamm Gottes, unschuldig," Pachelbel; "Durch Adam's Fall ist ganz verderbt," Pachelbel; "Lobt Gott, ihr Christen, allzugleich," Buxtehude, and "In Dir ist Freude,"

Bach; Fifth Trio-Sonata (Allegro and Adagio), Bach; Toccata and Fugue in D minor, Bach; Three Hymn-tune Fantasias, McKinley; "Piece Heroique," Franck.

Alfred Brinkler, Portland, Maine—In a recital at the City Hall Auditorium on the evening of March 20 Mr. Brinkler played: "Caprice Heroique," Bonnet; "Soutenir" (a study over one note), Lemare; Fugue in D, Bach; "Before the Image of a Saint," Karg-Elert; "Chollas Dance for You" (from "Seven Casual Brevities"), Leach; "Suwanee River," Lemare; "Grand Choeur," Brinkler; Allegro Vivace from Fifth Symphony, Widor.

Harold Heeremans, F.A.G.O., New York City—In a recital at the Cathedral of St. John the Divine Sunday afternoon, April 1, Mr. Heeremans played: Toccata in D minor (Dorian), Bach; Variations and Fugue on a Theme by Beethoven, Cokeljehcott.

Mrs. John Wilson, Jr., Camden, Maine—Mrs. Wilson played a program during a period of silent prayer at the Congregational Church on Easter evening. The church was left dark except for the altar lights. The numbers used were: "Easter on Mount Rubidoux," Gaul; Chorale Improvisation, "Victimae Paschali Laudes," Kreckel; "I Waited for the Lord," Mendelssohn; "The Bells of St. Anne de Beupré," Russell; Two Improvisations on "I Love Thee, Lord Most High," Kreckel; "Easter Among the Pennsylvania Moravians," Gaul; Siciliano, Bach; "Ave Maria," Bossi; "Rimembranza," Yon; "Cristo Trionfante," Yon; "Christus Resurrexit," Ravanello; "Au Soir de L'Ascension du Seigneur," Benoit.

Stanley R. Plummer, Sp(W) 1/c, U.S.N.R., Philadelphia, Pa.—Mr. Plummer, the Salt Lake City organist, recently returned from duty in the Caribbean area and is stationed at the Naval Hospital, Philadelphia, as organist and choir director. He has been heard in recitals on the large grand court organ in the Wanamaker store, Philadelphia. He has played these numbers: "Westminster Chimes," Vierne; "Lied," Vierne; Arioso, Bach; Fourth Organ Concerto, Bach; Chorale Prelude, "O Sacred Head Surrounded," Bach; "Erotic," Grieg; Prelude to "Lohengrin," Wagner; Gothic Suite, Boellmann.

Harriette A. Slack, Alexandria, La.—Miss Slack, director of music at St. James' Episcopal Church, gave the following program at that church Sunday afternoon, March 25: Sixth Sonata, Mendelssohn; Chorale Prelude, "O Sacred Head," Brahms; Passacaglia in C minor, Bach; "Carillon," Vierne; Chorale Prelude, "Jesus, My Refuge," Reger; Allegro, Second Sonata, Hindemith; "The Fountain," DeLamarter; Toccata from Fifth Symphony, Widor.

Lawrence Richard Sears, Seaman 2/c, U.S.N.R., Honolulu, Hawaii—Seaman Sears, who is playing at the Cathedral of Our Lady of Peace, gave the first recital of a new series there March 4, with the assistance of the Schola Cantorum of Sacred Heart Academy, Kaimuki. His organ numbers were: Chorale Preludes, "Liebster Jesu," "My Heart Cries Out in Anguish" and "O World, I Leave Thee Sadly," Brahms; Chorale in B minor, Franck; Three Byzantine Sketches, Mulet.

The second recital took place on the afternoon of March 18, when the Kaneohe Catholic Choir assisted and the organ selections included: "Alle Menschen müssen sterben," "Ich ruf zu Dir," "Christ lag in Todesbanden" and "O Mensch, bewein' Dein' Sünde gross," Bach; Passion Chorale, Edmundson; Chorale, "Ach Herr, mich armen Sünder," Kuhnau; Dorian Prelude on "Dies Irae," Simonds.

Vernon de Tar, F.A.G.O., New York City—In a recital at the Church of the Ascension on the evening of March 19 Mr. de Tar played: Chorale in E major, Franck; Chorale Preludes, "My Heart Is Filled with Longing" and "O, How My Heart Rejoices," Brahms; Prelude and Fugue in B minor, Bach; Chorale Prelude, "O Man, Thy Grievous Sin Bewail," Bach; "Rose Window" (from "Byzantine Sketches"), Mulet; "Requiescat in Pace," Sowerby; Good Friday Spell (from "Parsifal"), Wagner.

Sergeant Lawrence Birdsong, Lawrenceville, Ill.—In a recital on the afternoon of Palm Sunday, March 25, at the post chapel of George Field Sergeant Birdsong played these works: Trumpet Voluntary, Purcell; "Come, Sweet Death," Bach; "The French Clock," Bornschein; "Harmonies du Soir," Karg-Elert. Private Harold Johnson played several violin numbers.

Lansing F. Demming, Urbana, Ill.—Mr. Demming, who gave the University of Illinois Sunday afternoon recital March 25, played these compositions: Prelude in C minor, Bach; Adagio from "Suite Dans le Style Ancien," Enesco-Dickinson; Fantasia, Bubeck; Fantasia in C major, Franck; Three Short Pastels ("Glimmer-

ing Tapers," "Flocks from Distant Hills" and "Sculptured Clouds"), Johnson; Prelude on an Old Folk-tune, Mrs. H. H. A. Beach; Cantabile, Franck; Pastorale, Milhaud; Toccata in G minor, Matthews.

Louise C. Titcomb, Auburn, N. Y.—In a recital Sunday afternoon, March 11, at the First Presbyterian Church Miss Titcomb played: Prelude in D, Clerambault; "O Man, Bemoan Thy Grievous Sin," Bach; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Pastorale, Widor; "Dreams," McAmis; Toccata in F, Widor.

Sergeant Vincent E. Slater, Miami, Fla.—Sergeant Slater played short recitals preceding the services at the base chapel of the Miami Army Air Field in March. Among his offerings were the following:

March 2—"Have Mercy upon Us" ("St. Matthew Passion"), Bach; Adagio (Toccata and Fugue in C major), Bach; Arioso (Cantata 156), Bach; Andante ("Grande Piece Symphonique"), Franck. March 18—"O World, I e'en Must Leave You," Karg-Elert; "O Word of God Incarnate," McKinley; "Jesus Crucifixus," Edmundson; "Lord, Take My Heart," Karg-Elert.

George W. Roe, Bradley Beach, N. J.—Mr. Roe gave a recital at the First Methodist Church Sunday afternoon, April 15, playing these compositions: Aria, "When I Am Laid in Earth," from "Dido and Aeneas," Purcell, arranged by Viola Lang; Chorale Prelude, "I Call to Thee," Bach; "We All Believe in One God," Bach; Sonata Number 2, Mendelssohn; "Priere Moderne" (written for and dedicated to Mr. Roe), Theodore Gilbert; "The Peace" and "The Rejoicing," "Royal Fireworks Music Suite," Handel; Toccata, "Glory to God," Richard Keys Biggs.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—A French program was played by Mr. Murphree for the Jacksonville Branch, A.G.O., at the Riverside Baptist Church of Jacksonville, Fla., March 19. The program consisted of: "Sonata Eroica," Jongen; Chorale in E major, Franck; Symphony No. 6, in G minor, Widor; "Romance sans Paroles," Bonnet; Toccata, "Thou Art the Rock," Mulet.

At his recital at the University of Florida April 1 Mr. Murphree presented the following program: Chorale in A minor, Franck; Fantasy on Easter Kyries, Gaul; "An Easter Spring Song," Edmundson; "A Song of Triumph," Diggle; "Paeon of Easter," Mueller; Prelude and Fugue in A minor, Bach; Chorale Prelude on an American Folkhymn ("Come, Ye Sinners, Poor and Needy"), Murphree; "Humoresque Americana," Murphree; Two Excerpts from "My Musical Calendar," Mana-Zucca (transcribed for organ by Claude L. Murphree); "Fountain Sparkling in the Sunlight," Goodwin; Finale from First Symphony, Vierne.

Mabel Zehner, Mansfield, Ohio—Miss Zehner, assisted by Mary Jo Herbert, harpist, gave a recital Sunday afternoon, April 8, at the First Presbyterian Church. The organ numbers were: Allegro from Sixth Symphony, Widor; Sonata from the Cantata "God's Time Is the Best," Bach; "Divertissement," Vierne; "Liebestod," from "Tristan and Isolde," Wagner; "The Swan," Saint-Saens; Scherzo in G major, Dunham; "Rhapsodie Catalane," Bonnet; Symphonic Poem, "Les Preludes," Liszt-Kraft.

David Pew, M.S.M., Denver, Colo.—Mr. Pew had the assistance of Violette McCarthy, mezzo-soprano, in his recital at St. John's Cathedral Sunday afternoon, April 29. The organ numbers were the following: Concerto in F major, Handel; "St. Lawrence Sketches" ("The Bells of Ste. Anne de Beupré," "Song of the Basket Weaver" and "Up the Saguenay"), Russell; Cathedral Prelude and Fugue, Bach; Finale, First Symphony, Vierne.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following program will be given by Dr. Tidmarsh at the Union College Memorial Chapel Sunday, May 6, at 4 p.m.: "To Spring," Grieg; "On Hearing the First Cuckoo in Spring," Delius; "Chant de Mai," Jongen; Spring Song, Mendelssohn; "May Night," Palmgren; "Liebestraum," Liszt; Third Chorale, Andriessen; Concerto for Two Violins, Bach (Edward Rice and Richard McAlpin, violinists).

John T. Erickson, New York City—Dr. Erickson appeared as guest organist at a concert arranged by Dr. Viola Sponberg at the Hyde Park Christian Church, Brooklyn, April 13. His offerings were: "All Glory Be to God on High," Bach-Biggs; Air from Suite, Bach; Fugue on "Bach," Krebs; Chorale Improvisation, Bedell; "An Irish Pastel," Bedell; Toccata, Symphony 5, Widor.

Austin C. Lovelace, A.A.G.O., S 1/c, Camp Peary, Va.—In a Lenten recital March 20 at the Bruton Parish Church Mr. Lovelace made use of these compositions: Fugue on the Kyrie, Couperin; "O Lamb of God, Spotless and Pure," Teleman; Chorale Preludes, "O Man, Bewail Thy Grievous Sins" and "Lord Jesus, I Cry to Thee," Bach; Two Settings of

"O God, Thou Faithful God," Brahms and Karg-Elert; Two Settings of "O Holy Jesus," Brahms and Clarence Dickinson; "Kyrie Eleison," Karg-Elert; "Though I Walk through the Valley," Howells; Chorale Prelude on "London New," Harvey Grace.

Hugh A. Mackinnon, F.A.G.O., San Francisco, Cal.—Among Mr. Mackinnon's programs for his Sunday afternoon recitals at Grace Cathedral have been the following:

March 25—"Prelude Solennel," Noble; Chorale Preludes, "Rockingham," Noble; "Rockingham," Parry, and "Dundee," Parry; "Lamentation," Guilmant.

March 18—"Passiontide Chorales: "O Lamb of God All Holy," "Lamb of God, Our Saviour," "See the Lord of Life and Light," "When on the Cross the Saviour Hung" and "O Man, Thy Grievous Sin Bemoan," Bach; Byzantine Sketches, "In Paradisum" and "Tu es Petra," Mulet.

March 11—"Prelude and Fugue in C, Bach; Pastorale on "Dominus Regit Me," Thiman; Paraphrase on "Gardner," Whitford; Interlude, Guilmant; Nocturne from "A Midsummer Night's Dream," Mendelssohn.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following before the services at the Church of the Pilgrims in April: "Seven Words on the Cross," Malling; "Easter Morn," Lemare; Meditation, Sowerby; "Idyll," Baumgartner; Nocturne, Grasse; Roulade, Bingham; Norwegian War Rhapsody, Sinding; Arioso, Sowerby.

Irving D. Bartley, F.A.G.O., Elon College, N. C.—In a recital at the Church of the Holy Comforter, Burlington, N. C., March 22 Mr. Bartley presented the following program: Allegro Vivace from Fifth Symphony, Widor; Adagio e Dolce from Third Sonata, Bach; Largo, Sonata, Op. 7, Beethoven; Toccata, Dubois; Meditation, Klein; Intermezzo, Callaerts; "Festivity," Jenkins; "Evensong," Johnston; "Song of Joy," Irving D. Bartley; Cantabile from Second Symphony and Finale from First Symphony, Vierne.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch will give his monthly recital at St. Paul's Church Sunday afternoon, May 20, and will play: Passacaglia and Fugue, Diggle; Sarabanda and Giga, Zupoli; Pastorale, Salta; "Water Music," Handel; Prelude and Fugue in C minor (the Greater), Bach; "Romance" in B flat, Lemare; Allegro, Fourth Concerto, Handel; "Bells of Arcadia," Couperin; Allegro con fuoco, Sixth Sonata, Guilmant.

Charles H. Demorest, A.A.G.O., Chicago—In a recital at First Church of Christ, Scientist, Evanston, March 19 Mr. Demorest played: "Fiat Lux," Dubois; "In Paradisum," Dubois; Sonata in F minor (Allegro), Webb; "Rose Window," Mulet; "Sunday Sunset," Demorest.

H. Velma Turner, St. Davids, Pa.—In a Lenten program at her studio March 31 Miss Turner had the assistance of Jeanne Marvin, pianist. The organ selections included: "Here Will I Stay beside Thee," Bach; Petite Suite, Barnes; Nocturnette, d'Evry; Cavatina, Raff; "Lamentation, Guilmant; "The Lord's Prayer," Malotte-Turner; Good Friday Music from "Parsifal," Wagner.

Gene Frazier, Fayette, Mo.—Professor Luther T. Spayde, head of the organ department of Central College, presented Mr. Frazier in his senior recital at the College Church April 1, playing the following program: Fifth Concerto, Handel; "Jesus, Joy of Man's Desiring," Bach; Sonatina, "God's Time Is Best," Bach; Toccata in D minor (Dorian), Bach; "Piece Heroique," Franck; "Song of the Basket Weaver," Russell; "Nocturne at Sunset," DeLamarter; Pastorale and Finale, Second Symphony, Widor.

Luther T. Spayde, Fayette, Mo.—Professor Spayde, head of the organ department of Central College, appeared as guest artist on the Mu Phi Morning Musicale in Edison Hall, Kansas City, Mo., March 27, playing the following numbers: "Psalm XIX," Marcellb; "Jesus, Joy of Man's Desiring," Bach; Pastorale, First Sonata, Guilmant; Chorale Prelude, "Jesus, meine Freude," Gardner Read; Toccata, Fifth Symphony, Widor.

R. Buchanan Morton, St. Paul, Minn.—The following organ music was played by Mr. Morton in the House of Hope Presbyterian Church in March: Toccata and Fugue in D minor, Bach; Chorale in E major, Franck; Toccata, Sowerby; Andante from Sonata No. 1, Harwood; "Sursum Corda," Ireland; Prelude, Jacobi.

Margaret Garrett Hayward, Ann Arbor, Mich.—Preceding the singing of Stainer's "Crucifixion" at Trinity Lutheran Church Palm Sunday evening Mrs. Hayward played: "Paques Fleuries," Maily; "Hosannah," Weinberger; "Entrance to Jerusalem," from "Olivet to Calvary," Maunder. Easter morning she gave a brief recital in which she played: Toccata on "O Filii et Filiae," Farnam; "O Filii et Filiae," Verrees; "Christ Is Risen," Saxton.

Programs of Organ Recitals

Dr. Thomas A. Long, Charlotte, N. C.—Dr. Long gave a recital at the University Church of Johnson C. Smith University Sunday afternoon, April 15, playing these numbers: Prelude in C sharp minor, Rachmaninoff; "By the Brook," de Boisdreffre; "The Lost Chord," Sullivan; "To Spring," Grieg; Andante from "Symphonie Pathétique," Tchaikowsky; Largo from "Xerxes," Handel; Prelude to "Lohengrin," Wagner; Prelude to Act 3, "Lohengrin," Wagner.

Russell L. Gee, Cleveland, Ohio—At a recital Sunday afternoon, April 23, in the Fairmount Presbyterian Church, Cleveland Heights, Mr. Gee's offerings consisted of: Concert Overture in C minor, Hollins; Suite in F, Corelli; Prelude and Fugue in D major, Bach; "The Bells of St. Anne de Beaupré," Russell; "L'Organo Primitivo," Yon; "Grandmother Knitting," Clokey; Sonata, Op. 42, Guillemant.

Francis E. Hagar, Cambridge, Mass.—Mr. Hagar, organist and choir director of the Old Cambridge Baptist Church, gave a recital April 17 in the new chapel at the Massachusetts General Hospital, Boston. His selections were as follows: Trumpet Voluntary, Purcell; Sinfonia, Bach; Fountain Reverie, Fletcher; Evening Song, Schumann; "The Primitive Organ," Yon; Allegro Vivace and Air, "Water Music," Handel; Gavotte in B flat, Handel; "To a Wild Rose," MacDowell; "Psalm XVIII," Marcello; Minuet ("Bernice"), Handel; Spring Song, Hollins; Largo, Handel.

Vernon E. Vickers, Lincoln, Neb.—T/Sgt. Vickers gave a recital at the First Methodist Church Sunday evening, April 15, assisted by Chaplain Stephen T. Kimbrough, baritone. Sergeant Vickers played: Hymn Meditation, "Beyond the Sunset," Brock; "When Thou Art Near," Prelude and Fugue in E minor and "Jesu, Joy of Man's Desiring," Bach; Hungarian Dance No. 5, Brahms; Nocturne, Op. 9, No. 2, Chopin; "Voix Celeste," Batiste; "Midsummer Caprice," Johnston; Toccata in G, Dubois.

Harold Fink, New York City—Mr. Fink will give a recital at Grace Lutheran Church, Washington, D. C., Sunday evening, May 20, playing works of Bach and Widor. The program: Toccata and Fugue in D minor, "Jesu, Joy of Man's

Desiring," Prelude in B minor, "Fugue a la Gigue," "O God, Have Mercy" and Fugue in E flat ("St. Anne"), Bach; "Lamento," Adagio and "Lauda Sion," "Suite Latine," Widor.

John T. Erickson, Mus.D., A.A.G.O., New York City—At Trinity Lutheran Church, the Bronx, organ music on Palm Sunday, Good Friday and Easter by Dr. Erickson included: "Ave Maris Stella," Bedell; "Offertoire - Carillon," Bedell; "When Adam Fell," Zachau; "O Sacred Head Surrounded," Bach; "O Lamb of God, Spotless and Pure," Telemann; Melody in G, J. T. Erickson; "Come, Sweet Death," Bach; "Resurrection," Nies-Berger; "Harmonies du Soir," Bedell; Toccata, Mailly.

Orrin Clayton Southern, Greensboro, N. C.—The first recital in the spring series at Bennett College was played by Mr. Southern April 11. His numbers were: Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring," Bach; "In Thee Is Gladness," Bach; Minuet, C. P. E. Bach; "In Springtime," Kinder; Chorale in A minor, Franck.

Carolyn Slayton Spindler, Saratoga Springs, N. Y.—Miss Spindler, a pupil of Professor Stanley E. Saxton, gave a recital at Skidmore College Sunday afternoon, April 1, and played the following program entirely from memory: Concerto in F, Handel; Chorale, "O Man, Bewail Thy Grievous Fall," Bach; Badinerie, Bach-Bedell; Prelude in C minor, Mendelssohn; Fantasia, Op. 16, Franck; Sketch in F minor, Schumann; "Pastorale Ancienne," Edmondson; "Harmonies du Soir," Karg-Elert; "The Squirrel," Weaver; "Christ Is Risen," Saxton.

W. William Wagner, W/Sp, San Diego, Cal.—The San Diego Chapter, A.G.O., presented Mr. Wagner in a recital at the First Presbyterian Church April 9. He played: Fantasia in Echo Style, Sweelinck; Chorale Prelude, "When in the Hour of Utmost Need," Pachelbel; Chorale Prelude, "All Hail This Brightest Day of Days," Bach; Chorale Prelude, "My Heart Is Filled with Longing," Brahms; Chorale in B minor, Franck; "Requiescat in Pace," Sowerby; Three "Bible Poems," Weinberger; "Ave Maria" ("Cathedral Windows"), Karg-Elert; "Vespres du Commun," Dupré; "Variations de Concert," Bonnet.

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COMPOSER	TITLE	ARRANGEMENTS for	PRICE
Beach, Mrs. H. H. A.	O Lord, Our God, Arise...	SATB	.12
Beach, Mrs. H. H. A.	Hymn of Freedom	SSA; SATB; TTBB	.10
Beach, Mrs. H. H. A.	A Song of Liberty	SSA; SATB; TTBB	.12
Branscombe, Gena	God of the Nations	SATB (Sop. & Bar. Solos & Chorus)	.12
		Hymn Version	.10
Chadwick, George W.	The Pilgrims (Cantata)	SATB (Solos, Chorus & Orchestra)	.75
Cole, Rosseter G.	The Rock of Liberty (Cantata)	SATB (Solos, Chorus & Orchestra)	1.00
Cole, Rosseter G.	Hymn of the Union	SATB	.25
Daniels, Mabel	Peace in Liberty	SATB	.15
Daniels, Mabel	Exultate Deo (Song of Rejoicing)	SATB	.35
Daniels, Mabel	Glory and Endless Years	TTBB	.12
Demarest, Clifford	America Triumphant	SSA; SATB, TTBB, Unison	.12
			.10
Dennée, Charles	Anglo-Saxons of Today	SSA; SATB; TTBB	.12
Dennée, Charles	For the Flag and America	SSA; SATB; TTBB	.12
Foote, Arthur	Recessional	SSA; SATB; TTBB	.15
Gulesian, Mrs. M. H.	Hymn to America	SSA; SATB; TTBB	.12
		Unison, 2-pt. or SAB	.10
Herman, Reinhold L.	Freedom, Our Queen	SSA; SATB; TTBB	.12
Macdougall, H. C.	Freedom's Bride	SSA; SATB; TTBB	.12
MacDowell, Edward	Hymn of the Pilgrims	SSA; SATB; TTBB	.12
		Unison	.10
MacDowell, Edward	Hymn of Faith	SATB	.10
Mattullath, Alice	Our Colors	SATB	.12
Metcalf, John W.	Honor's Call	SATB; TTBB	.12
Morse, Charles H.	Recessional	TTBB	.12
Roeckel, J. L.	Our Soldiers, Welcome Home!	SSA; SATB; TTBB	.12
Scott, Charles P.	Sail On, O Ship of State	TTBB	.12
Scott, Charles P.	Soldier, Rest!	TTBB; SATB	.12
Scott, Charles P.	America the Beautiful	SATB	.12
Thorn, Edgar	War Song	SATB; TTBB	.12
Whitmer, T. Carl	The Soul of America	SATB	.35
Whitmer, T. Carl	Song for Free Men	SATB or Unison	.10

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MRS. FRANCES H. BUZBY has finished her tenth year as organist and choir-master of Zion Evangelical and Reformed Church in South Bend, Ind., and in the last decade has been a factor in the promotion of good church music in the busy city of South Bend. Mrs. Buzby directs a choir of thirty-five voices which sings ten months of the year, taking a vacation in July and August. She gives a fifteen-minute organ recital every Sunday before the morning service and among her recent programs have been compositions of Bach, Handel, Haydn, Mozart, Beethoven, Rheinberger and Dubois, and the "Bible Poems" of Jaromir Weinberger. Mrs. Buzby's choir has sung a number of the standard oratorios in the last few years, including Handel's "Messiah," a part of "Elijah," Gaul's "The Holy City," Stainer's "Crucifixion" and Dubois' "The Seven Last Words."

Mrs. Buzby is a native of Indiana, whose family first settled in that state as early as 1832. Her first music study was with her mother, who was a teacher and composer. Then she entered Southern College, at Petersburg, Va., where she was graduated with the highest honors in music. Thereafter, she studied with Dr. John Winter Thompson at Knox College and with various Chicago teachers.

Mrs. Buzby is the wife of John Hudson Buzby, a prominent business man of South Bend.

"THE LAST SUPPER," by Eric Thiman, was sung for the first time in Cambridge, Mass., on the evening of Palm Sunday, when it was presented at the Old Cambridge Baptist Church by the choir under the direction of Francis E. Hagar. The occasion was the twenty-second annual Lenten musical service at this church. Preceding the singing of the cantata Joseph Hauswirth played the Chorale in A minor by Frank and "Benedictus," Reger.

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DR. HERMAN F. SIEWERT



HERMAN F. SIEWERT, associate professor of organ and chapel organist at Rollins College, Winter Park, Fla., was honored at the founders' week observance late in February when the degree of doctor of music was conferred on him.

Herman Frederick Siewert, who for more than two decades has been the organist of Rollins College, was born in the state of Washington. As a school boy in Kalamazoo, Mich., he was in the choir of St. Luke's Church. Graduating to the organ bench he became organist and director of the People's Church of Kalamazoo and later held the position at the Congregational Church. He is a graduate of the Guilman Organ School, New York City, received an execution diploma from the American Conservatory at Fontainebleau and was a pupil of Dr. William C. Carl and Marcel Dupré. In 1923 he won the fellowship certificate of the American Guild of Organists. Two years previously, in the theory examination for the associate certificate, he had the highest rating among sixty candidates.

Dr. Siewert has given recitals in Florida and elsewhere. He was one of the recitalists for the national convention of the Guild in Cleveland. Ever since the completion of the beautiful Knowles Memorial Chapel, with its Skinner organ, he has given weekly recitals there. He has also been organist for the Bach festival since it was founded a decade ago. Four times he has been elected dean of the Florida Chapter of the American Guild of Organists.

Dr. Siewert has been organist and director at the First Methodist Church of Orlando and of All Saints' Episcopal Church in Winter Park and before taking his place on the Rollins College faculty was municipal organist in Orlando, presiding over the four-manual Estey organ.

In 1939 Mr. Siewert married Miss Adrienne Duffy of New Orleans. Mr. Siewert's avocation is orange growing and his hobbies are orchids and color photography.

DAILY RECITALS IN HOUSTON ARE HEARD BY 32,000 PEOPLE

An aggregate of 32,000 people attended the daily organ recitals and noonday services at Christ Church, Houston, Tex., in Lent. The parish is known throughout the nation for its music and its Lenten services, which are conducted by some of the most noted preachers among the Episcopal clergy in all parts of this country. The music for the services and the recitals was under the direction of the parish organist and choirmaster, David Stanley Alkins. A wide range of the best in organ literature from the pre-Bach composers to the modern writers was performed each day on the fine organ built by the Aeolian-Skinner Company. The recitalists included some of the city's leading Episcopal organists. They were: Mrs. Orin G. Helvey, assistant at Christ Church; Mrs. Thomas A. Summers, acting organist at the Church of St. John the Divine; Anthony E. Rahe, organist of Trinity Church, and Mr. Alkins.

A NEW ORGAN COMPOSITION, "Procession to Jerusalem," suitable for Palm Sunday, by Stanley E. Saxton, was played by Professor Saxton at a vesper service at Skidmore College, Saratoga Springs, N. Y., March 25. It is to be published next year.

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LETTERS FROM OUR READERS

Explains "Wolf" and Other Points.
Chestnut Hill, Mass., April 13, 1945.—Editor of THE DIAPASON: There are one or two technical items for which no explanation has ever been given, as well as terms for which only ambiguous definitions are to be found, although they are commonly employed.

First: Why does a rise in temperature cause the pitch of an organ to go sharp and vice versa?

Second: The meaning of the term "wolf" relative to "setting a temperament."

Third: What is "setting a temperament"?

I am sure many, especially music students, would be interested to have a better understanding of these terms and questions; so I send them along. It will be the first publication of the cause of change in pitch due to temperature.

First: An increase in temperature would logically cause pipes to expand, resulting in a lowering in pitch, due to increase in size. If such an effect takes place, it is more than offset by other factors; namely, changes in temperature do not affect the wind pressure, which remains constant. As the temperature rises, pipes contain less air than formerly, as some has left, due to expansion. This results in less air being excited by the same force.

It is well known that the more forcibly a pipe is blown the sharper its pitch becomes. Therefore, a change in pitch, caused by a change in the amount of air within a pipe, blown by an unchanging wind, is precisely equivalent, in principle, to that of an unchanging amount of air within a pipe, blown by a changing wind.

Second: In tuning a keyed instrument one octave is tuned first and the remainder in agreement. However, if the intervals of the first octave are put dead in tune, the last interval remaining will be impossible to put in agreement. For example, if we start with C and G, the final interval to require tuning will be F sharp and the original C, between which there is such disagreement that it cannot be tuned. This is called the "wolf." Therefore, "wolf" is a term applied to the dissonance remaining in one interval of a perfectly tuned or "untempered" octave, namely, C to B inclusive. Setting a temperament consists in tuning an octave so that the "wolf" is distributed equally throughout its twelve intervals.

To illustrate otherwise: If twenty-five inches were divided by two, the quotient would be twelve, with a remainder of one inch, an equivalent of the "wolf." If dividers were then used to space the twenty-five inches into twelve equal parts, the extra inch would be distributed pro rata throughout the twelve spaces, so that each space would measure two and one-twelfth inches. This "tempers" the twenty-five inches into twelve equal parts, which is a practical parallel to setting a temperament musically.

Beside keyed instruments all orchestral instruments must have their keys placed to conform to the tempered scale; otherwise they would be limited as to key or modulation.

Bach was the first to employ the tempered scale, to which Silbermann, a contemporary organ builder, violently objected. Bach thereupon modulated from one key to another in which the howling of the "wolf" caused Silbermann great distress. Bach said: "You can tune the organ as you like and I'll play it as I like." Bach won and the tempered scale became permanent.

Very truly yours,
ERNEST M. SKINNER.

Mr. Willis Gives Proper Credit.
London, S. E. 19, Jan. 31, 1945.—Dear Mr. Gruenstein: I note in THE DIAPASON for August, 1944, a somewhat ambiguous caption that appeared with the photograph of the new Liverpool Cathedral console. After describing the "illuminated reversible stops" it is stated that "the illuminated stop was invented

by Henry Willis II. in 1912." I should like to point out, however, that my father's patent applied to drawstops of the conventional "push and pull" variety. The form of reversible button used for the couplers on the Liverpool Cathedral console is similar to that patented by Mr. John Compton in 1926 and used by his firm in many large organs since that year.

I would like to make it clear that my joint patent with Mr. A. Thompson-Allen covers the use of luminous stops and buttons in conjunction with and forming part of an adjustable music desk or rack, so that the luminous buttons retain their relative position with the music desk no matter at what height the latter is set to suit the convenience of the organist.

I would be glad if you would be good enough to give this letter equal prominence to that of the caption in your August, 1944, issue, for I have no wish to appear to desire to take the credit for an invention that is not mine.

Sincerely yours,
HENRY WILLIS.

Experts Change Their Minds.
Kalamazoo, Mich., March 3, 1945.—My dear Mr. Gruenstein: * * * In spite of the scarcity of new organ specifications and the interesting details that go with them, you manage quite successfully to give us a most interesting issue of your magazine each month. Dr. Thompson's column is always "tops" and your general news survey keeps one informed of the fine things going on in spite of wartime conditions. The controversy re organ design I find most intriguing, and at times even amusing. It seems amazing that one or two of our "experts," who were supreme authorities on the "art" of unification and duplexing twenty years ago, are now speaking with equal authority on the infallibility of classic and baroque design. It will be interesting to learn how Dr. Schweitzer's letter will affect their judgment. * * * Sincerely yours,
HENRY OVERLEY.

Recalls Appleton, Boston Builder.
South Braintree, Mass., Feb. 13, 1945.—Dear Mr. Gruenstein: The letter by T. R. Myers was very interesting. I am quite surprised that no one in the Boston Public Library knew about Appleton, as he had quite a number of organs in Boston. Prior to 1848 he took into partnership Mr. Warren. One of his largest organs was in the Universalist Church on Columbus Avenue, Boston; it was a three-manual and twenty-seven-note pedal. Some friends of mine bought the pipes and I assisted in their removal. This organ had thirty-six stops and was a very noted organ in its day. It was built in 1848. I have the name plate. S. S. Hamill worked for Appleton and went into business for himself. One of Hamill's organs is in Quincy. It was taken down and stored in the church; it is a one-manual twelve-note pedal, and when set up can be of use for a small church. I renovated it and found the oboe was imported from Liege, Belgium. This stop has a very good tone. Hamill always advertised "the small organ with the big tone." This is the only one I have ever come across. Where Hamill came from I never heard anyone say.

There was quite a bit of rivalry between Appleton and E. & G. G. Hook.
Truly yours,
HENRY H. MARSTON.

For the American Composer.
Philadelphia, Pa., Feb. 17, 1945.—Dear Mr. Gruenstein: * * * THE DIAPASON continues to thrill me monthly as it has for many years. I particularly enjoy the efforts in behalf of the American composers. They are great men, fine musicians and most capable composers. Why their music should not be better known and played is a mystery to me. * * * Cordially yours,
ROWLAND RICKETTS, M.D.

THREE NEW COMPOSITIONS by Dr. J. Henry Francis were sung at the Easter festival of the Kanawha County schools at Charleston, W. Va., under Dr. Francis' direction Sunday afternoon, March 25. One of two carol-anthems—"Ring, Ye Bells, 'Tis Easter"—has just been published by the Arthur P. Schmidt Company and the other—"Christ Is Risen"—is in manuscript. A victory anthem, "O Sing unto the Lord a New Song," was sung by the combined high school and junior high school chorus.

New Bach Record by Biggs

By AUGUST MAEKELBERGHE, F.A.G.O.
Prelude and Fugue in E minor, Bach; E. Power Biggs playing the organ in the Germanic Museum of Harvard University. Victor Recording: 10-1121.

This prelude and fugue, sometimes called the "Cathedral" to distinguish it from a larger work in the same tonality, belongs to the Weimar or Cothen period of Bach's masterpieces, and was probably written before 1720. Schweitzer says that generally speaking "in the Weimar fugues virtuosity becomes less and less prominent; the themes become compact, simple and unadorned, almost severe; in the working-out there is no longer thought for effect."

The E minor Prelude and Fugue seems to have sprung from the same idea and is a masterpiece of brevity. It is undoubtedly one of the most beautiful of the entire repertoire. Formerly two versions of this work were available on records—one by Schweitzer himself on Victor 9741 and the other by Commette on Columbia 17243. The Schweitzer record was by far the better since he caught the true spirit of the work. The Commette recording was unsatisfactory as a recording. Of these two only the latter is available today. This new recording will therefore be most welcome, and Mr. Biggs gives it an excellently precise reading, albeit perhaps a little too straightforward to suit some tastes. The recording itself is crystal clear.

Mr. Biggs apparently follows the Widor-Schweitzer edition or one similar to the version put out by Schirmer. This version is at variance with the Peters edition, since it presents an augmented skip between D sharp and C in bar 4 rather than following the melodic pattern of D sharp, C sharp of Peters. This version furthermore omits an entire measure between bars 17 and 19 of the Peters edi-

tion. Since the editors of Peters had four manuscripts of the entire work and an additional manuscript of the fugue alone to compare and study, this edition is presumably correct. Strangely enough, in his recording, Schweitzer himself apparently plays the Peters version, since both melodic progression of bar 4 and the missing measure are present. However, all this presents an argument to be appreciated only by musicologists. The main thing is that we are grateful to have an up-to-date recording by an excellent artist.

ST. JAMES' CHURCH, PAINESVILLE, Ohio, Paul Allen Beymer choirmaster, has just completed an interesting series of organ recitals given both on the Skinner organ in the church and on the one in Morley Music Building, Lake Erie College. Programs in the church were given by Florence Boddy, the organist; Kingsley Ganson, Church of the Epiphany, Urbana, Ohio; Edward Mason, Parma Lutheran Church, Cleveland; David Smith, assistant at St. James', and Lenore Neale of the First Methodist Church, Willoughby, Ohio. Lake Erie College performers were Richard Ellsasser and Walter Blodgett.

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Three festival programs have come to us recently which indicate healthy cooperation, both in the way they were planned and in the groups that were to take part in them. At Richmond, Va., a city-wide hymn festival will be held in the Mosque Sunday, May 6, at 4 o'clock, directed by James R. Sydnor, professor of sacred music at the Presbyterian Assembly's Training School. The service is sponsored by the Virginia Chapter of the A.G.O., with the endorsement of the Richmond Ministers' Association. To make the hymns available to every choir and congregation participating, they are all printed in a sixteen-page program, using the plates of the "Hymnal for Christian Worship," of which Professor Sydnor was the editor.

The public schools of Kanawha County, West Virginia, held a significant Easter festival on Palm Sunday afternoon at the Shrine Mosque in Charleston. Dr. J. Henry Francis, director of music education in the public schools of the county, writes that twenty-five years ago he started "getting folks better acquainted with the best in Christmas carols, thus fostering the real Christmas spirit. So we instituted a Christmas carol festival for the schools of the city. Later, feeling that something similar should celebrate the Resurrection, I inaugurated the Easter festival." Over 1,000 pupils took part, including several picked choral units. Dr. Francis mimeographed the words and music of the five hymns that were used. In addition five anthems were sung, including the "Hallelujah Chorus"; three of them were composed by Dr. Francis. The recessional was the patriotic hymn "God of Our Fathers, Whose Almighty Hand." The significant fact is that this Christian festival had the enthusiastic support of the public, the result of long years of patient endeavor.

Finally we note the hymn festival by the Jacksonville Branch of the Florida Chapter of the A.G.O., held in the First Presbyterian Church of Jacksonville in February. Eighteen choirs were present, including Episcopal, Methodist, Catholic, Baptist, Christian, Jewish and Greek Orthodox. The St. Paul's Catholic choir sang Bizet's "Agnus Dei," while the Jewish and Greek Orthodox choirs sang hymns and responses from their worship services. Introductions were given by Rabbi I. I. Kaplan and Mrs. G. Alexander. Other hymns were sung by the entire congregation, led by the massed choirs. Lorenzo P. Oviatt was organist and Marshall Pierson, M.S.M., directed the congregational singing. The regent of the branch of the Guild which was responsible for the service is Mrs. Maye T. MacKinnon, organist at the First Presbyterian Church.

The meeting of the Hymn Society in New York at St. Bartholomew's Church April 10 was very well attended. Dr. H. Augustine Smith delivered an inspiring address on the development of music in the churches of America as seen by him during this century. He added an account of the singing at some conventions under his leadership, including the momentous Christian Endeavor convention held in Japan, when the auditorium was destroyed by fire while the rehearsals were in progress. He showed unique lantern slides of these choruses.

The last meeting of the society in New York this spring will take place May 19 at General Theological Seminary. In the morning Dr. Becket Gibbs will speak on Gregorian music, with illustrations by seminary students. The program will be continued after luncheon.

CHURCH CHOIRS of Spartanburg, S. C., united to sing Bach's "Passion according to St. Matthew" March 25 at Twitchell Auditorium, Converse College. John M. Lewis directed the joint forces and Grigg Fountain was at the organ. In the chorus were ninety-five voices from twelve choirs. In the congregation were 1,400 people.

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A splendid little book, "The Rhythm of Plainsong" according to the Solesmes School, has been published by J. Fischer & Bro. This volume of only sixty-five pages is by Dom Joseph Gajard, choirmaster of Solesmes. A monk of Quara Abbey, Dom Aldelm Dean, has translated it from the original French.

In the original French the booklet was not written with the idea of publication, but contains the substance of a series of lectures on the principles of Gregorian rhythm delivered by the author in 1935 at the "Semaine Liturgique" organized by the "Ligue Feminine d'Action Catholique Francaise." The object of these lectures was to give a general view of Gregorian rhythm, so that the rhythmic suppleness of Gregorian melodies would be seen more clearly and interpreted more intelligently. This aim is adequately carried out in the book.

This reviewer believes that it is not unusual, even in these days, to meet well-intentioned persons who show zeal for "Solesmes principles" in the matter of Gregorian rhythm, yet who unintentionally play into the hands of those who are at variance with Solesmes by overemphasizing points of minor importance, or misinterpreting rhythmic signs, or treating them in far too mechanical and lifeless a manner. Dom Gajard shows that Gregorian chant, when sung according to the true rhythmic tradition, has life and flexibility, and is far from mechanical. The sometimes criticized rhythmic signs of Solesmes are nothing but a modern way of reproducing the corresponding rhythmic signs found in the best manuscripts of the golden age of plainsong.

It was in the hope of illustrating the life and flexibility of the chant that Dom Gajard delivered his lectures. The English translation covers the material perfectly, making a special issue of presenting the fundamental principles on which Solesmes theories are founded.

The St. Gregory Guild, Philadelphia, has issued some worthwhile compositions for Catholic Church use. An interesting work is the "Missa Choralis" in F for three-part chorus of equal voices. This mass may be sung a *cappella* or with organ accompaniment. It has been adapted and arranged by Nicola Montani. Mr. Montani mentions in a foreword that he has taken the liberty of incorporating the simple structure of this homophonic composition with an original organ accompaniment, which can be utilized or eliminated at will. The mass as originally conceived has been kept intact (with the exception of the addition of the organ introductions and the elimination of a few repetitive measures in the Gloria and Credo). Mr. Montani reflects the spirit of the original work in the free organ accompaniment he has provided.

"Mass in Honor of Bernadette of Lourdes," for two-part chorus (SA) and organ, with optional part for either baritone or tenor, by Mr. Montani, is a worthwhile addition to the ever growing list of masses. As Mr. Montani points out, the work is based in part on certain themes by Dubois, the French composer, but completely reconstructed and liturgically arranged with an original setting of the Credo.

The well-known and deservedly popular "Missa Brevis" of Nicola Montani, which we know so well from its inclusion in the "St. Gregory Hymnal," has been rearranged and simplified for unison chorus by J. Alfred Schehl. The mass has been transposed to the key of G and includes, in addition to the regular Credo, the Gregorian Credo No. 3, with Mr. Montani's original, if unorthodox, accompaniment.

A series of offertory and benediction motets published by the St. Gregory Guild deserve study. Each of the series is arranged and adapted by Nicola Montani. Series 1, 3 and 4 contain motets for unison, two parts, three parts and four-part a *cappella*, or, if desired, with organ accompaniment. Series No. 2 is written for three-part chorus, while series No. 6 is arranged for various combinations. All are written in short score, are easy to read, because of excellent typography, and are singable.

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Organist and Choirmaster

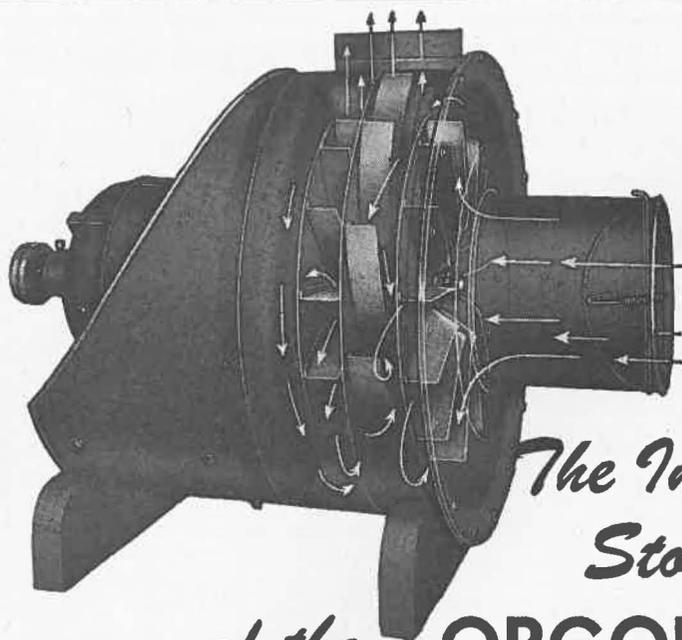
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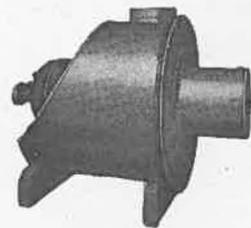
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