

THE DIAPASON

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DINNER IN NEW YORK OPENS GUILD SEASON

WALTER DAMROSCH IS GUEST

Relates Anecdotes of Career and Discloses He Was Once an Organist — Professor Baldwin Speaks on History of A.G.O.

By SEARLE WRIGHT

The fall and winter season of activities for the American Guild of Organists in New York was opened on the evening of Oct. 22 with a dinner at Schrafft's Fifth Avenue restaurant. The occasion was in honor of the new academic members who passed the examinations in 1945.

Dr. Walter Damrosch was the guest speaker of the evening. He delighted his audience with anecdotes of his early career. Many were surprised to learn that Dr. Damrosch was at one time an organist, although "not a very good one," he said, "since I had difficulty in managing both my hands and feet at the same time."

Following Dr. Damrosch, Professor Samuel A. Baldwin spoke on the history of the Guild. As he told of many incidents connected with the formation and development of the organization he recalled the names and personalities of the founders, among them John K. Paine, George Chadwick, Clarence Eddy, Arthur Foote and Horatio Parker.

The following candidates who successfully passed the 1945 associate examination, were awarded their certificates: Ruth Baldwin, Edward H. Mattos, Louis Rub, Lily E. Andujar, Richard W. Harvey, Hugo Bornn, W. Lindsay Smith, Jr., Gomer S. Rees, Jeanette Gaul and Lois Jean Floyd.

This year the Guild again seems to be on the outs with the weather man, who sent his usual Guild-night cloudburst; but despite the inclement elements an unusually large number of members, subscribers and guests were in attendance. Many out-of-town members were present. One of these was Virgil Fox, who told briefly of the important part organ music is playing in the treatment of war psychiatric cases.

A representative from the National War Fund Committee made an urgent appeal for the support of Guild members in the forthcoming drive.

J. WARREN RITCHEY RETIRES AFTER SERVICE OF 40 YEARS

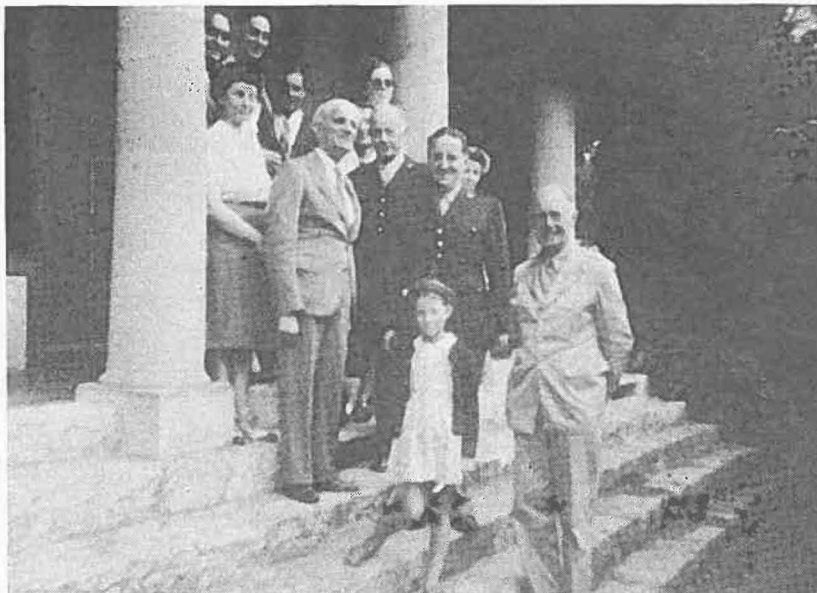
J. Warren Ritchey, organist of the Covenant-First Presbyterian Church, Cincinnati, Ohio, for forty years, retired Oct. 1. A dinner was given in his honor at the Cincinnati Club Sept. 27.

Mr. Ritchey, a past dean of the Southern Ohio Chapter, American Guild of Organists, began his career as a church organist in the old Fifth Presbyterian Church. In 1905 he became organist of the Presbyterian Church of the Covenant, now Covenant-First Presbyterian Church.

On the evening of Sept. 27 over fifty friends of Mr. Ritchey assembled for dinner at the Cincinnati Club to honor him. Twenty of the guests were members of the Southern Ohio Chapter of the A.G.O. After-dinner speakers representing both the church and the Guild paid tribute to Mr. Ritchey for his long and distinguished career as an organist and emphasized their regard for him as a gentleman and friend. Dr. Frank Elder, pastor of the Covenant-First Church, who acted as toastmaster, presented Mr. Ritchey with a gold key to the organ of the church. The retiring organist responded with an original and humorous account of his experiences as a church musician.

Mr. Ritchey was born Dec. 31, 1869. His family moved from eastern Ohio to Cincinnati in 1879, and he has lived there ever since. He entered the College of Music in Cincinnati as a student of piano

GROUP AT ARMY MUSIC SCHOOL IN BIARRITZ, FRANCE



THIS PICTURE, taken in Hendaye, France, and sent to THE DIAPASON by Seth Bingham of the faculty of Columbia University, New York, shows a group at the BAU school in Biarritz. The second face in the top row is that of Norbert Dufourcq, the French musicologist. Far-

ther down is M. Marchal, the famous blind organist. At his left are Mack Evans, formerly choral director of Rockefeller Chapel, University of Chicago, and Rexford Keller, the American organist, while on the lowest step is Mr. Bingham, with his "girl friend" at his right.

in 1884. Music is his avocation, his vocation being teacher of mathematics and physics in the Hughes High School. "The best thing in the world to keep one sane is an engrossing hobby, and music—the organ—has been my hobby all my life," says Mr. Ritchey.

A. Sears Pruden, present dean of the Southern Ohio Chapter of the Guild, succeeded Mr. Ritchey Oct. 7.

FLOR PEETERS COMING TO U.S. FOR RECITAL TOUR IN SPRING

Flor Peeters, the Belgian organist whose compositions have found their way to the programs of recitalists throughout the world, is to visit America and make a recital tour next April and May. His coming is announced by Bernard R. La Berge, the New York organ impresario who has been instrumental in bringing a number of foreign celebrities to this side of the ocean. Mr. La Berge has completed arrangements through the Belgian government information center to bring Mr. Peeters, who is organist of the famous Cathedral of Malines and professor at the Royal Conservatory of Ghent in Belgium and the Royal Conservatory of Tilbourg in Holland.

SAMUEL RICHARDS GAINES DIES SUDDENLY IN BOSTON

Samuel Richards Gaines, well-known composer and former organist, died Oct. 8 when walking to his home after dinner with a friend in Boston. Mr. Gaines, a resident of Boston for fifteen years, had composed several hundred musical numbers. He leaves a widow and two children.

Born in Detroit, Mr. Gaines began to study the organ at the age of 14. Later he was an organist at a New York synagogue and eventually a soloist at St. Thomas' Episcopal Church. Subsequently he returned to Detroit, where he conducted the Orpheus Club and the Elgar Society. He later resided in Columbus, Ohio, and in Boston, where he served the Shawmut Church as organist and choir-master.

BEFORE RETURNING TO FRANCE, which she left in 1940, Nadia Boulanger, internationally known not only as an organist, but as a conductor, composer and lecturer, is giving three courses for advanced students, composers and teachers at the Longy School of Music, Cambridge, Mass. Her work will be completed by Christmas.

RAYMOND C. ROBINSON DEAD; ORGANIST OF KING'S CHAPEL

Raymond C. Robinson, for the past twenty-two years organist and choir-master at historic King's Chapel in Boston, died Oct. 22. Dr. Palfrey Perkins, minister of King's Chapel, conducted a funeral service at Mr. Robinson's home in Belmont Oct. 25.

Mr. Robinson played at his last service at King's Chapel on Easter. He is survived by his widow, Mrs. Mabel Wheeler Robinson, and three sons in the service.

Mr. Robinson held positions in other prominent Boston and Worcester churches before he went to King's Chapel. He also taught at Boston University and at Wellesley College and was on the faculty of the New England Conservatory of Music. He was a graduate of the Worcester, Mass., Classical High School and studied with B. J. Lang, Wallace Goodrich and George W. Chadwick. He was a graduate of the New England Conservatory, a fellow of the A.G.O. and held a bachelor of music degree from the University of Toronto. He was a past dean of the Massachusetts A.G.O. Chapter.

LA GRANGE CHURCH POSITION TAKEN BY WALTER FLANDORF

Walter Flandorf has been appointed organist and minister of music of the First Congregational Church of La Grange, Ill., succeeding George Howerton of the Northwestern University faculty, who has gone to the First Presbyterian Church of Wilmette. Mr. Flandorf continues his work as director at Zion, Ill., and goes there once a week to teach and for rehearsals of "Pilgrim's Progress," which will be given under his direction on the same lavish scale as the Passion Play on Sunday afternoons, Nov. 11, 18 and 25.

The music committee of the church in La Grange held an informal reception Sunday afternoon, Oct. 14, at the church in honor of Mr. and Mrs. Flandorf and Mr. and Mrs. Howerton. This gave the members of the three choirs an opportunity to welcome the new minister of music.

AUGUST MAEKELBERGHE, F.A.G.O., the Detroit organist and composer, has been appointed professor of organ at Marygrove College, a school for girls in Detroit. Mr. Maekelberghe's work as a composer is attracting increasing attention. He is organist and director at the Church of the Messiah.

BIARRITZ UNIVERSITY MAKES GOOD BEGINNING

TWO RECITALS BY MARCHAL

New Organist of St. Eustache in Paris Plays Under Auspices of the American Army School—American Organists on Faculty.

[Seth Bingham, a member of the faculty of Columbia University, New York; organist and choir-master of the Madison Avenue Presbyterian Church and sub-warden of the American Guild of Organists, who is in Biarritz, France, as a teacher in the army music school by appointment of the War Department, sends the subjoined letter describing the auspicious beginning of the school.]

By SETH BINGHAM

The army's "Biarritz American University" (hereafter referred to as BAU) opened its doors Aug. 20 to approximately 4,000 students. Of the total registration over 550 are in the music department, directed by Dr. Edwin Stringham of Queens College, Brooklyn. The musical and cultural background of the students is unusually high and their enthusiasm makes it a pleasure to teach them. Even the less popular theory courses, such as advanced harmony, counterpoint and composition, have their quotas filled with qualified applicants.

The army engineering and administration organizations did a splendid job in preparing buildings and arranging to feed and house nearly 5,000 on short notice. Lacking text-books, records, music and source material, without blackboards, felt erasers, score paper, office equipment or proper lighting, classes began on schedule, and during the past month the situation has improved greatly. The music school occupies two large villas (Les Goelands) on a high point of ground commanding a superb view of Biarritz and the ocean.

The school boasts a splendid faculty, including Mack Evans, in charge of choral activities; Major Mark Hindsley, band and orchestra; Lieutenant Herbert Rifkind, wind instruments and elementary theory; Captain Albert Stevens, voice; Sergeant Howard Wilson, piano, and Sergeant Robert Glover, piano and elementary theory. Sergeants Mordecai Baumann and John Salay and Lieutenant Irving Travis are among the instructors from the armed forces.

As a member of the BAU concert committee, whose chairman is Professor Rexford Keller of Ohio Wesleyan University, I had the pleasant duty of arranging two performances of organ music by André Marchal, who recently succeeded the late Joseph Bonnet as organist of St. Eustache, Paris. The recitals were given on the fine Gonzalez instrument in the Cathedral of Bayonne and were an immense success from every point of view. The Bach program was broadcast by the army's radio station AFN.

The program Sept. 18 consisted of the following works: Three Versets on the Te Deum, Anonymous; "Domine Deus, Rex Coelstis," Couperin; "Recit de Tierce en Taille," de Grigny; "Recit de Nazard," Clerambault; "Noel" with Variations, No. 10, in G major, d'Aquin; Chorale in A minor, Franck; Impromptu ("Pieces de Fantaisie"), Vierne; Berceuse ("Suite Bretonne"), Dupré; "Apparition de l'Eglise Eternelle," Messiaen; "La Vallée du Béhourléguay au Matin (Paysages Euskariens)," Bonnal; "Litanies," Alain.

A unique feature of the concert was M. Marchal's treatment of two themes that were given to him from the audience. The themes were written by Roderick Thompson and Charles Paine, both students in the music department's counterpoint class. M. Dufourcq, who assisted M. Marchal, hummed the two themes for him. M. Marchal played them in their original form, then treating Paine's theme as a scherzo and Thompson's theme as a

passacaglia. He enlarged upon them with variations and improvisations.

On Sept. 25 M. Marchal gave a Bach program which included the Fantasia and Fugue in G minor, the Passacaglia, the Toccata and Fugue in D minor, the Allegro from the Fifth Trio-Sonata and four chorale preludes.

JOHN HARMS CHORUS GIVES "MESSIAH" TO A FULL HOUSE

The John Harms Chorus presented Handel's "Messiah" Sunday afternoon, Oct. 14, at the West End Presbyterian Church in New York. John Harms conducted and Staff Sergeant Virgil Fox was at the organ. There was an audience of 2,100 and between 300 and 400 were turned away. The soloists were Eileen Farrell, soprano; Georgia Standing, alto; William Hain, tenor, and Kenneth Schor, bass of the Metropolitan Opera. Verdi's Requiem will be given Sunday, Dec. 2. Harold W. Friedell will be organist.

WILLIAM LESTER BATES, a veteran New England organist and a member of the A.G.O., died in West Newton, Mass., Oct. 15, according to word received late in the month. Mr. Bates was about 70 years old and in recent years had been organist of the Second Church in Newton and headmaster of one of the Boston public schools in the Jamaica Plain district. Here he built up an orchestra of pupils which was the pride of the schools. Mr. Bates is survived by his widow, Helen P. Bates.

THE CHICAGO CLUB of Women Organists is presenting some of its members and assisting artists in a program of music from the pre-Bach period Sunday afternoon, Nov. 18, at 4 o'clock in the First Presbyterian Church of River Forest. The public is invited to attend this concert. The church is at Quick, Lathrop and Jackson Avenues in the suburb.

THE DIAPASON

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- Ruggero Vené... BALULALOW (Cradle Song) .15
- Erkki Melartin... CHILD JESUS..... Arr. by R. Vené .15
- P. Cornelius... THE SHEPHERDS..... Arr. by P. Vellucci .15
- H. T. Burleigh... LITTLE CHILD OF MARY
 Arr. by G. Pickering .15
- Gena Branscombe... MARY AT BETHLEHEM..... .15
- Carl Fischer... THE SONG OF MARY..... Arr. by R. Vené .15

MIXED CHORUS

- Giovanni B. Fontana... TU SCENDI DALLE STELLE... (Pastorale) .20
- H. T. Burleigh... BEHOLD THAT STAR... (Christmas Spiritual) .20
- Wintter Watts... TRYSTE NOEL20
- Geo. W. Kemmer... RISE UP SHEPHERD, AN' FOLLER. (Spiritual) .15
- Alfred H. Johnson... MID-WINTER CAROL15
- Harvey Gaul... A NOVA SCOTIA NOEL..... .20
- H. T. Burleigh... LITTLE CHILD OF MARY..... (A Cappella) .15
- Ruggero Vené... BALULALOW (Christmas Lullaby) .15
- Jan P. Sweelinck... HODIE CHRISTUS NATUS EST
 (Hollandish Anthem) .20
- John Farmer... IN THE FIELDS WITH THEIR
 FLOCKS ABIDING... Arr. by E. Macrum .15
- Padre Donostia... HAPPY BETHLEHEM... Arr. by K. Schindler
 (Basque Christmas Carol) .15
- Channing Lefebvre... GOD REST YOU MERRY, GENTLEMEN
 (Traditional) .20
- H. T. Burleigh... GO TELL IT ON DE MOUNTAINS
 (Christmas Spiritual) .15
- William Berger... CHRISTMAS NIGHT..... Arr. by R. Vené .15
- W.A. Goldsworthy... CHRISTMAS BABE15
- John A. Graham... A CAROL (with soprano solo)15
- H. T. Burleigh... BETHLEHEM15
- Frank L. Sealy... AND THERE WERE SHEPHERDS
 (Christmas Anthem) .15
- Horace Johnson... BABE OF BETHLEHEM15
- E. J. Hopkins... ARISE, SHINE (Christmas Anthem) .15

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 A Song of Christmas (Unison).....Clarence Dickinson

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The Lord is My Shepherd.....J. W. Clokey
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 Hymn to the Sun.....Tinel, arr. N. L. Norden
 Thou Hidden Love of God.....Arthur Sullivan
 A Supplication in Time of Stress.....Maurice Garabrant

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Hymn of the American Navy.....Harvey Gaul
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 Choral Prelude on "How Brightly Shines"
Olsson, edit. Bedell
 Ballade in D.....Joseph Clokey
 Grand ChoeurRobert Leech Bedell
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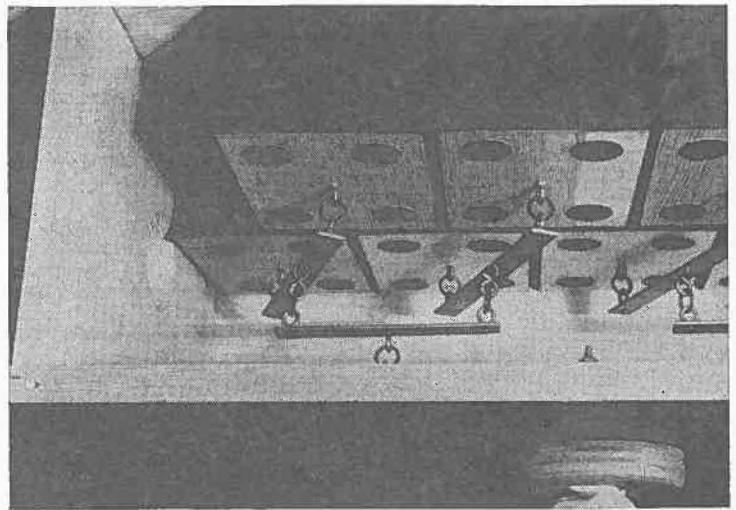
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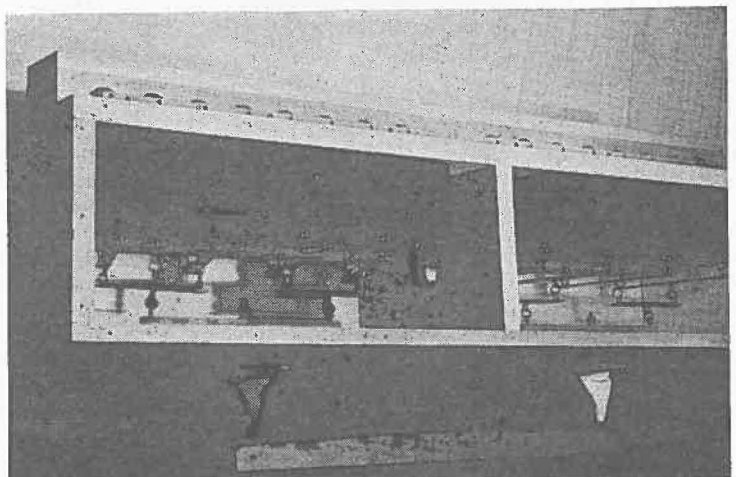
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MISS ELSIE MacGREGOR



MISS ELSIE MacGREGOR, F.A.G.O., has been named minister of music at the Edwin Ray Methodist Church, Indianapolis. She will serve as organist and director of the church, chapel and junior choirs. The pastor of the historic church, which had its beginning under a beech tree in 1873, is the Rev. D. Millard Church. The site for the large structure in use since 1912 was given by Colonel Ray in memory of his father, Edwin Ray. A beautiful Möller organ is in the church. Miss MacGregor will continue her work as instructor of organ at Franklin College and at Indiana Central College. She was elected a fellow of the American Guild of Organists in 1934, and as regent of the Franklin College Chapter of the Guild she is gaining recognition for her leadership among young organists. Last year the college chapter sponsored many excellent programs for the college and townspeople of Franklin, Ind., and the program this year points to outstanding work. Miss MacGregor, a graduate of the Marion Conservatory of Music, studied

organ with Wilhelm Middelschulte of Chicago and Cheston Heath of Indianapolis, theory with Adolf Weidig of Chicago and harmony and counterpoint with Frank Wright and Warren G. Hedden, New York. At the age of 17 she held her first position as organist—at the First Baptist Church in Marion, Ind. After two years there she became organist of the First Presbyterian Church of Marion. She was supervisor of music in the public schools of Decatur, Ind., director of piano and public school music of Marion Normal College and director of the music department of Fairmount Academy. Indianapolis churches which she has served include the Memorial Presbyterian, the First Evangelical and the Emerson Avenue Baptist. She is an artist member of the National Federation of Music Clubs and a member of the American Association of University Professors.

DR. CASPAR KOCH REPORTS ON PITTSBURGH RECITALS

Dr. Caspar Koch's annual report as organist of Carnegie Hall, north side, Pittsburgh, covers the activities of the fifty-sixth season of municipal organ recitals. For the present incumbent of the post of city organist it was the forty-second season.

From Oct. 15, 1944, to June 24, 1945, thirty-six recitals were given, embracing numbers 2,216 to 2,251 of the entire series. During the season 426 compositions were performed. Of these 220, by 105 composers, were played on the organ. Of these 135 were original organ works, while eighty-five were transcriptions.

Six local guest organists were invited to appear during the season—Clyde English, James Hunter, Ruth St. Clair McLeod, Howard Neff, Pearl Postreich and Ruth Seifert. They contributed thirty-seven of the 220 compositions performed.

WILLIAMS K. STEINER, Pittsburgh organist, died at River Edge, N. J., Sept. 10, at the age of 71 years. He had played in prominent Pittsburgh churches since the age of 17, and had also been heard in numerous recitals there and elsewhere. He was musical director of the Germer Piano School in Pittsburgh and of the Western Pennsylvania School for the Blind.

1945 Christmas Carols and Anthems

For Mixed Chorus

- Amish Carol of the Hills.....Harvey Gaul .15
(with Soprano, Alto and Tenor Solos)
- The Christmas Child.....Seth Bingham .16
- Go Tell It on the Mountain.....John W. Work .18
(A Christmas Spiritual, with Soprano and Tenor Solos)

For Women's Voices

- Of Jesus' Birth Today We Sing.....Claude Means .15
- The Christmas Child.....Seth Bingham .15
(for SSA or SAT)

For Men's Voices (TBB)

- Old Carols for Young Men.....Channing Lefebvre .40
(17 Carols of various nations for Indoor or Outdoor Carolling)

Some Christmas Favorites of recent years.

For Mixed Chorus

- As It Fell Upon a Night (also SA; SSA; SSAA)
.....Katherine K. Davis .16
- Carol of the Sheep Bells (also SA, SSA, SAB, TTBB)
.....Richard Kountz .15
- The Christ Child's Visit.....Frederick Erickson .15
- Christmas Eve (also SSA, TTBB)...Richard Hageman .20
- Holy Day Holly Carol (also SSA)..Channing Lefebvre .18
- Swedish Yule Carol.....Harvey Gaul .16

Christmas Songs

- Christmas Eve. (high, low).....Richard Hageman .60
- How Far is it to Bethlehem? Med.....Alec Rowley 1.00
- Joy to the World. Med. high.....Powell Weaver .50
- Little Bells Through Dark of Night
High, lowRichard Kountz .50
- There's a Star in the Sky—Med.-high...Horatio Parker .40

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- GOD WHO TOUCHEST EARTH.....Mueller 4066 .12
- PRAISE THE LORD, O MY SOUL.....Mueller 4067 .12

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- A HOLY CHILD IS BORN.....Mueller 900 .12
- THE LORD IS MY LIGHT.....Scholin 980 .15
- SONG OF PRAISE.....Mohr 957 .16
- TO BETHLEHEM HASTEN.....Bornschein 969 .12
- THE TRUMPET SHALL SOUND.....Scholin 975 .15
- A VIRGIN MOST PURE.....Norden 961 .10
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- The Freeborn Speak. (SATB Divided.) A Cap .16
- We All Believe in One True God. (SATB Divided.) A Cap..... .16

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Frank E. Streeter Retires, Ending 49 Years in His Church

Frank E. Streeter, organist and director at the Mathewson Street Methodist Church, Providence, R. I., for forty-nine years, has retired.

Mr. Streeter had served this church since the first services were held in this building in 1896. Before going to the Mathewson Street Church he was organist of the Hope Street Methodist Church, the Union Baptist Church and the Elmwood Temple, now the Elmwood Christian Church, all in Providence. In December, 1936, a testimonial dinner was given by the church in honor of Mr. Streeter's fortieth anniversary. Over 200 attended. A full account appeared in the January, 1937, issue of THE DIAPASON.

Mr. Streeter studied with Arthur Foote, the late Dr. Hamilton C. Macdougall and Isidor Philipp of Paris. He is a colleague in the Rhode Island Chapter of the American Guild of Organists and still teaches piano and organ. His pupils play in at least twelve churches in Providence and in numerous outlying communities. Mr. Streeter's wife, the former Varina Cranmer Brown, was the soprano in the Mathewson Street quartet for eighteen years. She died in 1943.

Mr. Streeter's attributes are summed up in a tribute by the Rev. Richard C. Raines, a former minister of his church, now serving the Hennepin Avenue Methodist Church, Minneapolis, and published in *The Messenger*, a weekly church pamphlet:

Frank Streeter is a most gracious and able musician, highly cooperative, never temperamental, yet always understanding. He is an efficient organizer, patient and even-tempered. His most distinguished service across these many years deserves our highest appreciation and tribute. As a personal friend and administrator of music and a citizen of Providence I pay him the highest tribute and respect.

Mr. Streeter is 76 years old and, while in good health, is retiring to have more leisure time.

MANY OFFERINGS BY BAKER AT CHURCH IN PHILADELPHIA

Music at the First Baptist Church, Philadelphia, this season will be sung by a newly-organized chorus of seventy voices, which Walter Baker will conduct, accompanied on the organ by Claribel Thomson. An oratorio will be sung every Sunday evening from Oct. 21 to Easter, with the exception of occasional solo recitals in which the choir will assist. On the first Sunday night of each month Mr. Baker will play a recital. The season's program includes Haydn's "The Creation," sung Oct. 21 and 26, and these future offerings: Nov. 11, Faure Requiem; Nov. 18, recital by Jean Herman, contralto; Nov. 25, Mendelssohn's "Hymn of Praise"; Dec. 9, Handel's "The Messiah," part 1; Dec. 16, Saint-Saens' Christmas Oratorio; Dec. 23, candlelight carol service; Dec. 30, Christmas Oratorio, Bach; Jan. 6, Bach organ recital; Jan. 13, Mass by Richard Purvis; Jan. 20, Requiem, Verdi; Jan. 27, recital by Roy Wilde, baritone; Feb. 3, Franck organ recital; Feb. 10 and 17, Mendelssohn's "Elijah"; Feb. 24, Mass by Franck; March 10, Mozart Requiem; March 17, Rossini's "Stabat Mater"; March 24, recital by Patricia Hauke, soprano; April 14, Sowerby's "Forsaken of Man"; April 19, Bach "St. Matthew Passion," and April 21, Handel's "Messiah," parts 2 and 3.

HOWARD FREAS OF VIRGINIA DIES SUDDENLY IN NEW YORK

Howard Freas, prominent organist and teacher of Petersburg, Va., died suddenly July 24 in New York City while on a vacation. Mr. Freas, a native of Pottstown, Pa., had made his home in Petersburg for twenty-nine years. He was a teacher of modern languages in the Petersburg high school. He was a charter member of the Petersburg Branch of the Virginia Chapter of the American Guild of Organists, which was organized twenty years ago. Mr. Freas was for many years organist of Grace Episcopal Church.

At a meeting of the Guild held Sept. 18 resolutions were adopted expressing the sorrow of the members of the chapter over the loss of a true and loyal friend.

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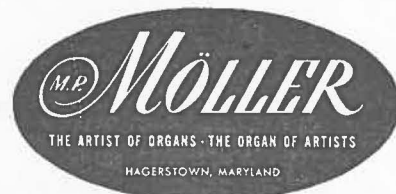
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By **WILLIAM LESTER, D.F.A.**
Ballade in D, by Joseph W. Clokey; published in St. Cecilia Series by the H. W. Gray Company, New York.

Organ music of significance is here tendered the player with good taste and discerning appreciation of competent writing and high inspiration. This composer issues his creations at infrequent intervals; his work is always marked by avoidance of the banal or the meretricious. This Ballade is a splendid example of his creative ability. On the surface it looks simple. He has a love for the successions of adjacent root chords beloved by the great spirits of the medieval period—such ordered progressions are one of his most striking hall-marks. Modal color is present in this work, used with exquisite taste and effect.

We meet with much in the new issues of originality, of cleverness, of audacity—but all too little of beauty. This attribute, beauty, is markedly present in this particular piece. This fine work cannot fail to become another Clokey success.

Lorenz Portfolio of Short Offertories, for organ; published by Lorenz Publishing Company, Dayton, Ohio.

A meritorious collection of practical, simple pieces for service use. About one-half the material consists of transcriptions, the remainder of original works for the organ. Transcribed composers include Mozart, Gaul, Bach, Beethoven, Gounod, Handel and others. The specially written organ pieces are by Wilson, Rogers, MacDonald, Ashford, Elwood, Demorest, Lorenz and others.

Prelude and Fugue in A minor (the Great) and Chorale Prelude on "How Brightly Shines the Morning Star," by J. S. Bach; edited by Otto Olsson; published in Standard Series of Organ Compositions by the H. W. Gray Company.

Two excellent reprints of standard pieces in formats that are models of engraving and printing. Both works have long been past the day for critical appraisal—both are settled masterpieces of composition.

Folio No. 27 (Pachelbel); Folio No. 28 (Boehm), in "Masterpieces of Organ Music"; published by the Liturgical Music Press, New York City.

This steadily growing series is further enriched by these two new issues. Both

composers are represented in earlier volumes—Pachelbel in No. 1 and Boehm in book 5. Again we are tendered interesting music, valuable for contents as well as historical value, by important pre-Bach composers. It is trite to say that the supreme J. S. Bach and Handel cannot be properly appreciated except by a knowledge of their forerunners. At last this essential perspective is made possible by the publication of this significant series of organ folios.

Fantasia for organ, by August Mackelberghe; published by J. Fischer & Bro., New York.

Sixteen pages of significant music, difficult in places, frequently dealing in biting dissonances and demanding a modern instrument of ample resources—and well worthwhile in its musical content. It is music of many moods, calling for expressive interpretation. Concert players looking for a "big" piece—say an alternate for Franck's "Piece Heroique"—will be well advised to consider this new work. From the auditor's standpoint it should appeal with its alternations of brilliant passage-work and soft, colorful interludes. The composer has achieved a stunning climax.

"Deck the Hall," Postlude on Christmas Carol, by Jean Pasquet; published by Edwin H. Morris & Co., New York City.

The first seasonal service piece to reach this desk. A purist might question the title; however, the carol tune used as the thematic material is not, strictly speaking, best known as a Christmas tune. It is widely known as a New Year's carol. But this is of no great importance. What does matter is that the composer has produced a carol-prelude of intrinsic value, not difficult, but of good quality.

Cantabile, by Robert Leech Bedell; "Song of Victory," by Roland Diggle; "St. Flavian," by F. Graf; "Prayer and Lullaby" and "Homage in Form of a Chorale," by Frank Heffer; published by Edward Schuberth & Co., New York City.

Five interesting pieces for organ, recently published by this old New York house. All are well worth acquaintance, are on the simple side, and all written with a careful eye for practical considerations, with an avoidance of purely artistic furbelows. For the organist who is hampered by practice limitations and who is on the lookout for pleasing music offering the maximum of effect with a minimum of effort these titles will be welcome. They well fit that category.

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**THOMAS P. NOWLAN IS DEAD;
STRICKEN AT GUILD DINNER**

Thomas P. Nowlan, a veteran San Francisco organist and devoted member of the Northern California Chapter, A. G. O., was stricken at the first meeting of the chapter for the season, held Sept. 18, and died the following morning. Mr. Nowlan had driven to the Guild picnic with the chapter's sub-dean, Leo Hovorka. Near the close of the supper he was found to be ill and was taken to the Berkeley Hospital.

Mr. Nowlan was a native of Australia, but had been a resident of San Francisco for many years. He was organist and choir director of St. Paul's Catholic Church and formerly of the Sacred Heart Church in San Francisco. He had studied with John Haraden Pratt, Wallace Sabin, Henry B. Pasmore and others in California, New York and Australia.

Funeral services, with solemn Requiem mass, were held Sept. 21 at St. Paul's Catholic Church. Miss Frances Murphy, dean of the Northern California Chapter, A. G. O., was at the organ and the mass of Pietro Yon was sung.

**WIDOW OF HENRY H. DUNCKLEE
DIES IN EAST ORANGE, N. J.**

Mrs. Harriet Louise Duncklee, 89 years old, died Aug. 5 at her home in East Orange, N. J. She was the widow of Henry Hall Duncklee, former organist and choirmaster at the Roseville and Park Presbyterian Churches, Newark, and for thirty-six years organist of the West End Collegiate Church, New York.

Mrs. Duncklee was born in East Orange. She was a member of Central Brick Presbyterian Church, East Orange. Her father was a descendant of Captain Thomas Williams of the Revolutionary War.

Mrs. Duncklee left a daughter, Miss Adelaide Elizabeth Duncklee of East Orange.

CATHERINE T. BRIGHAM, wife of Ralph H. Brigham, the Rockford, Ill., organist, died Oct. 14 at St. Anthony Hospital, where she had been a patient since Aug. 28. Mrs. Brigham was born June 4, 1879, in New York state. She and Mr. Brigham were married in Northampton, Mass., Oct. 10, 1912, and had lived in Rockford since 1924. Mrs. Brigham was a member of the Rockford Woman's Club, First Church of Christ, Scientist, and the Winnebago County League of Women Voters. Surviving in addition to her husband, who is organist at the Second Congregational Church, are two daughters—Mrs. Paul Banks, Evansville, Ind., and Miss Marjorie Brigham, a teacher in the Roosevelt Junior High School, Rockford.

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Toledo Recital Tribute to John Gordon Seely by Edwin Arthur Kraft

As a memorial to John Gordon Seely, one of its founders and its first dean, the Toledo Chapter presented Edwin Arthur Kraft of Cleveland in a recital on the evening of Oct. 10. Not only was the program dedicated to the memory of Mr. Seely, but it was played on the organ over which he presided for more than twenty-five years, in Trinity Episcopal Church.

Mr. Kraft, a close friend of Mr. Seely over a period of many years, chose a program which included two numbers written by Mr. Seely, one of which was dedicated to Mr. Kraft, and several numbers by Johann Sebastian Bach played by Mr. Seely in the Bach recitals for which he was famous. The complete program was as follows: Aria from "Dido and Aeneas," Purcell; Prelude and Fugue in G major, "All Men Must Die," "Come, Lord Jesus," "Jesus, Joy of Man's Desiring," Prelude and Fugue in A minor and "Come, Sweet Death," Bach; Largo, Handel-Kraft; "Lamentation," Guilman; Arabesque and Allegretto Roccoco, Seely; "In Solitude," Nevin; "Carillon," DeLamarter; "In Paradisum," Weitz; Funeral March and Hymn of Seraphs, Guilman.

This recital opened the year's activities for the Toledo Chapter. The program committee is planning for monthly events from now until May. They will include the presentation of two more out-of-town artists, in cooperation with the Toledo Museum of Art, a symposium on organ music and two purely social evenings. Maude Pearson Drago is dean of the chapter.

HELEN M. MOSBACH, Sub-dean.

National A.G.O. Sunday.

In this, the year of the semi-centennial anniversary of the Guild, the celebration of National A.G.O. Sunday has a special significance for all of us.

In order to pool our information and experience, the committee wishes to compile a list of works performed on Guild Sunday, April 29. Will you help us by sending either a program or a list of pieces, with their composers, to the Chairman, National A.G.O. Sunday Committee, 630 Fifth Avenue, room 1708, New York. If you have any suggestions, inspirations or bright ideas, send them along too!

GEORGE MEAD, Chairman.

Organ and Piano Program in Indiana.

The Indiana Chapter opened the recital season with a Sunday afternoon program at the Scottish Rite Cathedral, Indianapolis, Oct. 7. It was a return engagement of two fine musicians enthusiastically received last year. A large audience was present to hear the remarkable 11-year-old pianist, Dolores Holtz, Hamilton, Ohio, and one of our own Guild members, Oswald Ragatz, A.A.G.O., from Indiana University. The young pianist delighted and amazed with her technical skill, interpretation and stage presence in the performance of difficult numbers: Scherzo in B minor, Chopin; "Gardens in the Rain," Debussy, and Hungarian Rhapsody No. 8, Liszt. No less brilliant was the playing of Mr. Ragatz in two organ groups. The classical group included "Grand Jeu," DuMage; Concerto 1, Handel, and four Bach chorale preludes. The second group opened with the magnificent Prelude and Fugue on "B-A-C-H" by Liszt. This was followed by "Ariel," by Bonnet, and the thunderous Toccata, "Thou Art the Rock," by Mulet. This stirring program

was played from memory. As a fitting conclusion Miss Holtz played the G minor Concerto of Mendelssohn with a very able organ accompaniment by Ellen English.

Musical Indianapolis is waking up to the fact that the Guild has much to offer to the public. Increasing attendance greatly encourages those who plan and take part in the programs, giving promise of a splendid season.

HELEN M. RICE, Secretary.

Western Pennsylvania Chapter.

The opening meeting of the Western Pennsylvania season was held at the Sixth United Presbyterian Church, Pittsburgh, Oct. 2, with a well-attended dinner meeting and a recital by Clyde English, organist and director of the church. Julian Williams, dean of the chapter, gave a very timely pep talk, emphasizing the need for a concerted membership drive to reach a goal of 225 active members. He brought out that this year the chapter will celebrate its twenty-fifth anniversary and that the general drive for members would be a fine way to mark this anniversary.

The next meeting was to take place Oct. 29, followed by a great event of the year, a recital by Clarence Watters at North Side Carnegie Hall.

GEORGE N. TUCKER, Registrar.

E. Power Biggs Plays in Buffalo.

Music-lovers of Buffalo and vicinity enjoyed a treat Oct. 15 in the recital by E. Power Biggs at the First Presbyterian Church, of which Dean Charles R. Nicholls of the Buffalo Chapter is organist. A near-capacity audience filled the large church to hear Mr. Biggs play the beautiful Austin organ, assisted by a string ensemble of fifteen players from the Buffalo Philharmonic Orchestra. The opening number was Handel's Concerto in F major—"The Cuckoo and the Nightingale." Then came a Bach group for organ—Fugue in C major, the "Fanfare" Fugue, followed by "Sheep May Safely Graze" from the Birthday Cantata and the Passacaglia and Fugue in C minor. Next on the program were Four Sonatas for strings and organ by Mozart, each consisting of one movement, in lively tempo—numbers 9 in F, 10 in D, 13 in C and 15 in C. After a brief intermission Mr. Biggs played the following: Introduction and Fugue from the Sonata on the Ninety-fourth Psalm, Reubke, and "Variations on a Noel," Dupré. The program was brought to a thrilling climax with the Concerto in F major for organ and orchestra.

This recital will always be an outstanding event in the history of the Buffalo Chapter.

EDNA L. SPRINGBORN, Secretary.

Pasadena and Valley Districts.

The opening meeting of the Pasadena and Valley District Chapter took place in Westminster Presbyterian Church, Pasadena, Oct. 8. The program consisted of a worship service under the direction of Lucile Gilman Martin, choir director, and a group of organ numbers by Loren Adair, organist of First Church of Christ, Scientist, Riverside, and Dr. Charles E. Anderson of Westminster Presbyterian Church, Pasadena. The program was preceded by a dinner served by the ladies of Westminster Church.

CHARLES E. ANDERSON, Librarian.

Festival Service in Evanston.

A festival Thanksgiving service will be sung by the chancel choir of the First Methodist Church of Evanston Sunday afternoon, Nov. 18, at 4:30. This will be an A.G.O. service, following which a buffet supper will be served in the community-house to members and friends of the Illinois Chapter who make reservations. The program will include: Psalter, Psalm 47, Martin Shaw; Magnificat and Nunc Dimittis in E flat, John E. West; anthems, "Summer Ended," Charles Wood, and "Look on the Fields," Charles Macpherson.

GRACE C. SYMONS, Registrar.

The Warden's Column

The golden anniversary year of the Guild has been ushered in with many celebrations throughout the country. At national headquarters a dinner was given Oct. 22 in honor of the successful candidates in the 1945 examination. Samuel A. Baldwin spoke with intimate knowledge as a founder of the inception of the Guild. Dr. Walter Damrosch was the guest speaker. He gave high praise to the work done by the Guild during its fifty years, and after the certificates had been presented by the warden, added his sincere congratulations to the new associates present.

The council decided at a meeting Oct. 1 to defer the holding of a national convention until conditions are normal. Regional and chapter festivals from coast to coast are strongly recommended. All members of the Guild who can attend will be cordially welcomed at the festival at national headquarters May 27-31. Word has already been received that there will be regional festivals in several centers, and there are sure to be many more, thus emphasizing the national character of the A.G.O.

A board of judges has been appointed, consisting of Dr. T. Frederick H. Candlyn, chairman; H. Leroy Baumgartner, F.A.G.O., and Dr. Harvey B. Gaul, for the A.G.O. organ composition competition. J. Fischer & Bro. have offered a prize of \$100 and royalty. Manuscripts must be sent to national headquarters by Jan. 1, 1946.

Since the annual meeting 380 colleagues have been elected and one fellow, one associate and twelve colleagues have been reinstated. All former members of the Guild are invited to send applications for reinstatement to active membership. A fee of \$2 should be enclosed; also dues at the rate of 25 cents per month.

The first article of "The Story of the Guild" was received most enthusiastically. The articles will grow in interest in succeeding issues of THE DIAPASON. They will be published in book form later.

Dr. George Mead, chairman of the committee on national A.G.O. Sunday, issues a call elsewhere in THE DIAPASON to all members regarding the observance of this day, making it another important part of our anniversary.

The newest chapter to be formed in California is named for the San Joaquin Valley. The Guild is strong in California, which has six chapters. All the states should have several chapters and branches. The national expansion committee is stressing this in the campaign this anniversary year.

It was a pleasure to visit the Monmouth, N. J., Chapter, which is taking on new life and making plans, as are so many of the chapters, for post-war activities to surpass any former year.

The next national Guild event, to which all members and their friends are cordially invited, will be the conclave of deans and regents in New York City Dec. 27 and 28. The program will be as follows:

Dec. 27—Meet at national headquarters at 10 a.m. for a pilgrimage to churches and organs; 1 p.m., warden's luncheon to deans and regents, Savarin restaurant; 2:30, forum on examinations and playing of the test pieces by Vernon de Tar, F.A.G.O., at Church of the Ascension; 6:30, Christmas dinner party and general meeting at Schrafft's, Fifth Avenue.

Dec. 28—Council meeting at St. Bartholomew's Church; recitals at 12:30 by Carl Weinrich, F.A.G.O., at Trinity Church; 4 o'clock, by Arthur B. Jen-

nings, A.A.G.O., at the Cathedral of St. John the Divine; 8:45, theater party, "The Late George Apley."

It is inspiring to have so many Guild members returning from service in the armed forces and entering with zest into the work of the Guild. We welcome them warmly.

Faithfully yours,

S. LEWIS ELMER.

Alamo Chapter Has Fine Meeting.

The first meeting of the new year was held by the Alamo Chapter, San Antonio, Tex., on the evening of Oct. 1 at the Madison Square Presbyterian Church, with ministers and choir directors of the city as guests. Eunice Schilling presided, thus beginning her second year as dean of the chapter. After a dinner in the educational building a program was presented under the chairmanship of Mrs. Samuel Head. Speakers were William Triggs, newly-appointed minister of music at the Travis Park Methodist Church, and Dr. Samuel L. Terry, chaplain of the chapter and pastor of the Madison Square Presbyterian Church. Mr. Triggs gave a short and well-organized paper on music in the church from the choir director's viewpoint. Dr. Terry spoke on the same subject, giving his views from the minister's standpoint.

Members and guests then went to the auditorium of the church, where a double mixed quartet, directed by Mrs. Everett W. Wilson, sang excerpts from Haydn's "The Creation." Their performance was brilliant and Mrs. Head should be especially commended for her artistic accompaniment on the organ. An old and limited instrument seemed to present no difficulties to Mrs. Head. The meeting adjourned with every member present feeling that he had heard one of the finest programs in the three years of the chapter's organization.

ROBERT K. REED,

Corresponding Secretary.

Philippi a Guest in St. Louis.

The September meeting of the Missouri Chapter, the first of the season, was postponed until Oct. 1, when we met at the beautiful home of our new dean, Howard B. Kelsey. A reception was held in honor of our former member and colleague, Daniel R. Philippi, who has been living at Long Beach, Cal., for the past few years and who motored here for a vacation. Mr. Philippi was formerly organist and choirmaster of Christ Church Cathedral, St. Louis. The evening was marked by a large turnout of members.

Our regular October meeting will be held on the 29th, with H. Augustine Smith of Boston as guest. Mr. Smith will be in St. Louis to conduct a chorus of 1,000 voices in a gigantic Reformation service sponsored by the St. Louis Metropolitan Church Federation at the Kiel Auditorium on the 28th, the evening preceding our meeting.

ARTHUR R. GERECKE, Treasurer.

Oklahoma City Chapter.

Members of the Oklahoma City Chapter gathered at the home of the new dean, Mrs. Kenneth L. Carlock, for a dinner meeting Sept. 4. After a very enjoyable dinner a business meeting was held. Since the office of sub-dean had been vacated by the removal from the city of E. A. Flinn, Jr., the chapter elected Miss Mary Haley sub-dean.

On Sept. 16 a Bach program was presented by Arthur King, organist, at Trinity Baptist Church. This is the first in a series Mr. King plans to play once a month, continuing through October, November and December.

The October meeting of the chapter was held in the home of Mrs. Cecil C. Hamilton Oct. 1, with Mrs. Fay Bowers and Miss Margaret Vail assistant hostesses. After dinner a musical quiz conducted by Ethel Stone and a discussion of the contrapuntal schools of the sixteenth and seventeenth centuries by Miss Amanda O'Connor were enjoyed.

MRS. C. A. RICHARDS, Secretary.

THE DIAPASON

ESTABLISHED IN 1909.
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S. E. GRUENSTEIN, Editor and Publisher

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CHICAGO, NOVEMBER 1, 1945

[Because of the interruption caused by the strike of printers it has been necessary to reduce the size of the present issue of THE DIAPASON materially, compelling us to postpone publication of special articles and much other material. The department of recital programs had to be omitted entirely, much to our regret.]

Caught in Strike Epidemic

After thirty-six years in which THE DIAPASON has been so fortunate as to come out promptly on or before the first day of the month without interruption, we close this volume with a delay of ten days or more, while the October issue, by great good luck, was only a few days late. All this because of a strike of Chicago union printers which continued for a little over three weeks and which halted mechanical work in all union plants and caused serious delay and loss to many publishers, as well as to the employing printers. THE DIAPASON has gone through two world wars, a prolonged business depression, several blizzards that tied up the mails, paper shortages, etc., etc., but it took the post-world war type of civil war to compel us to disappoint our readers and advertisers this time.

The epidemic of strikes that has seized nearly every industry throughout the nation has become so fashionable that one begins to wonder whether as a nation we have grown up; for it certainly seems childish to disrupt business and compel both employers and employees to suffer severe financial loss to settle difficulties that should be settled by peaceful means.

We do not have the habit of burdening our readers with our troubles, but as subscribers and advertisers are directly affected, perhaps they are interested in a few facts. After months of negotiation with the typographical union and the signing of an agreement providing for a considerable wage increase, new demands were submitted in September. This was accompanied by a "slowdown" and an order by the union forbidding all overtime work. Without overtime, in view of the present shortage of men, the plants were swamped and naturally there were serious delays. Then on Oct. 2 a strike was ordered in an effort to enforce fantastic demands, which included not only higher pay, but double and triple pay for all overtime, a seven and one-fourth-hour day, two weeks' vacation with full pay, two weeks' sickness pay, full pay for all holidays on which the shops were closed, and the right to hold union meetings when and as long as desired at any time during working hours, on the employer's time, etc. Many of these demands were granted in a compromise settlement under which the men returned to work Oct. 24.

While some of our readers may take the time to figure out what all this means to us in the way of greatly increased operating costs, we might take a few moments to reflect. We pride ourselves on living in a democracy in which there

is no forced labor. But we do have forced idleness. Men who have been doing the mechanical work on THE DIAPASON for thirty years must walk out at the behest of a union which has no legal or financial responsibility. Forms of business that are strictly regulated by the government must see themselves paralyzed or ruined while those directly affected have no word in the matter.

While the men who control the nation's affairs and who are largely responsible for the situation seem helpless, we presume we must all adjust ourselves to the new zeitgeist. Perhaps some day buyers of gasoline and coal, and of automobiles, and of nearly everything else, and those who ride in elevators, will rise in their might and strike against certain unions. Perhaps they will adopt the union technique and picket the offices and homes of the John L. Lewises and Petrillos and others, and threaten them with violence if they do not cease ruling—and ruining—the nation's activities. Enough "innocent bystanders" could do it.

Meanwhile what would the people of America say if the organists all walked out unless granted at least 30 per cent more salary, and if they picketed the churches to prove the justice of their cause?

The typographical error has been a thorn in the flesh and a fly in the ointment ever since the first printer came into the world. No matter how careful editors and proofreaders may be, Satan gets in his work on the linotype now and then. Our friend J. B. Jamison writes from his California home that he fears we have put him out of business with an error in our October issue. In his letter near the bottom of the page he wrote plainly that "If this same procedure were applied to a manual chorus based on 8-ft. tone," etc. The compositor set it 2-ft. tone, and for once nobody caught him at it. By way of extenuation it may be said that we were laboring under unusual conditions, with the printers about to strike and the man who has become expert in setting THE DIAPASON's copy in the hospital for an operation. Of course the erudite must have realized that here was a typographical error; the others probably failed to recognize anything wrong. But we owe Mr. Jamison, a man who always writes conscientiously and with knowledge, an apology. We certainly have no desire to put him out of business.

THOMAS T. RIDINGTON AT HIS CHURCH TWENTY-FIVE YEARS

Thomas T. Ridington observed his twenty-fifth anniversary as organist of Trinity Memorial Episcopal Church, in Ambler, Pa., a suburb of Philadelphia, on Sept. 23.

Trinity is a beautiful Gothic stone church in the middle of a lawn covering an entire square. The rector's and verger's houses adjoin the church. The edifice has been noted for its beautiful windows, which have received recognition abroad. The organ is a three-manual Haskell with over forty speaking stops. The choir has a fine reputation throughout the Philadelphia region.

Mr. Ridington is especially fortunate in that the new rector, the Rev. Dr. Theodore J. Schneider, thoroughly understands church music and is himself a musician.

"CHINESE MUSIC" is the title of an interesting and informative article by Beatrice Klunter in this year's "Christmas," an annual issued by the Augsburg Publishing House and devoted to art, music and the spirit of Christmas. The author, who teaches music to Chinese students, and whose article on Chinese music will appear in the forthcoming issue of the "Encyclopedia Americana," relates the history of Chinese music, beginning with the Yellow Emperor, Huang Ti, who lived more than 2,600 years ago. Huang, with his favorite minister, Ling Lun, organized the twelve laws or fundamentals, by means of a series of bamboo tubes cut in "a certain valley." From those early beginnings, Miss Klunter carries her readers through various dynasties. The article, which covers nine pages, is beautifully illustrated in Chinese fashion and includes the words and music of a Chinese carol, "The Moon and Stars of Christmas Eve."

RUSSELL V. MORGAN DIRECTS ORATORIOS IN CLEVELAND

The Old Stone Church, Presbyterian, in Cleveland, which is celebrating its 125th anniversary, is having a Sunday evening oratorio series under the direction of Dr. Russell V. Morgan, its organist and director of music. The first event was the singing of Mendelssohn's "Elijah" Oct. 7. The schedule for the remainder of the season is as follows:

Nov. 4—Harvest Cantata, Weber.
Dec. 2—"The Messiah," Handel.
Jan. 6—"The Light of the World," Sullivan.
Feb. 3—"Judas Maccabaeus," Handel.
March 3—"The Mount of Olives," Beethoven.
April 7—Requiem, Brahms.
May 5—"The Creation," Haydn.
June 2—"The Holy City," Gaul.
William B. Colson, A.G.O., was organist and director at the Old Stone Church from 1891 to 1923 and Dr. Morgan has been there since that time.

J. G. RIBBLE IS APPOINTED TO ST. MATTHEW'S, YORK, PA.

Dr. J. George Ribble of Erie, Pa., will take over his new duties as minister of music of St. Matthew's Lutheran Church, York, Pa., Nov. 15. St. Matthew's is one of the largest and most beautiful Lutheran churches in Pennsylvania. Dr. Ribble will have under his direction three large choirs.

Dr. Ribble was born in Reading, Pa., received his early training as a soprano soloist in Christ Episcopal Church, Reading, studied piano under his father, the late William H. Ribble, and Henry Ezermann of Philadelphia; organ under Dr. Henry F. Seibert, Lynnwood Farnam and Pietro A. Yon; voice under Miriam Baker Hompe, Reading, and Virginia Los Kamp, New York City, and choral conducting under the late Dr. Walter Henry Hall of Columbia University. He received his doctor's degree in music from the Columbia School of Music.

ROBERT R. BIRCH has been appointed organist and choirmaster of Christ Episcopal Church in Winnetka after an incumbency of many years at the Church of the Redeemer in Chicago. Dr. Birch succeeds Horace Whitehouse, who will

Looking Back into the Past

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

The Austin four-manual organ installed in the Lafayette Avenue Presbyterian Church, Brooklyn, of which Dr. John Hyatt Brewer was organist, was described.

More than a thousand people attended a memorial service at the First Presbyterian Church of Bridgeport, Conn., Oct. 2 for Dudley Buck, organist of Trinity Church, Brooklyn, N. Y., who died Oct. 5, 1909. Mr. Buck was a native of Hartford, Conn.

Ernest Mitchell's appointment as organist and choirmaster of Trinity Church, Boston, was announced and it was stated that he was only 20 years old.

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

Edwin H. Lemare was re-engaged as municipal organist of San Francisco at a salary of \$8,750.

Lynnwood Farnam assumed his new duties as organist of the Church of the Holy Communion, New York City, succeeding David McK. Williams, who had gone to St. Bartholomew's Church.

John J. McClellan completed twenty years as chief organist of the Mormon Tabernacle in Salt Lake City, Utah.

The American Guild of Organists was preparing to observe its twenty-fifth anniversary and hoped by that time to have a membership of 2,500.

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

Harold V. Milligan's twentieth anniversary at the Riverside Church in New York was observed Oct. 13 with a "recognition service" in which the pastor, Dr. Harry Emerson Fosdick, Dr. Walter Damrosch, the church's trustees and choir, and choirs of seven other churches took part.

devote all of his time to his duties as professor of organ at Northwestern University. Dr. Birch is organist and assistant conductor of the Apollo Club and holds a prominent position in the Chicago musical world.

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By

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This volume is designed to supplement Dr. David's edition of the music of Bach's Musical Offering. It discusses every phase of that great work—its origin; the theme on which it is based; the forms of its various parts; the structure, scope, and integration of the work as a whole; its instrumentation; its interpretation; the sources and previous editions—and analyzes each movement in minute detail. An Appendix describes the variants in the different editions.

In the course of this discussion and analysis the author throws much light on Bach's style in general. The result is not only a masterly commentary, from the standpoint of the practicing musician as well as the musicologist, on one of Bach's most controversial masterpieces, but a valuable contribution to the study of Bach's music as a whole.

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More New Christmas Music; Cantatas and Carols Among Issues

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

In the large city churches Christmas cantatas seem to be less popular than when I first began reviewing for THE DIAPASON in 1918—the year, I remember, when I myself used "The Story of Christmas" (G. Schirmer), by Dr. H. A. Matthews, one of the best of American works in this form. I believe that there is still a considerable demand, however, among the volunteer choirs of mixed voices, and it is admirably met this year by Professor Van Denman Thompson's "The Rose of Christmas" (Lorenz), a tuneful cantata running to sixty-four pages of easy, attractive music. The composer has a true lyrical gift; the solos (for all four voices) are so enjoyable that I wish they were longer. I like specially "Love Came Down at Christmas" (soprano) and "O Bethlehem" (tenor).

Perhaps the most original of the carols is "Christmas Folk Song" (Mills Music Company, New York), by George Lynn, edited by Roy Harris for SSATB unaccompanied. The harmonies are fresh; the text is the lovely one by Miss Reese beginning "The little Jesus came to town."

Another number with unusual quality is Seth Bingham's "The Christmas Child" (Galaxy), which is also unaccompanied. It begins with SA, then goes to SAT and to SATB. In the middle the mood and key change to sadness from happy adoration. Now I happen to dislike the suggestion of the Crucifixion at the season of the blessed Birth, but others deem it appropriate.

We have come to expect originality in the carols of Robert Hernried and are not disappointed this season when we see his "Jesus Lies in the Cradle" (Carl Fischer), though its harmonies are not at all startling. This carol has two stanzas with refrain; a medium voice may be used as solo at the opening, and the choir (which may be a quartet) is unaccompanied.

My admiration for the carols of Ralph E. Marryott has been so often expressed that I suppose I should assume that when I mention any of his, praise is intended. Anyhow, he has a splendid new one, "In the Lonely Midnight" (Ditson), which, in spite of its title, is not sad, but a comforting reminder that there is still divine love. The original text is well illustrated by the music, which begins with SSA and is unaccompanied throughout. Another good carol published this season by Ditson is "Come Hither, Ye Children," the well-known "Ihr Kinderlein kommet" of Schulz, arranged by Leopold Syré as a lilting accompanied number that could be sung by a quartet. After a loud climax on page 7 there is added an effective page of humming, dying away to pianissimo.

The firm of Presser also has two attractive new numbers. "Come, Joyful Shepherds," by William S. Nagle, is a jolly unaccompanied carol, as merry as anyone could wish. In the second stanza the choir divides into six parts. Mr. Nagle's treatment of an unaccompanied chorus is always smoothly skillful. The other Presser number is "A Christmas Lullaby," by Frederick Stanley Smith, a tuneful accompanied carol in two stanzas that will be just right for a quartet.

Last month I mentioned Carl F. Mueller's "O Moon, Shine Forth" (C. Fischer). Since then his "Over Bethlehem's Town" (Flammer) has arrived. This pretty unaccompanied carol gives opportunity for SA solos against humming, and in the last part there is an optional high solo that soars to high B flat.

Allanson G. Y. Brown's "Christians, Awake" (Row, Boston) is a straightforward Christmas anthem in eight pages with some use of SSAA. It evidently tries to get the clangor and joy of trumpet chords, and succeeds.

"Go Tell It on the Mountain" is a Negro spiritual which owes something to the white camp-meeting tunes of the nineteenth century. John W. Work has arranged it admirably (Galaxy) for an unaccompanied chorus to sing at Christmas. The varied effects include S against SA humming, T against TB humming and S against the chorus humming.

Another piece that gives opportunity to use choral stunts is the Ukrainian "Carol of the Bells," by Leontovich, now arranged by P. J. Wilhousky for SAB unaccompanied (Carl Fischer). Another new edition for SAB is E. S. Breck's of the

popular Christmas solo by Teresa Del Riego, "A Star Was His Candle" (Broadhurst or Carl Fischer).

In the series of "Scholin Choral Publications" (Hunleth, St. Louis) you can now get "O Holy Night," by Adam, "Lo, How a Rose," by Praetorius, "Angels We Have Heard," from French tradition, and Luther's "Away in a Manger." The juniors sing in one or two parts and the senior choir sometimes has divisions. All who use two choirs will be interested in the series.

A number of the pieces that I have already mentioned appear in editions for women's voices:

Bingham—"The Christmas Child" (Galaxy). SSA or SAT.

Hernried—"Jesus Lies in the Cradle" (C. Fischer). SSAA.

Del Riego—"A Star Was His Candle" (C. Fischer). Editions for SSA and SA.

In addition there is a short Christmas anthem for SSA, unaccompanied, by Claude Means entitled "Of Jesus' Birth Today We Sing" (Galaxy), a beautiful unaccompanied number that will require careful preparation. For men's voices, TTBB, there is an edition of the "Carol of the Bells" (C. Fischer) mentioned above.

Books for the Choir Director

The Westminster Press (Philadelphia) recently published a book of "Anthems for the Junior Choir" under the editorship of W. Lawrence Curry as chairman of a committee that included several other well-known organists—W. W. Ashley, Roberta Bitgood, Donald D. Ketting and David Spratt, assisted by Jean W. Steele, secretary for music publications. Five of the numbers included are for Advent and Christmas.

Channing Lefebvre has arranged in three parts a book of "Old Carols for Young Men" (Galaxy). There are seventeen numbers, mostly familiar, well arranged. Try these for outdoor caroling this season.

An inexpensive set of "Christmas Carols and Chorales" edited by Ellen Jane Lorenz (Lorenz, Dayton) has twenty-two good numbers, all for 10 cents. They are printed in four parts, like hymns. This is a bargain.

One of the best Christmas numbers ever signed by Dr. Harvey B. Gaul is his "Amish Carol of the Hills" (Galaxy). The melody was heard in the neighborhood of Lancaster, Pa. It is quiet and tender, one that will take its place with the best traditional carols of America. The arrangement is for accompanied chorus with SAT solos, but it is easy—without the touches of bravura that Dr. Gaul sometimes employs.

The firm of Hall & McCreary has a larger number of attractive carols than in any previous season I can recall. One of the best is Seth Bingham's "Gabriel, from the Heav'n Descending," based on the fourteenth century "Quem Pastores." The text is still older, in a translation by Neal. There is a section for male voice in unison and one for SA. This excellent pastoral carol can be sung by a quartet; it is accompanied and easy.

Then there is the Old French carol "Masters in This Hall," here arranged for unaccompanied chorus by Homer Whitford. The words for this favorite are by William Morris.

There are few carols available from our neighbors of South America, so we are specially glad to have Albert W. Ream's "Oh, Sleep, Baby Jesus" on a Brazilian folk-melody. This is for unaccompanied chorus plus alto solo, the alto singing a modified inversion of the tune. Words are English and Portuguese.

W. B. Olds has two arrangements, for SATB and SSAA unaccompanied, of a pretty and rather well known Bohemian carol, "Sleep, Blessed Jesus." The version for SATB could be sung by a quartet. "The Christmas Star" by Walter H. Licht is a melodious accompanied carol for SSA.

Hall & McCreary have a new edition of "Silent Night" for SA and descant, done by Harry Robert Wilson; also an edition for SATB with descant.

At Thanksgiving you could use a novelty from the same firm, "Give Thanks to God," for SATB and SA junior choir. What makes it specially interesting is the old Dutch psalm-tune employed, not quite so fine as "Kremsler," but sturdy and joyful.

A delay in printing prevents my reviewing the new Christmas numbers published by Schmidt, but this gives me an excuse to remind you of that firm's lovely carol that stays new, "Through the Dark the Dreamers Came," by Mabel W. Daniels, which comes for SATB and also for SSA. They also publish her "The Christ-Child" and "Years, Years Ago in Bethlehem" and "The Holy Star." "The Christ-Child" is an unaccompanied number with text by Gilbert Chesterton.

I have just seen the proofs of two carols to be published by the Mission Music Company. One is a delightful, easy number called "A Little Christmas Pastoral," in two pages, by Edward Shippen Barnes; it is to be sung in unison or by sopranos alone. The other is Dion W. Kennedy's "In the Dark of the Night," a beautiful carol-anthem for SA chorus,

accompanied, six pages in length. The text is timely with its suggestion of peace coming through the dark.

Equally timely is the text used by Mrs. Charlotte Garden for her carol-anthem called "Tonight," for the new issue by J. Fischer & Bro. which I happen to like best. This employs an old French tune and gives opportunity to your chimes and solo stops. Though there are two or three unimportant divisions, the work could be sung well by a quartet.

Another J. Fischer number which I rate high is John W. Work's arrangement of the Christmas spiritual "New Born," which you can get for SATB or for SSA unaccompanied. The version for mixed voices uses ST soloists and has some divisions; it is definitely for a chorus. Messrs. Elmore and Reed have an attractive carol called "Come, All Ye Who Weary," on a Welsh air which to most of us will not have any secular connotations. There is a baritone solo. I like this a little better than the same editors' "Thou Child Divine," an unaccompanied Moravian carol for TTBB, which is a good one. Garth Edmundson's "Break Forth, O Beauteous Heavenly Light" is a good introit in the form of a chorale, but I suppose that most of us are unwilling to give up Bach's for a newcomer.

At Christmas a good many use organ and piano duets, so I should mention the "Album of Duets" for these instruments edited by Clarence Kohlmann (Presser). Temporarily the volume is out of print—I hope because of last month's advertisement in THE DIAPASON. There are fifteen duets, mostly by such composers as Handel, Mozart, Bach and Beethoven. As usual, the organist has the easier part—which is all right with me.

Probably the last composition of R. Huntington Woodman is his sacred solo for the season following Christmas, "The Gate of the Year" (G. Schirmer). There is an impressive text by Louise Haskins, all the more deeply impressive because I have heard Mrs. Woodman recite it. You can get it for medium or for high voice. The music illustrates the words well, though it is not one of Dr. Woodman's most inevitable melodies. Singers will like it. When you think of what Dr. Woodman meant to church music for more than sixty years of inspired service this song is an appropriate farewell—and welcome.

GEORGE VAUSE, organist of St. Mark's Cathedral, Seattle, Wash., was convalescing in September at his summer home, Lane's End, Gillette, N. J., after an emergency appendectomy.

LUTHERAN RALLY NOV. 11;

WILLIAM P. WASHBURN PLAYS

A great Lutheran hour victory rally will be held Sunday, Nov. 11, at 4 p.m. under the auspices of the Lutheran churches of the Missouri Synod at Irvine Hall, University of Pennsylvania, Philadelphia. Dr. Walter A. Maier, the dynamic speaker of the Lutheran hour, will be the guest speaker. It being Armistic Day of the first world war the program will be conducted along patriotic lines, paying tribute to the heroes of world wars 1 and 2. William P. Washburn of Philadelphia will be guest organist. He will play a recital from 3:45 to 4 on the large Austin organ. His recital will include: Fantasia on "A Mighty Fortress Is Our God," Faulkes, and "Now Thank We All Our God," Karg-Elert. A mass children's chorus, under the direction of W. Wurthman, will sing. The Rev. Frank Schultz of Camden, N. J., will direct the Philadelphia Lutheran Hour Chorus, which will sing over a coast-to-coast network on that Sunday morning during the broadcast of the Lutheran hour and also will render several selections in the afternoon at the victory rally.

This season of broadcasts marks the thirteenth year for the Lutheran hour, which has enjoyed a phenomenal growth from two stations to 438 stations which carry the broadcast in the United States in English and thirty-eight in Spanish. Outside the United States seventy stations carry the Lutheran hour in English, 130 in Spanish and six in Portuguese.

GEORGE F. HAMER, METHUEN

ORGANIST, DIES AT AGE OF 83

George F. Hamer, composer and organist, died Oct. 2 in Methuen, Mass., after a short illness, at the age of 83 years. Beginning his career at the age of 15, he was organist and choirmaster at St. Thomas' Episcopal Church, later All Saints' Church, Methuen, Mr. Hamer studied in Boston and Munich. He had been organist at the Park Street Methodist Church, Boston, and the Unitarian Church, Lowell, and for several years taught in Boston. He leaves a son, George F. Hamer, physics instructor at Mercersburg Academy, Pa., and four daughters.

CHURCH ORGANS

New York, Oct. 26, 1945.

Dear Mr. Skinner:

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MR. AND MRS. WILLIAM E. PILCHER, JR., OF LOUISVILLE



TEN YEARS AGO WILLIAM E. PILCHER, JR., became organist and choirmaster of St. Mark's Episcopal Church, Louisville, Ky., and Camille Pilcher, his wife, also an excellent musician and talented violinist, became assistant choirmaster. The choir work has developed so outstandingly that today St. Mark's choristers rank with the finest choirs in that section of the country. Beauty of tone, fine understanding, enunciation and interpretation mark their work.

William E. Pilcher, Jr., began the study of piano and organ at the age of 9. After years of work with Miss Caroline Barbour, Henry Goodwin and Fred Cowles, he went to the Northwestern University School of Music. After one year at Oberlin Conservatory he studied organ with David McK. Williams of St. Bartholomew's Church, New York City, and boy choir training with the late Dr. G. Edward Stubbs. He has been organist and choirmaster of churches in Louisville and New York for twenty-five years. Camille Pilcher studied violin under Charles Letzler, Michel Gusikoff, former concert-master of the St. Louis Symphony, and Victor Kuzdo of New York, and choral work with F. Melius Christiansen and William Ripley Dorr.

The St. Mark's choir is divided into three groups of singers—the adult group, composed mostly of former members of the junior groups; the boy choir group, which rehearses three times weekly, besides rehearsals before the two Sunday services, and the girl choir group, with one special rehearsal a week. For the

three groups there are five weekly rehearsals, besides the pre-service Sunday rehearsals.

An interesting feature is the progress in the boy choir group from soprano to tenor or bass. When the boys' voices show signs of changing the most promising ones are placed in the alto section, and as the change takes place they become tenors or basses. In this way the majority of the group is kept together over a period of years. The boy sopranos rehearse two afternoons a week, the younger girls one afternoon a week, the altos once a week, directed by Mrs. Pilcher, and then there is a combined choir rehearsal Saturday night directed by Mr. Pilcher.

The average age of the senior group is 24; the ages of the children in the junior groups are from 9 to 15. The younger boys and girls sing at the Sunday-school service in the church at 9:15, the boy choir and adults sing the 11 o'clock service and the girls' choir joins the adults and boys' group once a month at the 11 o'clock service.

Each summer a group of choir boys goes to Camp Wa-Li-Ro, Put-in-Bay, Ohio, which is conducted by Paul Allen Beymer of Cleveland. This summer ten boys from St. Mark's and two from Lexington, Ky., went with Mr. and Mrs. Pilcher.

The picture shows Mr. and Mrs. Pilcher and the four-manual Pilcher organ at the Memorial Auditorium, Louisville, where they have played at services and on broadcasts.

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Among the Philadelphia organists recently discharged from the armed forces are Harry W. Grier and Wallace D. Heaton, Jr. Mr. Grier was a staff sergeant stationed at Fort Belvoir, Va. He will resume his activities Nov. 1 as organist and director of music at St. Mark's Lutheran Church, where Dr. John McE. Ward had been organist for over fifty-four years. Mr. Grier had been appointed to St. Mark's in 1940 on the passing of Dr. Ward, serving until July, 1942, when he was called to the colors. During his absence Dr. Rollo F. Maitland and his daughter, S. Marguerite Maitland, were in charge, Miss Maitland playing Sunday mornings and Dr. Maitland directing the choir and playing Sunday evenings.

Mr. Heaton, who had the rank of technical corporal and had served overseas, was organist and director at the First Methodist Church in Germantown.

Since his return he has been appointed organist and director at Messiah Lutheran Church, of which the Rev. Ross Stover, D.D., is pastor. Mr. Heaton will also resume his activities at Drexel Institute of Technology.

NORMAND LOCKWOOD TO TEACH AT SCHOOL OF SACRED MUSIC

Dr. Hugh Porter, director of the School of Sacred Music, Union Theological Seminary, announces that Normand Lockwood has been engaged to teach composition and instrumentation at Union Seminary this year, in the absence of Dr. Edwin Stringham, who is teaching at the American School at Fontainebleau for service men. Mr. Lockwood is on leave of absence from Oberlin College, having been granted a Guggenheim Foundation fellowship. He is also teaching composition this year at Columbia University. An addition to the faculty of the School of Sacred Music is the Rev. Carl Bergen, pastor of Calvary Lutheran Church, Le-

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GEORGE C. STEBBINS, HYMN

COMPOSER, DIES A TAGE OF 99

Dr. George C. Stebbins, composer of many hymns and an early associate of the late evangelist Dwight L. Moody, died Oct. 6 at his home in Catskill, N. Y., at the age of 99 years. He was the father of G. Waring Stebbins, prominent New York organist and composer, who died in 1930. Of his many settings to well-known hymns one that appears in the majority of standard hymnals is to the hymn "Saviour, Breathe an Evening Blessing." One of his most popular hymn-tunes is that to the words "Take Time to Be Holy."

Dr. Stebbins was born on a farm at Carlton, N. Y. When 13 years old he received his first musical instruction, learning sight reading in a rural "singing school." His first formal training came when he went to Buffalo to study voice. His initial experience with religious music came when he became first tenor in a Rochester church choir. A few years later he went to Chicago.

In 1874 Dr. Stebbins went to Boston to become song leader at the old Clarendon Street Baptist Church. He later was director of music at the Boston home of evangelism, Tremont Temple.

In 1876 Dr. Stebbins began his association with Moody and Sankey. His first task was to organize a choir to assist in their famous three months' campaign in Chicago. In the next decade Dr. Stebbins made two journeys to Great Britain, where he assisted Moody and Sankey in their London and Glasgow campaigns. Princess Mary, later queen of England, asked him personally to sing his hymn "Some Time We'll Understand."

A TEN WEEKS' COURSE covering the practical needs of the church musician will be given at Fillion Studios, Pittsburgh, by George Norman Tucker beginning the third week in November and running into 1946. Mr. Tucker, one of the newer members of the Fillion faculty of forty, is organist and choirmaster at St. Stephen's Episcopal Church, Wilkesburg. The course is designed particularly to help the organist or director of the small church and the organ and its use in the service. Classes will meet once a week in the evening.

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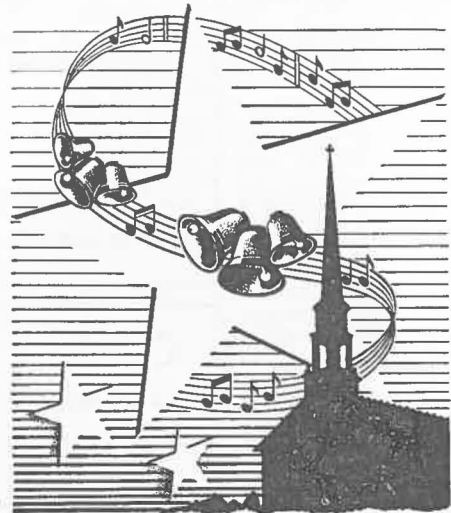
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The death of George C. Stebbins on Oct. 6 recalls the era of Moody and the revival hymns produced and edited by Sankey, McGranahan and himself. On Feb. 26, 1946, he would have been 100 years old. Born on a New York State farm, he got his first taste of music as a boy of 13 in a country "singing school." His ambition early turned to church music. After service as director of music in Chicago and Boston churches he worked more than a quarter of a century with Moody and Sankey. He accompanied them on two of their visits to Great Britain and also went with them to the near East, to Egypt and to India. Later he shared with Ira D. Sankey in the leadership of singing at the Northfield Bible conferences, making a distinctive and wholesome contribution to the gospel songs that originated there. During the August conferences the whole countryside flocked to the Sunday services and the singing of the old hymns of the church by this congregation, often numbering 2,500 to 3,000, was an unforgettable experience. I well remember sharing in four of these summer gatherings, generally as piano accompanist. Mr. Stebbins would often sing one of the popular songs composed by him, robustly and with fine sense of message, sometimes including the vesper hymn "Saviour, Breathe an Evening Blessing" to his own setting, "Evening Prayer" (1878), which is now known all over the world.

It is worth recalling that this hymn was used at the second great hymn festival sponsored by the Hymn Society at Riverside Church, New York, April 21, 1940. The whole service was broadcast by WQXR and we know that the hymn was actually heard in Mr. Stebbins' home at Catskill, N. Y., to the great satisfaction of himself and his friends.

Mr. Stebbins was a vital force in the nineteenth century evangelistic revivals of which Dwight L. Moody was the central figure. His many compositions showed sincere musical feeling and his contribution to the revival movement lay chiefly in his spiritual use of that gift. R.L.M.

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Hamilton Center.

The Hamilton Center held its first regular meeting of the season Sunday evening, Oct. 14, at the home of Mr. and Mrs. Harold Johnson. Chairman E. J. Walker reported arrangements for the November recitals in aid of the British Organ Restoration Fund. The following artists will perform: Nov. 4, Leslie Somerville; Nov. 11, Bach Choir, under the direction of Dr. Graham Godfrey; Nov. 18, Harold Jerome; Nov. 25, Paul Daniels. A round-table discussion on the subject "The Sponsoring of Youth" was set in motion by George Veary. As a result a committee of three was appointed to make a survey of the younger members of the center, their ambitions and talents for recital work.

CHARLES A. SNIVELY, Secretary.

Brantford Center.

A well-attended meeting of the Brantford Center was held at the home of George C. White Sept. 24. A program for the fall and winter season was drawn up and it was decided to invite the public to the organ recitals. Gerald Bales, recently appointed organist at the Brant Avenue United Church, was introduced.

A musicale arranged by Mrs. J. F. Schultz and held at her home, Spruceleigh Farm, Oct. 13, was sponsored by the Brantford Center. Many music-lovers took advantage of the opportunity to hear a very fine program. The proceeds were added to the British Organ Restoration Fund. Piano duets were played by Nan and Markwell Perry, Barbara Schultz and Mrs. J. F. Schultz; there were vocal solos by Helen McDonald, Burwell Evans and Fred Lewis, a piano solo by Donald Wakely and violin numbers by Arthur Moses.

Kitchener Center.

The fall season of the Kitchener Center opened Sept. 29 with a wiener roast at the country home of Leonard Griggs. Convention news and reports were chief topics of conversation and plans were made for the year's programs.

The October meeting took the form of a trip to Stratford, where we attended a piano recital by one of our members, William France, assisted by John W. Blackburn, Mus.B., and the choir of Knox Presbyterian Church. Included on the program were several interesting compositions by the recitalist. Mr. France played: Two Chorale Preludes, Bach; Sonata in D major (Allegro con Spirito), Mozart; Concerto in A minor (Allegro Affettuoso), Schumann; Mazurka in A minor, Impromptu in A flat major, Etude in C minor and Ballade in A flat major, Chopin; Two Miniatures, France; "Gardens in the Rain," Debussy. Mr. Blackburn played the orchestral accompaniment for the concerto on the organ, and a group consisting of Reverie, Bonnet; Arioso, Bach, and "Hosannah," Dubois. Choir numbers were: "O Trinity of Blessed Light," France, and "Psalm 150," Franck.

The ladies of the church entertained in the church parlors for the recitalists and their guests.

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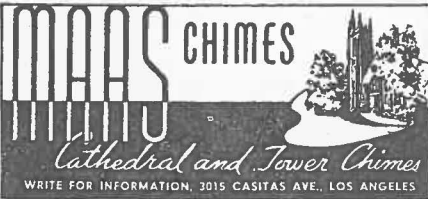
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Impressive ceremonies marked the consecration of the Right Rev. John E. Hines, former rector of Christ Church Parish in Houston, Tex., as bishop coadjutor of the Episcopal diocese of Texas Oct. 18, the Feast of St. Luke. Historic Christ Church has twice previously been the scene of the consecration of priests to the bishopric of the Episcopal Church. The Right Rev. Henry D. Aves was consecrated Bishop of New Mexico there in 1904 and the present bishop of Texas, the Right Rev. Clinton S. Quin, was consecrated bishop coadjutor in 1918. Upon retirement of Bishop Quin, Bishop Hines will become the fourth bishop of Texas.

The music for the service was under the direction of David Stanley Alkins, organist and choirmaster of Christ Church, assisted by Mrs. Orin G. Helvey, assistant organist of the church, and Anthony E. Rahe, organist of Trinity Church. Fifteen choirs from the Houston parishes combined to form a mass choir. Chorale preludes of Johann Sebastian Bach were used at the beginning and the service was brought to a close with the Cathedral Prelude and Fugue in E minor by Bach. The choirs sang the following music: "Ecce Sacerdos Magnus," Burgess-Titcomb; the plain-song office for the Holy Communion, the "Missa Marialis"; a chorale, "Grant Me True Courage, Lord," Bach; "Emitte Spiritum Tuum," for the gradual, by Schuetky; a motet, "Nunc Sancte nobis Spiritus," Brahms, and "How Lovely Is Thy Dwelling-Place," Brahms.

CLYDE ENGLISH has been appointed assistant professor of music at the University of West Virginia, teaching organ, piano and theory. There is a possibility of starting courses in church music at a future date. Mr. English retains his position at the Sixth United Presbyterian Church in Pittsburgh.

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*Professor at the Royal Conservatory of Ghent, Belgium
Professor at the Royal Conservatory of Tilbourg, Holland*

LIMITED TOUR OF U. S. A. AND CANADA—APRIL—MAY 1946

AS A CONCERT VIRTUOSO:

Mr. Peeters has played with outstanding success in most of the great capitals of Europe, namely: Paris—The Hague—Amsterdam—Rotterdam—Utrecht—Haarlem—Groningen—Copenhagen—Aarhus—Odense—Esbjerg—Helsinki—Düsseldorf—Dortmund—Aix-la-Chapelle—Cologne—Frankfort—Berlin—Rome—Milan—Naples, without mentioning all the important cities of his native Belgium. All in all, he has given over 300 concerts, receiving acclaim from both the public and the press.

AS A COMPOSER:

Mr. Peeters, although only in his early forties, has to his credit a large number of works of which many older composers could well be proud, including works for organ, piano, voice, orchestra and chorus. To name a few of them: "Moments Intimes," volumes I and II—"Fantasie Symphonique"—Variations and Finale on an old Flemish Noel—Toccat, Fugue and Hymn—Ten Chorales (one volume)—"Les Maitres anciens Neerlandais"—Passacaglia and Fugue—"Elegie"—Ten Etudes for the pedal—Four Improvisations. In addition to these works, Mr. Peeters has written over sixty melodies on themes of the Netherlands, France and Germany; also a suite in five parts for full orchestra, and one Christmas Cantata. Most of these works have been published in France, Belgium, Germany and Holland.