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THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Thirty-third Year—Number Three CHICAGO, U. S. A., FEBRUARY 1, 1942 *Subscription $1.50 a Year—15 Cents a Copy*

HONOR LOWELL MASON WITH THREE SERVICES

MEMORIAL TABLET UNVEILED

Program in His Old Church at Orange, N. J., and Another in Evening at Union Seminary Mark 150th Anniversary of His Birth.

Thursday, Jan. 8, was a memorable day for all who were present at the Lowell Mason sesquicentennial celebration held at Orange, N. J., in the afternoon and in New York in the evening.

The first event was the unveiling of a memorial tablet on the Lowell Mason monument in Rosedale Cemetery by Miss Helen Hart Mason, daughter of Henry Lowell Mason, who is Lowell Mason's grandson. The inscription on the tablet is as follows:

> In Honor of Lowell Mason—Pioneer in American Church and School Music—Gratefully dedicated by the Music Educators' National Conference and the Hymn Society of America—January 8, 1942.

John Jaquish, second vice-president of the conference, presided, and other officers from both groups took part in the brief exercises. Three of Mason's best-known tunes, "Olivet," "Bethany" and "Antioch," were sung. In spite of the bitter cold, a large group of leaders in church and school music were present, with members of the Mason family.

Following the unveiling, a commemorative service was held in the Highland Avenue Congregational Church of Orange, which Mason helped to found in 1860, and in which he acted as precentor for several years before his death in 1872. Preceding the service the splendid set of bells pealed out the tunes used when they were dedicated in 1870, in Mason's presence. The largest bell is inscribed in his honor.

Dr. Henry Wilder Foote, president of the Hymn Society, presided over a program of the greatest variety and interest. Mrs. Charlotte M. Garden played as prelude and postlude two chorale preludes on tunes by Mason specially composed for the occasion. The first, on "Watchman" (1830), was written by T. Tertius Noble, and the second, on "Dort" (1832), by Dr. Daniel Gregory Mason, another grandson of Mason. Entirely different in style and treatment, these two compositions should be found soon in the repertoire of organists, both for service and recital use. Mrs. Cornelia S. Hunter, organist of the church, played throughout the service, and the pastor, the Rev. John I. Daniel, shared in its conduct.

An excellent memorial address was delivered by Henry Lowell Mason, while Mason's lasting influence in the fields of school and church music were set forth by Dr. George L. Lindsay, director of music in the public schools of Philadelphia, and by Carl F. Price, first president of the Hymn Society. His music was represented by the vigorous anthem "How Beautiful upon the Mountains," sung by a mixed choral unit from New York University, directed by Professor Luther W. Goodhart. Dr. Mason received the first honorary doctorate in music ever granted by that university in 1855. There were also two secular songs, sung with uncommon finish and spirit by a large *a cappella* choir from the West Orange High School, conducted by Earle Barnes. There were several hymns, led by these singers, with the children's choir of the Highland Avenue Church, among them being "Work Song," composed in Orange in 1864.

The final event of the day's celebration took place on the evening of Jan. 8, when a service of music and addresses was held in James Chapel at Union Theological

[*Continued on page 2.*]

PIETRO A. YON AT ORGAN IN CARNEGIE HALL, NEW YORK

PIETRO YON, the distinguished organist of St. Patrick's Cathedral in New York, paid Kansas City, Mo., a surprise visit on New Year's Day. He visited the choir loft of the Immaculate Conception Cathedral after the pontifical mass to greet the choir members. The bishop received Mr. Yon cordially. Mr. Yon was accompanied by his son, who has joined the United States Cavalry and is now stationed at Fort Riley, Kan. Mr. Yon remained for the 11:30 mass and played several organ numbers during the mass, among them his "Gesu Bambino." Father Walton announced Mr. Yon's presence from the pulpit.

BONNET COMING TO CHICAGO FOR RECITAL AND A CLASS

Joseph Bonnet, the noted French organist, who is on his ninth tour of the United States and Canada, will spend Feb. 17 and 18 in Chicago, with a recital and a master class for organists as his activities. On Tuesday evening, Feb. 17, Mr. Bonnet will play at the First Methodist Church of Oak Park, Superior and Oak Park Avenue. On Feb. 18, in collaboration with the Northwestern University School of Music, the Illinois Chapter, A.G.O., will present Mr. Bonnet in two master classes at Lutkin Hall in Evanston. The classes will take place at 10 in the morning and 2 in the afternoon and will consist of the playing and discussion of master works of organ literature. These classes will be the feature of the mid-winter church music conference held annually at Northwestern.

A luncheon in honor of Mr. Bonnet is being arranged by the Guild for the day of the classes in Evanston.

Mr. Bonnet's program in Oak Park will contain the following numbers: Offerte on "Vive le Roi," Raison; "Cancion Religiosa," de Cabezon; Toccata and Fugue in D minor, Bach; Gavotta in F major, Martini; "Noel sur les Flutes," d'Aquin; "Piece Heroique," Franck; "Noel Languedocien," Guilmant; "Marche des Rogations," Gigout; Scherzo in E major, Widor; Berceuse, "Ariel" and "Rhapsodie Catalane," Bonnet.

MURPHREE BREAKS HIS ARM, BUT PLAYS JUST THE SAME

There is a considerable number of organists who find it necessary, in order to obtain the best results, to use both hands and both feet in playing the organ. Of course there is another school whose preference is for the use of both hands and one foot. Down in Florida there may come into being a third group, who get along with two feet and one hand. At any rate, Claude L. Murphree, organist of the University of Florida ever since the large organ was installed there, has been getting along awhile on the combination mentioned.

Mr. Murphree had the misfortune to break his right hand Dec. 18 when he slipped and fell on a concrete step in a darkened room when showing some films on the instruments of the orchestra to one of his classes. For the benefit of M.D.s who may read about it, he suffered an oblique spiral fracture of the fourth metacarpal bone, besides severe bruises. For four weeks he was obliged to carry his hand in a cast. Nevertheless Mr. Murphree played at the Christmas service Dec. 22 in his church—the First Baptist of Gainesville—with his right arm in a sling, and accompanied a cantata with his feet and left hand and the aid of a pupil who turned pages and did some of the work of registration. He thus became a serious rival to the traditional one-armed paper-hanger with the hives.

The accident did not make Mr. Murphree lose his interest in life, and while incapacitated for recital playing he took occasion to visit New York and renew many acquaintances and see many shows and concerts. On his return he planned to give his regular recital at the university the last Sunday of January.

UNIVERSITY OF ROCHESTER WILL HEAR FOUR ARTISTS

The University of Rochester will sponsor four recitals which have been arranged by Harold Gleason for Sunday afternoons in February. The recitals will be played on the large Aeolian-Skinner organ in Strong Auditorium, and the following will play:

Feb. 1—Joseph Bonnet.
Feb. 8—Catharine Crozier.
Feb. 15—Harriette Slack.
Feb. 22—Donald Pearson.

Mrs. Sadie E. Cronin Dead.

Mrs. Sadie E. Cronin, an organist in Brooklyn Catholic Churches for the last forty years, died Jan. 9 at her home. She was 67 years old. Mrs. Cronin, who was the widow of Edward Cronin, had been organist of St. Joseph's Church for the last eight years. She also had served at the Church of the Assumption for ten years and previously was at SS. Peter and Paul Church, St. Mark's and St. Paul's Church.

NO MORE TIN FOR ORGAN PIPES AFTER MARCH 31

DRASTIC ORDER BY THE OPM

Crisis Confronts Industry as Result of Action Affecting Use of Metal—Effort Is Made to Obtain Modification.

Under an order issued in January by the priorities division of the Office of Production Management in Washington, tin may not be used in the manufacture of musical instruments after March 31. Between Jan. 1 and the end of March there may be consumed only 50 per cent of the amount of tin used in the corresponding period of 1940. As the consumption in 1940 was relatively small, with organ building curtailed, this means a severe limitation of construction of metal pipes in the first quarter of 1942. And unless efforts to obtain a modification of the drastic order succeed, many organ builders fear that organ building must cease April 1, with the exception that reconstruction, repair work, etc., may go on, old pipes being repaired and revoiced and used pipes being utilized whenever that is possible. Wood basses and other temporary measures also are under consideration. If the builders are not permitted to use tin on hand when the order of the OPM takes effect the situation will be extremely bad. If they will have the privilege of using up supplies already purchased some of them will be in a position to continue at work for some time.

A committee of the Associated Organ Builders consisting of G. Donald Harrison, president of the Aeolian-Skinner Company; Howard A. Walker of Austin Organs, Inc., and Emerson L. Richards, attorney, interviewed the authorities in Washington Jan. 22 in regard to the raw material situation for the industry. They report that they were sympathetically received and have high hopes of obtaining some relief from the severe restriction orders.

An order issued Jan. 21 by Jeffe L. Maury, chief of the electrical appliance and consumers' durable goods branch of the OPM, stipulates that tin, zinc, iron, steel, lead, plastics, copper, copper base alloys and cork, all of them essential in the organ industry, may be used in the manufacture of organs in the first quarter of 1942 to the extent of 17½ per cent of the amount used in the entire year 1940 by makers of pipe and electric organs. Under this ruling the organ builders will be allowed in 1942 an aggregate of 70 per cent of the material used in 1940. This order is modified, however, by the conservation order, which takes precedence over it and which forbids the use of any tin.

How drastic the effects of the government order may be is pointed out by one prominent builder, who directs attention to the fact that "the order not only prevents one from making any metal pipes at all, but means that one could not use a stick of solder. This makes the matter extremely serious, because one could not solder up an electrical connection in the action, let alone run a seam on a pipe. Thus it would seem to me that the use of other materials for pipes does not get over the difficulty."

It is pointed out in another quarter, however, that silver solder, composed of 3 per cent silver and 97 per cent lead, can be used, as ample supplies of silver are available.

The order contains a loophole in that in case of severe hardship resulting in unemployment an appeal can be made with a view to getting relief, particularly where the requirements are comparatively small.

The manager of the organ department of one large concern estimates that the

entire consumption of tin by the organ industry is approximately 100,000 pounds a year, or fifty tons, of a total production of 125,000 tons, or only about one-twenty-fifth of 1 per cent.

Meanwhile the industry is making every effort to convince the government authorities of the far-reaching harm if they fail to find a way out of their dilemma and of the consequent bad effect on the work of churches and educational institutions and on the organist's profession. These efforts are being carried on through the new organization, the Associated Organ Builders of America; through organists as individuals and through their organizations, and through the press, all of whom are being enlisted to give their aid. The point emphasized is that the amount of tin required by the organ factories is so small that it would not be a drop in the bucket in the defense program. The question of patriotism does not enter into the problem, and the government has the assurance of members of the organ industry that they have every desire to do all they can do to support the government in its war efforts. At the same time they point out the cultural importance of the organ and the essential nature of music in war.

"We fear that if the organ business is shut down by order of the authorities in Washington, or if the restrictions become so severe as to amount to the same thing, there will be a very serious problem of competent labor and executive shortage in the future, and that the organ as an instrument of music will receive a serious setback," writes Walter Holtkamp, who was elected president of the Associated Organ Builders at their recent meeting in Ann Arbor, Mich. "We feel that the industry should be kept alive, even in wartime, and that it is not unpatriotic to attempt to do so."

In a letter prepared by Mr. Holtkamp he pictures the predicament of the organ builders and the outlook for the future in these words:

"The organ builders of America have been placed in a precarious position in the present war emergency and may be forced to close their plants for want of materials. At first glance it would seem that this situation is inevitable and only fair and just in view of the gravity of the national emergency, and because the organ is possibly not an essential commodity.

"The king of instruments is built chiefly for churches and educational institutions. In the churches the value of music and the part the organ plays in the service is second only to the work of the clergy. Should this service be curtailed in war time? On the contrary, every means should be employed in a time like this to bolster morale and to stimulate religious activities.

"The amount of tin, lead, zinc, copper, silver and other vital materials used in the building of organs is infinitesimal compared to the national consumption. The small saving in materials resulting from a cessation of organ building would be vastly out of proportion to the larger cultural losses.

"In the last decade organ building experienced one of the most poverty-stricken periods in its long history. During this time very few, if any, new organ workers were made. The old hands are dying off. Experienced organ workers are scarce today. If work is stopped entirely and the workers go over to other fields, there is danger that real difficulty will be experienced in getting the craft started again; and, what is worse, a grave danger that the instrument itself will suffer from inexperienced hands or become a machine-made product.

"No doubt the government has not singled out the organ profession as the special object of restrictions. The craft is too small for that. However, when a ban is put on the sale or use of a material in nonessential work, the framers of the regulation may unknowingly cover more ground than they realize. Such was no doubt the case when the 10 per cent tax on musical instruments included sales of organs to churches. The same act, I believe, made an exception of ecclesiastical jewelry.

"Finally, organ builders are by temperament and training artisans. They are not gifted along production lines. Their plants are small—less than twenty in number, all told. Their tools are 'slow speed.' They could not readily shift over and tool up for war production."

AT THE GRAVE OF LOWELL MASON IN ORANGE, N. J.

Reading from left to right: Arthur E. Ward of Montclair, Dr. William C. Covert, John H. Jaquish of Atlantic City and Dr. Frances Elliott Clark. On the other side of the stone: Miss Helen Hart Mason, Henry Lowell Mason and Dr. Daniel Gregory Mason.

S. WILLIS JOHNSON TAKEN SUDDENLY BY DEATH IN CAMP

Word comes from Minneapolis as this issue goes to press of the sudden death of S. Willis Johnson on Jan. 20 at Camp Dix, N. J. The cause of death had not been fully ascertained at the time the news was sent. Funeral services were held at Gethsemane Episcopal Church in Minneapolis Jan. 23. E. Rupert Sircom was at the organ and the choir of the church sang.

Mr. Johnson, who was only 27 years old, was organist and choirmaster of Gethsemane Church and was assistant to Mr. Sircom at the Westminster Presbyterian Church of Minneapolis until he obtained leave of absence to enter the service of his country and enlisted in the Minnesota National Guard.

S. Willis Johnson was born June 9, 1914, in Farmington, Minn., and was a graduate of Central High School in Minneapolis. He began the study of piano at the age of 9 under Theodore Bergman. He had given no thought to becoming an organist until he began study of the organ nine years later under Rupert Sircom. While in high school he participated twice in the original composition contests sponsored then by the late Victor Bergquist, winning first place both times at Central High and first and third places in the all-city finals. He was awarded a trip to Colorado Springs to appear before the National Music Teachers' Association convention.

Mr. Johnson attended the University of Minnesota and held a bachelor of music degree from the MacPhail School of Music. He went to Boston six years ago to study during the summer with Dr. Francis W. Snow of Trinity Church and since then he was invited to serve each year as guest organist and choirmaster at this church. In 1934 he became organist and choirmaster of Gethsemane Episcopal Church, Minneapolis. He enlisted in the 151st Field Artillery Regiment of the Minnesota National Guard just prior to its induction into federal service, Feb. 10, 1941. Since then he was stationed at Camp Claiborne, La., until his recent transfer to Fort Dix, N. J. During this period of service he had risen to the rank of staff sergeant.

Mr. Johnson is survived by his mother, a sister, Anna, and a brother, Clifford.

CHURCH MUSIC IN DEFENSE SUBJECT FOR CONFERENCE

"How Spiritual Music May Serve American Youth in Total Defense" is the subject announced for a conference discussion in Milwaukee April 1, when the Music Educators' National Conference will conduct a special session in the field of "Music Education in the Churches." Warren D. Allen of Stanford University, Glenn Gildersleeve of Dover, Del., and D. Sterling Wheelwright of Washington, D. C., are among the panel already announced.

The conference will be in session from March 25 to April 3, with a youth choir festival as the Palm Sunday afternoon attraction. The complete program will be available shortly at the conference office, 64 East Jackson Boulevard, Chicago.

MEMORY OF LOWELL MASON HONORED ON ANNIVERSARY

[*Continued from page 1.*]

Seminary in New York City. To this service were drawn a goodly company of ministers, organists and others.

Dr. William Chalmers Covert, whose long career of activity in high offices in the Presbyterian Church has made him a national figure, was in the chair and introduced the three speakers. Those participating were Samuel McCrea Cavert, general secretary of the Federal Council of the Churches of Christ in America; Henry Wilder Foote, president of the Hymn Society of America; Frances Elliott Clark, one of the founders of the Music Educators' National Conference; Daniel Gregory Mason of Columbia University, a grandson of Lowell Mason, and Henry Sloane Coffin, president of Union Theological Seminary. The organist for the service was Clarence Dickinson, director of the School of Sacred Music, Union Theological Seminary. The prelude and postlude, composed specially for the celebration, were played by Mrs. Charlotte Mathewson Garden, F.A.G.O., organist of the Crescent Avenue Presbyterian Church, Plainfield, N. J. The choir of the Church of St. Mary's in the Garden, directed by Grace Leeds Darnell, F.A.G.O., and the St. Cecilia Choir of St. Michael's Church, directed by Mrs. William Neidlinger, were in the chancel.

Dr. Clark dealt with the history of American music, with emphasis on the work done by Lowell Mason on behalf of public school music. Daniel Gregory Mason gave an interesting sketch of his grandfather's career and a picture of his kindly Christian character and generous spirit. Dr. Coffin delivered an excellent address on "Lowell Mason and Church Music." All the hymns, played by Dr. Dickinson and sung by the congregation, were favorites among the tunes written by Dr. Mason.

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IN THIS MONTH'S ISSUE

Order stopping use of tin in manufacture of musical instruments after March 31 threatens the organ building industry and a movement for modification is launched.

Garth Edmundson, American composer for the organ, is the subject of a sketch by Julian R. Williams.

Eleventh Night party and dinner opens the year 1942 for the American Guild of Organists in New York and draws attendance of 250.

Three services Jan. 8 mark celebration of the 150th birthday anniversary of Lowell Mason in New York and Orange, N. J.

John McIntire of North Texas State Teachers' College presents new ideas on design of small organs.

Translation of article written by Charles Marie Widor in 1932 tells of Cavaillé-Coll and deplores a period of decadence in the French organ.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication, 306 South Wabash Avenue, Chicago, Ill.

Frank Lewis Eldridge Takes Bride.

Announcement is made by Mrs. Walter Floyd Olds, Winnetka, Ill., of the marriage of her daughter, Jane Talmage, to Frank Lewis Eldridge, Jr., son of Mr. and Mrs. Frank Lewis Eldridge of Winnetka. The wedding took place Jan. 15 at the Winnetka Congregational Church. A small group of intimate friends were present at the ceremony, which was followed by a reception at Mrs. Olds' home. Immediately afterward Mr. and Mrs. Eldridge started for Los Angeles by automobile. Mr. Eldridge is the organist of the First Congregational Church of Los Angeles.

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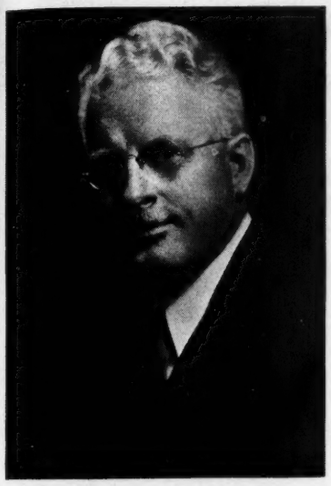

TWO SIGNAL HONORS CAME to Dr. Howard Lyman of Syracuse, N. Y., in December through recognition of the fact that he has finished fifteen years as choirmaster of the University Methodist Church and for thirty years has been professor of choral music at Syracuse University. The church paid tribute to Dr. Lyman Dec. 14, when a special musical program was presented at the morning service and the annual Christmas carol service in the afternoon was followed by a reception and tea for Dr. and Mrs. Lyman. On this occasion the following "Salute to Dr. Howard Lyman" was printed on the church folder:

For a decade and a half Dr. Lyman has been the masterful minister of music of University Church. Gathering up all the richness, beauty and power of those fifteen years of service, the church, with admiration and appreciation, today salutes our artist-musician. He has made music in our church one of the outstanding features of a great, serving program. With his faithful and talented chorus and organist, he has lifted music up to match the messageful windows and the reverent sanctuary. Men and women, weary with the grind and exactions of crowded days, have found their troubled minds eased and their lagging spirits awakened to new hope and worthy purpose. Dr. Lyman, great director, enthusiastic churchman, loyal friend, we salute you!

At Syracuse University the university chorus of 250 voices sang Handel's "Messiah" Dec. 11 to mark its thirtieth year under the leadership of Dr. Lyman.

Howard Lyman was born in Lancaster, Mass., and received his early education in Boston and in Virginia. Then he moved north and was graduated from Genesee Wesleyan Seminary. He studied at the University of Rochester and was graduated with honors from the New England Conservatory of Music. Bishop Welch, then president of Ohio Wesleyan University, took Dr. Lyman there as a member of the music faculty, and from Ohio Wesleyan he went to Syracuse in 1912.

Following two years as tenor at the Furman Street Methodist Church, Dr. Lyman became the first choirmaster and tenor in the new First Baptist Church, directing for twelve years—1914-1926—with Charles M. Courboin and Harry L. Vibbard at the organ.

He was appointed musical director for the summer programs at the Chautauqua Institution and in 1928 was elected to the Methodist hymnal revision commission by the board of bishops. In recognition of these achievements he was honored with the degree of doctor of music by Ohio Northern University in 1928. He is a member of Pi Kappa Lambda, national honorary music society, and of Phi Mu Alpha Sinfonia.

Dr. and Mrs. Lyman toured Europe in 1931, studying voice and conducting that summer in Berlin. Mrs. Lyman is assistant to her husband in many of his activities and has written the words for songs, anthems and other choral compositions.

"CREATION" IN BETHLEHEM, PA., RECALLS 1811 *PERFORMANCE*

The Bethlehem Bach Choir will present Haydn's oratorio "The Creation," which was presented in part at Bethlehem, Pa., in 1811 for the first time in America, as its contribution to the Bethlehem bicentennial celebration Sunday afternoon, Feb. 22, in Packer Memorial Chapel at Lehigh University. It will be sung in two parts, the first beginning at 2:30 p. m. and the second at 4:30. The program will also include a Symphony in E flat by Mozart. The oratorio will be given by the choir of 200 voices under the direction of Ifor Jones, conductor. Soloists will be Lura Stover, soprano; Hardesty Johnson, tenor, and Justin Williams, bass. Members of the Philadelphia Orchestra will assist. The Bach Choir is holding special rehearsals weekly in preparation for the rendition of "The Creation," in addition to the rehearsals of the works to be presented at the annual Bach festival to be held May 15 and 16.

The first complete rendition in America of Haydn's "Creation" was given in the historic Moravian Church on Whitmonday, in 1839, by the Philharmonic Society of 125 voices. In attendance was an audience of 700. The Bethlehem members of the chorus and instrumentalists were augmented by others from Nazareth, Easton and Allentown. A rendition in part was given in the old Moravian Church in 1811, according to Bishop Levering's "History of Bethlehem."

It is also noteworthy that in the same historic church the first complete rendition of Bach's Mass in B minor was presented in 1900 by the Bethlehem Bach Choir under Dr. J. Fred Wolle, founder and director of the organization until his death in 1933.

Norden to Direct Gounod Mass.

The second in a series of outstanding musical presentations will take place Sunday evening, Feb. 22, when the choir of Christ Church and St. Michael's, Germantown, Philadelphia, will give the Gounod "Messe de Solenelle de Ste. Cecile," assisted by strings and harp from the Philadelphia Orchestra, with Harry Wilkinson, Jr., at the organ. N. Lindsay Norden will conduct. The choir, instrumentalists and soloists presented Saint-Saens' Christmas Oratorio Dec. 21.

Church Music Conference
Northwestern University
Evanston, Ill.

Wednesday, February 18, 1942

in collaboration with Illinois Chapter of A. G. O.

Joseph Bonnet—two lectures with demonstrations at the organ
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Oliver S. Beltz, Chairman, School of Music
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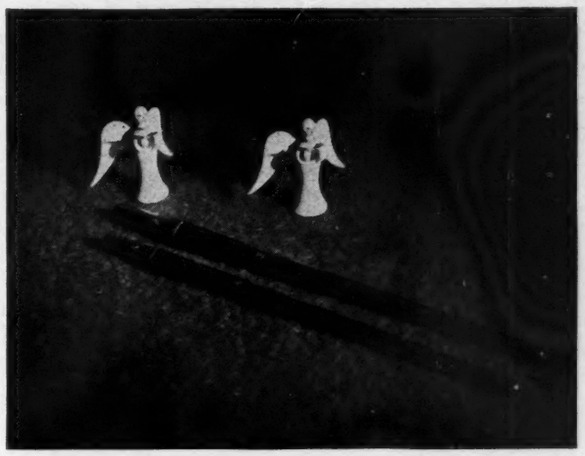

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The addition, to the unison, of a second or third rank of pipes, tuned slightly off pitch, is an ancient means of securing warmth and color in small combinations of stops.

This duplication, when applied to hybrid flutes and wide scale strings, gives a full, rich effect. Used with the more assertive string voices it produces vibrant color.

Since the purpose of the out of tune ranks is to obscure the pitch line, these stops should not be used in the accompanying of voices nor of other instruments. The full color is apparent only in small combinations, for with the addition of each stop the pitch line is again emphasized.

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Instrument of 1,659 Pipes for Solomon's Lutheran Parish, Established in 1841 — Placed in Two Chambers in Gallery.

A. J. Schantz, Sons & Co. have installed a three-manual organ in Solomon's Lutheran Church at Woodville, Ohio, a church founded in 1841, and the instrument was completed just before the beginning of the new year. The organ is in two large chambers in the gallery. The entire organ is under expression. A walnut grille conceals the tone openings. The console, which is richly carved, is of the English drawknob type and is at the west side of the gallery. It has a total of sixty-five drawknobs and couplers, twenty-nine combination pistons and three expression pedals. The organ contains 1,659 pipes.

The stop specification is as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Flute Harmonic, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2⅔ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Chimes, 21 tubes.

SWELL ORGAN.
Lieblich Bourdon, 16 ft., 97 pipes.
Violin Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Flute Twelfth, 2⅔ ft., 61 notes.
Flute Fifteenth, 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
English Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Dolce Flute, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Chimes, 21 tubes.

Frederick C. Mayer of Columbus, Ohio, dean of the conservatory of music of Capital University, gave a dedicatory recital and his program consisted of the following compositions: Prelude and Fugue, "Ein feste Burg," Stein; "O Sacred Head, Now Wounded," Bach; "Jesus, Joy of Man's Desiring," Bach; "Come, Sweet Death," Bach-Fox; Fugue in E flat ("St. Anne"), Bach; Toccata, "O God, Our Help in Ages Past," Edmundson; "Harmonies du Soir," Karg-Elert; Fantasia on an Evening Hymn, Stewart; "My Faith Looks Up to Thee," Thompson; Nocturne, Ferrata; "Now Thank We All Our God," Karg-Elert.

Conducted by Frances Beach Carlson.

At the First Baptist Church of Waterbury, Conn., Dec. 21 Frances Beach Carlson presented over fifty children and young people in a candlelight carol service. The program consisted of carols of many nations. The solos were sung by the young people. The service was appreciated by a large congregation. In the evening the adult choir joined three other choirs at the Second Congregational Church to sing Handel's "Messiah." Mrs. Carlson conducted the first part and Charles Platt the second. Mrs. Charles Hovey presided at the organ.

Dinner for Chicago Women Feb. 2.

The Chicago Club of Woman Organists will hold a benefit dinner and bridge at the Milk Foundation Theater Feb. 2. An excellent program was given in January at the Orgatron studio of the Cable Company. Ruth Baginski and Dorothy Korn played selections and Keith McKeown Smejkal sang a group of songs, accompanied by Earl Mitchell.

Music for Easter

MIXED VOICES

*An Easter Alleluia.....*T. Tertius Noble* .16
Jesus Lives! Let All Men Say.....*Harvey Gaul* .15
The Lights of Easter.....*Harvey Gaul* .15
*Alleluia, Come Good People.....*Katherine K. Davis* .12
*Christ is Risen!.....*Robert Hernried* .12
An Easter Salutation.....*Alfred H. Johnson* .15
Easter Carol of the Three Orphans.....*Harvey Gaul* .15
Hungarian Boys' Easter Carol.....*Harvey Gaul* .16
Triumph.....*Alan Floyd* .15

WOMEN'S VOICES

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

MEN'S VOICES

*Alleluia, Come Good People.....*Katherine K. Davis* .10

*1941 publications; the others are all recently published Carols and Anthems.

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Columbia University Examination Period Is Eased by Recitals

At the noon hour every day during the January examination period at Columbia University in New York recitals have been given in St. Paul's Chapel, on the new Aeolian-Skinner instrument. These recitals have been played by students in the organ department under Charles Henry Doersam. The public was admitted to the recitals and they and the students took advantage of the opportunity to hear programs that were calculated to bring surcease from the strain of the examinations. The players and their offerings were as follows:

Jan. 19—Kenneth White: Chorale Prelude, "Kyrie! Gott, Heiliger Geist," Bach; Andante Sostenuto ("Symphonie Gothique"), Widor; Voluntary on "Old Hundred," Purcell.

Jan. 20—Marjorie Hall: Toccata, Adagio and Fugue in C major, Bach; Chorale Preludes, "Nun komm', der Heiden Heiland," "Gottes Sohn ist kommen her" and "Herr Gott, der ein'ge Gottes Sohn," Bach.

Jan. 21—Charlotte Pack: Prelude and Fugue in C major, Bach; Chorale Preludes, "Lob sei dem allmächtigen Gott," "Gelobet seist Du, Jesu Christ," and "Der Tag, der ist so Freudenreich," Bach.

Jan. 22—Richard Booth: Pastorale, Franck; "Adoration," Bingham; Chorale Preludes, "Liebster Jesu, wir sind hier" and "Jesu, meine Freude," Bach.

Jan. 23—Mary Lou Reeder: Toccata and Fugue in F major, Bach; Chorale in A minor, Franck.

Jan. 26—Myrtle Gauntlett: Chorale in A minor, Franck; Chorale Preludes, "Ich ruf' zu Dir" and "Das alte Jahr vergangen ist," Bach; Fantasie and Fugue in G minor, Bach.

Jan. 27—Lucy Waterman: Prelude and Fugue in A major, Bach; Chorale Preludes, "Herzlich thut mich verlangen," "Es ist ein Ros' entsprungen," "Schmücke Dich, O liebe Seele," "Herzlich thut mich erfreuen" and "O wie selig seid Ihr doch, ihr Frommen," Brahms.

Jan. 28 Robert Cutler was the recitalist.

MÖLLER THREE-MANUAL FOR GAINESVILLE, FLA., CHURCH

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The stop specifications of the organ are as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Gemshorn, 8 ft., 73 pipes.
Flute Harmonique, 8 ft., 85 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 notes.
Fifteenth, 2 ft., 61 pipes.
Chimes, 21 bells.
Tremulant.

SWELL ORGAN.
Bourdon, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Orchestral Flute, 4 ft., 73 notes.
Mixture, 3 rks., 183 pipes.
Muted Trumpet, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Flute à Cheminee, 4 ft., 73 pipes.
Dulciana, 4 ft., 73 notes.
Dulciana Twelfth, 2⅔ ft., 61 notes.
Dulciana Fifteenth, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.
Tremulant.

PEDAL ORGAN.
Open Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Flute Major, 8 ft., 32 notes.

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Ride On! Ride On! (*New*).....GRAHAM GEORGE
Three Easter Carols, Set II (*New*)
.....ALFRED WHITEHEAD
Promise which was Made.....EDWARD BAIRSTOW
Hymn Exultant.....JOSEPH W. CLOKEY
Joy Fills the Morning.....LOTTI-DICKINSON
By the Waters of Babylon.....PHILIP JAMES
Christ is Risen.....W. A. MOZART
He is Risen.....D. McK. WILLIAMS

For Women's Voices

By the Waters of Babylon (*New*).....PHILIP JAMES
Give Ear Unto My Prayer.....J. ARCADELT
Up, Up, My Heart.....J. S. BACH
Blow, Golden Trumpets.....WALTER WILD
Ballad of Trees and the Master.....G. D. RICHARDS

For Men's Voices

Darkness was o'er the Land (*New*).....T. L. VITTORIA
Go to Dark Gethsemane.....T. TERTIUS NOBLE
Spring Bursts Today.....VAN DENMAN THOMPSON
Hear Thou, O Lord, our Prayer..arr. RICHARD KOUNTZ
Joyous Easter Song.....arr. CLARENCE DICKINSON

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and has recently installed five others in that territory.

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Garth Edmundson Is Shining Ornament in Organ World of Today

By JULIAN R. WILLIAMS

Garth Edmundson of New Castle, Pa., ranks as one of the most important of contemporary organ composers. In fact, the rise to general favor of his long list of organ works is one of the most significant developments in the organ world of the past decade. Today his compositions appear on recital programs from coast to coast and have attracted attention beyond the confines of the country, in Canada and Britain.

Mr. Edmundson is a native of western Pennsylvania and has lived there all his life—mostly in New Castle. New Castle is one of the important industrial towns of the state. It was settled over a hundred years ago, chiefly by English immigrants who came to work in steel, coal and tinplate. The city is intensely music-conscious. Before the last war it had a fine civic orchestra; it has produced a number of excellent musicians—both composers and players.

The Edmundson family originally came from that section of Pittsburgh known as "Old Allegheny." Medicine seems to have been the profession most often chosen by its men. Mr. Edmundson's great-grandfather was the first medical man in Beaver County, west of Pittsburgh; he used to make his rounds on horseback. Even today there is this same medical interest and several of Mr. Edmundson's uncles are physicians.

Mr. Edmundson was born near New Castle some time near the turn of the century and moved to the city when very young. He attended the public schools and was graduated from the high school. However, his primary interest was music. He studied piano and organ with local teachers. More significantly, he had lessons in theory with Edward Kurtz, now of Iowa State Teachers' College. Mr. Kurtz is an able musician whose works have been played by the Rochester, Cleveland, Minneapolis and Cincinnati Orchestras, to mention but a few. Mr. Edmundson learned the viola and played in the New Castle Orchestra. While still very young (at an age when most youngsters are wrestling with the problem of how to spell "cat") he became the organist of a little church out on New Castle's east side; when he left to go to a larger church he was presented with a gold watch, which he still carries and which is among his most cherished possessions.

For some time he gave up the formal study of organ to devote himself to building a piano technique of high order, returning to it with Harvey Gaul of Pittsburgh as teacher. When he went to Lynnwood Farnam in New York he was already an organist with a style and repertoire.

During these years Mr. Edmundson was organist of the First Baptist Church and he continued at this post until last year. He also served as organist of St. Mary's Roman Catholic Church, a magnificent Gothic structure, and his suite "Impressions Gothiques" is inspired directly by this church and its services.

Mr. Edmundson early began to teach and today his pupils fill practically every organ post in the city and are numbered among the organists of surrounding towns such as Elwood, Sharon and Meadville. For some time he taught at Westminster College, which is in the New Castle orbit, at New Wilmington. He is a fine teacher—a master of his material—and possesses the ability to resolve difficult problems into their essentially simple elements, which perhaps may be the ear-mark of the good teacher.

While he has not concertized extensively, it should be said that Mr. Edmundson is a splendid recitalist. He has given many recitals at his own churches and has appeared in the Pittsburgh district proper in recitals at St. Stephen's and Calvary Churches. The evidence of Mr. Edmundson's capacity as a player is found in his own works—he plays his own compositions, and the toccatas at their marked metronomic *tempi*, be it noted.

The first organ works of Mr. Edmundson to be published were the first "Christmas Suite" and the "Concert Variations" (H. W. Gray, 1929 and 1930). It was a performance of the "Concert Variations" at the Indianapolis convention of the Guild in 1931 which introduced Mr. Edmundson to a national audience. Able Charles A. H. Pearson of Pittsburgh, a man always on the lookout for new music of distinction, presented this work in a recital at the Pennsylvania state N.A.O. convention at Norristown May 5 of the same year—several weeks before the Indianapolis performance.

While these were the first published works, they were not the first to be written by Mr. Edmundson by any means. There was a "Theme and Variations," since probably destroyed, which was written in 1918. This work gave evidence, even at that early date, of the contrapuntal mastery and understanding of what is and what is not fine organ music, which distinguishes such later works, for example, as the "Polyphonic Preludes" of 1940. Mr. Edmundson himself has said that he wrote hundreds of chorales and contrapuntal studies during the 1920s.

Mr. Edmundson's published works to date in addition to the two already mentioned include the following:

"Impressions Gothiques" (1933, F).
"Imagery in Tableaux" (1934, F).
"In Modum Antiquum" (1935, F).
"Christus Crucifixus" (1935, G).
"Christus Resurrexit" (1936, G).
"Apostolic Symphony" (1936, F).
"In Modum Antiquum" (1936, F).
"Christus Advenit" (1937, G).
"Seven Modern Preludes on Ancient Themes" (1937, F).
"Seven Classic Preludes on Old Chorales" (1938, F).
"Seven Polyphonic Preludes on Christian Liturgy" (1940, F).
"Christus Nocte" (1940, G).

"F" indicates J. Fischer & Bro. and "G" the H. W. Gray Company.

An imposing list for seven years! Perhaps it is fair to say that in these works Mr. Edmundson may have given us the largest single contribution in the field of the chorale prelude since Karg-Elert.

To these works should be added the various lighter pieces such as "To the Setting Sun," "Elfin Dance," "Bells through the Trees," etc.—lesser compositions, to be sure, but of charm, melodic interest, rhythmic vitality, always original and written with sure craftsmanship.

In 1935 Mr. Edmundson turned his hand to transcribing for the organ and published book 2 in Fischer's "Anthologia Antiqua." This was followed by the Bach set "A Group of Five." In these works Mr. Edmundson showed that he is one of the ablest transcribers we have ever had in America. There are many of these transcriptions still in manuscript and no doubt they will be published in the near future.

One of the nation's greatest concert organists has succinctly characterized Mr. Edmundson's work in words worthy of quotation: "Numerically, Mr. Edmundson's compositions are most imposing; this fact, however, would be of no special value (beyond the indication of a capacity for hard work) were it not for the more important fact that unusual sensitiveness for effect permeates his work. No matter whether he is writing simply or with complex brilliance, the results are marked by a combination of individuality and sound musicianship."

Mr. Edmundson has written choral music very successfully, although, to be sure, his organ music has overshadowed it. Included are the following:

"Shepherds' Vigil and Angels in the Night" (F).
"None Other Lamb" (sung by the Westminster Choir) (F).
Various settings of Episcopal canticles (G).
A new Communion Service in A, which received performances in churches this past Christmas (G).

In searching for reasons for the quick rise to favor of Mr. Edmundson's music I find the answer first of all in the fact that in him we have a composer the mainspring of whose work is a deep, abiding sincerity. This is mirrored in a most meticulous craftsmanship. He has, and always has had, a consuming love for the organ; he plays it brilliantly and knows its possibilities to the full. He has scholarship, but—more important—color sense and imagination. His gift for telling effect is well illustrated on the one hand by some of his quiet, mystical pieces, often in chromatic idiom, and on the other by those slashing, crunching, grinding and swirling, brilliant toccatas—like "Gargoyles"—which have brought new nuances to the forms.

Garth Edmundson is a most interesting musical personality and definitely a brilliant and shining ornament to the organ world of our day.

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C. GRIFFITH BRATT

A NEW CANTATA BY C. GRIFFITH BRATT, A.A.G.O., the Baltimore organist, though still in manuscript, received its seventh hearing Dec. 14 at St. John's Lutheran Church, Baltimore. It was performed under the direction of George Woodhead, organist and director at this church, by the junior choir, to which the cantata is dedicated.

Based on a Sicilian folk-tune, the work has a purely Christian aspect and motive. The treatment is an innovation in sacred cantatas and the setting is said to disclose marked originality and expert craftsmanship. Mr. Bratt wrote it for a two-part junior choir, and it requires only twenty minutes for performance.

Mr. Bratt studied organ with the late Louis Robert, Charles M. Courboin and Virgil Fox, and won the coveted artists' diploma in organ at Peabody Conservatory for outstanding concert playing in 1939. He pursued his choral study under Louis Robert and Dr. F. Melius Christiansen. Before assuming his present position at Grace Lutheran Church he was organist and director at St. John's Lutheran Church, Baltimore.

This year, under Mr. Bratt's direction, were presented Bach's "Come, Redeemer," Stainer's "Crucifixion" and on Dec. 14 "The Messiah" (part 1), the latter being sung by the combined forces—the young people's and senior choirs—of Grace Church.

BUSY ST. PAUL'S CHORISTERS GIVE SPRING CONCERT MAY 1

St. Paul's Choristers, the choir of sixty men and boys of St. Paul's Church-in-the-Village-of-Flatbush, Brooklyn, conducted by Ralph A. Harris, will give their eighteenth annual spring concert May 1 in the Brooklyn Academy of Music. They are scheduled also for a concert in the Brooklyn Masonic Temple on the evening of March 4.

This group, which is leading choruses of its kind in the concert field in the metropolitan area, has completed a very active Advent and Christmas season. The first concert of the season was given in St. Paul's auditorium Nov. 28; following that an especially arranged musicalized edition of the Dickens "A Christmas Carol" was given in installments on three Sunday evenings in December in collaboration with the rector, the Rev. Harold S. Olafson. Dec. 17 the boys of St. Paul's Choristers appeared with the Downtown Glee Club of New York in Carnegie Hall. Dec. 23 the choristers gave a Christmas concert for the Canadian Club of New York; the same afternoon they presented another program in the Park Avenue foyer of the Waldorf-Astoria Hotel. On Christmas Day the boys were heard in a program of traditional carols over the Columbia Broadcasting System. Their annual Christmas concert in St. Paul's auditorium was given Sunday evening, Dec. 28. The following Sunday evening they gave an hour of incidental music for "The Pageant of the Holy Nativity," mostly of classical origin, in St. Paul's Church. The annual concert for the Episcopal Church Charity Foundation was given Dec. 30.

KENNETH CUTLER SPEAKS BEFORE CLUB ON RECORDING

Members of the Van Dusen Organ Club were privileged Jan. 5 to hear an interesting and instructive talk on the technique of recording by Kenneth Cutler. This talk was supplemented by several excellent recordings made by Mr. Cutler, which included the Fantasie from the Fantasie and Fugue in G minor by Bach and the Concert Variations by Bonnet. Following this part of the program, Robert Rayfield played a group of numbers as follows: Scherzo, Second Symphony, Vierne, and "Fugue a la Gigue," Bach. Vivian Martin concluded the program with the playing of the Andante Cantabile from the Fourth Symphony, Widor, and Handel's Largo.

Jan. 12 the club again sponsored a program by the Illinois Symphony Orchestra, conducted by Daniel Saidenberg. The all-Russian program included a first Chicago performance of Stravinsky's Capriccio, played by Thaddeus Kozuch. The performance received high praise from the critics and was enjoyed by a large number of club members.

MUSIC FOR ONE SUNDAY IN MEMORY OF LOWELL MASON

All the music at the two services Jan. 11 in the Presbyterian Church of Rye, N. Y., was selected in commemoration of Lowell Mason. The organist, Homer Emerson Williams, A.A.G.O., who gives programs of works of American composers throughout the season, played the following numbers:

Early service—Prelude, Fantasy on the Hymn-tune "Hamburg" ("When I Survey the Wondrous Cross"), Carl McKinley; offertory, Meditation on the Hymn-tune "Olivet" ("My Faith Looks Up to Thee"), Van Denman Thompson; postlude, Meditation on the Hymn-tune "Bethany" ("Nearer, My God, to Thee"), Thompson.

Eleven o'clock service—Prelude, Meditation on the Hymn-tune "Olivet," Van Denman Thompson; offertory, Improvisation on the Hymn-tune "Hamburg," Russell Hancock Miles; postlude, Offertory on the Hymn-tune "Bethany," Walter Guernsey Reynolds.

The anthem, "O Could I Speak the Matchless Worth," was arranged by Lowell Mason from a work of Mozart.

Hirst's Choir Boys Busy.

The choir of forty-five boys and men of Christ Episcopal Church, Warren, Ohio, under the direction of Walter Hirst, A.A.G.O., has been having an exceptionally busy season. In addition to the regular Sunday services the boys have filled the following engagements: Sept. 10, dedication of St. Joseph's Catholic Hospital; Nov. 19, combined Rotary, Kiwanis and Lions Club meeting; Dec. 7, assisting the combined choirs of Warren in "The Messiah"; Dec. 14, Y.W.C.A. ceremony of hanging of the greens, broadcast from WRRN; Dec. 21, cantata "Bethlehem," Maunder; Dec. 30, half-hour program for the Lions Club. Before service on Sunday mornings Mr. Hirst presents a fifteen-minute organ prelude. In addition a choir of twenty-two girls sings for Sunday-school every Sunday.

Contest Postponed Because of War.

Because of the war and unsettled conditions resulting from it, the Harrison Wild Organ Club of Chicago has decided to postpone indefinitely the proposed contest for young organists which had been announced to take place in the spring.

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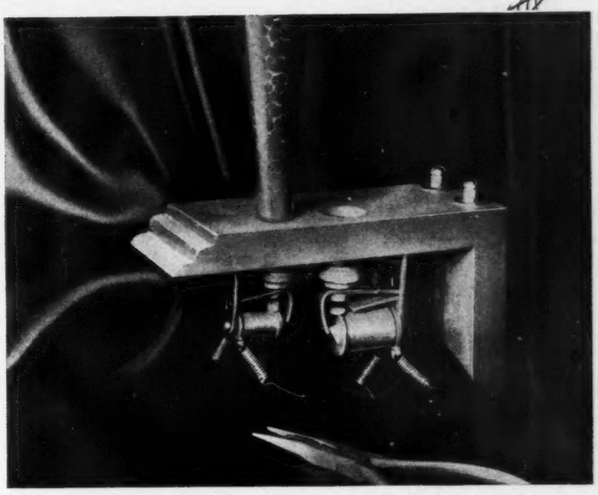

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CARL F. MUELLER, A.A.G.O.
T. TERTIUS NOBLE, MUS. D.
GROVER J. OBERLE, F.A.G.O.
HUGH PORTER, F.A.G.O.
CLINTON H. REED, A.A.G.O.
FRANK E. WARD, A.A.G.O.
MORRIS W. WATKINS, M.S.M., A.A.G.O.
R. HUNTINGTON WOODMAN, MUS. D., F.A.G.O.

DEANS OF CHAPTERS

ALABAMA—Mrs. Mimmie McNeil Carr.
ARKANSAS—Mrs. Patsy C. Farell.
ARIZONA—
South Arizona—
CALIFORNIA—
Central California—Ardene Phifer.
Los Angeles—Richard Keys Biggs.
Northern California—Frederick Freeman, F.A.G.O.
Pasadena Valley—Florence Jubb.
Sacramento—Howard Scott.
San Diego—Mrs. H. P. Requa.
San Jose—Laura Lee.
COLORADO—
Rocky Mountain—David Pew.
CONNECTICUT—
Hartford—Lyman B. Bunnell.
New Haven—Hugh Llewellyn Smith.
DELAWARE—Sarah Hudson White, A.A.G.O.
DISTRICT OF COLUMBIA—Ruth Farmer Vanderlip, A.A.G.O., C.H.M.
FLORIDA—Mrs. Charlotte Pratt Weeks.
Gulf Coast—Mrs. Harold Lenfestey.
Jacksonville—Mrs. Robert Lee Hutchinson.
Miami—Mrs. C. F. Grafflin.
Orlando—Mrs. Florence H. Willard.
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ILLINOIS—Barrett Spach.
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Peoria—John Bates Lyon III
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DePauw—Elizabeth Miller.
IOWA—
Cedar Rapids—Eugene Devereaux, F.A.G.O.
Waterloo—The Rev. Gerhard Bunge, A.A.G.O.
Western Iowa—Faith Woodford.
Dubuque—Albert A. Jagnow.
KANSAS—Richard Jesson.
KENTUCKY—
Louisville—McDowell Horn.
LOUISIANA—Frank Collins, Jr.
MAINE—John E. Fay, A.A.G.O.
Bangor—Mrs. Harriett S. Mehann.
MARYLAND—
Chesapeake—Edmund S. Ender.
MASSACHUSETTS—Homer C. Humphrey.
MICHIGAN—Benjamin Laughton.
Western Michigan—Dr. C. Harold Einecke.
MINNESOTA—George H. Fairclough, F.A.G.O.
MISSOURI—Anna Louise Petri.
Central Missouri—
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Camden—Helen Wyeth Pierce.
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Metropolitan New Jersey—W. Norman Grayson.
Monmouth—Thelma Mount, A.A.G.O.
Princeton—David Hugh Jones, F.A.G.O.
NEW YORK—
Binghamton—Melvin A. Kelley.
Buffalo—Wallace A. Van Lier, M.Mus.
Central New York—J. Lawrence Slater.
Eastern New York—Duncan T. Gillespie, A.A.G.O.
Ithaca—Louise C. Titcomb, F.A.G.O.
Lockport—Harland W. D. Smith.
Long Island—G. Everett Miller.
Niagara Falls—Mrs. F. J. Schweitzer.
Rochester—Donald S. Barrows, A.A.G.O.
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Northern Ohio—Paul Allen Beymer.
Southern Ohio Robert S. Alter.
Toledo—J. Harold Harder.
Youngstown—Frank E. Fuller.
OKLAHOMA—Marie M. Hine, A.A.G.O.
Oklahoma City—Dubert Dennis.
OREGON—Esther Cox Todd.
PENNSYLVANIA—Rollo F. Maitland, Mus. D.
Central Pennsylvania—Alfred Ashburn.
Erie—Katrina Blass Metzner.
Harrisburg—Helen Runkle.
Lehigh Valley—Mark L. Davis.
Northeastern Pennsylvania—Howard E. Anthony, A.A.G.O.
Western Pennsylvania—Russell G. Wichmann.
Wilkes-Barre—Adele Alden.
York—Mrs. Edythe Wareheim.
RHODE ISLAND—Lawrence Apgar, A.A.G.O.
SOUTH CAROLINA—James M. Bergen.
TENNESSEE—Mrs. Bates Brown.
Central Tennessee—William S. Haury.
East Tennessee—Peck Daniel.
TEXAS—Dora Poteet, A.A.G.O.
Fort Worth—Mrs. William Henderson.
North Texas—Mrs. O. C. Harper.
Texarkana—Mrs. Ivan Dycus.
UTAH—Alfred M. Durham.
VERMONT-NEW HAMPSHIRE—W. Raymond Kendall.
VIRGINIA—Mrs. P. Earle Wood.
Petersburg—Virginia Ramey Tucker.
WASHINGTON—
Western Washington—Oddvar H. Winther.
WISCONSIN—Mrs. Doris Jones.
Racine—Sister M. Marian, O.P., A.A.G.O.

Examinations for the choirmaster certificate April 29, 1942. Examinations for fellowship and associateship May 28 and 29, 1942.

Eleventh Night Party and Dinner in New York Opens 1942 with Mirth

Members of the Guild in New York City and the surrounding metropolitan section opened the year with both dignity and mirth at their annual Eleventh Night party Jan. 5. Two hundred and fifty organists sat down to dinner at Schrafft's on Fifth Avenue and until a late hour passed the time in a manner that left no moment open for boredom.

Dr. Warner M. Hawkins, the warden, presided over the more serious preliminaries that came after due attention had been paid the excellent menu. He introduced several guests, including Professor Samuel A. Baldwin, who was congratulated on his approaching eightieth birthday; Dr. Ralph W. Sockman, pastor of Christ Methodist Church on Park Avenue, who delivered a short address punctuated by good common sense and wit, and S. E. Gruenstein, editor of THE DIAPASON, who, in the words of Scripture, had "come also."

Harold Heeremans, chairman of the committee on public events, then took charge and provided relief from all things serious by means of a novel program in which he had the assistance of a crew of capable assistants, including a group from New York University. The entertainment was of a nature that cannot receive justice in a newspaper report. Frank T. Scherer of Montclair, N. J., with his songs, a new version of the opera "Carmen," the prestidigitation of Mr. Heeremans, his inimitable mastery of the violin and the piano in a one-man duet, Roberta Bitgood's overwhelming arias and other items too numerous and too intricate to mention made everybody forget the war and the income tax for a little while. Mr. Heeremans was unanimously voted an impresario of remarkable genius.

Address on Art Masterpieces.

The annual dinner of the Massachusetts Chapter was held Jan. 13 at the Myles Standish Hotel in Boston. A large attendance was present. The dean, Homer Humphrey, introduced the speaker of the evening, Dr. George H. Edgell, who is the director of the Boston Museum of Fine Arts. With slides Dr. Edgell lectured on "Masterpieces in the Art Museum" and covered art in the pictorial sense from early Egypt through Chinese, Japanese, Italian, Spanish and American periods. He suggested that if people wished to see the objects he showed by slides, now was the time, as most of them would be removed to places where their safety would be assured in case of air raids. The lecture was one of the most interesting and instructive that has been delivered under the present regime of the chapter.

GARDNER EVANS, Secretary.

Roy Harris' Work the Topic.

The January meeting of the Ithaca Chapter was held Jan. 12, with a dinner at the Willard Straight cafeteria. The members then adjourned to Sage Chapel, where Reuel Lahmer, instructor in music at Cornell University, was guest speaker. His topic was "Roy Harris' Theory of Composition" and he gave a number of musical illustrations both at the organ and by means of records.

Mr. Lahmer has lived and worked with Mr. Harris for several years and was well qualified to discuss the composer's works and contributions to the field of contemporary music. He characterized Harris as a gifted melodist who used long, lyric melodies, and stated that he used fewer dissonant harmonies than did Bach. Recordings of the "Soliloquy for Viola and Piano" and of the String Quartet seemed to belie the latter statement, but apparently it is a matter of becoming accustomed to different uses of orthodox harmonic material. At any rate, those present felt that they had been introduced to a chapter of musical history in the making, as Mr. Harris is now composer-in-residence at Cornell.

The dean informed the members of the regional convention to be held in Rochester April 20 to 22 and urged them to make plans to attend. Plans for bringing an outstanding recitalist to Ithaca this spring were also discussed.

HAROLD O'DANIELS, Secretary.

IN THE GUILD

There are now 101 chapters of the A.G.O. in the United States and our newest one is in Racine, Wis. This is a unique chapter; it is made up entirely of nuns. Sister M. Marian, O.P., A.A.G.O., is the dean. It is an honor for the Guild to be represented in Racine by a group who belong to a religious order. The St. Albertus School of Music, which is located in Racine, will undoubtedly play an important part in Guild activities for this chapter.

Last year Sister M. Theophane of the Alverno College of Music passed the associate examination with high marks. Sister Theophane has written a few lines about the Guild examinations and we are proud to print them in this column. She says:

"Everyone, it seems to me, who has the duty of church organist has a sacred office to fulfill, and consequently should be imbued with the words of the Psalmist: 'The zeal of Thy House hath eaten me up.' No ideal, no standard would then be too lofty to pursue, even though one's efforts end at times in failure. In this respect the A.G.O. examinations offer a splendid opportunity to all those who are sincere in their desire to become as efficient as possible in their work for the sacred services.

"Preparation for the examinations may require intensive study, but it certainly is an impetus to progress. Perhaps an individual has allowed his work to become such a matter of routine that his organ playing suffers from careless phrasing and dynamics, dull, trite and monotonous cadences and modulations. Serious and real preparation for the examination is like a tonic for such a state of affairs.

"In reference to the paper work, the various phases of theory required are necessary, if not vital, for the broadening of the musical horizon of anyone engaged in the great art of music, be he organist, pianist or violinist. Yet, I dare say, all these subjects are related more intimately with the work of the organist than with that of any other field. Then why should not all organists busy themselves with the study of strict counterpoint, harmony, history and orchestration? Even if passing an examination is not attained, surely there is greater appreciation, finer understanding and a broader view of the field resultant. Added to all this, in the happy event of passing the examination, is the new confidence in oneself and one's work, new inspiration to carry on, new prestige and distinction among fellow organists. Surely there is nothing to be lost and everything to be gained in studying for the A.G.O. examinations."

Chapter in Racine, Wis., Consisting of Sisters, Gives Second Program

The Racine, Wis., Chapter held its second monthly meeting Jan. 4 in the music studio of St. Edward's School. After the business session the sisters went to the church, where they heard a program of organ and choral numbers. The guest artist was John Christensen of Milwaukee. He played: "Noel Grand Jeu et Duo" by d'Aquin; Prelude and Fugue in G major, Bach; "Ave Maria," Reger, and Chorale, Introduction and Minuet, Boellmann. The St. Mary Choir, under the direction of Sister Mary Cletus, O.P., sang "Ave Maria" by Arkadelt and "Sweet Babe Divine" by Walter from the St. Mary Male Chorus. "Panis Angelicus" by Cesar Franck was sung by William Krumberger, a student of Sister M. Felicia, O.P. The program closed with Benediction of the Blessed Sacrament by the Rev. Father Heegeman, pastor of St. Edward's Parish. The pleasant hour ended with refreshments in the music studio.

Our chapter was recognized as the Racine Chapter of the A.G.O. Oct. 6, 1941. At present it is composed of Sisters of St. Dominic, all organists. We have a meeting every month and take special interest in presenting our local choirs at the programs.

SISTER M. SERAPHICA, O.P., Secretary.

Philadelphia Christmas Party.

The annual Christmas party of the Pennsylvania Chapter was held in connection with the December dinner meeting on the 29th. The sub-dean, Howard Gamble, invited us for this affair to the First Unitarian Church, Philadelphia, where he is organist and choir director. Following the dinner we went to the church parlors and indulged in a social evening, including a choir contest and a musical quiz. The entertainment concluded with the singing of Christmas carols.

ADA R. PAISLEY.

Rocky Mountain Chapter.

The Rocky Mountain Chapter held a meeting Dec. 15 at the home of Mr. and Mrs. William F. Spalding. Canon Winfred Douglas was with us and enriched our appreciation of Christmas carols, discussing their origin and leading the members in singing several unusually interesting ones.

The chapter sponsored a Christmas carol service at St. John's Cathedral Sunday evening, Dec. 21. The combined choirs of Central Christian, Christ Methodist and St. John's participated and the guest organists were Mary Upson Enholm and William F. Spalding.

On Jan. 26 the regular meeting was to be held at St. Martin's Chapel of St. John's Cathedral. Organ compositions to appear on future recital programs of the chapter were to be played by Frances Person, Helen Linglebach, Myrtle Freeland, Everett Hilty and Owen Brady.

The first of a series of monthly recitals was given at St. Paul's Lutheran Church Sunday afternoon, Jan. 25. The South Side A Cappella Choir assisted the organists, Everett J. Hilty and William F. Spalding, who played compositions of Bach, Handel, Karg-Elert and Dupré.

VERA F. LESTER, Secretary.

News of the American Guild of Organists—Continued

Detroit Organists Hear Viewpoint of Ministers; Guests of Dr. Cyril Barker

A large number of members and guests of the Michigan Chapter were present Jan. 20 at a dinner in the First Baptist Church, Detroit, with Dr. Cyril Barker as host. The members had invited their ministers, whose presence and enthusiasm made it a delightful occasion. The regular business meeting was followed by a short recital, played by Miss Rachel Hinman, and addresses on the subject of church music. It was decided at the business meeting to change the name from "Michigan Chapter" to "Eastern Michigan Chapter," now that a Western Michigan Chapter has been formed.

The Rev. Dr. Roy D. Linhart delivered an excellent address on the subject of church music from a minister's standpoint. He voiced his appreciation of the high quality of service rendered by church musicians and expressed what he believed was and should be the organists' attitude toward their calling.

Dr. Barker spoke from the organist's viewpoint, mentioning the many trials to which a choir director is being subjected because men from the choir are being drafted or are unable to attend regular rehearsals and services because of defense work at unusual hours and on Sundays. He suggested practical ways of meeting the situation. He also commented on the type of music which would be most helpful to congregations whose state of mind in time of war is not the same as that in peace time.

The next meeting of the chapter will be held at Salem Evangelical Lutheran Church, Iroquois Avenue at East Forest, Detroit, where a Schantz organ will be heard. The date is Feb. 17.

HELEN W. EDWARDS, Secretary.

Organists Devote Evening to Moon.

One of the most unusual meetings of the Chesapeake Chapter was held Jan. 5. After a dinner at the Caribbean tearoom, Baltimore, members of the chapter went to the Maryland Academy of Sciences, where they were welcomed by Dr. J. Wallace Page, director of the academy. An interesting program followed. "Movies" of the moon were shown, W. T. Childs gave a clever and amusing talk on "If I Were an Organist" and Paul Watson of the astronomical section of the academy described the exhibits on display in the building and invited the group to use the observatory. Although it was too cloudy for successful observation of the moon, the chapter enjoyed its "dabble in science."

MARY J. LESLIE, Secretary.

Bonnet Plays for Buffalo Chapter.

The Buffalo Chapter presented Joseph Bonnet in a recital Jan. 12 at St. Stanislaus' Church. He played the following program: Early French Music from the Twelfth to the Eighteenth Century ("Organum Triplex," Perotin le Grand; "Le Moulin de Paris," Anonymous; Three Verses from the Te Deum, Anonymous; "Ave Maris Stella," Titelouze; Chaconne in G minor, Couperin; "Recit de Tierce en Taille," de Grigny, and "Offertoire sur les Grands Jeux in C," Couperin); Two Preludes on "Liebster Jesu, wir sind hier," Bach; "Noel Languedocien," Guilmant; Allegro Cantabile from Fifth Symphony, Widor; Chorale in A minor, Franck.

HELEN M. NASH, Secretary.

Metropolitan New Jersey.

Members of the Metropolitan New Jersey Chapter gathered at the First Church of Orange Nov. 17 to hear Carl F. Mueller speak on "A Renaissance in Choral Music." Not only was the talk interesting, but the discussion was hearty. William J. Hawkins, organist of the First Church and host for the evening, climaxed the evening with refreshments for all.

Christmas was celebrated by the chapter in two ways. First, it sponsored three simultaneous carol services on the evening of Dec. 10 at the Methodist Church in Orange, Trinity Episcopal Church, Elizabeth, and the First Reformed Church, Newark. Several choirs from nearby churches of Guild members combined in each of the cities to make a large chorus for each service. Large congregations turned out for the services. The second Christmas celebration was a dinner arranged by Walter N. Hewitt at Schrafft's, Newark, Dec. 27. Sixty members and guests enjoyed the dinner, carol singing and solos by Doris Axt, mezzo soprano, and Helen Griffith, violinist.

CARL M. RELYEA, Registrar.

York Chapter Hears Lecture.

The January meeting of the York Chapter was held Jan. 13 in the music room of the residence of Stanley E. Rittase. The feature was a piano lecture-recital on "The Development of the Sonata Form" by J. Herbert Springer, well-known organist of Hanover, Pa. The folowing program was presented after a talk by Mr. Springer concerning the development of the sonata from music of the early church: Sonata in C major and Sonata in C minor, Domenico Scarlatti; Fantasie in C minor, Bach; Allegro in A major, C. Philip E. Bach; Sonata in G major, Haydn; Sonata in C major, Mozart; Sonata in F minor, Sonata in C major and Sonata in A flat major, Beethoven.

The next meeting of the chapter will be held in the newly-dedicated Advent Lutheran Church. The Rev. Ralph L. Lind is the pastor and Mrs. Florence R. Conrad organist.

WILLIAM G. N. FUHRMAN, Secretary.

District of Columbia.

The January meeting of the District of Columbia Chapter was held Monday evening, Jan. 5, at Trinity Episcopal Church, Takoma Park, Md., where the dean, Mrs. Ruth Farmer Vanderlip, presides over the music of the parish. After a brief business meeting we presented ourselves in our own program. Anthems used by various members in their churches were passed out and we sang through them with the aid of Louis Potter at the piano and the dean exhorting us to give our all. Interesting anthems unknown to many of us were used, and since everyone took part in the singing, we managed to have a fine time.

SHERMAN J. KREUZBURG, Registrar.

Georgia Hears American Works.

The January meeting of the Georgia Chapter was held at the First Baptist Church in Atlanta Monday evening, Jan. 12. A short business meeting was held, at which it was announced that the chapter will cooperate with the In-and-About Atlanta Music Teachers' Association in bringing F. Melius Christiansen of the St. Olaf Choir School to Atlanta for a choral clinic Feb. 21. Mr. Christiansen will use a choir of selected voices from various Atlanta choral organizations for demonstration purposes.

At the conclusion of the business meeting a program from the works of modern American composers for the organ was given by Atlanta organists. The program was as follows: Variation and Toccata on National Hymn-tune, Coke-Jephcott; Prelude-Nocturne on Eighteenth Century Tune "Avon," Edmundson, and Prelude on Theme of Schumann, Garth Edmundson (Mrs. Victor Clark); "Skyline," Vardell, and Scherzo from Concerto," Parker (Gordon Farndell, A.A.G.O.); "Carillon," Sowerby (Emilie Parmalee Spivey, A.A.G.O.); Toccata, Sowerby (Whilhelmine Bixler Greene); "Twilight at Fiesole," Bingham, and "Thou Art the Rock," Mulet (Gordon Farndell); Toccata, "Sleepers, Wake," Miles Martin (Frances May Shaffer); "Abide with Us" and "Hear, Oh Israel" (Old Hebrew Chorale), Weinberger, and "Voice of the Tempest," Bingham (Mrs. Spivey).

JULIAN BARFIELD, Secretary.

Dean Fairclough Minnesota Host.

The Minnesota Chapter held a dinner meeting at Port's tea-room in St. Paul Jan. 13, with Dean G. H. Fairclough presiding. After this meeting the members and friends were the guests of Mr. and Mrs. Fairclough for an informal social evening at their home in St. Paul. A variety of talent was demonstrated by four members of Mr. Fairclough's choir of the Church of St. John the Evangelist. Roger Stephens, librarian of the choir, first entertained in a skillful puppet show performance. Raymond Komishke, boy soloist, established himself as a youthful artist in his singing of "O Lord Most Holy," Franck; "Ave Maria," Gounod, and "O for the Wings of a Dove," Mendelssohn. Arnold Bauer, violinist, and John Wanamaker, pianist, former members of the choir, contributed several selections. Mr. Fairclough then conducted a quiz on the American Guild of Organists in general and on the Minnesota Chapter. Great interest was shown in his extensive collection of musical memoirs. With the serving of refreshments, a delightful evening was brought to a close.

HENRY ENGEN, Secretary.

Tennessee Chapter.

The Tennessee Chapter held its first meeting of 1942 on Jan. 12 at Calvary Episcopal Church, Memphis. After dinner the dean, Mrs. Bates Brown, presided over a business meeting. A discussion took place concerning the recitalist to be brought to Memphis by the chapter this year. The dean then introduced the Rev. Victor Brugge of Trinity Lutheran Church, who announced that the St. Olaf Choir would be presented in a concert at Ellis Auditorium Feb. 11. The members showed much interest in this concert and pledged their support.

Following the business meeting a program was given in the church auditorium. Sam Loring read a paper on the "Baroque Organ and Modern French Composers." At the close of his paper the following numbers were played: Fugue in C major, Buxtehude (Stacie Shelby); Aria, Handel (Mrs. Katherine Carlisle); Chorale in A minor, Franck (Harry Steuterman); "Noel," d'Aquin, and "Carillon de Westminister," Vierne (Adolph Steuterman).

MARTHA MCCLEAN, Secretary.

GUILD EXAMINATIONS

Choirmaster—Wednesday, April 29th, 1942

Associateship and Fellowship — Thursday, May 28th, and Friday, May 29th, 1942

Write for Requirements

Examination Committee, American Guild of Organists

530 Fifth Ave. (Room 3405)

New York, N. Y.

University in Dallas Host to the Chapter in Texas; Organ Records Are Heard

The Texas Chapter was honored at its meeting Jan. 12, held on the campus of Southern Methodist University. Dinner was served in Virginia Hall, one of the dormitories; then a short business meeting was held, after which an enjoyable evening was spent in the recording room of the Fondren Library of the university, where the members were entertained with a recital of recorded organ music.

This is the first time an outside organization has been permitted the use of the recording room and the first time an outside organization has been entertained in Virginia Hall. Our dean, Dora Poteet, is head of the organ department at Southern Methodist University. We were also honored in having as guests for the evening Mrs. Umphrey Lee, wife of the president of the university; Layton Bailey, business manager of the university, and Mrs. Bailey. The numbers for the program of recorded organ music were well chosen and thoroughly enjoyed by all. The records were from the library of John Huston, the sub-dean. Two new members were elected.

Dora Poteet gave the two inaugural recitals on an organ in Stephenville, Tex. This is the first organ in the town and is evidently greatly appreciated, as she played to capacity houses at both recitals, the first in the afternoon for children and the other in the evening. John Huston gave a recital in Pittsburg, Tex.

The Texas Chapter is doing its bit for the war and also is entering heartily into the national defense program. We have lost one member to the draft—John Little—who expects to become assistant to the chaplain in Wichita Falls. Marion Flagg, supervisor of music in the Dallas public schools and a newly-acquired patron of the Guild, put on a radio program over station WFAA Friday evening, Jan. 16, in cooperation with the Dallas Federation of Music Clubs, in the interest of national defense. She directed a chorus of nearly 100 children from the public schools of Dallas. The accompanist was Hugh Waddell, a member of the Guild and staff organist for stations WFAA (Dallas) and KGKO (Fort Worth).

We are looking forward eagerly to the February meeting, which will take the form of a recital by Virgil Fox in the auditorium at Southern Methodist University. There will be a dinner and meeting, followed by the recital, and an informal party afterward in honor of Mr. Fox at the home of Dr. and Mrs. Willis.

MATTIE K. GERBERICH.

Rochester Chapter Meetings.

The Rochester Chapter has met twice since the last report to THE DIAPASON. In December we met for dinner and then went to the Eastman School, where the members were given an opportunity to show their skill at questions taken from the annual associate Guild examinations. Robert Evans and Miss Catharine Crozier conducted the tests, which included questions in melodic dictation, counterpoint, history and keyboard work. Since no scores were taken, no apprehension was felt by those taking part; as a result, there was a mixture of good answers, bad answers and much hilarity.

The January meeting was held at St. Luke's Episcopal Church. After a dinner in the parish-house a program of organ music by Bach, Widor, Mulet, Vierne and Sowerby was given in the church by members of the chapter.

CATHARINE CROZIER,
Corresponding Secretary.

Wilkes-Barre Chapter.

The Wilkes-Barre Chapter met at St. John's Lutheran Church, Wilkes-Barre, Pa., Jan. 5. Wesley E. Woodruff spoke on "Church Architecture." He dwelt in particular on the four periods of Gothic architecture in England and showed pictures to illustrate each period. A social hour followed.

DOROTHY TURNER, Secretary.

News of the American Guild of Organists—Continued

Slovak Liturgy Studied by Northern Ohio Chapter After Fine Slovak Dinner

The January meeting of the Northern Ohio Chapter was held on Jan. 19 at Martin Luther Lutheran Church, Cleveland. A Slovak dinner was served by Slovak girls in picturesque embroidered costumes, and printed menus in Slovak afforded much amusement to the guests, unable to decipher them. By all odds it was the finest and most unusual dinner we have ever had.

Afterward, in a state bordering on somnolence from justifiable excesses, the group ascended to the church proper to hear two short talks on "The Origin of the Slovak Liturgy," by the Rev. Matthew Benko, and "The Common Service of the Lutheran Church," by the Rev. John Rilling. The common service of the Slovak liturgy was sung antiphonally in Slovak to beautiful and modal settings, after which the communion service in use in English, to settings of the seventeenth and eighteenth centuries, was demonstrated by choristers from Messiah Lutheran Church, invited for the occasion by the Rev. Joseph Sittler, Jr., who arranged the program. The marked contrast between ancient and modern, Oriental and Occidental influence, and between the rhythmically free modal chants of the Slovak and the sturdy chorales of the English liturgies gave an insight into the extent and variety of the Lutheran heritage.

The January recital at the Art Museum was given on the 7th of the month, when Bruce Davis braved the sub-Arctic temperatures and unnatural elements to come in from Oberlin. It is to be regretted that the inclement weather kept many interested admirers from attending.

Appropriate to the Christmas season, the December meeting of the chapter, held Dec. 8 at Emmanuel Episcopal Church, had as its theme "Carolia," whose lively exponent was Harvey Gaul, after a convivial dinner. The attendance at this meeting was the largest so far this year, numbering well over a hundred. The rector, Dr. Gill, explained some of the structural features of the church, after which Mr. Gaul held forth in speech, song and performance to an interested audience.

On Dec. 10 Laura Louise Bender was the guest performer of an interesting program at the monthly recital held at the Museum of Art.

JEANNE SEITZ SITTLER.

E. Harold Geer Hartford Speaker.

The Hartford Chapter held a meeting Jan. 19 in the parish-house of the Church of the Good Shepherd. Charles Taylor, organist of the church, was host. A turkey supper was served to the Guild members and friends. The speaker of the evening was E. Harold Geer, organist and choirmaster of Vassar College, Poughkeepsie, N. Y. His subject was "Choir Rehearsal Methods." Mr. Geer, with a group of thirty voices from choirs of several churches, demonstrated methods of dealing with choral problems.

Northeastern Pennsylvania.

Edward Hall Broadhead, organist of Duke University, presented the following program under the auspices of the Northeastern Pennsylvania Chapter at St. Luke's Episcopal Church, Scranton, Jan. 20: "Basse de Cremorne," d'Andrieu; "Noel en Duo on the Reeds," d'Aquin; Prelude and Fugue in B minor, Bach; Three Chorales, Brahms; Fantaisie in A, Franck; Sonata 1, Whitlock; "The Mystic Hour," Bossi; Toccata, Andriessen. A reception for Mr. Broadhead followed the recital.

Sunday afternoon, Feb. 1, the chapter will present a lecture-recital on the music of Leo Sowerby in Simpson Methodist Church. Thomas Curtis, music critic of the *Scranton Times*, will lecture. The program includes the following selections: Prelude on "Rejoice, Ye Pure in Heart," to be played by Helen Bright Bryant, organist; solo, "How Long Wilt Thou Forget Me?", sung by Harold V. Harrison, bass; "In My Canoe" and "The Irish Washerwoman," Anne Liva, pianist; anthem, "Now There Lightens upon Us," Simpson Quartet; "Medieval Poem," for organ and piano, Victor Collins, pianist, and Thomas Curtis, organist.

The thirty-fifth annual series of Lenten recitals will begin at St. Luke's Episcopal Church Friday, Feb. 20, and will continue for six Friday noons. The recitalists are announced as follows:

Feb. 20—Howard Anthony.

Feb. 27—Student recital by Maude D. Thomas and Myrtle Zulauf.

March 6—Pamphile Langlois, St. John's Church, Pittston.

March 13—Helen Bright Bryant, Immanuel Baptist Church, Scranton.

March 20—Ruth A. White, Green Ridge Presbyterian Church, Scranton.

March 27—Thomas Curtis, Simpson Methodist Church, Scranton.

THOMAS CURTIS, Secretary.

Rhode Island Chapter.

The Rhode Island Chapter held a meeting Jan. 12 at the parish-house of the First Congregational (Unitarian) Church, Providence. The meeting was in the form of a choir rehearsal conducted by Everett Titcomb, organist and choirmaster of the Church of St. John the Evangelist, Boston. Mr. Titcomb first gave a short talk on choir technique and training. Then the seventy-one members and guests were used as a choir. Willard E. Retallick was the accompanist and he was assisted by Earl Helberg, violinist. The anthems used were: "Nunc Dimittis," Francis Snow; "Alleluia! All the Earth Doth Worship Thee," Everett Titcomb, and "Jesu, Joy of Man's Desiring," Bach.

A Christmas party was held Dec. 15 in St. Stephen's Church parish-house. Harvey Spencer, M.D., of Wellesley Hills, Mass., gave a talk on "Bells." Dr. Spencer and a group of members played Christmas carols on the bells. Gifts were exchanged and carols sung.

MARY E. LUND, Registrar.

Service at St. Mary the Virgin, N. Y.

A program of liturgical music was given at the Church of St. Mary the Virgin, New York, for the Guild Dec. 15. Ernest White was the director, with Walter Rye at the organ.

This lovely and colorful church made a proper setting for the fine concert, followed by Solemn Benediction. The choral numbers were: "Missa Beatae Mariae Virginis," by Ernest White—a work somewhat free as to musical structure, but with a fine flow and truly devotional in character; an "Ave Maria" by Bruckner and motets by Gabrieli, Noyon and Kromolicki.

The Rev. Father Grieg Taber, the rector, made a brief address, pointing out the value and beauty of worship. He then officiated at the service.

Walter Rye played part of a modern Suite by Duruflé, the first Franck Chorale, a Widor Andante and a short Dupré number. While the playing was in many respects admirable, some sections of the Franck work were marred by lack of clarity, caused very likely by acoustic conditions as related to tempo.

The event was of great interest and high standard. At the close all were invited for refreshments, Father Taber acting as host. H.

Program in Cincinnati Church.

The January meeting of the Southern Ohio Chapter was held Tuesday evening, Jan. 20, at the Mount Auburn Baptist Church, Cincinnati. Because of illness Dean Robert Alter was unable to be present. In his absence Carl F. Kuehner expressed Dean Alter's regrets and welcomed the guests.

The program was presented by three talented Guild members—Mrs. Dorothy Stolzenbach Payne, Mrs. Thelma Wernz Dudley and Carl F. Kuehner. Their program was as follows: Prelude and Fugue in C minor, Bach; Prelude to "The Blessed Damozel," Debussy, and "Redemption," Bossi (Dorothy Stolzenbach Payne, Mus.M., organist Mount Auburn Baptist Church); Sonata in the Style of Handel, Wolstenholme; Musette, Rameau-Karg-Elert, and Chorale Improvisation on "Praise the Lord, the Almighty," Karg-Elert (Thelma Wernz Dudley, Trinity Lutheran Church, Mount Healthy); "Vigili et Sancti," Snow; "Folktune," Whitlock, and "Legend," Karg-Elert (Carl F. Kuehner, Mus.M., organist and choirmaster, Church of Our Saviour, Mount Auburn).

These selections amply demonstrated the possibilities of the organ. It is a large four-manual Möller designed by Adolph H. Stadermann in 1928.

After the program, Mrs. Irene Ganzel invited the guests to remain for a social hour over hot chocolate, coffee, cakes and candy.

ETHEL HAAG, Registrar.

Louisville Chapter at Ropke Home.

A departure from the routine dinner meeting for the month of January was made possible by the generosity of Mrs. Frank Ropke, former dean of the Louisville Chapter, who opened her home to the members Jan. 5. A few current business matters were disposed of by the dean, MacDowell Horn, whereupon the members were entertained with the playing of fine organ recordings, the most outstanding of which were the Bach-Vivaldi Concerto in A minor, played by E. Power Biggs on the baroque organ at Harvard University; the Finale of the "Passion of Our Lord according to St. Matthew," played by Charles M. Courboin on the grand court organ at Wanamaker's, Philadelphia, and the "Pièce Heroique," Franck, as played by Marcel Dupré on the Queen's Hall organ, London.

CHARLOTTE WATSON,
Corresponding Secretary.

Maine Chapter Meeting.

The January meeting of the Maine Chapter was held Jan. 19 at the Chestnut Street Methodist Church, Portland. Plans were announced for the Guild service to be held at Immanuel Baptist Church, Portland, on the evening of Feb. 1. Plans were also made for the minister-organist dinner Feb. 16.

The speaker for the evening was a speaker on "Civilian Defense," Mrs. Lawrence Glew. After the presentation of this vital subject a recital was given on the rebuilt organ by the church organist, Mrs. Maud Haines. The organ originally was built by Johnson of Westfield, Mass., and recently has been rebuilt by Burton B. Witham of Westbrook, a member of the Maine Chapter. A modern console, several added ranks and other modernization features have made the organ a well-balanced instrument. Dean Fay and Sub-Dean Clark played an organ and piano duet, Mr. Clark at the organ and Mr. Fay at the piano. Then Mr. Witham explained the changes made in the organ. After the program several members played the organ, enjoying the old stops controlled by a modern console.

P. F. PRINCE, Secretary.

Christmas Banquet in Fort Worth.

The Fort Worth, Tex., Chapter had its annual Christmas banquet Dec. 29 at the Woman's Club. Members and their guests enjoyed an evening of entertainment, including a "Who Am I?" quiz of famous musicians. A special feature of the evening was the playing of original compositions by Guild members. Mrs. William Henderson, the dean, extended an invitation to the Guild to meet at her home in January and hear a program of organ recordings.

On Dec. 14 the Guild presented a program at the First Methodist Church. The Rev. Perry Gresham, the chaplain, made an introductory talk, after which Mrs. William Henderson, Glen Darst and Mrs. Edward Hodge played. Mrs. Charles P. French, soprano, was guest soloist.

MRS. DWIGHT ALEXANDER,
Corresponding Secretary.

Two-Piano Program in Harrisburg.

The meeting of the Harrisburg Chapter Jan. 3 at the home of Miss Irene Bressler was in keeping with the festive spirit of the season. The hymn study was replaced by a program of two-piano music. Miss Sara Spotts and Miss Ella Mae Foreman played an arrangement of the Fifth Concerto by Handel and Percy Grainger's arrangement of the Bach chorale "Sheep May Safely Graze." Their encore was "Country Gardens," by Grainger. Mr. and Mrs. Joseph L. Steele played two numbers and Mrs. W. Harold Busey and Miss Bressler played Variations on a Theme by Beethoven by Saint-Saens and "Etude Caprice," Kreutzer-Berkowitz.

Miss Laura Garman was in charge of the games which followed the recital and Miss Bressler served refreshments.

VIVIAN EVES STEELE, Secretary.

Memorial Service in Milwaukee.

The Wisconsin Chapter held a memorial service Sunday afternoon, Jan. 25, for Mrs. Irene M. Heiden, for many years a member of the chapter. The service was held at the Kingsley M. E. Church, Milwaukee, at whose console Arthur H. Arneke presides. The following numbers were played by the organists indicated: Preludio and Adagio, Third Sonata, Guilmant, played by Miss Ruth Weckmueller; "Night," Cyril Jenkins, and "Elegie," Henry Hadley, played by Edward Aldrich.

Since this year is the 150th anniversary of Lowell Mason's birth, the hymns chosen for this service were Mason's "My Faith Looks Up to Thee," "From Greenland's Icy Mountains" and "Hail to the Brightness of Zion's Glad Morning." A brass plate in memory of Mrs. Heiden, who was organist of the Kingsley Church for over twenty-five years, was dedicated by Dr. Levi Brenner, pastor of the church.

The chapter held its January meeting at the home of John Christensen Saturday evening, Jan. 17. The business session was followed by a program of recordings interesting to organists. Lyman Nellis then showed several reels of colored motion pictures.

On Monday evening, Feb. 2, the Guild will sponsor a dinner for the clergy and organists of the city at Ascension Lutheran Church. Short talks by both ministers and organists will precede a round-table discussion at which will be aired many phases of clergy-organist relationship.

Unite in Los Angeles and Pasadena.

The Los Angeles and Pasadena Chapters held a joint meeting Jan. 5. The hosts were the Los Angeles Chapter. After dinner the guests adjourned to the auditorium of St. James' Episcopal Church, where Ralph Travis presented this fine program: Symphony, Weitz; Sinfonia, "God's Time Is Best," Bach-Grace; Prelude in B minor, Bach; "Come, Sweet Death," Bach-Fox; Fanfare, Sowerby; "Meditation a Ste. Clotilde," James; "Pantomime," Jepson; "The Mystic Hour," Bossi; "Studio da Concerto" (on a Gregorian theme), Manari. The difficult passages of this last number on the pedals were particularly well done.

CLEMENTINE E. GUENTHER, Librarian.

Tampa, Fla., Christmas Offerings.

Members of the Tampa branch gave their contribution to the Christmas season with various programs. The choir of the Seminole Heights Methodist Church, under the direction of Mrs. George Hayman, organist and director, and the Tampa regent, held a candlelight service with tableaux Dec. 14. On Dec. 21 the same choir rendered the cantata "Night in Judea Hills," by Heyser. Dec. 23 the First Christian Church presented under the direction of Dr. Nella A. Crandall the annual candle-light service, with the tableau "Christmas Eve," by Thelma Terrell. Credit for the dramatization of the two tableaux goes to Orpha Pope Grey, a new Tampa A.G.O. subscriber member.

The choir of the Tampa Heights Presbyterian Church, under the direction of Nella Wells Durand, presented a cycle of Yuletide musical programs Dec. 7 to 14, depicting the habits and surroundings of the people of Christ's birthplace. Mrs. F. L. Tillis, organist of the Hyde Park Methodist Church, rendered musical programs, including a Christmas play. Mrs. Tillis is in charge of the annual Guild service of the branch, to be held at her church. The First Congregational Church, Mrs. Ruth W. Stone organist and director, gave two programs, the second being a play, "An American Bethlehem."

MRS. NELLA W. DURAND.

News of the American Guild of Organists—Continued

Program Given in Utica.

The Central New York Chapter's first meeting of the new year was held Monday evening, Jan. 5, in Grace Episcopal Church, Utica, with Dean J. L. Slater as host. A program of unusual interest was given by Miss Margarethe Briesen and our guest of the evening, J. Niles Saxton. Mr. Saxton is a member of the Princeton Chapter and a graduate of the Westminster Choir School, and he has studied extensively with Carl Weinrich. Miss Briesen played: Moderato (Chorale 1), Franck; "We All Believe in One God," Bach; "My Saviour, Who to Bliss," Brahms; Toccata, Callaerts. The recital was concluded with Mr. Saxton's program, which included: Prelude and Fugue in G major, Bach; Toccata in F, Buxtehude; "Ein Kind geboren," Flor Peeters; Tenth Concerto, in D minor, Handel.

A business meeting was held in the choir room after the recital. Paul Buhl read the treasurer's report, which showed a tidy balance, with all bills paid for the year.

Plans are completed for a master class to be given for our chapter Feb. 2 to 7 by Carl Weinrich. He is to be here a week giving private as well as class lessons and a recital in the First Presbyterian Church Friday night, Feb. 6.

The February meeting will be held in the Westminster Presbyterian Church with Miss Briesen as hostess.

LUCRETIA BOTHWELL, Secretary.

A beautiful carol service was held in Westminster Presbyterian Church, Utica, N. Y., Sunday night, Dec. 28. This service, sponsored by the Central New York Chapter, was participated in by the girls and boys of eleven churches in Utica and vicinity. The director of the combined choirs of some 200 voices was J. Laurence Slater, organist and choirmaster of Grace Church and dean of the chapter. Under his splendid direction the large choir did a highly creditable piece of work. The processional was colorful, as the participating choirs were robed in vestments of various colors. The congregation, which taxed the capacity of the large church and overflowed into the vestibule, was enthusiastic over this latest venture of the Guild and went away hoping that it will be repeated next year.

GEORGE WALD.

Pittsburgh Composers' Works Played.

The Western Pennsylvania Chapter was to hold its January meeting at Asbury Methodist Church, Pittsburgh, Monday evening, Jan. 26. Following the dinner a program of compositions by Pittsburgh composers was to be presented by the organist-director, William H. Oetting, and the church quartet. The program consists of works of Harvey B. Gaul, Marianne Genet, T. Carl Whitmer, Arthur O. Finney, Russell G. Wichmann, William Wentzell, Adolf Foerster, Homer Wickline, Alan Floyd, Julius Baird, A. Jawelak, Alfred Johnson and William H. Oetting.

Events in St. Petersburg, Fla.

St. Petersburg, Fla., branch members and friends enjoyed a luncheon at the Pennsylvania Hotel Dec. 31. Immediately afterward the following program was given at Trinity Lutheran Church, Mrs. Marguerite Spraker Saltsman, organist and director, being in charge: Toccata, Mailly (Mrs. Anne Ault); "Idylle," Faulkes (Edwin A. Leonhard); "Christmas Eve," Mauro-Cottone, and "Will-o'-the-Wisp," Gordon B. Nevin (Mrs. Charlotte Pratt Weeks); Offertory in C on Christmas Carols, Guilmant (Mrs. Emma A. Corey); violin solo, "Romance," Svendsen (Thelma Rawson, with Mrs Saltsman at the organ).

The January console meeting, held on the 18th at the North Side Baptist Church, took the form of a Lowell Mason sesquicentennial program and was open to the public. A paper on the life of Lowell Mason was read by Edwin A. Leonhard. The Reverie on "Olivet" ("My Faith Looks Up to Thee") by Diggle was played by Virginia Bockstanz, and a Fantasie on "Work, for the Night Is Coming," by the composer, Charles L. Budden. A paper on Lowell Mason's school music activities was read by Mrs. Gertrude Cobb Miller. Variations on "Bethany" were played by Mrs. Anne Ault. A paper and quiz on Dr. Mason's hymns was presented by Mrs. A. D. Glascock. Variations on a hymn by Mason were played by Mrs. Raymond K. O'Brien and the hymn "Blest Be the Tie That Binds" was sung by the congregation, with Helen Hill Winchester at the organ.

EDWIN A. LEONHARD, Secretary.

Miami Revises Schedule.

A business meeting of the Miami Chapter was held Jan. 12 at the studio of the Morgan Piano Company. Discussion of the schedule of events to be sponsored by the chapter during the present season resulted in a revision, the complete schedule to be announced later. The first event planned is a recital by Miss Frances Tarboux Feb. 2 at the Miami Beach Community Church. Miss Viola Burckel, who recently was transferred to the Miami Chapter from St. Petersburg, Fla., will follow with a recital in March at the Masonic Temple, the date to be announced. The recital by Earl Billings originally planned for January has been postponed.

Ralph Roth was appointed chairman of the nominating committee, which will submit nominations of officers for the season beginning with September, 1942, the election to be held in May.

CARROLL ELY, Secretary.

Jacksonville, Fla., Branch.

The December meeting of the Jacksonville branch was held in the beautiful riverfront home of Mrs. Jesse M. Elliott Dec. 9. The resignation of the treasurer, Mrs. Chesley L. Bowden, was received with regret. Mrs. Bowden has moved to Tennessee. A surprise handkerchief shower was a feature of the meeting and many lovely handkerchiefs were presented to Mrs. Bowden by her colleagues. Mrs. Aurelia Jones Baker was appointed to fill out the term as treasurer. Mrs. Elliott served luncheon, assisted by her daughter, Mrs. Spencer G. Bostwick.

The January meeting was held Jan. 12 in the new home of Mrs. William Bivens, with Mrs. Frank Sherman assisting as co-hostess at the luncheon, which was served at small tables. Plans for three programs to be given by Mrs. L. Grady Norton, Edward Bryan and Claude L. Murphree, all members of the Jacksonville branch, were discussed.

MARY LOUISE HUTCHINSON.

Service in Memory of Paul Ambrose.

The Central New Jersey Chapter and the Trenton Choir Association united in a memorial service for Paul Ambrose Sunday afternoon, Nov. 16, at the First Presbyterian Church of Trenton, which Mr. Ambrose served for many years before he moved back to Canada. Choirs of all churches of Trenton and vicinity took part and the church was filled. George I. Tilton played the service, Mrs. Helen Cook played the prelude, Frank Hensel the second organ selection and Norman Landis the final organ number. The anthems included Macfarlane's "Open Our Eyes," Stainer's "What Are These," Noble's "Souls of the Righteous" and two of Mr. Ambrose's compositions—"O Come to My Heart, Lord Jesus" and "O Lamb of God, I Come."

Niagara Falls Branch.

The January meeting of the Niagara Falls branch was held Jan. 20 at the home of Mrs. Roy E. Fowler. After a short business meeting the members enjoyed a talk on "Organ Music for Church Services" by Erma Meyers Schlicker of the Buffalo Chapter. Organ music belonging to Mrs. Schlicker and members of the Guild was displayed and discussed.

ALICE BARBARI, Secretary.

Texarkana Chapter.

The Texarkana, Tex., Chapter heard an address by Mrs. William Hibbitts Dec. 27 on "The Relationship of the Musical Background to the Service." She played the following organ numbers: "Prologus Tragicus," Karg-Elert; "The Nightingale and the Rose," Saint-Saens; Andante Cantabile, Fourth Symphony, Widor. Mrs. Ivan Dycus, the dean, spoke briefly on "The History and Form of Bach," and played the following Bach chorales: "Our Father, Who Art in Heaven," "My Heart Is Filled with Longing," "Sleepers, Awake," "O God. Thou Faithful God," "I Cry to Thee, Lord Jesus Christ" and "Now Let Us Sing with Joy." David Witt played: "As Jesus Stood beside the Cross," Scheidt; "Plein Jeu," DuMage; "Marche Triomphale," Karg-Elert.

MRS. WILLIAM HIBBITTS, Registrar.

San Diego Clergy as Guests.

Members of the San Diego Chapter had members of the clergy as their guests at a luncheon in the First Methodist Church Jan. 5. The Rev. Mr. Brown gave a very interesting talk on co-ordination of church music with the service. His discussion included the thought that music has three categories—"music of the heel, music of the heart and music of the head"—and he said that musicians should study the congregations of their churches and avoid too much "head music."

Mrs. Requa, the dean, read a very interesting paper on the organist's viewpoint. Mrs. Nobles gave her usual review of the latest current events.

The meeting closed with singing of the carol "I Wish You a Merry Christmas and a Happy New Year," which Royal A. Brown composed and dedicated to the Guild this year.

IRENE E. MITCHELL.

Hymn Festival in Altoona.

The Central Pennsylvania Chapter held a hymn festival in the First United Brethren Church, Altoona, Jan. 12. The singing was led by the choir of the church, under the direction of Bula K. Pope. The service was conducted by the Rev. Dr. Warren H. Hayes, minister of the church, assisted by the Rev. Dr. William H. Taylor of the First Methodist Church, president of Blair County Ministerium.

Preceding the service a recital of hymn-tunes was played on the carillon by Peter Baker. Helen Morrison and Martha M. Ernest, organist of St. Luke's Church, played organ selections.

After the hymn festival, Dean Ashburn conducted a business meeting and plans were completed for Dr. Harvey Gaul's lecture in February.

AGNES HESS SHAFFER, Registrar.

Virginia Chapter Active.

Following a supper meeting of the Virginia Chapter in Richmond Jan. 19 the quartet of the Second Presbyterian Church was presented in a service open to the public. The program was a beautiful one, all of the members of the quartet having lovely voices and the selections being outstanding in their beauty. The violinist of the Second Presbyterian Church assisted the quartet and sang two solos. The organist and choir director of the church is Mrs. Conway Gordon, a member of the Virginia Chapter.

On Dec. 9 in St. Paul's Church a lovely Christmas carol service was presented. The large choir was composed almost entirely of the junior and intermediate choirs of churches of Richmond. William Schutt, a member of the Virginia Chapter, directed and the accompaniments were played by Miss Virginia Jones, also a member of the chapter. The prelude, offertory and postlude were by members of the chapter.

The Virginia Chapter is very active this year, with Mrs. P. Earle Wood as its dean.

MRS. EVERETT T. BEMONT, Registrar.

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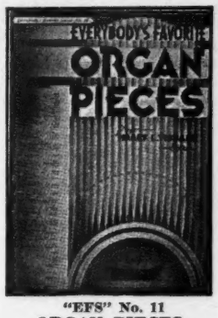

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Widor Writing in 1932 of M. Cavaille-Coll and the French Organ

[The following essay by the late French organist was written in 1932, dedicated to Dr. Albert Schweitzer and published by Durand & Co., Paris. It has been translated for THE DIAPASON *by Walter Holtkamp, the organ builder, and Marcel Vigneras. M. Widor throws interesting light on the organs and organists of the period of which he writes, making his article of value to the organ devotee of today, who, of course, will read it with due allowance for the fact that some opinions expressed at the time probably would be revised today by M. Widor in the light of developments of the last ten years.]*

BY CHARLES MARIE WIDOR

CHAPTER II—THE DECADENCE IN CONTEMPORARY ORGAN BUILDING.

One cannot suddenly become an organ builder; the profession requires a vast amount of scientific and artistic talent and at the same time the authority and experience of a practical man of business. One cannot give orders to workmen if one is unable to direct them in their work and answer their questions. The profession is highly complex—one must be a carpenter, a plumber, a mechanic, an acoustician, a chemist, an engineer, I know not what else; and all this knowledge is worthless unless it is coupled with an extraordinary sensibility of ear, a keen sense of observation, practical judgment, always on the alert, and, finally, a well-developed faculty of artistic assimilation.

"And besides, one must not be stupid." So concluded Henner once at the end of his long enumeration of the qualities necessary to a painter. But where can one find this rare individual? How produce such a super-human species?

It was in Cavaillé-Coll's time a simple procedure. From father to son, the experience and secrets of the profession were passed down. When he was 12 years old, young Aristide Cavaillé-Coll could expertly handle a plane, join and solder wind-chests and air conductors and voice pipes. His father, grandfather and great-grandfather had done likewise. These dynasties, these guilds, as well as the great choir schools of the time, rendered an incalculable service to French art, ennobling and enriching it. The suppression of these choir schools has increased immeasurably the difficulty of obtaining voices for our choirs. A child *knew* how to sing long before his voice changed; if he later became a tenor or bass, it was not necessary for him to exhaust himself at the Conservatory; he was already prepared for a career.

◆ ◆

When he was 15 years old, and already a veteran in the shop of his father in Toulouse, young Aristide devoted himself to scientific studies. Then followed four years of hard work in the Academy of Toulouse. His professor of mathematics said to him one morning: "My son is going to spend a few days in Paris; go with him and I will give you letters of introduction to some of my former classmates at the École Polytechnique, who now are members of the Institut. They are famous and cordial, and perhaps they can be useful to you."

Cavaillé went to Cagnard de la Tour, who, after having read the letter of recommendation, said: "You have probably come to compete for the organ of St. Denis?"

"I know nothing about the competition; I know nothing about St. Denis," Aristide replied.

"The government desires a great organ for the Basilica of St. Denis; there is very little time left, and the plans must be deposited Friday—that is, within four days."

The young man answered: "But I must ask my father's permission."

"You may write Saturday to your father," replied Cagnard.

Within four days the plan was finished, containing the whole body of mechanical and acoustical theories which have made the modern organ possible.

◆ ◆

The organ of the eighteenth century, I repeat here, was caught in the labyrinth of a principle contrary to the laws of nature—that of a wind supply common to the whole organ. A few wise minds here and there had begun the necessary research leading to a much-needed reform. In 1814 Cummins of London had divided the wind supply into two parts, ingeniously superimposed. I do not know if Cavaillé-Coll had any knowledge of Cummins' experiments, but his personal observation had convinced him that not all pipes require, in the last analysis, the same wind pressure; that in the human vocal apparatus, for instance, low sounds are produced by a larger amount of air under low pressure and that the pressure increases with the pitch of the sound. The principle of the universal air system is, therefore, a complete contradiction of natural laws. The vocal teacher who neglects the balance between the resistance of the vocal cords and the force of the lungs will in all probability put an end to the voice of his student. It would be much better to put an end to such a teacher.

The invention of reservoirs which regulate the pressure in decreasing proportion is due to this discovery. In old instruments the tone of the lower registers completely annihilated that of the treble, no matter how many pipes one tried to accummulate in the treble. The invention of the French builder led to the transformation of the wind-chests and also to their division according to families of stops. Later came various improvements in mechanical transmission, the application of the Barker pneumatic lever, the coupling of the keyboards and combination actions.

◆ ◆

But the chief triumph of Cavaillé-Coll consists in the discovery of a single mathematical formula of great simplicity, regulating all that concerns the determination of the dimensions of a flue pipe in relation to its quality. Specific geometrical deductions also allow the practical application of that principle to all the stops of the organ. In this way he transformed into a rational system. complete and entirely original, the results of old experiments which had remained incomplete and isolated; and he created this admirable sound pallet which has inspired, as we know, the French school of organ composition. In 1900 it was possible to write: "If our French organ school is today so high in general esteem it is due to our instruments."

Thus was transformed, reanimated and magnified the old instruments of Ctesibius, the instrument of the circus as used by Nero and Julian, admired by Charlemagne, associated with medieval polyphony, but unwittingly arrested in its development toward the end of the eighteenth century, as I have said before, through ignorance of this physiological principle—the relation between lungs and vocal cords.

Our inferior organ builders have copied the system of wind supply devised by this great builder. But there their imitation ends. They usually lack the necessary sensitivity to appreciate the finesse of his timbres, as well as the talent to reproduce them. Further, and this is no less serious, a few of them allow themselves to break all the rules adopted more than sixty years ago in France and confirmed at the Congress of Vienna (1909), rules concerning keyboards, keys, combinations, pedals, etc., all of which must be common to all organ consoles. We find anarchy in our art to the profit of whom and of what we do not know.

◆ ◆

The classical organ, as I have stated before, includes manual keyboards from C to G, fifty-six notes, and a pedal keyboard of thirty notes, as well as combination pedals — reed and foundation combination pedal to the left and unison and octave couplers to the right. Such is the plan which commends itself for its simplicity and which groups al the resources of the instrument within the immediate reach of the organist.

In place of direct mechanical action we have today electric wires. This may perhaps mean an economy for the organ builder, but certainly is a great disappointment for the organist. No security for him! Something always goes wrong because of the freakish means employed. And what about the "pharmaceutical" methods classified according to a formula—the oboes and clarinets, which are intended to be pressure stops, are relegated to a keyboard which is really not a keyboard; and instead of the essential arrangement we find only gadgets without artistic value and with no interest for the congregation. For the congregation wishes to hear a definite kind of music.

The very nature of organ tone explains the psychology of its literature, the character of its themes and their development, their mysticism, their constant serenity in the minor as in the major; never a hint of agitation or of neuroticism. No orchestra or string quartet can vie in richness and sensitiveness with these few ranks of pipes, this cold mechanism to which Bach confided the most extraordinary and the most expressive of his conceptions, and not only the famous Fantasie, but also his Preludes in E, in B, in C, in A, all in the minor mode—minor meaning here grandeur and strength.

Whence comes this impression of grandeur and strength which neither the human lungs nor wind nor string instrument can produce, if not from the possibility of sustaining sounds indefinitely? Therefore it is not surprising that this exclusive possibility of manipulating time and the Infinite has brought to life works which are from another sphere, so to speak.

From what heights are we not precipitated when we encounter an instrument which screams and groans, which ciphers continuously or breaks down entirely! A true merry-go-round organ! Can we witness without protest this decadence of our art?

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Poor Cavaillé, that great man, so scrupulous, so modest, so intent upon his task, going every Sunday to hear his instruments here and there so that the experience acquired would help him in building other instruments—what would he say today of the disrespect, the lack of care, the complete disregard for the most ordinary maintenance of his masterpieces?

During the great war the large windows of Notre-Dame were dismounted and the church remained wide open to the elements, so that the weather, cold or hot, dry or damp, freely attacked the wind system, the mechanism and even the front pipes. Let us be thankful that the government has at last stepped in. On June 10, 1932, a ceremony presided over by Cardinal Verdier marked the restoration of the famous organ. In the Trocadéro we were compelled to take up a collection among artists and amateurs to avoid a disaster. Benevolent help came to remove the dust which obstructed for half a century the mechanism at Saint-Sulpice and at the Madeleine. The organ of the Invalides now rattles and rasps. In Versailles absolute silence of the organ of the great castle!

But no less deadly than the ravages of time are those dre to restorations. Without seeking proper information, without asking for advice, many priests do not hesitate to place their instruments in the hands of men wholly ignorant of their trade, men who work at reduced fees and leave behind them the instruments still more reduced. These disreputable manufacturers, without scruples, turn to Germany for the construction of consoles, elsewhere for pipes and mechanisms; then, somehow or other, they put the parts together and, without the slightest shame, sign their beautiful piece of work. They and their restorations are to be blamed for the recent destruction in Normandy for some remarkable instruments and for the threatening loss of others right in Paris.

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It is high time to take notice and put a stop to such shameless plundering. For many years the preservation of our historical monuments has been placed in the hands of a government agency; that of our great organs requires the same protection. In this respect the duty and the responsibility rest squarely on the artists—on us. Certainly these great organs are historical monuments in the same sense as our cathedrals; they are masterpieces of the nineteenth century, true guardians of the tradition. If we break with this tradition—the experience of a few confirmed and carried on by others—we shall have only cheap imitations of the orchestra, screeching cinema organs.

Compared with all the pneumatic and electrical contraptions, more or less dyspeptic, and ataxic, the organ of Aristide Cavaillé-Coll remains today the true organ, that of Johann Sebastian Bach, which retains the mechanical principles and the sacrosanct character. Its plan consists of an expression box and, for each keyboard, *two combination pedals*—one a coupler, the other a reed combination pedal. Such a plan, very simple and logical, gives the organist complete freedom. It, theoretically, one of his feet is free, that is not true of his hands. With combination pedals it is extremely easy for him to change from the deep to the soft, from the gay to the severe. A slight pressure of the toe brings about a change of tone color. What a fallacy it would be to place the various combinations—couplers and registration combinations—at the manual keyboards, and thus to oblige the performer to stop playing in order to press the pistons, either with the left or the right hand! What an aberration to subordinate art to machinery!

I purposely dismiss quickly the impossible arrangement by which a keyboard, located in the chancel of a church, operates, by means of remote control, the mechanism of an organ placed above the main door, some 150 feet away. Inasmuch as the sound produced by the performer will reach his ear only after a certain time, it is obvious that the unfortunate organist is bound to lose all control over his playing.

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Let us not forget that the feeling of unity which characterizes Bach's works does not allow any modification of timbre in the course of a piece. Each composition has its own color, the intensity of which rises from one keyboard to another. To the great belongs the exposition and the peroration; to the secondary keyboards the development; in the same way do the towers of Notre Dame form a fitting frame for the rose window. To the manual keyboards belong the polyphony of the foundation stops and mixtures (excepting the reeds); to the pedalboards, the trumpets and bombardes, to support the basses in the ensemble. There is no need for variety of sound, nor for a brilliant conclusion, for it is from the symphonic texture itself that arises and grows the interest of the listener; from the loftiness of the foundation stops and the crystal-like purity of the mixtures emerges an impression of serenity, of duration, of eternity, which, as we know, is the prerogative of the organ, the one and only of our musical instruments whose sound, once begun, can well have no end.

I therefore appeal to all my confreres. Shall we tolerate that the work of Cavaillé-Coll be disgraced and our organs Americanized? Shall we allow the upkeep and the restoration of our French organs to be placed in the hands of mercenaries?

I have asked the directors of the Beaux-Arts to devise some means of protection; I am advised that the question is being taken up and is about to be investigated. Let us hope so; but let us also keep a watchful eye!

CH.-M. WIDOR.

Aug. 8, 1932.

HAYDN'S ORATORIO
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Presented by the
BETHLEHEM BACH CHOIR
Ifor Jones, Conductor
as its contribution to the Bethlehem Bi-Centennial Celebration assisted by
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at 2:30 o'clock
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January Meeting of Detroit Women.

The Woman Organists' Club of Detroit held its January meeting Jan. 20, with dinner and a business meeting at the downtown Y.W.C.A., adjourning afterward to St. John's Episcopal Church, where the organ program was given by Neva Kennedy Howe, Lou Lillian Piper and Rachel Hinman, assisted by Mildred Dawson Macdonald, soprano soloist, accompanied by Edith W. Bailey.

Programs of Organ Recitals of the Month

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—In his Sunday evening recital at Lake Erie College, Painesville, Ohio, Jan. 12 Mr. Kraft played these compositions: Allegro and Andante, Fourth Concerto, Handel; Adagio from Quartet in F, Mozart-Kraft; Introduction and Toccata, Walond; Larghetto, Nardini-Kraft; "Piece Heroique," Franck; Folktune, Whitlock; Fugue in D major, Guilmant; "Fountain Reverie," Fletcher; March from "Aida," Verdi.

Feb. 26 Mr. Kraft will play: Prelude in C minor, Bach; Aria for the G String, Bach; Menuet, C. P. E. Bach-Kraft; "Romanze," from Serenade, Mozart-Kraft; Toccata in G minor, H. Alexander Matthews; Andante from String Quartet, Debussy; "Carillon," DeLamarter; Spring Song, Hollins; "Mr. Ben Johnson's Pleasure," Milford; "Sunshine Toccata," Swinnen.

Searle Wright, F.A.G.O., New York City—Mr. Wright, organist and choirmaster of the Church of the Resurrection, Richmond Hill, will present the following all-American program at 5 o'clock on the afternoon of Feb. 1 at St. Thomas' Church, New York: Chorale Prelude on "Dundee," Noble; Chorale Prelude on "St. Flavian," Bingham; Symphony in G major, Sowerby; "Casual Brevities" ("The Desert" and "Chollas Dance for You"), Leach; "Legend" ("Shenandoah Suite") (MS.), Mary Ann Mathewson; Fantasy on "Amsterdam," McKinley.

Julian R. Williams, Sewickley, Pa.—Playing before an audience of 1,300 people at the Presbyterian Church of Coshocton, Ohio, Nov. 9, Mr. Williams gave a program consisting of the following compositions: "Melody for the Bells of Berghall Church," Sibelius; Overture to an Oratorio, Handel; "The Fifers," d'Andrieu; Air, Tartini; Toccata in C major, Bach; "To the Setting Sun," Prelude on a Theme of Schumann, "Elfin Dance" and Toccata, "From Heaven on High," Edmundson; Sketch in D flat, Schumann; "Song of India," Rimsky-Korsakoff; "The Bee," Schubert; Largo, Handel; "Dreams," Wagner; "Variations de Concert," Bonnet.

Hugh McAmis, F.A.G.O., Great Neck, N. Y.—For his hour of organ music at All Saints' Church on the evening of Jan. 13 Mr. McAmis selected the following program: Suite from "Water Music" (Overture, Air, Bourree, Coro, Minuet, Triumphal Fanfare), Handel; "Noel sur les Flutes," d'Aquin; Prelude and Fugue in B minor, Bach; Symphonic Poem, "The Swan of Tuonela," Sibelius; Serenade, Schubert; Toccata on "Praise God, All Ye Christian Men," Karg-Elert.

C. Harold Einecke, Grand Rapids, Mich.—Dr. Einecke's program for his twilight hour of organ music at the Park Congregational Church Jan. 4 was as follows: Prelude, Fugue and Chaconne, Buxtehude; Chorale, "The Old Year Now Hath Passed Away," and Air, "When Thou Art Near," Bach; "Romance sans Paroles," Bonnet; "Eclogue," Wagenaar; "March of the Magi Kings," Dubois; Variation and Toccata on a National Air, Coke-Jephcott; Theme from "Romeo and Juliet," Tschaikowsky; Toccata on "St. Anne's," Edmundson.

Laura Louise Bender, F.A.G.O., Cleveland, Ohio—Miss Bender was presented by the Northern Ohio Chapter, A.G.O., in a recital at the Cleveland Museum of Art Dec. 10. Her program consisted of the following works: Fantasia and Fugue in G minor, Bach; "Let Me Be Thine Alway," Strunck; "In dulci Jubilo," Bach; Christmas Chorale, "Vom Himmel hoch," Pachelbel; "Basse et Dessus de Trompette," Clerambault; Fantasia in F minor, Mozart; Canon in B minor, Schumann; Andante, Harwood; Gavotta, Martini; Christmas Carol, "Puer Nobis Nascitur," Guilmant; "Noel Languedocien," Guilmant; Toccata, "Thou Art the Rock," Mulet.

H. Glenn Henderson, Kalamazoo, Mich.—Mr. Henderson gave a recital for the Western Michigan College of Education at the First Presbyterian Church Sunday afternoon, Jan. 11, and interpreted the following compositions: Fantasia in F sharp minor, Bubeck; "Hear the Tinkling Bells" (from "The Magic Flute"), Mozart; Chorale, Cantata No. 22, Bach-Peeters; "Menuetto" ("Suite L'Arlesienne"), Bizet; "Little Star," Ponce-LaForge; "The Immovable Do," Grainger; "Folktune," Whitlock; "Christmas Dance of the Little Animals," Gaul; Toccata on a National Air, Coke-Jephcott.

Ramona Cruickshank Beard, Lake Forest, Ill.—Mrs. Beard, a member of the faculty of Ferry Hall, gave the annual organ recital for the Lake Forest Music Club at the Church of the Holy Spirit on the afternoon of Jan. 4. Her program included: Fugue in C, Buxtehude; "Sheep May Safely Graze," Bach; Passacaglia, Bach; "The Quest," Gillette; "Christmas in Sicily," Yon; Toccata from Fifth Symphony, Widor.

Gordon Balch Nevin, New Wilmington, Pa.—Mr. Nevin's recital at Westminster College Jan. 13 included in its program two new American compositions which Mr. Nevin especially commends to every recitalist—Leon Verrees' Chorale Improvisation on "O Filii et Filiae" and Robert Elmore's "Donkey Dance." The complete list of offerings was as follows: Fifth Concerto, Handel; "Legende," Clokey; Chorale Improvisation on "O Filii et Filiae," Verrees; Adagio Lamentoso, from "Symphony Pathetique," Tschaikowsky; Three Dances from "The Nutcracker Suite," Tschaikowsky; "A Sylvan Idyll," Nevin; "Donkey Dance," Elmore; Toccata in D, Kinder.

Harold Heeremans, New York City—For his preludial recitals at the Church of the Saviour, Brooklyn, in January Mr. Heeremans selected these compositions: Toccata from Fifth Symphony, Widor; "Rose Window," Mulet; Prelude and Fugue in E minor (Cathedral), Bach; "Prelude in Olden Style," Greenfield; Introduction and Toccata, Walond; Madrigal, Vierne; Fantasia in C minor, Bach; Cantabile, Jongen.

George Mead, New York City—Mr. Mead, organist of Trinity Church, has played the following programs among others in the noon recitals at this famous church in the New York financial district:

Jan. 7—"Grand Jeu," Du Mage; "The Kings," Cornelius; Gavotte, Wesley; Chorale in A minor, Franck.

Jan. 14—Fantasy in G minor, Bach; "Legende," Vierne; Allegro quasi Presto, Handel; Cradle Song, Brahms; "Alleluia," Bossi.

Jan. 28—Allegro con Brio, Fourth Sonata, Mendelssohn; "Dedication," from "Through the Looking-Glass," Deems Taylor; "Menuet Gothique," Boellmann; Prelude to Act 3, "Die Meistersinger," Wagner; Toccata, Fifth Symphony, Widor.

Clinton Reed, A.A.G.O., New York City—Mr. Reed has been heard in the following programs among others at Trinity Church in the noon recital series:

Jan. 2—"Good News from Heaven the Angels Bring," Pachelbel; "The Nativity," Langlais; "Liebesfreud," Kreisler-James; "I Call to Thee," Bach; Londonderry Air, Irish Melody; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

Jan. 9—Prelude in C minor, Chopin; Moderato Cantabile, Eighth Symphony, Widor; Christmas Suite No. 1, Edmundson; Prelude and Fugue on B-A-C-H, Liszt.

Jan. 23—Chorale Prelude, "Lord, Thou Spirit Divine," Andante and Chorale Prelude, "Let Us Rejoice, Dear Christians," Bach; Nocturne from "A Midsummer Night's Dream," Bach; Scherzo in E minor and "War March of the Priests," from "Athalie," Mendelssohn.

Mr. Reed presided at the organ in St. Thomas' Church for the hour of organ music Sunday afternoon, Jan. 4, and played these works: Fantasy on "Ton-y-Botel," Noble; Fantasia in Echo Style, Sweelinck; Chorale Prelude, "The Old Year Now Hath Passed Away," Bach; Allegro, A minor Concerto, Vivaldi-Bach; "Jesu, Joy of Man's Desiring," Bach; "Lord, Thou Spirit Divine," Bach; "Requiescat in Pace," Sowerby; Sketches in C minor and in D flat major, Schumann; Andante Cantabile from First Sonata, Philip James; "Westminster Chimes," Vierne.

Charles F. Boehm, Fort Eustis, Va.—Mr. Boehm has undertaken a series of recitals on Sunday afternoons in February at Steele Chapel. Dates and programs for the series include the following:

Feb. 1—"Grand Choeur," Marchant; Andante Cantabile, Widor; "My Innermost Heart Doth Yearn," Bach; Londonderry Air, arranged by Federlein; "The Swan," Saint-Saens; Prelude and Fugue in D minor, Bach.

Feb. 8—"Psalm XIX," Marcello; Largo, Dvorak; Serenade, Widor; "Ave Verum," Mozart; "Toward Evening," Kennedy; Pastorale, "Les Prologue de Jesus," Clokey; Selections from "Water Music" (Allegro Vivace, Air, Minuet, Hornpipe, Allegro Maestoso), Handel.

Feb. 15—Trumpet Voluntary, Purcell; Sarabande, Corelli; "Dreams," Stoughton; Largo, Handel; Meditation, Massenet; Improvisations on "Veni Creator" and "Asperges Me," Kreckel; "Now Thank We All Our God," Karg-Elert.

Feb. 22—Chorale, "All Glory Be to God on High," Edmundson; Berceuse, Vierne; "Jesu, Joy of Man's Desiring," Bach; Sinfonia in F, Bach; "At Twilight," Stebbins; Serenade, Schubert; "Carillon," Vierne.

Walter Rye, New York—In recitals at the Brooklyn Museum Thursday afternoons from 4 to 4:30 in February Mr. Rye will play:

Feb. 5—Prelude and Fugue in F minor, Bach; Sequence in A minor, Karg-Elert; Scherzetto, Vierne; "Carillon," Vierne.

Feb. 12—Canzona, Gabrieli; "Laet Ons met Herten Reijne," John Bull; Pavane, "The Earl of Salisbury," Byrd; "Benedictus," Reger; "Kyrie, God, the Holy Spirit," Bach.

Feb. 19—Chorale in B minor, Franck; "Es flog ein Taublein weisse," Schroeder; "In dulci Jubilo," Bach; "Schönster Herr Jesu" and Finale, Symphony 1, Vierne.

Feb. 26—Allegro Vivace, Symphony 5, Widor; "Schmücke Dich, O liebe Seele," Bach; "Piece Heroique," Franck.

Frank W. Asper, Salt Lake City, Utah—Dr. Asper of the Salt Lake Tabernacle gave a recital in the Masonic Temple of Tucson, Ariz., Jan. 12 under the auspices of the University of Arizona concert-lecture series. His program consisted of these compositions: Trumpet Tune and Air, Purcell; Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; Air, from "Water Music" Suite, Handel; French Rondo, Boellmann; "Prayer," Devred; Scherzo, Rogers; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Londonderry Air, Traditional; Toccata in G, Dubois.

Herman F. Siewert, Winter Park, Fla.—For his organ vespers at Rollins College Jan. 14 Mr. Siewert prepared a program made up as follows: Toccata on "O Sons and Daughters," Farnam; Chorale Prelude, "O God in Heaven, Look Down on Me," Penick; "A Navajo Lullaby," Coopersmith; "The Cuckoo and the Nightingale," Handel; Humoresque, Dvorak; Largo from the Symphony "From the New World," Dvorak; March, "Pomp and Circumstance," Elgar.

Kathryn Knapp, Pasadena, Cal.—Miss Knapp, organist of the Pasadena Presbyterian Church, broadcasts a recital over station KPPC every Wednesday evening. Following are the fifteen-minute programs for January and February:

Jan. 7—Evening Song, Bairstow; Melody, Gluck-Sgambati; Toccata from Fifth Symphony, Widor.

Jan. 14—"Zur Trauung" ("Ave Maria"), with girls' octet, Liszt; Prelude and Fugue on "B-A-C-H," Liszt.

Jan. 28—"Song of the Lonely Njeri," Saxton; "Canyon Walls," "A Cheerful Fire" and "Grandfather's Wooden Leg," Clokey; "Carillon," Richard Keys Biggs.

Feb. 4—"Rejoice, Christian Men," Bach; Chorale in B minor, Franck.

Feb. 11—Prelude, Clerambault; Cycle of Eight Short Pieces, Karg-Elert.

Feb. 18—Pastorale and Canzona, Barnes; Prelude and Fugue in D major, Bach.

Feb. 25—Intermezzo, Hollins; Finale from First Sonata, Guilmant.

Herbert D. Bruening, Chicago—A recital by Mr. Bruening preceded the candle-light Christmas concert at Zion Evangelical Lutheran Church Dec. 14. His numbers were the following: Paraphrase on "O Little Town of Bethlehem," Faulkes; Trio on "Wie schoen leuchtet," Pachelbel; Pastorale and Chorale Prelude on "In dulci Jubilo," Bach; Variations on "O Sanctissima," Hiller; Toccata on "From Heaven Above," Edmundson; "Silent Night," Harker; Hallelujah Chorus, Handel.

In the program of the Christmas concert at the Lutheran Church of St. Luke the Sunday evening before Christmas were included the following organ selections by Mr. Bruening: Prelude-Improvisation on "Veni Emmanuel," Egerton; "While Shepherds Watched," Mauro-Cottone; Toccata on "From Heaven High," Edmundson.

Paul Allen Beymer, Cleveland, Ohio—In a recital at St. James' Church, Painesville, Ohio, on the afternoon of Jan. 18 Mr. Beymer had the assistance of Laurence Jenkins, baritone. Mr. Beymer played the following compositions: Adagio from Sonata 1, Mendelssohn; "Old 136th Psalm," Charles Wood; "When Evening Shadows Gather," Stoughton; "A Little Tune," William Felton; Finale, Torres; Scherzo, Whitlock; "Cortege and Fanfare," Edmundson.

Russell Hancock Miles, Urbana, Ill.—Professor Miles of the University of Illinois was heard in a guest recital at the Fourth Presbyterian Church, Chicago, after the vesper service Jan. 18. He played these numbers: Air, Handel; Fugue in E flat, Bach; "Abide with Us, for It Is toward Evening," Weinberger; "Piece Heroique," Franck.

Marian Reiff, Princeton, N. J.—The organ department of the Westminster Choir College presented Miss Reiff in a recital Jan. 8 and she played these compositions: Andante Sostenuto ("Symphonie Gothique"), Widor; Vivace (Trio-Sonata in C minor), Bach; Chorale Preludes, "Jesu, Priceless Treasure," "I Call to Thee, Lord Jesus Christ" and "Christ Lay in the Bonds of Death," Bach; "Divertissement" and "Lied," Vierne; "Now Thank We All Our God," Karg-Elert; "O World, I e'en Must Leave Thee," Brahms.

Hester Smithey, Washington, D. C.—The Sunday afternoon recital on the great organ in the Washington Cathedral was played after evensong Jan. 4 by Mrs. Smithey, organist of the National City Christian Church, whose program included: Dorian Toccata and Fugue, Bach; Adagio and Intermezzo, Sixth Symphony, Widor; Book 30, "L'Orgue Mystique" (Prelude, Offertory, Elevation, Communion and "Alleluia"), Tournemire.

Edward Johe, Meadville, Pa.—In a vesper recital at Allegheny College Jan. 11 Mr. Johe played a Bach program made up as follows: Prelude and Fugue in D minor (the lesser); Prelude and Fugue in G minor (the lesser); Fantasia and Fugue in G minor; Chorale Preludes, "Saviour of the Heathen, Come," "For Thee My Spirit Longs" and "Today God's Son Triumphs"; "Jesu, Joy of Man's Desiring"; Passacaglia and Fugue in C minor; Presto, from Concerto No. 1, in G major.

Richard T. Gore, F.A.G.O., Ithaca, N. Y.—In the third program in Mr. Gore's current series of historical recitals on the Aeolian-Skinner four-manual organ in Sage Chapel, Cornell University, Sunday afternoon, Jan. 18, the following compositions by Bach were heard: Toccata and Fugue in D minor; Variations on "Sei gegrüsset"; Trio-Sonata No. 1; three excerpts from the "Klavierübung" ("We All Believe," "Kyrie, God the Father" and "The Lord's Prayer"); Fantasia and Fugue in G minor.

Franklin Glynn, Memphis, Tenn.—Mr. Glynn, organist and choirmaster of St. Mary's Cathedral, played the following during communion on Christmas Eve: Prelude on "Divinum Mysterium," Candlyn; Pastoral Symphony and "He Shall Feed His Flock" ("The Messiah"), Handel; "Le Petit Berger," Debussy; Pastorale, Second Suite, Boellmann; "The Angelus," Mansfield. Other numbers in the course of the service were: "Christmas," Foote; "Christmas in Sicily," Yon.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In his recital at the University of Florida Sunday afternoon, Jan. 25, Mr. Murphree played: "Rex Gloriae" ("Holy, Holy, Holy"), George Henry Day; Meditation on "Ah! Dearest Jesus," Dickinson; "Noel" (revised and final variation by Clarence Watters), d'Aquin; "Sheep May Safely Graze," Bach; Passacaglia and Fugue in D minor, Gardner Read; "On Hearing the First Cuckoo in Spring," Delius; Fantasy on Easter Kyries, Harvey B. Gaul; Cantilene and Concert Toccata, Holloway; Two Polyphonic Preludes on Christian Liturgy (Prelude-Nocturne, "Alas, and Did My Saviour Bleed," and Toccata on "St. Anne's"), Garth Edmundson.

Programs of Organ Recitals of the Month

D. Sterling Wheelwright, Washington, D. C.—Mr. Wheelwright's Community musicales at the Washington Chapel of the Church of Jesus Christ of Latter-Day Saints have been marked by the following programs:

Jan. 19—"In Moonlight," Seeboeck, Chorale in A minor, Franck; Serenade, Moszkowski; "Liebestraum," Liszt; Hymn Reverie, "Softly Beams the Sacred Dawning"; Finale, Symphony 1, Vierne.

Jan. 21—"Dawn," Jenkins; An Allegro Movement, Handel; Six "Bible Poems," Weinberger; "In the Forest," Durand; An Old American Melody, arranged; Fantasy, "A Mighty Fortress Is Our God," Faulkes.

Jan. 24—Edna C. Wheelwright, soprano, assisting: Serenade, Chaminade; Three "Mountain Sketches," Clokey; soprano solo, "Dreams," Wagner; Communion in G, Batiste; "In Springtime," Hollins; voice, "At Parting," Rogers; "Bendemeer's Stream," Irish Melody; Overture, "The Wedding Day," Wagner.

Helen Henshaw, F.A.G.O., Schenectady, N. Y.—Miss Henshaw will play the following program at Union College Feb. 15, when she is to give the Sunday afternoon recital: Prelude and Fugue in B minor, Bach; Chorale in E minor, Franck; Andante Cantabile from String Quartet, Tschaikowsky; "Coronation March," Tschaikowsky; First Symphony, Vierne.

E. Franklin Bentel, Pittsburgh, Pa.—Mr. Bentel, organist and director at the East End Christian Church, has played a recital every Sunday evening preceding the open forum. Among his more recent programs have been the following:

Nov. 23—"Pilgrim's Song of Hope," Bastiste; Prelude, "My Heart Is Filled with Longing," Bach; "Thanksgiving," Demarest.

Nov. 30—"Angelus," Sellars; "Dreams," McAmis; "Wind in the Pine Trees," Clokey; Toccata in D minor, Nevin.

Dec. 7—"Evening Meditation," Mansfield; "Fountain Reverie," Fletcher; "Evening Snow," Marsh.

The recitals will be resumed the first Sunday of March and will continue up to and including Easter.

Cecil C. Neubecker, Fond du Lac, Wis.—Mr. Neubecker, organist and choirmaster of St. Paul's Episcopal Cathedral, played a recital New Year's Eve on the Estey organ in the residence of W. A. Sisson, Rosendale, Wis. He was assisted in one number by Lillian Zobel, pianist. The program was as follows: Overture to "The Messiah," Handel; "Jesu, Joy of Man's Desiring," Bach; Prelude, Fugue and Variation (organ and piano), Franck; "Dreams," McAmis; "Water Music" Suite, Handel.

Alfred Ashburn, Altoona, Pa.—Mr. Ashburn played the last in the series of inaugural recitals on the Möller organ in Trinity Reformed Church, Altoona, Jan. 15. He presented the following program: Fugue in E flat ("St. Anne"), Bach; "Benedictus," Couperin; Cathedral Procession from "Lohengrin," Wagner; "Harmonies du Soir," Karg-Elert; Chorale in A minor, Franck; "Lead, Kindly Light," Lemare; "Will-o'-the-Wisp," Nevin; First Sonata, Hindemith; "Pomp and Circumstance," Elgar.

Thane McDonald, Wake Forest, N. C.—Mr. McDonald of the faculty of Wake Forest College gave a recital at the Baptist Church of Wake Forest Jan. 11. His program was as follows: Voluntary on the 100th Psalm-tune, Purcell; Chorale Prelude, "My Inmost Heart Doth Yearn," Bach; Prelude and Fugue in E minor, Bach; Rustic March, Boex; Lento from "Orpheus," Gluck; Chorale in A minor, Franck; "Ave Maria," from "Othello," Verdi; "Improvisation at Chapel" (MSS), Franklin Riker; "O Zion," H. A. Miller; "Study on an Old English Folk-tune," Milford; Toccata, Reger.

Royal A. Brown, San Diego, Cal.—Mr Brown's programs for the recitals on the famous outdoor organ at Balboa Park have included the following:

Dec. 28—"Ancient Phoenician Processional," Stoughton; Intermezzo, Heinz Provost; "Song of Love" ("Blossomtime"), Schubert-Romberg; "The Kettle Boils" (from "Fireside Fancies"), Clokey; "Finlandia," Sibelius; "On the Road to Mandalay," Speaks; Communion, "Celestial Voices," Batiste; "Danse Macabre," Saint-Saens; "Marche Celebre," from First Suite, Lachner; Waltz in A flat major, from Op. 39, Brahms; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Children's Prayer ("Hänsel and Gretel"), Humperdinck.

Dec. 31—"Caprice Heroique, " Bonnet; Mexican Lantern Song, "Farolite," Lara; "Neapolitan Nights," Zamecnik; "The Mystery of the Bells," Royal A. Brown; "Gesu Bambino," Yon; Aria and Minuet from "Dardanus," Rameau; Allegro Moderato, Franck; "Chorus of Angels," Clark; "Shepherds All and Maidens Fair," Ethelbert Nevin; River Song, Edwards; "Tresoro Mio," Becucci; Finale in D major, Lemmens.

Hans Vigeland, Spartanburg, S. C.—Private Vigeland, who has been giving a series of recitals in which boys from Camp Croft have participated, gave the following program recently in the First Baptist Church: "Grand Jeu," Du Mage; Chorale Prelude on "O Sacred Head, Once Wounded," Kuhnau; Sarabande, Bach; Musette and Toccata, from Suite for Organ, Op. 71, de Maleingreau; "Benedictus," Reger.

Luther T. Spayde, M.Mus., Fayette, Mo.—Professor Spayde, head of the organ department of Central College, appeared in a joint faculty recital with two members of the piano department Dec. 7 in the College Church, playing the following numbers: Sonata, No. 1 (with cadenza by Wilhelm Middelschulte), Guilmant; Koraal and Scherzo (from "Modal Suite"), Peeters; Folk-song Prelude, Edmundson; Toccata, Gigout.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following in short recitals before the evening service at the Church of the Pilgrims:

Jan. 18—Moderato and Fugato from Organ Symphony, Elfrida Andrée.

Jan. 25—Cantabile and Finale from Organ Symphony, Andrée.

Marcus Naylor, Warren, Pa.—In his Sunday afternoon program at the First Presbyterian Church Jan. 4 Mr. Naylor included the following selections: Prelude and Fugue in B flat and "The Old Year Has Passed Away," Bach; "Sinfonia de Saul" (arranged for organ by Guilmant). Handel; Cantabile from Fourth Symphony and Finale-Allegro from "Symphonie Gothique," Widor; Prelude in B minor, Chopin; Fantasie on Two Noels, Bonnet; "Suite Gothique," Boelimann.

Clarence Snyder, Philadelphia, Pa.—In a graduation recital at the Curtis Institute of Music Jan. 14 Mr. Snyder, a pupil of Alexander McCurdy, played: Prelude and Fugue in B minor, Bach; Chorale Prelude and Fugue, "O Traurigkeit, O Herzeleid," Brahms; Prelude, Fugue and Variation, Franck; Canon in B minor, Schumann; Pastorale, Roger-Ducasse; Toccata, Durufle.

Harold C. O'Daniels, Ithaca, N. Y.—Mr. O'Daniels, organist of the First Presbyterian Church, played the following compositions in January: Prelude in D minor and "In Paradisum," Dubois; "Aria Semplice," Karg-Elert; Postlude in D minor, Rogers; Prelude in G, Hollins; Cathedral Prelude, Plag; "Angelus" and Meditation, J. S. Matthews; Postlude, Koch; "Ave Maria," Schubert; Prelude and Fugue in E minor ("Cathedral") and "Jesu, Joy of Man's Desiring," Bach; "In Modo Religioso" and Prelude in D flat, Glazounoff.

Harold L. Turner, Indianapolis, Ind.—In a recital Jan. 18 at the vesper service in the First Presbyterian Church of Rushville, Ind., Mr. Turner played: Prelude and Fugue in E minor, Bach; Cantabile from Sonata in B flat, Rogers; "The Bells of St. Anne de Beaupré," Russell; Gavotte from "Iphigenia in Aulis," Gluck; Andante Cantabile from Fourth Symphony Widor.

Roberta Bitgood, F.A.G.O., Bloomfield, N. J.—Miss Bitgood gave the dedicatory recital on a two-manual organ in the Greenbush Presbyterian Church, Blauvelt, N. Y., Sunday afternoon, Jan. 11, playing these numbers: Trumpet Tune, Purcell; "Noel," d'Aquin; Aria, Handel; "The Cuckoo and the Nightingale" (Fifth Concerto), Handel; "In Thee Is Joy," "Jesu, Joy of Man's Desiring," "Rejoice, Beloved Christians" and "St. Anne's" Fugue, Bach; Echo Caprice, Mueller; "Siloam" (based on "By Cool Siloam's Shady Rill"), Bitgood; "The Primitive Organ," Yon; Toccata on "O Sons and Daughters," Farnam.

The Mead Hall Circle of Drew University presented Miss Bitgood in a recital at the Methodist Church of Madison, N. J., Jan. 13.

H. B. Hannum, Berrien Springs, Mich.—Mr. Hannum's Sabbath vesper programs at Emmanuel Missionary College continue to draw very satisfactory audiences. These recitals take place Saturday afternoons and are half an hour in length Among the January offerings were the following:

Jan. 17—"Saviour of the Heaven, Come," Bach; Fugue in G minor, Bach; Andante, Third Sonata, Guilmant; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; "Villa Maria by the Sea," Shure; "Jesus Calls Us," Matthews.

Jan. 24—March in D major, Guilmant; Toccata, Adagio and Fugue in C major, Bach; Andante, First Sonata, Borowski; Prelude on "Bethany," Matthews.

Jan. 31—"Now All the Woods Are Sleeping," Bach; "Across the Infinite," Shure; "Bells through the Trees," Edmundson.

Paul S. Pettinga, Mus.M., Urbana, Ill.—On Jan. 1, in the Oakdale Park Christian Reformed Church, Grand Rapids, Mich., Mr. Pettinga played the following program: Concerto, "The Cuckoo and the Nightingale," Handel; "Sheep May Safely Graze," Bach; Passacaglia and Fugue, Bach; "Noel Grand Jeu et Duo," d'Aquin; Christmas Cradle Song, arranged by Poister; "Es ist ein Ros' entsprungen," Brahms; Toccata, "Vom Himmel hoch," Edmundson; Fantasie on "Ein' feste Burg," Faulkes; "O Zion," Miller; "Bells of Ste. Anne de Beaupre," Russell; Toccata in F, Widor.

Lanson F. Demming, Urbana, Ill.—Mr. Demming played the University of Illinois Sunday recital Jan. 11 and made use of the following compositions: Toccata and Fugue in D minor (request), Bach; Prelude on a Second Mode Melody, "Behold, the Bridegroom Cometh," Florence Clark; Fantasia, Bubeck; "Shadow Mountain," Shure; Aria in the Manner of Bach, Mauro-Cottone; Chorale in A minor, Franck; Festival Toccata, Fletcher; "Dreams," McAmis.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following programs will be given by Dr. Tidmarsh at the Union College Memorial Chapel Sundays from 4 to 5:

Feb. 1—English music: "The King's Hunt," Bull; Trumpet Suite, Purcell; Largo from "Sea Symphony," Vaughan Williams; "Fountain Reverie," Fletcher; "Song from the East," Scott; "Cherry Ripe," Scott; "The Magic Harp," Meale; Adagietto, Wolstenholme; "Pomp and Circumstance," Elgar.

Feb. 8—American music: "Prelude Heroic," Faulkes; "Vermeland," Hansen; "Dedication," from "Through the Looking Glass," Deems Taylor; "Mountain Sketches," Clokey; "Evening Bells and Cradle Song," Macfarlane; "Will-o'-the-Wisp," Nevin; "All Saints' Day," Gaul; "Vepres a Solesmes," Martin; "Twilight at Fiesole," Bingham; Festival March, Lansing.

Feb. 22—American music: "The Citadel at Quebec," Russell; "Fireside Fancies," Clokey; "The Tragedy of a Tin Soldier," Nevin; "March of the Wooden Soldiers," Goossens; "Within a Chinese Garden," Stoughton; "The Rosary," Nevin; "From the Land of the Sky-Blue Water," Cadman; "In a Monastery Garden," Ketelbey; "Stars and Stripes Forever," Sousa.

James Taylor, Needham, Mass. — Mr. Taylor played the following organ numbers at the Christmas services in the First Baptist Church: "Gesu Bambino," Yon; Pastorale from "The Messiah," Handel; "In Thee Is Gladness," Bach; Christmas Meditation, Burdett; "Puer Natus Est," Titcomb; "Noel," d'Aquin; "Christmas," Foote; Finale, Fifth Symphony, Widor; "Shepherds' Song," Guilmant; "In dulci Jubilo," Bach.

Aside from the above, during the month of December the hymns, anthems and organ music were principally by Handel.

[*Continued on next page.*]

FOR EASTER AND HOLY WEEK

LATEST ANTHEMS — SENIOR AND JUNIOR CHOIRS

CROWN HIM WITH MANY CROWNS, Russell Hancock Miles....SATB .15
HAIL THE DAY THAT SEES HIM RISE, T. Frederick H. Candlyn....SATB .15
HE IS RISEN (Rev. Ed.) A. W. Lansing....SATB .12
HOSANNA BE THE CHILDREN'S SONG, A. W. Marchant....SA .12
HOSANNA TO THE LIVING LORD, Paul Ambrose....SSA .12
I AM THE RESURRECTION, T. Carl Whitmer....SATB .16
RIDE ON, RIDE ON IN MAJESTY, Gounod-Milligan....Unison .10
SWEET BELLS OF EASTER TIME, William Baines....SA .10
SIX CHORUSES FOR EASTER-TIDE....Unison .25
(Schmidt's Junior Choir Leaflets No. 3)

FAVORITE ANTHEMS FOR MIXED VOICES, SATB

ALLELUIA, SING TO JESUS....Alfred Whitehead...12
AT THE CROSS. A Meditation for Good Friday....Cuthbert Harris...15
BRIGHTLY SHINE YE HEAVENS....Edward Shippen Barnes .12
CHRIST IS RISEN, HALLELUJAH....J. Edgar Birch .15
CHRIST THE LORD IS RISEN AGAIN....W. R. Voris .12
EASTER DAY (Introductory Anthem)....Oliver King .10
THE FIRST EASTER DAWN....T. Tertius Noble .15
HE IS RISEN....Ernest A. Dicks .12
HYMN OF RESURRECTION....Norman Coke-Jephcott .12
LIGHT'S GLITTERING MORN....Herbert Sanders .15
NOW IS CHRIST RISEN FROM THE DEAD (Rev. Ed.)....A. W. Lansing .12
THE REDEEMED OF THE LORD....Noel Hannenford .12
RING YE BELLS OF EASTER DAY....W. R. Voris .12
RISE, CROWNED WITH LIGHT....T. Frederick H. Candlyn .12
THE RISEN CHRIST....George Henry Day .12
THE SEVEN JOYS OF MARY. Carol....Alfred Whitehead .16
YE CHOIRS OF NEW JERUSALEM....Alfred Whitehead .12

FAVORITES FOR JUNIOR AND INTERMEDIATE CHOIRS

HOSANNA TO HIS NAME, Homer Nearing....Unison .10
LOOK YE SAINTS, THE SIGHT IS GLORIOUS, Bruce Steane....Unison .12
MELODIES OF CHRISTENDOM, Arr. by Cyr de Brant....SAB .12
O CLAP YOUR HANDS TOGETHER, Christopher Thomas..Unison .12
A SONG OF PRAISE, Eric Thiman....Unison .10
SWEET BELLS OF EASTER TIME, William Baines....SSA .12
THERE IS A GREEN HILL FAR AWAY, Gounod-Lynes....SSA .12

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PROGRAMS OF ORGAN RECITALS—*Continued*

Robert W. Morse, New York City—In a recital at 5 o'clock on Feb. 1 at St. John's Episcopal Church, Eleventh Street and Waverly Place, Mr. Morse will have the assistance of Miss Martha Morse, who will sing one of his compositions. The program is as follows: Fantasia, Merkel; "Variations sur un Air Gallois," Fernand Breilh; "Poem for Organ," "The Lord's Prayer" (sung by Martha Morse), Toccata, for organ, and "Agnus Dei" (sung by Miss Morse), Robert W. Morse; Rhapsody on a Breton Air, Saint-Saens; Trio, Rousseau; Allegro from Symphony 6, Widor.

Robert Morris Treadwell, New York City—In a return recital at the Brooklyn Home for Aged Men in January Mr. Treadwell played: Festive March, Blackmore; Air, Ghys; "Cathedral at Twilight," Wagness; "Old Hundredth" (harmonized) and "Jesu, Joy of Man's Desiring," Bach; "Te Deum Laudamus," Claussmann.

F. Carroll McKinstry, Springfield, Mass.—In a recital Sunday evening, Dec. 28, at the Church of the Unity Mr. McKinstry played: Fourth Symphony (complete), Widor; Chorale Prelude on "In dulci Jubilo," Bach; "Noel sur les Flutes," d'Aquin; Fantasia on "Adeste Fideles," Shaw; "Noel Languedocien," Guilmant; "Carillon de Westminster," Vierne.

C. Gordon Wedertz, Chicago—In a lecture-recital Jan. 13 for the Chicago Phi Beta Alumnae Club at the Chicago Musical College Mr. Wedertz played: First Sonata, Borowski; Allegro moderato and Andante maestoso, Fourth Concerto, Handel; "Piece Heroique," Franck; Prelude and Fugue on B-A-C-H, Liszt; "The Bells of St. Anne de Beaupré," Russell; "Priere," Lemaigre; "Ave Maria," Schubert; Toccata in F major, Widor.

George Stewart McManus, Los Angeles, Cal.—Dr. McManus, organist of the University of California at Los Angeles, played the following among his January programs:

Jan. 6—Prelude and Fugue in C, Bach; Adagio from C major Toccata, Bach; Chorale Prelude, "A Mighty Fortress Is Our God," Bach; "Ave Maria," Schubert; Serenade, Schubert; Gavotte from "Mignon," Thomas; Chorale, Jongen.

Jan. 9—"The Carman's Whistle," Byrd; "The King's Hunting Jigg," John Bull; Adagio from Piano Sonata, Frederick Converse; "Song of India," Rimsky-Korsakoff; "Orientale," Cui; Sixth Sonata, Mendelssohn.

May Ann List, Canton, Ohio—Miss List played the following numbers in a recital preceding the Christmas vesper service Dec. 21 at the First Baptist Church: "Vom Himmel hoch," Edmundson; "In dulci Jubilo," Edmundson; "From Heaven High," Pachelbel; "Bohemian Cradle Song," Poister.

DR. HAWKINS OPENS AUSTIN ORGAN AT BURLINGTON, VT.

Dr. Warner M. Hawkins, organist and director at Christ Methodist Church, Park Avenue, New York City, and warden of the American Guild of Organists, played at the dedicatory service and gave a recital on the new Austin organ in the First Methodist Church of Burlington, Vt., Jan. 18. The program, designed largely to display the resources of the instrument, included the Toccata and Fugue in D minor, Bach; Sonata in F minor, Rheinberger; a group of pieces from Vierne's "Pieces Dans Style Libres" and a modern group ending with Edmundson's Toccata on "From Heaven on High." Preceding each service the amplified hymn playing on the chimes must have carried over the entire city. Following this came free improvisations on the hymns. The audiences which filled the church must have been most gratifying to the donor of the organ, John Booth.

ARTHUR BIENBAR IS DEAD; ORGANIST IN LOS ANGELES

Arthur Bienbar, long associated with music in southern California, died at his home in Los Angeles Jan. 5. He was 73 years old.

After a distinguished career in his native Holland and other European countries, Mr. Bienbar came to America in the early '20's. He was associated with large Catholic churches and choirs and at the time of his death was organist and choirmaster at the Church of the Precious Blood in Los Angeles. Among other important posts held by Mr. Bienbar before coming to America was that of sub-director under Signor Perosi at the Sistine Chapel in Rome, coach at La Scala Opera and director of the Royal Male Chorus, The Hague.

Bach Cantata in Philadelphia.

The choir of Holy Trinity Church in Philadelphia, under the direction of Robert Elmore, will sing "The Lord Is Sun and Shield," by Bach, on Feb. 8. Mr. Elmore's opera, "It Began at Breakfast," had a performance at the Hotel Dennis, Atlantic City, on New Year's night, and will be performed at the Penn Athletic Club, Philadelphia, Feb. 10. On Jan. 16 Mr. Elmore gave a recital in Austin, Tex., and the following day conducted a church music conference.

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London Center.

The annual meeting of the London Center took the form of a dinner party at the Grange in South London Saturday evening, Jan. 10. Twenty-two members, wives and friends attended this function. The chairman, Theodore Gray, presided and called for the reports of the secretary, A. E. Harris, and the treasurer, Mrs. Harry Shaw. Following is the slate of officers for 1942:

Honorary Chairman—Theodore R. Gray.

Chairman—George G. Lethbridge.

Vice-Chairman—George Barbutt.

Secretary—A. Ernest Harris.

Treasurer—Mrs. Harry Shaw.

Additional members of the executive committee—T. C. Chattoe and Charles E. Wheeler.

George Lethbridge then welcomed the new members of the center—Mr. and Mrs. J. S. Pack and Alex Burr. It was decided to purchase an $80 war savings certificate and also to donate $20 to the Queen's fund for air raid victims.

The remainder of the evening was spent in games and contests arranged by Mrs. Harry Shaw and Mrs. Theodore Gray.

A. Ernest Harris, Secretary.

Hamilton Center.

The annual Christmas party of the combined memberships of the Hamilton Center and the local branch of the Ontario Music Teachers' Association was held Dec. 29 in the Hamilton Conservatory of Music. Professor Watson Kirkonnell of McMaster University was guest speaker and added greatly to the merriment of the evening by reading two of his poems, "The Flying Bull" and "The Ghost," in his inimitable manner. He was introduced by Eric Rollinson, who mentioned some of his scholastic achievements and distinctions. The members of both organizations and their guests entered heartily into the games and the stunts under the leadership of Miss Mildred Begg. Vernon Carey led the sing-song.

Harold Le Noury, Secretary.

St. Catharines Center.

The St. Catharines Center held its monthly meeting Saturday evening, Jan. 10, in the Kitchener Street United Church at Niagara Falls, Ont. Edward Elliott, organist of St. George's Church in St. Catharines, was the speaker. Mr. Elliott's subject was "The Coronation Music" and he supplemented his talk by playing recordings of the actual coronation ceremony. This was an inspiring and interesting meeting and was greatly enjoyed by all present.

Murray Smith, Secretary.

Brantford Center.

An informal evening of carol singing was sponsored by the Brantford Center and held in the Colborne Street United Church Dec. 9. A composite choir of singers from various city churches was placed in the choir loft and was under the direction of Dr. Henri K. Jordan, chairman of the center. In the gallery of the church was a chorus of public school children under the direction of George A. Smale, supervisor. This latter group sang several numbers and assisted the adult choir and the audience with descants. The choruses sung by the adult choir were from Handel's "Messiah" and included "And the Glory of the Lord," "O Thou, That Tellest Good Tidings to Zion" and the "Hallelujah Chorus," which brought the evening to a stirring conclusion.

Harold D. Jerome, organist and choirmaster of the Colborne Street United Church, presided at the console and for the offertory played several selections. Nan Henderson, contralto, was the soloist and assisted the choir in one of the choruses. The Rev. W. B. Caswell, minister of the church, welcomed the large audience and in a brief talk on the good work done by the Brantford Center announced that the entire proceeds of the evening would go to a fund for the rehabilitation of organists in the Old Land who have been bombed out of their homes.

Eleanor Muir, Secretary.

Kitchener Center.

Eugene Fehrenbach was re-elected chairman of the Kitchener Center at the annual meeting held in the Maple Club dining-room Jan. 17. The entire 1941 executive committee was re-elected and includes: Vice-chairman, Leonard Grigg; treasurer, Miss Eleanor Miller; secretary, Edgar V. Merkel, and social convenor, Mrs. Dorothy Petersen. Glenn Kruspe remains on the executive committee as past chairman.

In the games and contests which followed the meeting and which were thoroughly enjoyed by everyone the following were prize-winners: Miss Louise Germann and Eugene Fehrenbach, and Mrs. Garfield Bender and Glenn Kruspe.

During the last year the Kitchener Center sponsored six public recitals, a performance of Stainer's "Crucifixion" and a carol service. Seven church choirs were featured on the programs, which were given in Kitchener, Waterloo, Guelph, Stratford and London.

Edgar V. Merkel, Secretary.

Montreal Center.

A meeting of the Montreal Center was held on Jan. 13 in the form of a minister-organist dinner at the Epicurean Club. Each organist brought his minister as his guest, and the evening proved to be a unique and profitable experience.

Brief addresses on the subject of "The Place of Music in the Church" were delivered by the Rev. Dr. F. W. Kerr and the Rev. Canon W. H. Davison, the former dealing with the congregational aspect of the topic and the latter speaking from the liturgical point of view. Both emphasized the fact that only the finest expressions of worship should be permitted in the sanctuary. Many valuable ideas were brought to light in the discussion that followed. A fine spirit of cooperation and a desire to understand one another's problems was observed and in thanking the organists for their hospitality one of the ministers remarked that it had been one of the most enjoyable meetings he had ever attended.

Phillips Motley, Chairman.

KIMBALL ORGAN IN DULUTH OPENED BY C. W. ANDERSON

A new two-manual Kimball organ of fifteen ranks of pipes and chimes has been installed in Trinity English Lutheran Church, Duluth, Minn. A brilliant dedication recital was played Jan. 16 by C. Wesley Anderson of Minneapolis. Mr. Anderson demonstrated the tonal qualities of the new instrument effectively. His program was as follows: Prelude and Fugue in D major, Bach; "Jesu, Joy of Man's Desiring," Bach; Adagio Cantabile, Tartini; "Piece Heroique," Franck; "The Bells of St. Anne de Beaupré," Russell; Toccata, Mulet; "Fountain Reverie," Fletcher; "Garden of Iram," Stoughton; "Fireside Fancies," Clokey; "Twilight at Fiesole," Bingham; "Carillon de Westminster," Vierne.

H. W. Milliman of the W. W. Kimball Company made the installation. The space for the organ being limited, a two-chamber job seemed advisable and satisfactory results are being achieved from the double-expression installation.

Rene Paul Dosogne in Chicago.

Rene Paul Dosogne has been appointed organist of the large Notre Dame Church, on West Harrison Street, Chicago, and took up his duties there the middle of January. Mr. Dosogne comes to Chicago from New York City, where for the last three years he was organist of the Catholic Church of the Ascension, on West 107th Street.

SUGGESTIONS for EASTER PROGRAMS

ANTHEMS

Bach, J. S.	Christ Lay in Death's Dark Prison	Mixed	.15
Bach, J. S.	Easter Chorales	"	.12
Billings, William	The Lord is Risen Today	"	.15
Clokey, Joseph	Christ Conquereth	"	.15
Daniels, Mabel	Festival Hymn	"	.15
Edmundson, Garth	Renascence	"	.15
Edmundson, Garth	Bethlehem's Own	"	.15
Goldsworthy, W. A.	Dawn in the Garden	"	.15
Johnson, Alfred	Song of Victory	"	.15
Lester, W.	On Wings of Living Light	"	.15
Lyon, James	The Lord Descended from Above	"	.15
Rossini, Carlo	Christ the Victor	"	.15
Yon, Pietro	Christ Triumphant	"	.15
Yon, Pietro	Our Paschal Joy	"	.15

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O'Hara, Geoffrey	Hour of Calvary	High, Med., Low	"	.50
Rossini, Carlo	Christ the Victor	High, Med., Low	"	.50
Shure, R. Deane	Sorrow of Mary	Contralto		.50
Yon, Pietro	Christ Triumphant	High and Low	each	.60
Yon, Pietro	Our Paschal Joy	High and Low	"	.60

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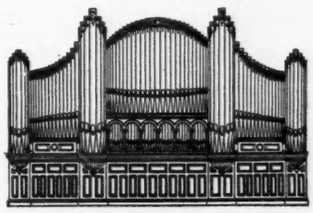

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Rethinking Question of Design for Small Organ of Unified Type

BY JOHN McINTIRE

[Teacher of organ at North Texas State Teachers' College, Denton, Tex.]

The place of the small unified organ in the scheme of things hardly is open to question. Limited space and budget often demand its installation. There remains, however, a serious question whether or not the specifications of most small unit organs which have appeared in the past decade, based, as they have been in most cases, on a stopped flute-salicional scheme, are as satisfactory as they might be. When the music department of the North Texas State Teachers' College decided to purchase two new practice organs we were confronted in a real and tangible way with this problem.

Perhaps the words "unity" and "variety" as they relate to organ design, and a clear understanding of what is meant by them, would help to state the issues involved more plainly. In the large instrument it is possible to have unity (ensemble) and in addition certain smaller combinations of stops and special stops for variety. However, for the small organ of two or three ranks it seems important to decide whether in the end one wants unity (a solid ensemble tone) or only variety; or is it possible to achieve both with so small an amount of material?

First of all, what is meant by "unity" (ensemble) in organ tone? There seems, in this connection, to be an important consideration which many designers have too often overlooked—that is, that the farther apart basic contrast of tone color is, the less chance there is for ensemble. This contradicts the idea held in a certain circle that ensemble in organ tone is achieved by any means except that of true affinity in tone color. One argument runs that equality in power makes for unity. One can imagine a solo wood flute and a tuba of about equal power, but would they create an organ ensemble? They might *blend,* but they certainly do not create an *ensemble.*

The words "blend" and "ensemble," by the way, often seem to be disastrously misused in discussions of organ design. An aeoline and its voix celeste *blend,* but they do not create an organ *ensemble.* You can voice a great doppel flöte that will *blend* with the diapasons, but its presence will not enhance the *ensemble.* The French horn and the bassoon in the orchestra can *blend,* but they do not create what is known as the orchestral *ensemble.*

What we must mean by ensemble in organ tone is this: that a good organ ensemble is one in which true (foundational) organ tone predominates in a clear, easily recognizable fashion in all ranges on manuals and pedals and that this means leaving out any voices that might destroy these factors and, in the smaller organ, leaving out any voices that do not definitely contribute to the ensemble until at least the basis of an ensemble has been created.

There are passages in orchestral literature in which the presence of a tuba would be annoying and would utterly muddle up the effect. On the other hand, there are occasional spots in orchestral music where the tuba is the only color that could possibly give the desired effect. There are places in organ music (most of them) where the clarity of the diapason chorus on the great would be spoiled by a large open wood flute. Yet there are other places where an open wood flute as a solo voice would be just the touch that was needed. The tuba can *blend* with the orchestra. The large solo flute can *blend* with organ tone

But one would no more start an organ with a doppel flöte than one would choose the tuba as the first instrument on which to build an orchestra. It is not a question of blending; it is a question of creating ensemble. The smooth tuba and tibia of the theater organ blended, but they did not create an organ ensemble. To speak of building for large organs wood flutes or keen gambas that blend proves not one thing about the rightness of their place in the ensemble. Nor can one argue against their inclusion in a scheme in which ensemble has already been provided and where funds remain for specialties. The point is that though they may be made to blend, they cannot and should not be called ensemble factors.

Our argument here is not against colorful stops in the organ. The point is, simply, that if one had only two instruments in his orchestra, the French horn and bassoon (beautifully as they may blend) would be an inadequate choice. So if one had but two ranks in his organ the stopped flute and keen salicional would not be the wisest choice. They are specialties.

The answer to the second question, that on variety in organ tone, seems twofold; there may be variety by contrast in basic tone color (as we have seen and as is illustrated in the string versus the flute) and there may be variety by contrast in pitch (as 8-ft. versus 2⅔ ft.). That is, to an 8-ft. gemshorn a stopped flute might be added for the sake of variety, or to the 8-ft. gemshorn a 2⅔-ft. gemshorn might be added for contrast in pitch. That both of these means should be available in the very large instrument (though the second is often neglected) is an obvious fact. It is probable that only one may be used in the small organ; yet its presence will mean the preservation of this second requisite in organ design.

It seems, then, that by getting away from too much contrast in basic tone color (as in the stopped flute-salicional scheme) it might be possible, even with unification and duplexing, to arrive at something that had reasonable ensemble. Experience has indicated that the addition of a diapason to the stopped flute-salicional organ, although it helps, does not really draw the ensemble together—it only dominates it.

The search will be for ranks that are not too far apart in basic tone color (for purposes of ensemble), and we shall rely in our small unit organ on contrast in pitch to provide the element of variety. Thereby we may have both unity and variety with small means.

The idea of nearness of tone color must not be interpreted unreasonably. For example, two diapasons would be close in basic tone color and thus would serve as the basis of a good ensemble, but they could hardly be thought of as the only ranks in a small organ. What are stops that are not too far apart in basic tone color for ensemble purposes? The first observation is that stops that are close enough for our purposes have not lost their individuality, contrary to popular belief. Closeness here means corroboration of harmonic content—not duplication of harmonic content or loss of individuality. A diapason and a salicional (not too keen) are close enough—they corroborate harmonically; they create an ensemble; yet they are individual.

Having achieved in our theory both unity and variety, it remains only to select the proper ranks. Let me tell, now, in a personal way, what our decisions were and how they have worked out in practice.

After much consideration we settled on the spitzflöte and salicional as the basis of our practice organs. Both were given rather special treatment. The spitzflöte was voiced toward the foundational side (a little like a diapason conique) and the salicional was made to have the tone quality of an aeoline, but to be of the scale and strength of a salicional. These two ranks, tending, as they both do, toward the foundational side, yet retaining considerable flute-string contrast, have proved to be remarkably fine as a solid backbone of tone for our small organs. The improvement over the stopped flute-salicional scheme (voiced along their usual lines) is beyond question. Here is an answer to ensemble, with the maximum contrast consistent with the principle of unity, in the small unit organ.

In our three-manual organ a dulciana was made the third rank, and was voiced not too mildly and somewhat like a dolce flute. These three ranks, none of them overpowering the others in strength—you can hear the dulciana when it is added to the spitzflöte and salicional—have created in this small unit organ a remarkable illusion of organ tone. The resulting sound is true, foundational organ tone, each rank contributing something of value; yet it is impossible to point to any one individual rank in the resulting tone. All three ranks unify well. Each manual has an individual interest because of the variety in the borrows. The 2-ft. spitzflöte on the choir really creates a little positiv on that manual. The pedal is very clear (note the 2-ft.), and the mutations give the effect of reeds. Down the hall from the practice studio this organ sounds as if it had fifteen or twenty ranks, so nearly perfect is the ensemble of organ tone it creates.

In the two-manual the resources of the spitzflöte and salicional are augmented by a 4-ft. principal duplexed on both manuals and pedals, but not unified. The resulting tone is brilliant, even a little overpowering with an attached console. I have wondered how this scheme would sound in a room seating 200 or 300 people. I believe it would be amazingly adequate. There is everything here that is associated with *real* organ tone—brilliance (emphasis on upper work), body (properly voiced 8-ft. spitzflöte), depth (the 16-ft. salicional makes an excellent double), and the pedal is wonderful.

The 8-ft. diapason is most emphatically not missed in either organ; yet both organs, particularly from a little distance, give an effect in which one is sure there is a diapason chorus. The listener is aware that the ranks have a certain individuality and that more than one pitch is represented; yet the total effect is of one tone color at 8-ft. pitch.

All in all, these organs have proved to be an encouraging example of what may be done with proper specifications in a small unit organ. They are a credit to their builders, the Wicks Organ Company.

JOHN McINTIRE AT ORGAN HE DESIGNED FOR COLLEGE IN TEXAS

Here is the three-manual scheme:

GREAT ORGAN.
Salicional, 16 ft., 49 notes.
Spitzflöte, 8 ft., 61 notes.
Salicional, 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Dulciana, 5⅓ ft., 61 notes.
Spitzflöte, 4 ft., 61 notes.
Salicional, 2⅔ ft., 61 notes.
Spitzflöte, 2 ft., 61 notes.
Salicional, 1⅗ ft., 61 notes.

SWELL ORGAN
Dulciana, 16 ft., 49 notes.
Salicional, 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Spitzflöte, 4 ft., 61 notes.
Salicional, 4 ft., 61 notes.
Salicional, 2⅔ ft., 61 notes.
Salicional, 2 ft., 61 notes.

CHOIR ORGAN.
Salicional, 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Salicional, 4 ft., 61 notes.
Dulciana, 4 ft., 61 notes.
Spitzflöte, 2 ft., 61 notes.
Dulciana, 1⅓ ft., 61 notes.

PEDAL ORGAN (Plastic Sharps).
Spitzflöte, 16 ft., 32 notes.
Spitzflöte, 8 ft., 32 notes.
Salicional, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Dulciana, 5⅓ ft., 32 notes.
Spitzflöte, 4 ft., 32 notes.
Salicional, 4 ft., 32 notes.
Salicional, 2⅔ ft., 32 notes.
Spitzflöte, 2 ft., 32 notes.

Here are the tonal resources of the organ:

Spitzflöte (foundational), 8 ft., 85 pipes.
Spitzflöte (wood), 16 ft., 12 pipes.
Salicional (soft), 8 ft., 85 pipes.
Dulciana (bright), 8 ft., 85 pipes.
Total, 267 pipes.

The wind pressure is three inches.

The two-manual is laid out as follows:

GREAT ORGAN.
Salicional, 16 ft., 49 notes.
Spitzflöte, 8 ft., 61 notes.
Salicional, 8 ft., 61 notes.
Principal, 4 ft., 61 notes.
Spitzflöte, 4 ft., 61 notes.
Salicional, 2⅔ ft., 61 notes.
Spitzflöte, 2 ft., 61 notes.
Spitzflöte, 2 ft., 61 notes.
Salicional, 1⅗ ft., 61 notes.
Spitzflöte, 1⅓ ft., 61 notes.
Salicional, 1 ft., 68 notes.
Mixture, 4 rks. (Drawing Salicional, 2⅔ ft., 2 ft., 1⅗ ft. and 1 ft.), 61 notes.

SWELL ORGAN.
Spitzflöte, 8 ft., 61 notes.
Salicional, 8 ft., 61 notes.
Principal, 4 ft., 61 notes.
Salicional, 4 ft., 61 notes.
Salicional, 2⅔ ft., 61 notes.
Spitzflöte, 2 ft., 61 notes.
Salicional, 1⅗ ft., 61 notes.

PEDAL ORGAN (Plastic Sharps).
Spitzflöte, 16 ft., 32 notes.
Spitzflöte, 8 ft., 32 notes.
Salicional, 8 ft., 32 notes.
Salicional, 5⅓ ft., 32 notes.
Principal, 4 ft., 32 notes.
Spitzflöte, 4 ft., 32 notes.
Salicional, 2⅔ ft., 32 notes.
Spitzflöte, 2 ft., 32 notes.

Following is the tone analysis:

Spitzflöte (foundational), 8 ft., 85 pipes.
Spitzflöte (wood), 16 ft., 12 pipes.
Salicional (soft), 8 ft., 85 pipes.
Principal (bright), 4 ft., 61 pipes.
Total, 243 pipes.

HUGH McAMIS

RECITALS

All Saints' Church

Great Neck, Long Island

Maitland Will Play February Saturday Afternoon Recitals

Dr. Rollo Maitland is to give a series of recitals at his church—the Church of the New Jerusalem—in Philadelphia on the Saturday afternoons in February at 4 o'clock. Beginning with a miscellaneous program Feb. 7, Dr. Maitland will follow this with a British program, a Bach program and an American program. The British program is in honor of Sir Ernest MacMillan, who is to be guest conductor of the Philadelphia Orchestra that week. The theme for improvisation is one he wrote in Dr. Maitland's guest book in 1924.

Following are the recital offerings:

Feb. 7—"We All Believe," Bach; "A Rose Breaks into Bloom," Brahms; "O World, I e'en Must Leave Thee," Brahms; Third Chorale, Franck; Sketch in D flat, Schumann; "The Bells of St. Anne," Russell; Concert Variations, Bonnet; Canzonetta, S. M. Maitland; Overture, "Midsummer Night's Dream," Mendelssohn.

Feb. 14—British program: Trumpet Voluntary, Purcell; "Evening Song," Bairstow; "Rhosymedre," Vaughan Williams; Sonata 1, first movement, Elgar; Scherzo, Whitlock; Toccata, Andante in D and "Morceau de Concert," Hollins; "Fantasy Rustique," Wolstenholme; Improvisation on a Theme by Sir Ernest MacMillan.

Feb. 21—Bach program: Prelude and Fugue in B minor; Chorale Preludes, "My Inmost Heart Doth Yearn" and "Before Thy Throne I Now Appear"; Prelude and Fugue in G; Adagio in A minor; Chorale Prelude, "My Soul Doth Magnify"; Toccata in F; Chorale Preludes, "I Call to Thee" and "Sleepers, Wake"; Passacaglia.

Feb. 28—American program: Prelude in C minor, Berwald; Andante espressivo, Miles; "Legend," Thatcher; "Cherubs at Play," McCollin; Sonata 7, Borowski; "Carillon de Chateau Thierry," Bingham; "Requiescat in Pace," Sowerby; Allegretto, Parker; "The Brook," Dethier.

Curtis Institute of Music announces that publication of the magazine *Overtones* is suspended for the duration of the war.

RUPERT SIRCOM VISITS EAST; HEARD IN THREE RECITALS

Rupert Sircom, associate professor of organ at Carleton College, Northfield, Minn., and organist and choir director of the Westminster Presbyterian Church in Minneapolis, spent the latter part of January in the East and was scheduled for three important recitals, as follows:

Jan. 27—Harvard University.

Jan. 28—Cathedral of the Incarnation, Garden City, N. Y., under auspices of A.G.O.

Jan. 30—Grace Church, New York City.

Mr. Sircom's program consisted of the Bach Prelude and Fugue in B minor, three chorale preludes, the Sinfonia "As the Rain and Snow Falleth from Heaven" and Vierne's Fourth Symphony.

Mr. Sircom continues to lead a busy life in the Northwest. He drives from Northfield to Minneapolis to take care of his church duties and also teaches church music at Luther Seminary in St. Paul.

RECITALS BY WALTER BAKER IN THREE CITIES IN JANUARY

Walter Baker, organist and director of music of the First Baptist Church of Philadelphia, and a member of the faculty of Westminster Choir College, was heard in three recitals outside Philadelphia in January, the engagements being the following: Jan. 11, First Lutheran Church, Richmond, Va.; Jan. 20, Cathedral Church of St. John, Wilmington, Del., and Jan. 28, Westminster Choir College chapel, Princeton, N. J. The programs, played from memory, were made up of the following numbers: Prelude, Fugue and Chaconne, Buxtehude; Concerto 5, in F major, Handel; Chorale Preludes, "O Sacred Head, Once Wounded" and "Christians, Rejoice!", Bach; Fantasie and Fugue in G minor, Bach; Sonata, "The Ninety-fourth Psalm," Reubke; "The Soul of the Lake," "The Sun's Evensong" and "Hymn to the Stars," from "Seven Pastels from the Lake of Constance," Karg-Elert; Toccata on "Lord Jesus Christ, Turn unto Us," Karg-Elert; Berceuse and "Spinning Song," from "Suite Bretonne," Dupré; "The Tumult in the Praetorium," from "Passion Symphony," de Maleingreau, and Toccata, "Thou Art the Rock," Mulet.

Philadelphia Brahms Festival.

From Feb. 27 to March 7 Philadelphia will be the scene of one of the most important musical events in the United States this season. A cross-section of the works of Johannes Brahms will be presented by artists and musical groups under the leadership of James Allan Dash and with the cooperation and advice of Eugene Ormandy. Organizations and soloists taking part include the Philadelphia Orchestra, with Eugene Ormandy conducting and Efrem Zimbalist, violinist, as soloist; the Philadelphia Brahms Festival Chorus, with Dr. Dash conducting and Rose Bampton, soprano, and Igor Gorin, baritone, as soloists, and Robert B. Miller at the organ. Elisabeth Schumann, soprano, and Alexander Kipnis, basso, will give lieder recitals. The Budapest and the Perole String Quartets will play the master's principal works in this form. The University of Pennsylvania choral groups and the Academy of Vocal Arts will present some of the smaller choral works, including the "Liebeslieder" waltzes. All of the concerts will be given in the Academy of Music, in addition to which the Civic Symphony Orchestra will give a Brahms program in Irvine Auditorium.

Miss Darnell Directs Mason Service.

The senior choir of St. Mary's-in-the-Garden, New York City, directed by Grace Leeds Darnell, celebrated the 150th anniversary of Lowell Mason's death by singing at the morning service Jan. 18 all the hymn-tunes of this early American composer found in the Episcopal Hymnal. The prelude was an improvisation on the composer's tune "Bethany" by W. Smith and the postlude the Prelude on Mason's tune "Dort," composed for the celebration by the grandson of Lowell Mason, Dr. Daniel Gregory Mason. The composer was present at the service.

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Dr. Covert Elected President

The twentieth annual meeting of the Hymn Society was held Jan. 19 at Union Seminary, New York, with a fine attendance of its local members. The president, Dr. Foote, presided at the business session, when the reports of officers were presented. Financially a small balance was recorded by the treasurer and the officers brought accounts of their work. The Toledo Chapter of the A.G.O. was admitted to affiliation with the society, being the first body of organists to assume this relationship.

Full reports were made of the Lowell Mason celebrations, not only in the East, but all over the country. Programs had been received from many churches in which the music and labors of Dr. Mason were recognized. At his birthplace, Medfield, Mass., his grandson, Henry Lowell Mason, and Dr. Henry Wilder Foote had spoken. The observances at Orange, where he died, and in New York, in which the Music Educators' National Conference had joined with the society, took place on the anniversary of his birth, Jan. 8.

Final changes in the constitution were approved, and it will now be issued, as revised, to all members.

As Dr. Foote expected to be in Vancouver for the first half of this year, his resignation as president was regretfully accepted. Dr. William Chalmers Covert was elected in his place. The vice-presidents are William W. Reid, Paul C. Warren and Mrs. Clarence Dickinson. Other officers were reelected, Mrs. Alice Buchanan and Dr. Robert W. Searle being the new members of the executive committee.

At the dinner in the Auburn room Mrs. Lois Murphree of Rhodesia, South Africa, a faithful member of the society, was introduced by William W. Reid. Dr. Foote and Dr. Covert took part in the program, the former receiving a hearty vote of thanks for his inspiring leadership during the last year.

After dinner we adjourned to the Gate room, where another member from afar, the Rev. Bliss Wiant of Yenching University, Peking, gave a fascinating address on Chinese music, showing its modal characteristics and describing the close relation between the pitch used in speaking each word and the meaning to be conveyed. When hymns were set to melodies the question of adjustment to achieve the desired meaning became acute. Mr. Wiant showed a remarkable collection of Chinese musical instruments and exhibited the Chinese hymnal on which he and others had worked, whose sale to date exceeds 250,000 copies. It contains about sixty tunes drawn from Chinese sources. Mr. Wiant's address was greatly appreciated and attracted many from the seminary as well as from the vicinity of New York.

Value of Lowell Mason Observance

At the evening service marking the 150th anniversary of the birth of Lowell Mason on Jan. 8, reported fully in the news columns of this issue, a special commemorative order of worship prepared by Dr. William Chalmers Covert was followed. This order is being widely used elsewhere in the country, and many reports are coming in of its adaptability to varied types of observances of Mason's life and work.

What will be the value of this observance to us all? The articles which have already appeared in musical and other journals must have impressed all who read them with the soundness of the advanced position taken by Mason in his methods of vocal teaching both to children and to those on whom the country must rely to carry forward the enormous task of teaching music to its youth. Mason's ability in teaching children to sing and in equipping others to employ equally sound methods amounted to real genius. His writings, as preserved to us, are eloquent, lucid statements of the goal and the way to attain it. Not a word needs to be changed in his statements of the principles involved. The whole system of public school music is based on the ideas which he introduced here from abroad and adapted for use in America. Moreover, the vigor and simplicity of Mason's own hymn-tunes, of his songs for children, and of the anthems which are available, have prolonged their life—especially the great hymn-tunes he provided for the finest lyrics he could find. As the Christian Church has expanded, here and all over the world, Mason's hymn-tunes are found in the collections of hymns—and they always will be.

If the church of today is strengthened by a revival of true congregational worship through hymns, we shall only be carrying on the work that he did superbly a century ago, aided by a new emphasis on the principles which he did so much to popularize.

REGINALD L. MCALL.

Letters to the Editor

As to Dr. Straube's Opinion.

Los Gatos, Cal., Jan. 1, 1942.—Dear Mr. Gruenstein: At last the conspirators have come out in the open! The extreme to which the very active cult of the austere is trying to push the organ is confessed by Mr. Covell in the December DIAPASON when he quotes and endorses Dr. Karl Straube to the effect that:

> The organ of today has proven an unfit medium for conveying the serenity and grandeur of works that have their roots in religious belief. * * * The aim of the organist can no longer be a desire to give a subjective interpretation, but to render positively, faithfully and *with the least possible output of emotion* [the italics are mine] the given work as it presents itself in its own architecture.

It may be that one can derive exaltation from a musical understatement, and that there is a kind of dignity to a gray architectural, tonal or human ruin, and equally true that a hyper-subjective interpretation is rude and crude, but the phrase "organ of today" is an unfair, too-broad generalization, while "least possible output of emotion" is at best misleading. Dr. Straube's argument goes altogether too far and is as full of holes as a sieve. The very best one could say for it is that it is a dangerous half-truth—and *that* is being too generous. It explains, to a certain extent, however, some organs and organ playing, and any light on those matters is cause for gratitude.

It happens I was able to ask a distinguished organist (as much so in Germany as in England) what he thought of Dr. Straube's statement. I quote from his reply:

> In the days when I knew Dr. Straube he was a brilliant performer on the organ, splendid technique, fine improviser *a la* Reger, given almost to overdoing his registration. In Bach he frequently brought out inner voices. He was fond of dynamic changes. We thought a good deal of him in the old days, not as "stodgy," but almost too startling in his colorings. Does not sound like the man writing in THE DIAPASON, does it? It must be the result of Nazism!

One might add: "If not the result, perhaps the cause!"

The "icicle-classical" totalitarians are blitzing us down the wrong road. It is a great pleasure to be able to quote a great artist who knew Dr. Straube in such candid refutation.

J. B. JAMISON.

From C. Albert Scholin, M.M.

St. Louis, Mo., Jan. 5, 1942.—Dear Mr. Gruenstein: I just want you to know how much I enjoy reading THE DIAPASON each month. This month's editorial, "Looking Out on 1942," is excellent. You are to be congratulated on the fine work you are doing in this paper of yours. Wishing you continued success, I am,

Sincerely yours,
C. ALBERT SCHOLIN.

CHARLES F. HANSEN
Organist Second Presbyterian Church
Indianapolis, Ind.
RECITALS A SPECIALTY

CANTATA BY KEMMER TO WORDS BY BANKER

SUNG IN NEW YORK CHURCH

Christmas Story Told in Simple Words by Herbert L. Satterlee, Investment Banker and Son-in-Law of Late J. P. Morgan.

Herbert L. Satterlee of Greenwich, N. Y., has composed the words of a new cantata performed for the first time Dec. 21 at the 4 o'clock service in St. George's Episcopal Church, Stuyvesant Square, New York. Mr. Satterlee wrote the words of the cantata one day last summer while on a vacation at Mount Desert, near Bar Harbor, Me. It was set to music by George W. Kemmer, organist and choirmaster of St. George's Church. The cantata is an effort to put the Christmas story into a "homely, everyday setting that all of us can understand."

Mr. Satterlee has written the words for numerous other musical works, including "When Arbutus Blooms," with music by Mrs. Jennie Price Black; "Impatience" and "Autumn Leaves," also with music by Mrs. Black. In his younger days Mr. Satterlee wrote much light music and verse.

Mr. Satterlee, now 78 years old, is an investment banker and a son-in-law of the late J. P. Morgan. He is well known as the biographer of that colorful figure in the annals of American business and finance.

Mr. Kemmer's cantata is admirably adapted to the church's adult choir of sixty men and women, augmented by the junior choir of thirty-five girls.

Contest Winner in Recital.

Robert Rayfield, organist, and Raymond Niwa, violinist, gave a joint recital in Kimball Hall Jan. 19. They were presented by the Society of American Musicians as two of the winners of its young artists contest. Mr. Rayfield has done all his studying in Chicago, holding at one time a Van Dusen organ scholarship. He played: Toccata and Fugue in D minor, "Jesu, Joy of Man's Desiring," "Hark, a Voice Saith All Are Mortal" and "Fugue à la Gigue," Bach; Chorale in A minor, Franck; "In dulci Jubilo," Karg-Elert; Scherzo from Fourth Symphony, Widor; "Wind in the Pine Trees," Clokey; "Etude Symphonique," Bossi.

Death of Sophie Richter's Father.

Miss Sophie Richter, the Chicago organist, has the sympathy of her friends in the loss of her father, Charles F. Richter, who died Jan. 15. Mr. Richter was engaged for many years on the mechanical staff of the *Chicago Daily News* and had a very large circle of friends. He was a prominent Mason and a member of the Chicago Old-Time Printers' Association. Mr. Richter is survived by his widow and by two daughters, Sophie and Frieda.

Andrew Tietjen Takes Bride.

Miss Yolanda Elisa Giorni, daughter of Mrs. Aurelio Giorni of New York and the late Mr. Giorni, and a great-great-granddaughter of Bertel Thorvaldsen, famous Swedish sculptor, was married Dec. 27 to Andrew Tietjen in the Chapel of the Intercession, Trinity Parish, New York, of which Mr. Tietjen recently was appointed organist and choirmaster. The ceremony was performed by the Rev. George A. Trowbridge, rector of St. Paul's Episcopal Church, Chestnut Hill, Philadelphia, assisted by the Rev. Dr. S. DeLancey Townsend, rector emeritus of All Angels' Church, New York, and the Rev. Dr. S. Tagart Steele, Jr., rector of the Chapel of the Intercession.

T. SCOTT BUHRMAN
writes (in "The American Organist," January, 1942) about the New Anthem
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Music of Christmas; Study of Programs in Churches in 1941

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

From a scrutiny of the programs received I should say that American choirmasters did not buy many of the new issues for Christmas, possibly because publications were so numerous as to be confusing. A few of them do appear, however, and you will wish to know which.

Of the two new carols by Philip James, "Christ Is Born" seems to have been preferred; it was used by Reginald L. McAll (New York), Joseph Ragan (Atlanta) and H. L. Ralston (Washington, Pa.). Of the two new Chapman carols, I presume that the more popular was "Gates and Doors," used by D. D. Kettring of Lincoln and others. Dr. Williams' "The Storck" got off to a fair start (J. C. Beebe, New Britain); so did Dr. Christiansen's Norse number, "Wonders Are Wrought" (Dr. A. D. Zuidema, Detroit) and Professor Luvaas' Swedish carol, "O Blessed Night" (C. A. Rebstock, Cleveland). Professor G. M. Thompson of Greensboro, N. C., who directs choirs of women, selected no less than three new numbers: Miss Davis' "Swedish Dance Carol," Professor Bement's Gretchaninoff "Cherubim Song" and Miss Davis' English carol, "As It Fell upon a Night"; the first of these was a "big hit."

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I was delighted to see that Dr. Macdougall's "Yuletide Carol," which I recently commended (after missing its publication a year or two ago) was put on by Messrs. Kettring and Ralston.

The neglect of publishers to send copies for review is getting to be rather serious. For example, I noted on two or three programs Ralph G. Winslow's "Wake Now, Ye Shepherds" and wondered about it. On Jan. 22, as this article goes to press, I receive a copy for review from Carl Fischer. It is a delightful Bohemian carol for SATTBB and children's choir. The tune has appeared before in a number of editions, I believe, but this idea of including the children is a very happy one. Then Parvin Titus in Cincinnati sends me a list which mentions his new edition for SSAA of the Perilhou "Virgin by the Manger." The explanation in this case is that it is published by the Boston Music Company, which for some time has forgotten that the organists have a magazine.

Well, ten organists forgot to put their names on their programs!

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A few new organ pieces for Christmas had a hearing, including the Biggs "Carillon" (Ernestine Holmes, Los Angeles) and his "Star of Hope" (D. D. Kettring, Lincoln, Neb.); also Whitford's "Adeste Fideles" (H. D. Bruening, Chicago). Mr. Bruening is a discriminating musician who is fair to our American and Canadian composers for the organ. He listed Egerton's Improvisation on "Veni Emmanuel," Titcomb's "Puer Natus Est" (when did I receive a copy of it for review?) and Edmundson's Toccata on "From Heaven Above." The last of these was played by Mr. Titus and others.

As usual, two famous Canadian names appear conspicuously. In Germantown, Philadelphia, N. L. Norden sang Willan's "Christ Is Born" and "Here Are We in Bethlehem." The latter of these, a favorite of my own, was used by A. L. Jacobs in Los Angeles and by others. Other Willan titles noted are his Indian carol, "Jesus Ahatania" (P. Titus), and his French carol, "O Whence This Star" D'A. McLaughlin, Toronto).

Dr. Whitehead's longer list was drawn upon freely, including his "Croon Carol" (Roberta Bitgood, Bloomfield, N. J.) and his delightful Irish carol, "Now Christmas Day Is come" (S. Baughman, Grand Rapids). I think that you will be interested to learn which of his numerous carols Dr. Whitehead used at his own service in Christ Church Cathedral, Montreal: "Of a Rose Now Let Us Sing" (English), "A Virgin So Lovely" (Dutch), "O Mary, My Mother" (Norwegian), "Good Christian Men, Rejoice" (figure from Bach chorale), "The Hillside Carol" (Burgundian), "Sleep, Baby, Sleep" (Danish) and "Come, Follow Me" (Swedish).

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Of course, Clarence Dickinson is king of the carol. Here, for example, is a list from W. Self (Worcester, Mass.) which includes the following Dickinson editions: "The Babe in the Manger" (Norwegian), "Still Grows the Evening" (Bohemian), "The Shepherds' Song" (Austrian), "Bethlehem" (Swiss) and "The Angels and the Shepherds" (Bohemian). I notice that of the fairly new numbers the French "Citizens of Chartres" is being used (Kate E. Fox, Cleveland), but they run all the way back to the first Dickinson edition, the Haytian carol, "Jesu, Thou Dear Babe." Down in Columbia, S. C., the Dickinson Old French carol, "Angels o'er the Fields," was sung with antiphonal effects from the junior choir in the balcony (D. A. Pressley). One of Dickinson's early organ works, the pretty Berceuse, was found useful for Christmas by C. E. Straub (Easton, Pa.). Of course the big anthem, "The Shepherds' Story," goes on and on (R. L. Gee, Cleveland Heights).

It has been long—too long—since Mr. Mackinnon brought out a carol, but some of the old ones remain favorites. There is the lovely tune "Sleeps Judea Fair" (F. L. Whittlesey, Erie, and J. Ragan, Atlanta) and "I Hear Along Our Street" (E. H. and M. G. Miranda, Lincoln, Ill., and F. Erickson, Baltimore). Dr. Christiansen is present. His "Christmas Hath Angels' Voice" (Danish) and "Lost in the Night" both were sung by the choir of A. A. Griebling (Milwaukee). At Grosse Pointe, Mich., K. W. Smith used his "Lullaby on Christmas Eve" and "This Night." Some of Mr. Black's carols hold their popularity; for example, "As Lately We Watched" (Austrian) and "Let Carols Ring" (Swedish) both on the list of V. Kerslake (Owen Sound). In New York four of Holler's Slovak carols were used by G. W. Kemmer.

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One of the pleasures of the season for me was in hearing at Albany the delightful carol-anthem of my former colleague, Dr. Candlyn, "Masters in This Hall," sung by his own fine choir; the same number was used by W. Baker in Philadelphia and others. Candlyn's "Christmas Lullaby" appears in the list of G. H. Fairclough (St. Paul). Goldsworthy's "The Christmas Story" has taken hold (T. LaM. Wilcox, Bellevue, Pa., and Dr. C. H. Einecke); also his "Bethlehem," used by Dr. Einecke, and "This Is the Winter Morn" (W. Wismar, St. Louis). "To Bethlehem," by Dr. Williams, appears on a number of programs (Julian Williams, Sewickley, Pa.), and I am glad to report the continued use of Friedell's "When Christ Was Born" (R. L. Bedell, New York), and of Bancroft's "In Bethlehem" (E. E. Wilde, White Plains, N. Y.).

I have been urging that you examine the enchanting mountain carol from our South called "I Wonder as I Wander," collected and edited by John Niles of Kentucky; I begin to see it on lists (Eskil Randolph, Freeport, Ill., and George Howerton, Northwestern University).

My memory may be at fault, but I cannot remember seeing a copy of Trunk's "Idyll," used by Dr. Williams in New York and by others. How is it? I am also wondering about a solo by Ireland, "Lowly, Laid in a Manger," which Mr. McLaughlin used in Toronto, and about that Purvis "Carol Rhapsody" played by Dr. Diggle and others. I haven't seen yet, I think, "A Carol for Children," composed by Erickson to bitter, poignant words for time of war by whom, of all people, but the humorist Ogden Nash. I hope that the Baltimore organist, who has arranged so many fine Spanish carols, will soon publish this remarkable one. Perhaps this is just another case of the neglected critic and the careless publisher.

For some reason, Kastalsky's "God Is with Us" was in evidence—not that this is not noble music, but I hadn't seen it mentioned recently. And why should the French carol "Come, Marie Elisabette" jump so in popularity that it almost leads the procession? I shall have to ask Miss Florence Haskin at Bridgeport, Conn., and several others. Pache's New Year carol, "Like Angels That Softly," one of the early Dickinson editions, seems to be reviving, if it ever waned in favor (C. A. Rebstock, Cleveland, and D'A. McLaughlin, Toronto).

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I didn't notice anything new in the way of trends in organ music. Bedell's "Noel" was played by H. F. Seibert (New York) and Mueller's "In Bethlehem Town" by Miss Ruth A. White (Scranton) and others.

Few cantatas were performed. R. W. Hays of Grand Rapids used two: Bach's "Come, Redeemer of Our Race" and McKinney's "A Mystery for Christmas"—certainly admirable choices.

Perhaps you wondered what music was used at the national Christmas service in Washington attended by the President and the English Prime Minister in the Foundry Methodist Church on Christmas Day. Well, as a matter of fact, there were the following numbers under the direction of Justin Lawrie and W. O. Tufts: Organ, "Christmas," Dethier; Choral Invocation, "Softly the Stars," Torovsky; anthem, "O Holy Night," Adam; anthem, "Glory to God," Pergolesi; organ, Toccata, Widor. The hymns were: "Joy to the World," "O Little Town of Bethlehem" and the fine one by Whittier, "Dear Country of Our Love and Prayer," to the tune known as "St. Catherine."

In a number of churches music for a new carol was printed on the program. George Vause in New York composed a pretty one in the style of a spiritual called "The Little Black Lamb," otherwise known to the choir as the "Bribe Carol" because the juniors were bribed to hard work by promise that they might sing this number. I liked also "A Christmas Roundelay" by A. H. Johnson and Virginia G. Collins, and especially "The Christmas Challenge," by Roberta Bitgood, with words by Whittier. F. L. Whittlesey's Christmas card was a pretty carol, "Snowbound air, children singing," printed in green and red, with the signatures of his family and his coat-of-arms.

I believe that I mentioned last year the program from the West coast embellished with pictures of the pastor and wife, sitting and standing—two views. This year he gave his parish only one picture, of himself. I thought you'd like to know.

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I think that the handsomest publication that came to me was one of the programs of organ recitals given by Iona Burrows Jones in the fascinating old Bruton Parish Church at Williamsburg, Va. This particular program gave the list for a Christmas candlelight vesper, including Crotch's "Lo, Star-Led Chiefs" and so admirable a modern number as the Wheaton "Christmas Folksong"—not to mention organ music. It appears that as early as 1729 the royal governor tried to get an organ from the king or queen for this historic church. In 1755 the Virginia House of Burgesses heard a petition which mentioned that a former session had granted £200 for this laudable purpose and that more than £100 had also been raised by subscription. That year Peter Pelham was appointed organist by an act of the legislature. In 1783 a certain Alexander Macaulay wrote in his journal that the organ had "one hundred tones."

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I wish that I could give you a lot of specimen service lists, including the admirable one from the Washington Episcopal Cathedral, in which there is balance between the old and the new, including works by English, Canadian and American composers; or the recital in Christ Church, Cambridge (W. J. Reed, Jr., and Charles Walker), quite as interesting, though, as usual in that climate, a little "skinny" in American works, while containing some of my favorite English compositions, such as the Weelkes "Hosannah to the Son of David." But you have had rather more than I intended except the final word of thanks, and of apology to those who failed to give their names.

Speaking of apology—I made a mistake last month when I referred to the arrangement for male voices of the Welsh tune "Dark the Night" as having been made by Dr. Lefebvre. It is published by Galaxy, sure enough, but the arrangement is by George Mead, who was too modest to bring the error to my attention. To class it with the Lefebvre arrangements is deserved praise.

ADVERTISING SET TO MUSIC BY WHITMER ON AIR FEB. 20

An interesting announcement from Schenectady, N. Y., is to the effect that on Feb. 20 the General Electric Company expects to broadcast T. Carl Whitmer's "Out of the Night," a choral work in contemporary idiom. "Out of the Night" is a setting of one of the General Electric advertisements concerning defense work. The company has engaged the Schenectady Choral Society under Rufus A. Wheeler to sing the work.

Dec. 10 the Bach Choir of Pittsburgh sang Mr. Whitmer's "Chant Me the Poem That Comes from the Soul of America."

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American Composers' Works Make Up Series of Glaser's Recitals

John A. Glaser, organist and choirmaster of Trinity Lutheran Church, East Eighth Street and Eighteenth Avenue, Flatbush, N. Y., has resumed the recitals of works of contemporary American organ composers, which he has given for the last two years in the Church of Our Saviour, Brooklyn. The twenty-minute programs are given every Wednesday beginning at 7:55 p. m., preceding the Wednesday evening services. In January Mr. Glaser played the following:

Jan. 7—Works of Robert L. Bedell: "Noel Provencal"; Elevation; "Legende"; Canzona.

Jan. 14—F. Flaxington Harker: "In the Twilight"; Meditation; "March of the Magi."

Jan. 21—Clarence Dickinson: Reverie; "Memories"; Canzona; Andante Serioso.

Jan. 28—T. F. H. Candlyn: Tuba Theme; Prelude on a Gregorian Tone; Evensong.

The offerings in February and March will be:

Feb. 4—Felix Borowski: Third Sonata; "Adoration."

Feb. 11—Clifford Demarest: "America, the Beautiful"; Pastoral Suite.

Feb. 18—Garth Edmundson: Suite, "Christus Crucifixus."

Feb. 25—"He Was Crucified for Us," Brown; "Abide with Me," Frysinger; "Ecce Homo," Beghon.

March 4—Margrethe Hokanson: "Built on a Rock"; "O Bread of Life"; "In Heav'n Above."

March 11—Carl F. Mueller: Organ Trilogy.

March 18—John Sebastian Matthews: "Jesus, Lover of My Soul"; "My Faith Looks Up to Thee"; "Nearer, My God, to Thee"; "Jesus Calls Us o'er the Tumult."

March 25—Russell Hancock Miles: "Break Thou the Bread of Life"; "'Tis Midnight, and on Olive's Brow"; "When I Survey the Wondrous Cross."

W. W. KIMBALL COMPANY IN DEFENSE WORK ON BIG SCALE

The W. W. Kimball Company of Chicago, with its large and complete factory for the building of organs and pianos on the west side of Chicago, is one of the makers of musical instruments who have taken up defense work on a large scale. For the last year the Kimball facilities have been used to carry out government contracts through a laboratory and vocational furniture division set up in the Kimball factory some years ago.

The news became public when it was announced that the company had received a contract from the University of Texas for extensive laboratory equipment. This, of course, is an indirect defense contract, but is none the less important, for most of the colleges and universities of the United States are either doing experimental work for the government or opening their laboratory equipment for the use of government experts.

During the last year the Kimball Company has received over fifty contracts, ranging from $500 to approximately $30,000 each, either directly from government agencies or from other sources calling for equipment for use by the government. Many of these contracts carry a government A-1 priority rating. The majority of articles made by the laboratory and vocational furniture department are custom built, or special pieces designed for particular use in various phases of research work. There are literally hundreds of items, ranging from simple shelves and tables to the more complicated benches and fume hoods, which are provided with all the laboratory services.

Bach Festival in Philadelphia.

The fourth annual Bach festival is scheduled for May 7 and 8, in St. James' Church, Philadelphia. Eleven cantatas, one motet and the Mass in F will be sung by the Bach Festival Chorus, directed by James Allen Dash. The Philadelphia Opera Orchestra will participate, with Robert B. Miller at the harpsichord and Thomas Matthews at the organ.

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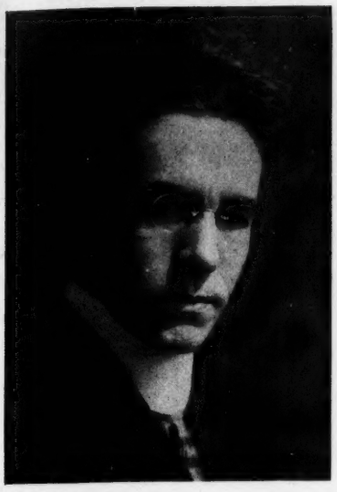

DR. ERIC DELAMARTER, for many years organist and director at the Fourth Presbyterian Church, Chicago, and associate conductor of the Chicago Symphony Orchestra, who now is a resident of New York, received an ovation when he visited his old home city in January to hear the Illinois Symphony Orchestra play his "Symphony after Walt Whitman." Edward Barry, reviewing in the *Chicago Tribune* the performance of Jan. 19, has this to say:

Eric DeLamarter, for eighteen years associate conductor of the Chicago Symphony Orchestra and for about thirty years an important figure in the musical life of this city, can have no doubts as to the respect and affection in which he is held here. He received a great ovation last night when, in the course of one of his rare visits to Chicago, he appeared on the stage of the Eighth Street Theater to acknowledge the applause which his symphony after Walt Whitman had evoked.

Self-effacing, as always, DeLamarter attempted to redirect the ovation to the Illinois Symphony Orchestra and its guest conductor, Daniel Saidenberg. The audience willingly included these musicians in its tribute, but the grizzled but still boyish-looking composer was by all odds the lion of the evening.

Cleveland Organist Dies at Age of 94. Miss Beezie Giblin, 94 years old, at one time organist of St. John's Cathedral, Cleveland, died Jan. 11 and was buried at Painesville following services in St. Mary's Church there. Miss Giblin's career as an organist covered seventy years. She played in several Cleveland Catholic churches besides the cathedral until eight years ago.

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Los Angeles News; Recital by Eldridge; Big Offerings Ahead

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Jan. 14.—A first-rate recital was given by Lewis Eldridge at the First Congregational Church Jan. 11. The program included two Bach numbers, a movement from the First Sonata of Hindemith, the delightful "Twilight at Fiesole" of Seth Bingham, Stravinsky's Berceuse and Finale and four movements from the great Eighth Symphony of Widor. The music was played with excellent technique and refined musicianship. I still dislike the Hindemith. It goes against all my instinct of beauty and I have a feeling that too many organists are making a fetish of ugliness just to be smart. The Widor, however, made the program very well worth while. The Moderato Cantabile and the Tempo Giusto were outstanding.

After the recital Mr. Eldridge left for Chicago, where he was united in marriage with Miss Jane Olds. Their honeymoon will be an automobile trip from Chicago to Los Angeles and their host of friends here are praying that their tires will hold out.

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A joint meeting of the Los Angeles and Pasadena Chapters of the Guild was held at St. James' Episcopal Church Jan. 5. After dinner and a short business meeting a recital was given by Ralph R. Travis, M.M., head of the organ department of La Vere College. Mr. Travis is heard too seldom and it was a pity that more did not turn out, for he gave an outstanding performance. The high-light was the Symphony by Guy Weitz, the first two movements of which are fine music. The last movement, "Stella Maris," in toccata form, does not seem to jell. Other numbers were the Bach Prelude in B minor and "Come, Sweet Death," of Bach, and pieces by Sowerby, James, Bossi, Jepson and Manari.

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On ground hog day, Feb. 2, most of us will go to Pasadena to hear Claire Coci at the First Baptist Church. Miss Coci is being presented by the Pasadena Chapter and it will be the big event of the season for them. On the following day Miss Coci will play at the University of Redlands.

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Monday, Feb. 9, the Los Angeles Chapter will present Richard Purvis in a recital at the Church of the Blessed Sacrament, Hollywood. This will be Mr. Purvis' first recital here and it is expected that a crowd will be on hand to hear him.

On Sunday afternoon, Feb. 22, Carl Weinrich will be presented by the choir of the First Methodist Church of Pasadena. This will be an afternoon recital and should bring out a large congregation even if it is the third recital of the month.

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Frederick Vance Evans, Mus. D., has resigned as minister of music at Immanuel Presbyterian Church. Clarence Mader is organist of this important church and will no doubt carry on until a new appointment is made.

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Have you seen the new "Grand Choeur" of Richard Keys Biggs that has just been issued by J. Fischer & Bro.? It is a fine number, not difficult, and very practical for church use, either as a prelude or a postlude.

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Irene Robertson, the brilliant organist of the First Methodist Church, was the recitalist at the vesper service at the University of Redlands Jan. 11. Miss Robertson is one of the outstanding players here in the West and her playing of the Reubke Sonata was stunning.

Dedication of Chimes at Enid, Okla.

A set of Maas amplified tubular chimes installed in the tower of the First Presbyterian Church of Enid, Okla., was dedicated at a vesper service Jan. 4. The chimes are a memorial to Henry Edmund Frantz and are the gift of his widow and daughter. Ivan S. Harrington, organist of the church, gave a recital on the new chimes, which are played from the organ keyboard.

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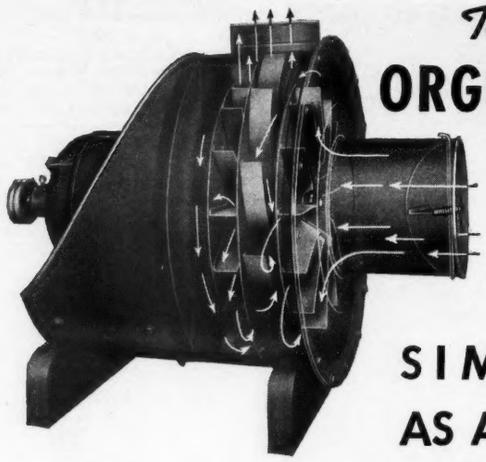

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KIMBALL HALL RECITALS FRIDAY NOON ON FOR 1942

The Friday noon recitals in Kimball Hall, Chicago, on the new three-manual organ, by members of the Illinois Chapter, A.G.O., were resumed for 1942 after the Christmas holidays when William H. Barnes played the following program Jan. 9: Trumpet Air, Purcell; Arioso, Handel; "The Mirrored Moon," Karg-Elert; Variations on a Noel, d'Aquin; Cantabile, Franck; "Fidelis," Whitlock; Variations on "America," Coke-Jephcott. Dr. Barnes' selections were of a colorful character and offered much-desired variety. The Franck Cantabile made an especially good impression.

Philip McDermott presented this program Jan. 16: Toccata in D minor, Bach; Sonatina, "God's Time Is Best," Bach; Fantaisie in A minor, Franck; Improvisation-Caprice, Jongen; "Prelude Elegiaque," Jongen; "The Curfew," Horsman; "Carillon," Vierne. Mr. McDermott's interpretation of his program was fine throughout. Horsman's lovely "Curfew" recalled its frequent appearance in days gone by on the programs of such men as Clarence Eddy.

Edward Eigenschenk was the performer and gave a brilliantly played recital Jan. 23. His offerings included the Bach Fugue in G minor, the Andante, or Clock Movement, of Haydn, Wagner's "Liebestod," the Widor Scherzo, Karg-Elert's "Legend of the Mountain" and Vierne's "Carillon de Westminster." The Bach number was played with spirit and fluency and in the Wagner "Liebestod" Mr. Eigenschenk achieved magnificent orchestral effects. As an encore number he played Bach's "Jesu, Joy of Man's Desiring."

Robert Kee was on the schedule as the player Jan. 30.

For February the following organists are announced:

Feb. 6—Emory L. Gallup.
Feb. 13—Mrs. Ora Bogen.
Feb. 20—Lester Groom.
Feb. 27—S. E. Gruenstein.

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—*John K. Sherman* in *Minneapolis Star Journal*, November 14, 1941.

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Miss Helen M. Shiffer, organist and concert soprano, of Bath, Pa., and Norman Flores, Metropolitan tenor, gave a candle-light recital in St. John's Lutheran Church, Bath, Dec. 23, before a capacity audience of music-lovers throughout the Lehigh Valley. Rebecca Abel of the Bath High School faculty was the commentator. The accompanists were Dr. Charles Hess of Nazareth and Professor Walter Arndt of Allentown. This group of artists has been engaged to present similar recitals in other cities.

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