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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 Nine CHICAGO, U. S. A., AUGUST 1, 1942 *Subscription $1.50 a Year—15 Cents a Copy*

CHARLES H. DOERSAM'S LIFE COMES TO CLOSE

DIES IN NEW YORK JULY 14

Was Warden of American Guild of Organists for Seven Years—Professor of Organ at Columbia for Twenty-two Years.

Charles Henry Doersam, F.A.G.O., professor of organ at Columbia University, organist and director at the Rutgers Presbyterian Church, New York City, and former warden of the American Guild of Organists, died July 14 in New York City after a short illness. The end came at St. Luke's Hospital, to which he was taken from his home in Palisade, N. J., after he had suffered a heart attack.

At the funeral service, held in St. Paul's Chapel, Columbia University, on the afternoon of July 16, Chaplain Raymond Knox was in charge. The pallbearers were six members of the faculty of the department of music of Columbia. Dr. Warner M. Hawkins, warden of the American Guild of Organists, and members of the council of the Guild marched behind the casket. Seth Bingham was at the organ and played: "Hark, a Voice Saith All Are Mortal," and "Jesu, Priceless Treasure," Bach; "Recit de Cromorne," Couperin; "O World, I E'en Must Leave Thee," Brahms; Cantabile, Franck, and Funeral March, Mendelssohn. Organists and other musicians and many other friends of the decedent filled the chapel. Burial was in Ferncliff Cemetery, Ardsley-on-Hudson.

The passing of Mr. Doersam brought to a close a career devoted to the organ as a performer, teacher and composer, and included a distinguished service of seven years—from 1932 to 1939—as warden of the A.G.O., a period marked by progress and healthy growth for the organization. It was during his administration that the union was effected by which the National Association of Organists was absorbed by the Guild. His work at Columbia and as warden brought him into contact with organists throughout the country. For the last year he was chairman of the examination committee of the Guild, a work to which he devoted himself with enthusiasm and energy. He had been on the Columbia faculty for twenty-two years and was at the Rutgers Church over sixteen years.

Mr. Doersam was born of French Huguenot ancestors Sept. 29, 1878, at Scranton, Pa. His musical education was received in Scranton, New York and Boston, and later at the Leipzig Conservatorium. He was graduated from the New England Conservatory of Music with the highest honors in the class of 1909 and afterward was appointed to the faculty of that school. Among his teachers were George W. Chadwick, Samuel P. Warren and Wallace Goodrich.

After leaving the New England Conservatory Mr. Doersam was organist and director successively at the First and Second Presbyterian Churches of Scranton, the First Methodist of Wilkes-Barre, Pa., and churches in Carbondale, Pa., Wellesley, Dorchester and Boston, Mass., and the Park Avenue Synagogue in New York. He was also dean of the Northeastern Pennsylvania Chapter of the A. G.O. and secretary of the New England Chapter. From 1904 to 1907 he was conductor of the Scranton Symphony Orchestra.

From Boston Mr. Doersam moved to New York to be a member of the faculty of Columbia University. For a number of years he had conducted a course in organ interpretation and music appreciation at Columbia and he achieved marked success with his summer school choir, which he conducted in concerts every year.

In 1914 Mr. Doersam passed the fellowship examination of the A.G.O. He was also one of the winners of the Clemson prize for the best anthem submitted in a Guild competition.

At the time of his death Mr. Doersam was completing a work entitled "Organ Technique and Interpretation" on which he had been engaged for several years and which was soon to be published. He was a member of Pi Kappa Lambda, Sinfonia (Boston), the Men's Faculty Club of Columbia University and the St. Wilfrid Club of New York.

Mr. Doersam married Miss Mary Davenport June 20, 1916, and he is survived by Mrs. Doersam and two children—Philip, 25 years old, and Charles Henry, Jr., 20. Both boys received their B. S. degrees in engineering at Columbia in June and are engaged in war work.

Mr. Doersam's fifteenth anniversary at the Rutgers Presbyterian Church was celebrated with a special service March 16, 1941. Two of his compositions were featured at the service—the anthem "Once to Every Man and Nation" and his arrangement of the Negro spiritual "Every Time I Feel the Spirit I Will Pray." The latter composition featured an alto solo, with male voices accompanying. Mrs. Doersam, who sings under her maiden name, Mary Davenport, was the alto soloist. She has been soloist during the years that her husband was the organist. The Rev. Dr. Daniel Russell, the pastor, built his sermon around Mr. Doersam's life and music. After the sermon a recital was given by Mr. Doersam. The organ, which was dedicated March 16, 1926, was rededicated in his honor.

CHARLES HENRY DOERSAM, F.A.G.O., WHO DIED JULY 14

BRUCKNER WORK ON THE AIR AS COMPOSER FOR ORGAN

Anton Bruckner, the Austrian composer (1824-1896), has suddenly risen to radio fame by having an organ composition broadcast over both WABC and NBC networks on the same morning. Bruckner is recognized as a serious composer because of the seldom-played eight complete symphonies he wrote. Few persons know that he was organist of the Hofkapelle and a professor in the Conservatorium of Vienna. He also gave organ recitals in Paris and at Albert Hall in London.

In his search for forgotten masterpieces of organ composition for his "From the Organ Loft" program over WABC every Sunday morning at 9:15, Julius Mattfeld, organist and music librarian of the Columbia Broadcasting System, discovered an interesting Prelude and Fugue by Anton Bruckner. The Prelude is in C major and the Fugue in D minor. Although published as one work by Bruckner, he wrote the one twenty years after the other. Feeling that Bruckner deserved a "break" with his few organ compositions, Mr. Mattfeld sent a copy of the work to his friend Dr. Charles M. Courboin. Each one listed the composition for his broadcast Sunday, June 28. Quite by chance both Mr. Mattfeld and Dr. Courboin played works by Cesar Franck on the same program.

CHICAGO WOMEN CHOOSE MARY RUTH CRAVEN AS HEAD

The annual banquet of the Chicago Club of Women Organists was held June 8 at the Woman's University Club in the Fine Arts Building, the president, Vivian Martin, presiding. Walter Flandorf brought greetings from the Illinois Chapter, American Guild of Organists. Dr. Frank Van Dusen and Dr. Robert Birch spoke in behalf of the Van Dusen Organ Club and the Harrison Wild Organ Club respectively. With Vera Flandorf as correlator, the "CCWO Symphony for Organ, No. 1, Op. 14," was composed in a very clever manner by a number of the members. The evening closed with a half-hour of piano music by Eugenia Wright Anderson.

The following officers for 1942-43 were elected: President, Mary Ruth Craven; treasurer, Florence E. Boydston; executive board members, Marietta Burroughs, Ella Furholmen and Tera Sells. Those holding over in office are: Vice-president, Esther Wunderlich; corresponding secretary, Edith Miller; recording secretary, Gertrude Rauhauser; board members, Vera Flandorf, Ethel Meyer and Grace Symons.

DONALD WILLING, IN ARMY, DOES NOT NEGLECT ORGAN

Corporal Donald Willing, former organist at Plymouth Church in Shaker Heights, Cleveland, who now is stationed at Randolph Field, Tex., returned on a furlough late in June and gave a recital at the church June 25.

Corporal Willing is a native of Salisbury, Md., and a graduate of the Peabody Conservatory of Baltimore. He is post organist at the army air force field. He has been giving monthly recitals and plays for all church services. In May he gave a recital at the Public Auditorium in San Antonio and played to a packed house. He was inducted into the army in July, 1941.

LARGE ORGAN OPENED IN UNUSUAL EDIFICE

BUILT BY AEOLIAN-SKINNER

Tabernacle Church of Christ, Columbus, Ind., Dedicates Four-Manual in Building of Modern Design—E. Wayne Berry at Console.

In an edifice of unusual design that has attracted nationwide attention, the Aeolian-Skinner Company of Boston has just completed the installation of a large four-manual organ. This instrument will rank as one of the largest and most important finished just previous to the war moratorium on organ construction. The organ is a gift from a group of members to the Tabernacle Church of Christ, in Columbus, Ind. The services of dedication of the church and organ took place June 21, with E. Wayne Berry, organist and choirmaster of the church, at the console. In the evening Mr. Berry played a recital in which he included the following numbers: Concerto in D minor, Vivaldi-Bach; Toccata, Adagio and Fugue in C major, Bach; Two "Bible Poems" ("Abide with Me" and "Hosanna"), Weinberger; "The Mirrored Moon," Karg-Elert; Variations on a Noel, Dupré.

Columbus is a small Indiana city and the new church, modern in design, is a structure that dominates the surroundings. The plans were prepared by Eliel Saarinen, the famous designer of Cranbrook, near Detroit.

The scheme of the organ provided for the following resources:

GREAT ORGAN.
Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Quint, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
Fourniture, 3 to 5 ranks, 244 pipes.
Scharf, 3 ranks, 183 pipes.
Fagotto, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 25 tubes.

SWELL ORGAN.
Gemshorn, 16 ft., 73 pipes.
Geigen, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Cymbel, 3 ranks, 183 pipes.
Bombarde, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

POSITIV ORGAN.
Gedeckt, 8 ft., 61 pipes.
Quintade, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Nasat, 2⅔ ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Terz, 1⅗ ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Zimbel, 3 ranks, 183 pipes.
Krummhorn, 8 ft., 61 pipes.

CHOIR ORGAN.
Diapason, 8 ft., 73 pipes.
Orchestral Flute, 8 ft., 73 pipes.
Dulcet, 2 ranks, 8 ft., 146 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Fugara, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Zauberflöte, 2 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp and Celesta, 61 bars.
Tremolo.

PEDAL ORGAN.
Principal, 16 ft., 32 pipes.
Violin Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn (Swell), 16 ft., 32 notes.

SCHOOL OF MUSIC
UNIVERSITY OF MICHIGAN

Principal, 8 ft., 32 pipes.
'Cello, 8 ft., 32 pipes.
Gedackt Pommer, 8 ft., 32 pipes.
Gemshorn (Swell), 8 ft., 32 notes.
Quint, 5⅓ ft., 32 pipes.
Choral Bass, 4 ft., 32 pipes.
Nachthorn, 4 ft., 32 pipes.
Blockflöte, 2 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Cymbel, 2 ranks, 64 pipes.
Posaune, 32 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 32 pipes.
Clarion, 4 ft., 32 pipes.
Chimes (Great).

The console is of special design, carrying out ideas of Mr. Berry that would enable him to conduct more easily from the keyboard. The stop panels are placed much lower than in the average organ. Mr. Berry writes that he has found this console to be the most comfortable he has ever used.

Columbus is the home town of E. Wayne Berry, minister of music of the Tabernacle Church, and he grew up in this church, having been its organist since he was 12 years old. He earned his bachelor of music degree at the Jordan Conservatory in Indianapolis in piano under Bomar Cramer and studied organ there with Mrs. Myra Clippinger, organist of the Meridian Street Methodist Church, Indianapolis. Shortly afterward he spent a year at the Juilliard School under Ernest Hutcheson on a fellowship. Returning to Indiana, he organized and was head of the music department at Franklin College. He took his master's degree at Westminster Choir College under Carl Weinrich. In summer schools he has studied with many of the prominent choral men in the country, notably Dr. F. Melius Christiansen and Olaf Christiansen, Dr. John Finley Williamson, Joseph Bonnet and others. Last summer he spent at the Eastman School of Music, working with Harold Gleason in organ and musicology.

Mr. Berry has held his present position as organist and choirmaster for four years. Since assuming complete charge of the music he has organized five choirs, with a membership totaling about 175. The *a cappella* choir of the church has toured the state and gives a series of concerts every year. All choirs are made up of members who volunteer their services. In addition to this Mr. Berry is head of the department of church music in the College of Religion, Butler University, Indianapolis. His church choir has been honored several times by the music department of Indiana University, being invited to sing for the university. The most recent appearance was at the dedication of the new $1,500,000 music hall, when the Columbus choir was the only one in the state so honored.

JOSEPH ERMEND BONNAL ORGANIST AT ST. CLOTILDE

News of the prominent organists of France, which filters through the barrier created by the war, has been received by Joseph Bonnet, now conducting a summer course at Olivet College, in Michigan. Word has reached Mr. Bonnet that Joseph Ermend Bonnal has been appointed the successor of the late Charles Tournemire at the important post in the Church of St. Clotilde, Paris. Mr. Bonnal is the direct successor of Tournemire and third in the succession to Cesar Franck.

Bonnal is known to American organists through his compositions. He was born in Bordeaux about 1880 and won the first prize in organ playing and improvisation at the Paris National Conservatory, but has devoted the major part of his time to composition of orchestral, oratorio and chamber music. His organ works include: "Paysage Landais," "Raflets Solaires," three "Paysages Euskariens," inspired by the French Basque province, and a symphony on the medieval plainchant "Media Vita." This symphony is described by Mr. Bonnet as one of the most attractive works ever written for the organ.

Bonnal has been organist of St. Medard, Paris; Notre Dame de Boulogne sur Seine, near Paris, and later was director of the Conservatory of Bayonne (Basses Pyrenees) and organist of the Church of St. André in the same city. He and Mme. Bonnal are the parents of ten children.

Mr. Bonnet also has received word that Maurice Duruflé, whose works are familiar in America, is seriously ill and in straits. He is one of France's ablest organists and composers, and is in the front rank among modern writers for the organ.

FINISH NEW ORGANS; TURN TO WAR ACTIVITY

BUILDERS MEET SITUATION

Government Co-operation in Obtaining Defense Work Needed—Tax May Not Apply to Organs Ordered Before Oct. 1, 1941.

Under the orders of the War Production Board in Washington, which allowed the organ builders until July 31 to complete work on organs for which they had contracts, the construction of new organs ceased throughout the United States at the end of the month. Nearly all the builders were busy through July in completing a number of jobs on hand, at the same time doing war work assigned to them or planning to convert their establishments to war work as soon as possible. The erection and installation of organs completed and ready for shipment at the factories by the end of July is being continued.

Efforts by the builders to obtain a modification of the government order thus far have not been successful, but word from the capital is to the effect that "reasonable repair" and maintenance of existing organs are not affected by the WPB order. There is some confusion as to what constitutes "reasonable repairs" and what is prohibited rebuilding of an organ, and clarification of the situation is awaited.

While a number of the organ factories have turned all their attention to defense work, others are not so fortunate as to have won contracts that will keep their plants and their men occupied. It is urged on behalf of those who face idleness and disorganization of their forces during the war that the War Production Board should set aside specific work for the organ industry. It is pointed out that the law for the protection of the smaller industries might be applied to good advantage to solve the dilemma. Under this law the government could help to finance the conversion of plants for war work. There are various woodworking projects that would fit into the situation.

Every organist or other person who is interested in the survival of the organ industry until peace shall have been restored can help to impress on the government authorities the urgency of the situation.

Word has reached Emerson L. Richards, representing the organ builders in the matter of the tax recently imposed on organs, to the effect that the Ways and Means Committee of the House of Representatives adopted the following important paragraph for incorporation in the new revenue bill, which the House has passed:

Section 610—*Organs under contract before Oct. 1, 1941.* The tax on musical instruments shall not apply to the sale of an organ sold under a bona fide written contract entered into before Oct. 1, 1941, and tax paid with respect to the sale of an organ under such a contract may be refunded, subject to the provisions of Section 3443 (d).

Section 3443 (d), referred to, is as follows:

(d) No overpayment of tax under this chapter shall be credited or refunded unless the person who paid the tax establishes, in accordance with regulations prescribed by the commissioner, with the approval of the secretary, (1) that he has not included the tax in the price of the article with respect to which it was imposed, or collected the amount of tax from the vendee, or (2) that he has repaid the amount of the tax to the ultimate purchaser of the article, or unless he files with the commissioner written consent of such ultimate purchaser to the allowance of the credit or refund.

The effect of this will be to permit a refund to churches which bought organs before Oct. 1, 1941, but did not have them installed until afterward. There were a number of cases of hardship where people unexpectedly found they had to pay the tax, on which they had not counted.

While this is not yet law, the fact that it has passed the House means that it has a good chance of going through the Senate.

Donald Gillett, assistant organist of All Souls' Unitarian Church, Washington, D. C., now Corporal Gillett of the Headquarters and Headquarters Squadron, has been appointed official organist of the Midland Army Flying School, playing for all Protestant services.

JOSEPH H. GREENER, A.A.G.O.

JOSEPH H. GREENER WINNER OF COMPOSITION CONTEST

The reputation of Joseph H. Greener, A.A.G.O., the Seattle organist, as a composer for his instrument is enhanced by the announcement that he has won first place in the 1942 manuscript contest of the music division of the State Federation of Women's Clubs of Washington with a Fugue for organ. This composition, with a Fantasie which is a worthy partner to the Fugue, was played by Mr. Greener at a recent recital in Seattle and the newspaper critics referred to the twin compositions as "magnificent works." When the state music chairman of the State Federation of Women's Clubs made her announcement at the convention, which closed in Spokane June 26, she said: "The organ number was so honored because the composer knew what he was producing and how best to produce it. * * * This composition was beautifully scripted and therefore easy to follow. A classical composition in the strictest form of music!" The judges for the contest were the music faculty of the College of Puget Sound, Tacoma, with Paul Bennett, director of the conservatory, as chairman.

Last year, in the same contest, Mr. Greener won first place in the song section with a setting of the Twenty-third Psalm and second place in the piano section with a piece entitled "Mountain Streams." He also took third place in the general division. In the 1941 competition there were thirty-nine entries.

Before coming to this country Mr. Greener, a native of England, studied for two years at the London College of Music. Shortly after his arrival here he entered Valparaiso University, Valparaiso, Ind., and was graduated with the bachelor of music degree. The following year he did postgraduate work and received a gold medal upon the completion of his course.

Mr. Greener is an associate of the American Guild of Organists and in 1933 he received the master of music degree from DePauw University, Greencastle, Ind., where he majored in organ and composition under Professor Van Denman Thompson, now dean of the school of music.

IN THIS MONTH'S ISSUE

Charles H. Doersam, professor of organ at Columbia University, chairman of the examination committee of the A.G.O. and for seven years warden of the Guild, died in New York.

Organs she visited in the Philippine Islands are interestingly described by Kathryn Hill Rawls, A.A.G.O.

Pennsylvania Chapter, A.G.O., celebrates its fortieth anniversary with a banquet in Philadelphia.

Large Aeolian-Skinner organ in a church of unusual design is dedicated at Columbus, Ind.

Sale of the famous Roosevelt organ in the Chicago Auditorium at auction to William H. Barnes recalls history of instrument.

Word concerning Wilhelm Middelschulte, who is in Italy, is brought to America by Mrs. Middelschulte, who returned on the Drottningholm.

Program of convention of the Canadian College of Organists in Toronto Sept. 1 and 2 is published.

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.

MISS RUTH L. STARBUCK WED TO DR. LESTER R. WHITAKER

Miss Ruth L. Starbuck, organist and choir director of the North Church, Portsmouth, N. H., was married to Dr. Lester R. Whitaker, a surgeon of Portsmouth, on May 2 in White Plains, N. Y.

The bride is the daughter of Mrs. G. Fred Starbuck of White Plains and the late Mr. Starbuck. She was graduated from Mount Holyoke College and received the master of sacred music degree from the School of Sacred Music, Union Theological Seminary. In September of 1941 she went to Portsmouth as organist and director at the North Church and as a member of the music department of Stoneleigh Junior College, Rye Beach, N. H.

Dr. Whitaker is a graduate of the Harvard Medical School and took postgraduate training at the New Haven Hospital, the Laboratory of Surgical Research at the Harvard Medical School, under Dr. Harvey Cushing, and at the University of Rochester as a National Research Council fellow in surgery. He is practicing in Portsmouth and vicinity.

Miss Mary Ann Mathewson, M.S.M., was the organist for the wedding.

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CHICAGO AUDITORIUM ORGAN SOLD TO BARNES

FAMOUS INSTRUMENT SAVED

Roosevelt Four-Manual of 104 Sets of Pipes to Be Stored Until Suitable Place for It May Be Found—Auction Recalls History.

The famous organ in the Chicago Auditorium has been sold to Dr. William H. Barnes, the organist and organ architect, and has been placed in storage, awaiting the time when a suitable place may be found in which to re-erect it. The sale was made at public auction July 10. It was the last item in the vast number of furnishings and equipment of the old Auditorium Building and the hotel, which was housed in the building, to be placed on the block. Dr. Barnes' initial bid of $1,000 was the only one, none of the other prospective purchasers present outbidding him.

Under the terms of the sale the organ had to be removed from the building within two weeks. Work was begun at once by the purchaser to pack the pipes carefully for removal and storage. It is Dr. Barnes' intention to await the proper time for the selection of a new home for the instrument. It will then be rebuilt and modernized. His principal object was to rescue this outstanding organ from being dismembered or reduced to junk for the material it contains. In doing so he has rendered the organ world a distinct service.

The late Dr. George Ashdown Audsley wrote in his "The Art of Organ Building" of the Auditorium organ that "it is not too much to say that, in certain directions, the conception and construction of this instrument marked an epoch in the history of the organ builder's art."

The story of the Auditorium and its organ forms a prominent chapter in the history of Chicago. The great stone building, designed by Louis Sullivan, fronting on Michigan Boulevard, Wabash Avenue and Congress Street, was at the time of its completion in 1889 the most magnificent structure in downtown Chicago. It served three distinct purposes. On Michigan Avenue it formed what was then the last word in luxurious hotels. On Congress Street was the large and beautiful theater, for many years the home of the Chicago Opera and its predecessors and one of the world's greatest musical centers. The tower and office building portion housed the studios of a number of the most prominent musicians and conservatories. The tower was the highest point of observation in the city.

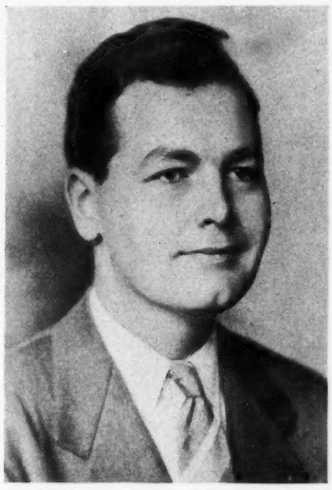
The organ was the largest in Chicago, in conformity with everything else in the Auditorium. It was built by Frank Roosevelt, who was the successor to Hilborne L. Roosevelt, one of the great figures in the history of American organ building, at a cost of approximately $65,000. The specification was drawn up by Clarence Eddy. The dedicatory recital was a notable musical and social event. Theodore Dubois was commissioned to write for the occasion a "Triumphal Fantasie," which Mr. Eddy and the Theodore Thomas Orchestra played. An interesting account of the dedication is contained in a letter to THE DIAPASON from Mr. Eddy in the January, 1919, issue. It was written Dec. 17, 1918, from San Francisco, where Mr. Eddy then was living, and contained a plea for the restoration of the organ.

For a number of years recitals on the organ were played by Mr. Eddy and such men as Frederick Archer, Harrison M. Wild, Louis Falk and others. Then came a period of growing desuetude and neglect, and eventually the organ was no longer uesd or usable.

There were 104 sets of pipes in the instrument and some of the reeds were imported. These pipes and the chests are still in excellent condition. The console probably will be junked and the old electric action, one of the first successful electro-pneumatic actions constructed, is obsolete and will have to be replaced with a modern action.

The tragic end of the old Auditorium has caused a pang in the heart of every Chicago music-lover of half a century ago who recalls the opera, the concerts of the Theodore Thomas Orchestra, given there previous to the building of Orchestra Hall, and the many other epoch-making musical events, such as the appearances of Adelina Patti. For a year a civic movement has been on foot to save the building from being razed—a fate which seemed unavoidable because of the financial situation and the accumulation of unpaid taxes. It is now believed that the government will take over a part of the Auditorium for use during the war.

RICHARD ROSS



RICHARD ROSS, the Baltimore organist who has been in demand for recitals in many parts of the country and whose performance at the last A.G.O. general convention, held in Washington, aroused great enthusiasm, is now a private at Fort Knox, Ky. He is serving as organist and choirmaster of the 80th Regiment. His choir has just been organized and is made up of about twenty-five men.

Mr. Ross, a native of Ohio, went to Baltimore in 1933 to be a student at the Peabody Conservatory. For the last six years and until he entered the nation's armed forces he was organist and choirmaster of the Church of the Holy Nativity.

The Canadian College of Organists

Annual Convention

Toronto Ontario

Sept. 1st and 2nd, 1942

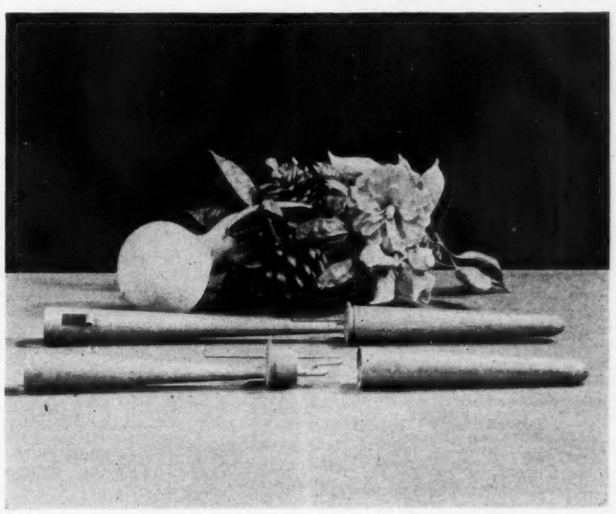
Headquarters: Toronto Conservatory of Music, 135 College St.

The Canadian College of Organists welcomes visiting organists from the U. S. A. to this Convention.

General Secretary,

Maitland Farmer, F.R.C.O.

510 Jarvis Street, Toronto, Ontario



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CANADIAN ORGANISTS WILL MEET IN TORONTO

CONVENTION ON SEPT. 1 AND 2

Annual Meeting of C.C.O. Will Be Marked by Recitals by Harvey Robb and Maitland Farmer and Lecture by Charles Peaker.

The annual convention of the Canadian College of Organists will take place this year at Toronto, Ont., Tuesday and Wednesday, Sept. 1 and 2.

In addition to the usual business meetings, the session will be marked by organ recitals given by Harvey Robb, one-time organist of the Bloor Street United Church, Toronto, and of the Royal York Hotel, and now organist of St. Andrew's Church, London, Ont., who will play at the Eaton Auditorium on the afternoon of Sept. 2, and by Maitland Farmer, F. R.C.O., organist of St. Paul's Church, Bloor Street East, Toronto, who will play at that church on the evening of Sept. 1.

An interesting lecture on "The Organist in Music and Society" will be delivered by Charles Peaker, Mus.D., F.R.C.O., president of the Canadian College of Organists and organist of the Deer Park United Church, Toronto. This lecture, followed by afternoon tea, will be given at the "Guild of All Arts," situated in a beautiful natural grove along Lake Ontario, a few miles east of Toronto.

The following is the proposed schedule of the two-day convention:

Tuesday, Sept. 1.

10 a. m.—Council meeting.

11—Registration.

12:30 p. m.—Council luncheon at the Alexandra Palace Hotel.

2—Drive to the Guild of All Arts, Kingston Road.

2:30—At the Guild of All Arts, lecture by Dr. Peaker, "The Organist in Music and Society," followed by an open forum on the lecture and discussion of examination tests and hymn playing.

4:15—Tea at Guild.

8:15—Recital, St. Paul's Church, Bloor Street East, by Maitland Farmer, F.R.C.O.

Wednesday, Sept. 2.

9:15 a. m.—Council meeting for deferred business.

10—General meeting.

12 noon—Address on "The Examinations of the C.C.O." by Eric Rollinson, F. R.C.O., one of the College examiners and organist of All Saints' Church, Hamilton, Ont.

2:15 p. m.—Recital at Eaton Auditorium by Harvey Robb.

3:30—Tea at Eaton's Round Room.

6:30—Annual dinner and presentation of diplomas at the Granite Club.

The guest speaker at the dinner will be Professor Watson Kirkconnell of McMaster University, Hamilton, Ont.

Convention headquarters will be at the Toronto Conservatory of Music. The Toronto Center, under the chairmanship of W. Wells Hewitt, A.R.C.O., organist of St. James' Cathedral, Toronto, will act as host to the convention.

The convention program promises to be instructive and entertaining and despite war-time restrictions and difficulties of transportation a good attendance is anticipated. Members of the American Guild of Organists and other guests from the United States will be heartily welcomed.

Further information may be obtained from the secretary, Maitland Farmer, F. R.C.O., 510 Jarvis Street, Toronto.

COURBOIN IS APPOINTED TO PEABODY WINTER FACULTY

Dr. Charles M. Courboin has been appointed a member of the winter school faculty of the Peabody Conservatory of Music, Baltimore. Director Stewart announced that the appointment is for the duration of the war, as Dr. Courboin will succeed Virgil Fox, who has joined the armed forces. Dr. Courboin has been a member of the summer school of the Peabody Conservatory for the last three seasons. July 12 he gave a recital in connection with the Peabody, Hopkins and Maryland Institute summer schools. He is a native of Antwerp, Belgium, and studied at the Brussells Conservatory. His recital tours have taken him to all parts of the United States and Europe. Three years ago he performed the Widor Sixth Symphony, dedicated to him, with the Philadelphia Orchestra under Leopold Stokowski, and for the last two seasons he has been one of the radio's most popular organists.

WILLIAM RIPLEY DORR'S CHORISTERS IN "MRS. MINIVER"

ST. LUKE'S CHORISTERS of Long Beach, Cal., have just concluded one of the most successful seasons since the founding of the choir in 1930 by William Ripley Dorr, their conductor. In addition to their church work, this choir for years has been very active in the field of motion pictures. During the past season it has appeared in the following productions: "Smilin' Through," with Jeanette MacDonald; "Sundown," a church scene with Mr. Dorr as choirmaster; "New Wine," a Schubert picture with school-room and concert scenes; "Babes on Broadway," a radio broadcast scene in which they sing a war song with Judy Garland as soloist; "The Hungry Wolf," a cartoon in which the boys sing for some white rabbits (the boys were cautioned by the studio technicians that rabbits do not sing very well, so this is not a professional job); "The Man Who Came to Dinner," a brief comedy broadcast scene; "Mrs. Miniver," several very impressive church scenes with Greer Garson and Walter Pidgeon, and Henry Wilcoxon as the clergyman; "Tish," a wedding scene in the Mary Roberts Rinehart story, and "Random Harvest," in which a group of four boys forms a diminutive choir in a private chapel.

In addition to its "movie" work the choir took part in the Los Angeles Bach festival and has sung a number of radio and concert programs in Long Beach and Los Angeles.

The picture shows the choir in a scene from "Mrs. Miniver." Mr. Dorr is in the last row at the left.

The degree of bachelor of music was conferred on Mr. Dorr June 6 by the University of Southern California. In addition to this he holds the degree of bachelor of science, which he won just twenty-eight years ago from the University of Minnesota. Mr. Dorr thus is the rare possessor of degrees in both engineering and music.

WIDOW OF CURTIS N. KIMBALL DIES IN HIGHLAND PARK, ILL.

Mrs. Fannie Hadley Kimball, widow of Curtis N. Kimball, who was president of the W. W. Kimball Company, died of a heart attack June 25 at her home in Highland Park, Ill., after an illness of several months. She was 73 years old. Mrs. Kimball was born in Chicopee Falls, Mass., but spent most of her life in the Chicago area.

Funeral services were held in the Presbyterian Church of Highland Park.

Mrs. Kimball is survived by a brother, George L. Hadley; two sons, David Wheeler and William Wallace Kimball, both prominently identified with the management of the W. W. Kimball Company, and two daughters, Miss Elizabeth Kimball and Mrs. Mary Van Steenderen.

FIFTY CHOIRS IN CAPITAL JOIN IN IMPRESSIVE EVENT

What is described as one of the most inspiring events in the musical history of Washington occurred June 24 at the Watergate concert when 1,000 choristers from fifty of the city's churches appeared in vestments and sang three hymns—"Holy, Holy, Lord God Almighty," "The Church's One Foundation" and "A Mighty Fortress Is Our God." The National Symphony Orchestra, directed by Guy Fraser Harrison, guest conductor for the evening, played as a processional Elgar's "Pomp and Circumstance" as the thousand choristers marched along the edge of the sea wall beside the Potomac River and took their places before the shell which is on a barge anchored in the river. The processional was led by several hundred children in vestments of various churches of the city. For the final hymn the entire audience of 12,000 sang with the choristers in a mighty chorus which seemed to penetrate even to the war planes which were overhead, guarding the vast assembly.

The affair was sponsored by the A.G. O. and the Choirmasters' Club, with R. Deane Shure as general chairman. Chairmen from the different denominations were: Episcopalian, Adolf Torovsky; Presbyterian, Mrs. A. A. Garthoff; Mormon, D. Sterling Wheelright; Christian, William Braithwaite; Methodist, R. Deane Shure; Catholic, Christopher Tenley; Lutheran, Mrs. Carl Rasmussen; Adventist, Lucia McQueary; Congregational, Victor Neal; Baptist, Harwood Hall.

New Post for Harold W. Gilbert.

Harold W. Gilbert, for twenty-two years organist and director of music at St. Peter's Church, Philadelphia, and head of St. Peter's Choir School, as well as conductor of the Mendelssohn Club, one of Philadelphia's most noted choral organizations, has been appointed supervisor of the music department of the Pennsylvania Institute for the Instruction of the Blind, succeeding Dr. Ralph P. Lewars. This is the school whose music department was headed for many years by Dr. David D. Wood, noted organist of St. Stephen's Church. Mr. Gilbert will retain his other connections and will assume his duties at the school about the middle of September.

LOS ANGELES ORGANIST MUST DIE FOR MURDER OF PARENTS

Courtney Fred Rogers, a talented young organist of Los Angeles and a former officer of the local chapter of the A.G.O., is probably the first church organist ever to be sentenced to death in the United States. The unfortunate young man was doomed on July 10 to go to the lethal chamber for killing his father and mother. Ten days earlier a jury of ten women and two men had found him guilty and then had found him sane at the time he committed his crimes.

Standing beside Deputy Public Defender William Neeley at the counsel table, Rogers appeared nonchalant, with hands tucked into the pockets of his gay sports jacket. He calmly waived any delay in the pronouncement of sentence and Judge Nye sentenced him to death in the gas chamber. Lack of any recommendation by the jury when it returned the first-degree murder finding made the death penalty mandatory.

Rogers was convicted of chloroforming his mother, Mrs. Lilly Rogers, on Feb. 10, 1941, at the family home, and of having set fire to the house the following Oct. 25, causing the asphyxiation of his father, Courtney C. Rogers. The youth also confessed having poisoned his grandmother in 1935.

Rogers jested with reporters in his cell. "I understand," he said, "that a condemned man gets one last request. Well, mine will be for a gas mask."

A trace of a smile crossed his pale lips as he pointed out he had, in effect, cheated the state from exacting the full penalty.

"I was convicted of the murder of two persons," he explained. "But all I can do is go to the gas chamber once. They can't kill me twice, can they?"

CHURCH MUSIC INSTITUTE AT EVANSTON IN AUGUST

The tenth annual church and choral music institute is announced by Northwestern University, to be held in Evanston Aug. 2 to Aug. 7. Meeting with the institute will be the National Association of Choir Directors. Among those on the staff this summer are R. G. McCutchan, dean emeritus of the school of music of DePauw University; Horace Whitehouse, professor of organ at Northwestern; William H. Barnes, organist and director at the First Baptist Church of Evanston; Barrett Spach, organist and director at the Fourth Presbyterian Church, Chicago; LeRoy E. Wright, professor of organ at Baker University, Baldwin, Kan.; Walter Flandorf, organist of Central Church, Chicago; George E. McClay, organist and director Grace Episcopal Church, Chicago; Don Malin, director of the educational department of Lyon & Healy, Chicago, and Oliver S. Beltz, chairman of the department of church and choral music at Northwestern.

The daily afternoon session from 4:30 to 5:30 will be devoted to "The Organ, Its Function, Its Literature," and Mr. Spach will lecture on hymn and service playing, Mr. McClay on organ design and Walter Flandorf on improvisation as a unifying factor in the church service. Wednesday evening a recital will be given in Lutkin Hall by former pupils of Mr. Whitehouse who have studied with him since 1927.

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MIDDELSCHULTE SENDS GREETINGS FROM ITALY

ILLNESS PREVENTS RETURN

Word Concerning Distinguished Organist Brought by Mrs. Middelschulte, Who Came Back to U. S. on Drottningholm.

Dr. Wilhelm Middelschulte, the distinguished organist and Bach scholar, who has been in Europe over two years and from whom no word had been received for many months because of interrupted communications, is in Sorrento, Italy, at the Hotel Framontano. In a message to THE DIAPASON, brought to this country by Mrs. Middelschulte, he requests that greetings from him be extended to all his friends in America. Mrs. Middelschulte arrived in New York June 30 on the Drottningholm, the ship that brought over a large number of Americans. Dr. Middelschulte was not able to make the trip, but is in good care in a favored hotel, many of whose guests are German officers.

Dr. Middelschulte, then past his seventy-fifth birthday, departed from his home in Chicago in June, 1939, with Mrs. Middelschulte, with the object of making an extended stay in Germany and visiting his brother in his childhood home. When the war broke out they journeyed to Switzerland, where he became ill. While Mrs. Middelschulte was on a brief visit to Paris the Nazis swept down from the north, but she was able to get back to Switzerland before the country was overrun. It was cold in Switzerland and Dr. Middelschulte's health showed no improvement, so they left for Naples. Air raids sent them on to Sorrento.

"From our location across the gulf we could see continuing air raids over Naples," Mrs. Middelschulte reports from her old home in Eaton, Ohio.

Mrs. Middelschulte made the entire trip from Rome to New York with five other women: Mrs. Edith Mola, wife of an Italian general; Mrs. Fortune Gallo, wife of the director of the Chicago and San Carlo Opera Companies; Princess del Drago and her mother, Mrs. Frances Wallace, and Mrs. A. Schachmareff, wife of one of the imperial guards of the czar. From Rome the women went to Marseilles in unoccupied France and then to Lisbon, Portugal, in a train donated by the Italian government.

The day the Drottningholm was to leave a man died going up the gangplank. The boat was held for several days for Hitler's sanction and for investigation by Portuguese authorities. The man's death was caused probably by overeating. Months of rationed food had so shrunk the stomachs of many of those interned in Europe that they ate too much when they reached a place where food was plentiful.

On the ocean voyage Mrs. Middelschulte came to know by sight Herbert K. Bahr, now held by United States authorities as a Nazi spy planted on the Drottningholm.

"He was very quiet, did not converse with others and kept entirely to himself," she said. "Several of the other men invited him to eat or drink, but their invitations were always refused."

After an eight-day voyage the evacuees arrived in New York. Their baggage was strewn on the pier and they were ready to disembark when FBI men came aboard. No baggage was permitted to be returned to the ship, but the passengers remained aboard for seven days "without so much as a toothbrush." Some of the passengers were subjected to much questioning, including Mrs. Schachmareff, writer of several books on political economy, who was grilled for ten hours. The alleged Nazi spy was picked up at this time.

Not since May, 1941, had Mrs. Middelschulte had any money. Her mother, Mrs. Ida Knox, sent 4,000 lire shortly after that, but eventually she was forced to sell her furs and jewelry for living expenses. Because she lived in hotels, her living standard was far above that of the Italian populace, for hotels have a special food rating. Food allowance is set at $3.50 a month for the Italian people. Olive oil is $5 a quart, dry navy beans are 75 cents a pound and other prices are graded accordingly, with many commodities unobtainable. She said she "could have wept" when she had her first meal in Lisbon, where there is an abundance of food.

Conditions in unoccupied France are "very much better than I had expected," Mrs. Middelschulte stated. But in Spain conditions were pitiable, with beggars swarming and trying to get aboard the trains. Portugal is profiting from the war, she believes. "Everything is wide open."

Dr. Middelschulte has written a series of twelve variations on the theme of the hymn "Old Hundred" since internment.

RICHARD PURVIS

RICHARD PURVIS, the Philadelphia organist and composer, is another of the prominent men in his profession who within the last month have joined the armed forces of the United States. He is a private in the 304th Infantry, 76th division, stationed at Fort Meade, Md., and reports that he has never been happier and never has felt better than at this writing. He is clerk and organist for the regimental chaplain and, though busy with basic training, finds time to play the Sunday services and is even organizing a soldier choir. Mr. Purvis has found a number of good players of instruments in his regiment and hopes to give programs in which orchestral instruments will be used in combination with the organ. A little later in the season he expects to give a series of recitals.

Mr. Purvis has been achieving note as a composer aside from his work as a recitalist. Among his works already published are a Magnificat, an *a cappella* carol, "Iam Hiens Transit," and a unison Jubilate. For organ there are "Five Pieces on Gregorian Themes" (three of which are in print and the other two soon to be issued by Sprague-Coleman) and a "Carol Rhapsody." There are various other pieces that have been accepted by Birchard, Oliver Ditson and Arthur P. Schmidt. In manuscript are a Festival Mass for the Anglican Church, "Missa Sanctae Nicolai," and a choral tone poem, "The Ballad of Judas Iscariot," for double choir, solo quartet, solo violin, two harps, celesta and organ.

Mr. Purvis had begun the study of composition with Joseph Schillinger when the war broke out and hopes to continue working with him by means of the mails as soon as he finishes basic training. He studied piano with Benjamin S. Moore in San Francisco.

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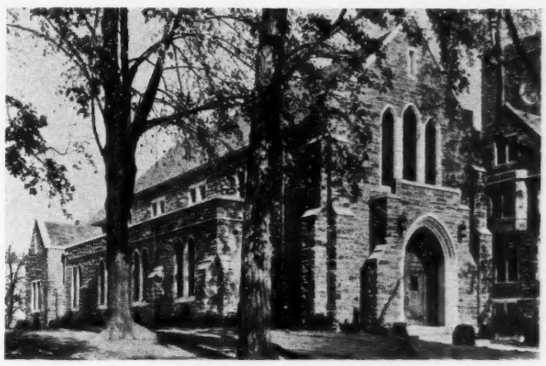

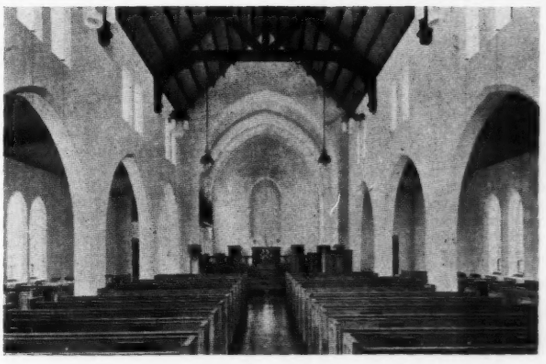

Chapel of Masonic Home at Bonnie Blink, Md.

This installation might well be considered as two organs—a two-manual located in a special chamber adjoining the chancel, for accompanying the regular chapel services, and a three-manual located on the gallery at the rear of the chapel, for the more elaborate uses, both playable separately or in ensemble from a specially-designed three-manual console in the chancel.

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RECITAL GIVEN BY EINECKE

Three-Manual in the Burton Heights Christian Reformed Church Dedicated—Stop Specification of Instrument.

The new organ built by M. P. Möller for the Burton Heights Christian Reformed Church of Grand Rapids, Mich., was dedicated on the evening of June 4 with C. Harold Einecke of the Park Congregational Church at the console. The new instrument is a three-manual with the following stop list:

GREAT ORGAN.
Gemshorn, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 12 pipes.
Octave, 4 ft., 61 pipes.
Gemshorn, 4 ft., 12 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Tuba, 8 ft., 61 pipes.
Chimes (Deagan), 25 bells.

SWELL ORGAN.
Flute Conique, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 12 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flute, 4 ft., 12 pipes.
Mixture, 3 ranks, 183 pipes.
Nazard, 2⅔ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.

CHOIR ORGAN.
Prestant, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Dulciana, 4 ft., 12 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 12 pipes.
Dulciana Twelfth, 2⅔ ft., 12 pipes.
Dulciana Fifteenth, 2 ft., 12 pipes.

PEDAL ORGAN.
Open Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 44 pipes.
Flute Conique, 16 ft., 32 notes.
Gemshorn, 16 ft., 32 notes.
Quint, 10⅔ ft., 32 notes.
Principal, 8 ft., 44 pipes.
Octave, 4 ft., 32 notes.
Flute, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Hohlflöte, 4 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Gemshorn, 4 ft., 32 notes.
Tuba, 16 ft., 12 pipes.
Chimes, 25 notes.

Dr. Einecke played the following program to demonstrate the resources of the organ: Rigaudon, Campra; "The Walk to Jerusalem" and "Jesu, Joy of Man's Desiring," Bach; Concerto No. 5, in F major, Handel; "Chinese Boy and Bamboo Flute," James H. Spencer; Toccata and Fugue in D minor, Bach; "In Moonlight," Kinder; Largo from "Xerxes," Handel; "Ave Maria," Schubert; Toccata on "Vom Himmel hoch," Edmundson.

MUSIC AT VASSAR COLLEGE LISTED IN PROGRAM BOOK

Vassar College has issued its annual volume containing the programs at chapel services in the course of the academic year 1941-42. This informative volume includes not only the programs of twenty-seven services and eight organ recitals, besides two choir concerts, but lists of all the organ and choral works performed. Even the publishers are indicated. Very valuable notes on the music are presented on each program. The book is a fund of information for organists and choral conductors who wish to add to their repertory and evidence of the work done by E. Harold Geer, the Vassar organist and conductor of the college choir, who has made use of a large amount of the best in organ and choral music, both classical and modern.

Pupils of Nesta Williams Heard.

The close of the year at Stephens College, Columbia, Mo., was marked by several recitals played by students in organ under Miss Nesta Williams, head of that department at the college. Virginia Branting gave a senior recital April 24, Dorothy Ruud was heard in a junior recital May 19 and Virginia Eckleberry gave a senior recital on the afternoon of April 26 in the college auditorium.

DEATH TAKES JOHN M'INTIRE, OF NORTH TEXAS COLLEGE

John McIntire, a member of the faculty of the North Texas State Teachers' College, Denton, Tex., and one of the most prominent organists of the Southwest, died July 1. He had been at Denton since the fall of 1939 and had achieved a reputation for his work with organ pupils and in recitals.

Mr. McIntire was taken ill in the spring with leukemia and his condition gradually became worse.

Mr. McIntire received his bachelor of arts degree from Asbury College, Wilmore, Ky., and the master of music degree from the Cincinnati Conservatory. He also held a diploma from the New York School of Music and Arts. He had studied organ with Frederick Riesberg and Parvin Titus. He had done considerable recital work in the Southwest. Mr. McIntire was a member of the Texas Chapter, A.G.O. He was the first prize winner in the Kentucky state music festival in 1931 and at the Cincinnati Conservatory received the Eakes prize for musicological scholarship. His last position before going to Texas was at Greenville College, Greenville, Ill.

Mr. McIntire is survived by his widow and two children, the younger one only a month old. Burial was at Wilmore, Ky., where his father is a minister and a trustee of Asbury College.

EXETER CATHEDRAL ORGAN WRECKED BY GERMAN BOMBS

It is announced that in the recent German "reprisal raid" on Exeter the Exeter Cathedral received a direct hit on the south wall of the choir aisle. Three bays of the aisle were destroyed as well as one of the chapels, according to a letter to *The Chicago Tribune* from one of its correspondents. The ancient screens of wood and stone were shattered and the organ was so severely damaged that it has been taken down. Nearly every window was blown out, but fortunately the ancient glass had been removed to a place of safety. The cathedral vestments, including more than thirty copes, were buried beneath tons of masonry and it is impossible to say whether they will be recovered. It is estimated that 2,000 tons of debris now lie in and about Exeter Cathedral. The choristers' school was demolished, but the boys were away at the time. A wood carver has been able to piece together thousands of fragments of the ancient choir screens, and he expects to be able to assemble them almost completely.

CHORAL SOCIETY IN CAPITAL GIVES INSPIRING PROGRAM

The Washington Choral Society closed the season with an inspiring program of sacred music at the National City Christian Church June 28, with Louis Potter on the podium. The National City Christian Church choir, led by the director, William E. Braithwaite, were hosts for the concert. The principal feature and concluding number of the program was the motet "Jesu, Priceless Treasure," by Bach, in keeping with the society's announced policy of presenting works that have seldom or never previously been heard in the city. It is not recalled that this motet has been given previously in its entirety, as on this occasion. Choruses from "The Peaceable Kingdom," by Randall Thompson, "Let My Prayer Come Up into Thy Presence," by Purcell, "Sing We All Now with One Accord," by Praetorius, and "Allelujah" (from a "Graduale to St. Cecelia" by A. Scarlatti), arranged by Hugh Ross, completed the vocal portion of the program. Karlian Meyer was accompanist and Winifred Chamberlain played the following organ interludes: Prelude in C minor and "Come, Sweet Death," Bach; Toccata in B flat minor and "Clair de Lune," Vierne.

JOHN McINTIRE

Great Festival at Purdue University.

Clarence Dickinson was associated with Albert P. Stewart, director of music at Purdue University, Lafayette, Ind., in conducting a large choral and hymn festival in the great auditorium of the university June 17. Two groups of Dr. Dickinson's compositions and arrangements were sung, including: "Dearest Jesus, Gentle, Mild," "O Saviour Sweet," "In Joseph's Lovely Garden" and "Lord, We Cry to Thee," and he delivered an address on "Music and Religion." Dr. Helen A. Dickinson introduced the subject "The Hymnal—A Church Treasury" and was the historian through the course of hymns of the great periods in the church's history, illustrations of which were sung by soloists, the combined choirs of 800 singers from Indiana churches and the audience of 4,000. In this audience were members of the synod of the Presbyterian Church in Indiana and officers, superintendents and members of the Association of Church Schools of Indiana.

Widow of Eduardo Marzo Dead.

Mrs. Clara Philbin Marzo, widow of Eduardo Marzo, organist and composer of church music, who died in 1929, passed away July 12 in South Orange, N. J., at the age of 83. Mrs. Marzo, a sister of the late Supreme Court Justice Eugene A. Philbin, was born in New York. Her husband received high honors for his work from the King of Italy and the Pope. Surviving are two sons, Clarence and Albert Marzo; two daughters, Mrs. Maria J. Flanagan and Rita E. Marzo, and eight grandchildren.

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RECITALS A SPECIALTY

Christmas Carols; New Issues of 1942; Additional Reviews

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

In these days when choirs are restricting their purchases of new music rather severely it is wise for publishers to bring out the Christmas numbers early. No matter how straitened the finances, surely any church can afford a new carol in honor of the Prince of Peace. I shall suggest some issues already at hand.

Miss Davis has arranged with her usual skill and variety an old English carol, "As It Fell upon a Night" (Galaxy). If one stanza did not have a descant for soprano, I would recommend this for any type of choir. The accompaniment is charming and the carol will be enjoyed upon the very first hearing; I expect it to be a best seller. It is also edited for SSAA.

George Mead has a splendid edition of "Dark the Night" (Galaxy), a colorful and passionate Welsh melody in an arrangement that brings out the resonance of your men's voices. I use the word "passionate" in its best sense to suggest the urgency and power of emotion that is found so conspicuously in Welsh music. Here is a carol different from any that you are likely to own or use with it; it will relieve the monotony of pretty little pastoral tunes.

Ralph Marryott's "The Searching Carol" (Gray) is his own in words and music, but its triple rhythm and pure melody suggest the most attractive of Austrian tunes. There are bits for SSAA and TTBB, but it would be easy to fix this for a quartet.

In 1940 I failed to see a setting of Christina Rossetti's exquisite "Love Came Down at Christmas," by Professor Christopher Thomas of St. Paul's School in New Hampshire (B. F. Wood, Boston). It interprets the delicate text in delightful unaccompanied music that could be sung by a good quartet or by any other choir singing in four parts. It needs and deserves careful preparation, however, so that it may all be sung gently and yet firmly.

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Canon Douglas has arranged from the organ chorales of Brahms the favorite of them all with a new translation of the text, "I Know a Rose-Tree Springing" (Gray). Of course this is for SATB, unaccompanied. As an organ piece it is a prime favorite in the United States at Christmas; it will be pleasant to have it sung also in the Brahms idiom.

Alfred E. Whitehead has a Christmas anthem in pastoral style called "Child Jesus Came to Earth This Day" (Gray), published for SATB and also for junior choir in two parts. The graceful melody is adapted from an Andantino for organ by Gustav Merkel, the once well-known Op. 99, No. 8.

John Reymes-King has a carol based on an Italian one of the seventeenth century, "Christen People" (Gray), with a text by Woodward. It is bright, gay, fluent and, if you have a good performance, not exactly easy; you need a good chorus.

Charles O. Banks has a pretty "Manger Carol" (Gray), an easy and tuneful accompanied number. If you want something more ambitious, look at Mr. Goldsworthy's "The Shepherds' Song" (Gray), a setting of part of that masterpiece of seventeenth century poetry by Richard Crashaw, the mystic. Dr. Candlyn set part of it delightfully some years ago in one of his two Christmas cantatas (which, by the way, you should know—they are published by Gray and called "The Prince of Peace" and "The Light of the World"). The new setting is for SATB, plus junior choir, in two parts, or two solo voices; the juniors might sing in unison. It is a happy idea, well worked out.

◆ ◆

Speaking of junior choirs, Mr. Gray has two pretty numbers for them (SA). Miss Nadine Moore's "The Christmas Bells" has lots of good swinging rhythm that the juniors will relish, and they will like the text by Longfellow, one that is unusually appropriate in time of war. Curtis York's "A Song of Joy," otherwise "All My Heart This Night Rejoices," may be sung in unison or in two parts.

For women's voices, SSAA, unaccompanied, there is a lovely carol in Dorian mode by Miss Louise Phebe Stone, called "Hail the Night, All Hail the Morn" (Gray), which is not exactly easy, but not willfully difficult either. Mr. Hernried's "The Child Jesus" (Gray), for SSA with accompaniment *ad libitum*, is clever and charming music on paper; I am not sure of its qualities when actually sung unless much care is taken in preparation.

There is one new carol for men, a splendid one. Arthur Hall has arranged the very popular Donovan number, "How Far Is It to Bethlehem" (Gray), which can also be obtained for SSA as well as for SATB, the form in which it will be sung oftenest. The text by Frances Chesterton is a real poem and Professor Donovan's accompanied setting, simple and sincere, is poetical also.

I have just received from Birchard in Boston three carols that should have been reviewed in 1941. One of them is Professor Clokey's "St. Stephen," in four parts, two stanzas: just the thing to pair with "Good King Wenceslaus." Miss Ellen J. Lorenz has a pretty candle-light carol called, "The Dark Stole Up on Bethlehem." You need a chorus for varied effects that can be stunning. Finally, for SSA there is a fine modal carol by Don Malin, "As Joseph Was A-Walking." It should be sung unaccompanied and is not easy if you get the most from it.

◆ ◆

Anthems for Time of War

William R. Voris has a very interesting number called "Prayer for Troublous Times" (Gray), six pages in length, but intended as an introit, though it need not be so considered. The text is "compiled from various sources" and put together with such dignity that before I noticed the note about various sources I was trying to remember what seemed to be a collect which I should know. The music has the same dignity, with freedom of rhythm and a solemn sweetness that I find attractive. There is an accompaniment, but it is not very important.

Mr. Thomas has a patriotic chorus with text by Robert Nathan, "Watch, America!" (Willis, Cincinnati). The music has a good swing; the text is perhaps the finest American song-lyric inspired by this war. I notice that it has been printed in the government's official bulletin, "Our America."

For men's voices I recommend "A Prayer for These Days," by Parry, arranged by W. H. Anderson (Birchard, 1941); it has two stanzas of manly music.

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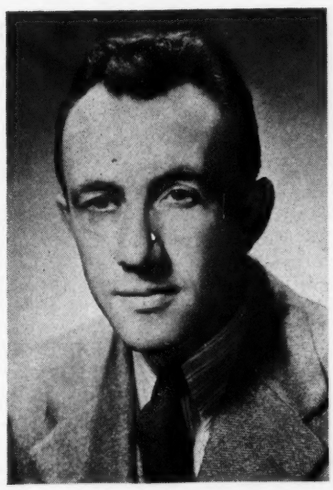
Reviews of Other Music

One of the best settings of the "Benedictus Es, Domine" ever published is a sonorous unison one by G. Winston Cassler in the key of F sharp minor (Gray). It has a grand melody and an organ part that means something.

You can now get from the Galaxy Company three choral editions of Bach's exquisite "Sheep May Safely Graze"—for SATB, SSA and SA—the arrangements by Miss Davis.

The Slovak "Carol of the Sheep Bells," which Mr. Kountz has made so popular, he has now arranged as a vocal solo in two keys, called "Little Bells through Dark of Night" (Galaxy). Mr. Miles has a solo in two keys, a setting of "Thy Will Be Done" (Schmidt), much more interesting than most solos.

ALFRED WIDEMAN



ALFRED WIDEMAN has been organist of Holy Name Cathedral, Chicago, for the last four years. He is a native Chicagoan and studied in his home city with Arthur Dunham and in Paris with Joseph Bonnet. Mr. Wideman is an exponent of Gregorian chant, which is rendered at the cathedral for all the weekday masses. He serves as accompanist for the Cathedral Choristers, organized by the late Cardinal Mundelein, and is a specialist in boy voice training, through study with Father O'Malley.

The organ at the cathedral is a three-manual Wangerin of forty stops, containing some Johnson work. A second Wangerin of one manual and eight stops is located in the sanctuary and is used for the accompaniment of the vested choir of fifty boys and twelve men under the direction of Father Charles Meter. The choristers are selected from the first-year students at Quigley Preparatory Seminary, a few blocks from the cathedral. They perform the works of the current Roman composers, Refice and Perosi, and Pietro Yon's masses. A second choir, directed by Father Francis Chambers, sings the Gregorian proper of the Sunday mass, which is celebrated at noon. The two choral groups are located on opposite sides of the sanctuary.

Mr. Wideman recorded all the organ music for the currently showing motion picture "The Eternal Gift," produced in Our Lady of Sorrows Church, which features the liturgical beauty of the Easter "Missa Solemnis."

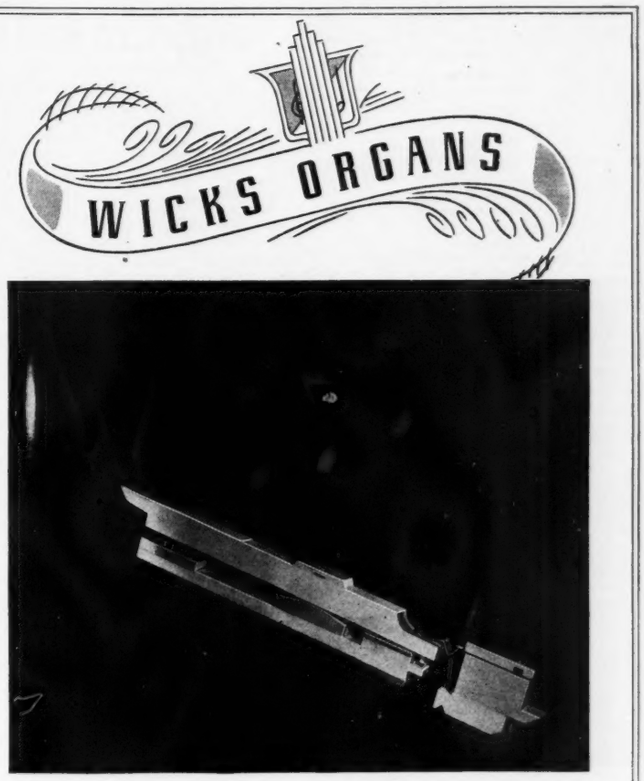
WORK OF ISA M'ILWRAITH AT CHATTANOOGA UNIVERSITY

Forty-six new compositions among forty-eight works performed is the record of the University of Chattanooga Choir for the last academic year, which closed the second week in June. The choir, under the direction of Isa McIlwraith, has over forty members and sings regularly for the chapel services. Once every two weeks it presents a special program, the entire chapel period being devoted to music by the choir. Among these programs have been a candle-light carol service at Christmas; a Lenten service of sixteenth century motets by Palestrina and Vittoria, sung in Latin; an Easter service; a number of programs featuring sacred music of different centuries; a performance by the women of the choir singing music by Palestrina, Arne and Brahms; a British-American program, and several secular programs sung by the choristers, one of them a presentation of selected Brahms "Liebeslieder" with a piano four-hand accompaniment.

Aside from its work at the university, the choir has made several appearances in other places—one at Fort Oglethorpe, Ga., at the reception center for new soldiers. Music sung during the year has included works of composers from the sixteenth century to the present day.

This completes the choir's first year of work under the direction of Miss McIlwraith, who, in addition to giving a number of lecture courses in the music department, is also the college choirmaster and organist. For four years she has been assistant professor of music. She joined the staff after a number of years as organist and director in New York City for the Society for Ethical Culture and after teaching as an assistant professor in the music department at Mount Holyoke College.

Miss McIlwraith holds the degrees of master of arts with a major in music from Columbia University, M.S.M. from Union Theological Seminary and the A. A.G.O. certificate, and was graduated from the Juilliard School, where she was a fellow in conducting under Albert Stoessel.



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Charter Granted Dec. 17, 1896
Incorporated Dec. 17, 1896

Amended Charter Granted June 17, 1900
Amended Charter Granted June 22, 1934

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Examinations for the choirmaster certificate April 28, 1943. Examinations for fellowship and associateship May 27 and 28, 1943.

Pennsylvania Chapter's Fortieth Anniversary Observed with Banquet

The Pennsylvania Chapter celebrated its fortieth anniversary with a banquet at Holland's restaurant, Philadelphia, June 25. The guest of honor was Dr. Warner M. Hawkins, warden of the Guild. Former deans, including George Alexander A. West, Dr. Henry S. Fry, Harry C. Banks and Newell Robinson, also were guests. These, together with the present dean, Dr. Rollo F. Maitland, Dean-elect Robert H. Elmore and our newly-elected chaplain, the Rev. Herbert M. Satcher, spoke briefly, having been introduced by the toastmaster, Harry C. Banks.

Dr. Hawkins complimented the chapter upon the academic standing of its membership and its activity in general. There was an informal discussion of various topics of interest to all present and we appreciated hearing from Harry Wilkinson, Enos Shupp, Nathaniel E. Watson, H. M. Ridgely of M. P. Möller, Inc., and Henry K. Beard, on leave from Fort Meade, Md.

Marie Kennedy directed the participation in entertainment of a lighter vein. Dr. Maitland read a letter of felicitation from the dean of the Delaware Chapter.

Although forced by war conditions to abandon plans for a regional convention scheduled for this time, it was felt that the birthday of the chapter had been observed in a fitting manner and we parted for the summer with the inspiration to foster Guild examinations and to promote activity which would serve to publicize our organization and its significance in relation to the music of the church.

ADA R. PAISLEY.

Honors Bethlehem, Pa., Tradition.

The Lehigh Valley Chapter held its annual dinner meeting June 24 at the historic Sun Inn, Bethlehem, Pa. That night being the eve of the bicentenary of Bethlehem, a resolution was adopted in which congratulations were extended to the Moravian congregation and the city upon "these 200 years of glorious history." The resolution continues:

"This chapter recognizes its indebtedness to the fathers of this community for their high tradition of music, of which it is an heir. It is the hope of the Guild that the high standard set by John Frederic Peter and carried on through all the years may continue to inspire all organists and through them the congregations which they serve."

Dr. T. Edgar Shields, one of the founders of the chapter, director and professor of music at Lehigh University, outstanding authority on Bach and organist of the Bach Choir and the Pro-Cathedral Church of the Nativity, spoke on "The Early Religious Music of Bethlehem."

Mark Davis of Easton, dean of the chapter, presided at the meeting, attended by thirty members.

DORIS L. ALMEIDA, Secretary.

Niagara Falls Anniversary.

The annual dinner meeting of the group of Guild members in Niagara Falls, N. Y., was a significant event as it marked the first meeting of the group since receiving its charter and the fifth annual gathering. The Niagara Falls branch of the American Guild of Organists, with the dean, Mrs. F. J. Schweitzer, were hosts June 8 at dinner at the Prospect House. Mrs. Leroy Fowler was toastmistress. The fifty-four members and guests who were present included the pastors whose churches had active Guild members. In the interesting formal discussion which followed the dinner, three viewpoints were presented, with D. Windsor Jones giving the layman's point of view, Dr. Charles R. Osborn the minister's view and Wallace Van Lier, dean of the Buffalo Chapter, the viewpoint of the organist.

The musical feature of the evening was presented by Mr. and Mrs. Henry Jerge, with Mrs. H. N. Grainger as accompanist. Mrs. Raymond H. Turver had charge of the arrangements for the evening.

ALICE BARBARI, Secretary.

Carruths Are Hosts to Chapter.

An *al fresco* supper in the charming old-fashioned garden of the Carruth home in Oakland took the place on June 26 of the annual picnic of the Northern California Chapter. Mr. and Mrs. William W. Carruth, both fellows and members of this chapter, thus promoted the national tire conservation program by their hospitality. After dinner the guests enjoyed rambling through the greenhouses and admiring the pansies and roses. Later both Mr. and Mrs. Carruth were induced to play for us on the organ in their studio, "The Abbey." Mr. Carruth also enjoyed demonstrating an old Viennese harmonium.

Dean Frederick Freeman, in his closing remarks, anticipated a profitable year for the Guild, in which the war shall not be permitted to interfere with professional growth.

KATHLEEN S. LUKE, Registrar.

Oregon Chapter Reviews Season.

The season's last meeting of the Oregon Chapter was held in June. Paul Bentley, recently transferred from Pennsylvania and now organist at St. Mary's Cathedral, Portland, gave an instructive lecture on "Plainchant."

Activities of the year included thirty or more recitals by members, three Bach programs by out-of-the-city members in music week, four informal Sunday night suppers after church and a luncheon for visiting organists.

A most beautiful and impressive memorial musical service in honor of Katherine Johnson, a former dean, was given April 23 by three former deans—Lauren Sykes, Winnifred Worrell and William Robinson Boone. Esther Cox Todd, present dean, gave the following memorial "interlude" written for the service:

If the melodies of my living
Singing in your memories stay
Like the after-glow of a summer sun
Or the haze of an autumn day,
I am glad I made these simple tunes for you
Of friendship, of love and a little jest or two.
And if between our verses
The interlude seems long,
Just know the measures in-between
Prepare for greater song
Which we shall sing together
Clear and calm and unafraid
In music of spheres symphonic
Where God's own music is made.

Officers for next season are: Amy Welch, dean; Paul Bentley, sub-dean; Mildred Faith, secretary-treasurer.

ESTHER COX TODD.

IN THE GUILD

ANTHEM PRIZE CONTEST

Under the auspices of the American Guild of Organists a prize of $100 plus royalty has been offered by the H. W. Gray Company to the composer of the best anthem submitted by any musician residing in the United States or Canada, whether a member of the Guild or not. The text, which must be in English, may be selected by the composer.

There is no restriction as to the difficulty or the length, but it is suggested that a composition of about eight pages, for mixed voices, is the most practical one. There is no objection to seasonal anthems—Christmas, Easter, etc.

The manuscript, signed with a *nom de plume* or motto, and with the same inscription enclosed in a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York, *not later than Jan.* 1, 1943. Please enclose return postage.

Mrs. Redic New Kansas Dean.

Mrs. Cora C. Redic, organ instructor at Southwestern College, Winfield, Kan., was elected dean of the Kansas Chapter at the meeting in Manhattan May 13. Other officers elected are: W. Arnold Lynch of Topeka, sub-dean; Mrs. Blanche Muir of Anthony, secretary, and Mrs. Lucile Hensley of Wichita and the Rev. LeRoy Wright of Baldwin, members of the executive board.

Mrs. Redic appeared on the afternoon program Wednesday, speaking on "The Organization and Function of the Southwestern Organ Club." It was announced that the organ departments of Kansas State College and Friends University were organizing organ clubs similar to the one at Southwestern.

The musical feature of the afternoon program was the playing by Private Robert W. Smith of Fort Riley, whose home is in Harrisburg, Pa.: W. Arnold Lynch and Charles H. Finney.

At the dinner Dr. S. A. Nock, vice-president of Kansas State College, spoke of the organ as a solo instrument rather than an imitation of others. He urged use of music which belongs purely to the organ, rather than transcriptions and arrangements.

The organ recital Wednesday evening was played by Arthur B. Jennings of the University of Minnesota on the Austin organ in the Kansas State College auditorium. The program was composed entirely of Bach numbers.

Waterloo Chapter.

The Waterloo Chapter held a picnic supper and meeting June 23 at Immanuel Lutheran Church in Independence, Iowa, where the Rev. Gerhard R. Bunge, the dean, is pastor. Twenty-two members and friends were present. Supper was served by the Independence members.

After a short business meeting a paper on "Life and Works of Charles Marie Widor" was read by Earl O. Stewart, organist of St. John's Lutheran Church, Charles City, Iowa. The Andante Cantabile from the Fourth Symphony, Widor, and the "Hallelujah Chorus" from "Mount of Olives," Beethoven, were played by Mrs. Mary Barker. A piano and organ group—Adagio from "Moonlight" Sonata, Beethoven; "Jesu, Joy of Man's Desiring," Bach, and "Onward, Ye Peoples,' Sibelius—assisted with flute on the second number, was played by Leland Bunge, flute; Dr. W. Tuteur, piano, and the Rev. G. Bunge, organ. A recording, "Wake, Awake, for Night Is Flying," by the Wartburg College Choir, and an organ group—Andante from Gothic Symphony, "Mystique" and Toccata, Widor—by Mr. Bunge, closed the program.

A meeting in Charles City at St. John's Lutheran Church was planned for August.

MRS. ADELAIDE E. ALTLAND,
Secretary and Registrar.

Hammond in the United Evangelical Church.

Driving northward from this popular resort, we entered the land of the Igorots, which is also the home of the Benguets, Bontocs, Kalingas and Ifuguaos, bronze figures clad only in gee strings and, for the women, wrap-around skirts. This was the wild country of the head-hunter, where roast dog is still a delicacy. The mountains and the river rapids were also wild; it was, indeed, a different world. The roads were carved out of the rocky cliffs at precarious heights. On one side of the car precipitous walls shot upward in many places and on the other side sheer drops of perhaps 2,000 feet fixed attention on the rolling "eternity" clouds that beckoned as they swirled below the running-board in the yawning space. Fortunately for the traveler, the gate system of control permitted only one-way traffic, but it did not prevent frequent landslides or pedestrians.

Our destination was Bontoc, the city of the north, with perhaps a few hundred inhabitants. Even there we found music! We witnessed a tribal dance by firelight performed to the rhythm of the *ganga*, a large gong. By skillfully striking this instrument with a padded stick, the natives produced a surprising variety of tones, as in the warrior's dance, the marriage dance and the head-hunter's dance. All were performed for our delight. The *ganga* was also used for signaling and, according to our guide, could be heard eight miles away. Another musical instrument we heard here for the first time was a bamboo flute with three holes. Because it was played by nose rather than by mouth, it was called the nose flute.

Again we heard strange music at night when we explored with flashlights the Igorot village perched high on the mountainside. Outside the *olog*, the famed trial marriage house where the girls of each village must reside once they reach womanhood, we heard the chanting of the love songs of the young warriors. If a song found favor and a girl was attracted to a young swain, she offered her hand as an invitation to share her plank; later, if she was pleased and could assure him an heir, she married him with great ceremony.

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The sight most familiar to us in this peculiar land was the Episcopal mission school, one of the attractions of Bontoc. In the beautiful little chapel near the school there were an imposing reed organ and Filipino wood carvings of surpassing beauty, representing the Stations of the Cross. The charming young rector was a nephew of Dr. Walter Damrosch.

On another vacation we made our way southward through the Sulu Sea to the land of the Moros, our small steamer weaving its way among thousands of islands of fantastic shapes and through swarms of colorful *vintas* with their brilliantly-colored square sails. The then currently popular "Red Sails in the Sunset," indeed, fitted into our picture. How I longed to translate into music the inspiration of the ever-changing scene that kept the traveler in a constant state of enchantment!

Our first stop was Cebu, not only the original capital of the Philippine Islands but also the landing-place and burial-ground of Magellan. This city, too, with its churches even older than those of Manila, was the cradle of Catholicism in the archipelago. Three of the ancient Catholic churches, the cathedral, the Santo Niño Church and the Church of the Twelve Apostles in an adjoining *barrio*, deserve special mention.

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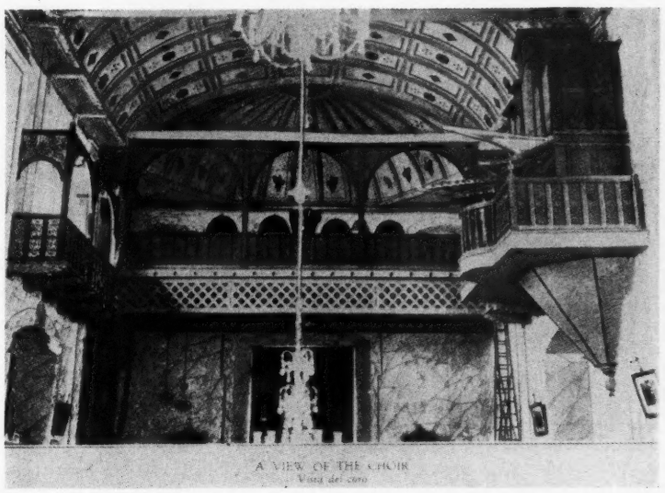
A service celebrating the "Flores de Mai" fiesta was in progress when we first visited the cathedral. The large room was crowded and perhaps a hundred small Filipina girls in white, wearing veils and carrying baskets of flowers, were kneeling in the aisles. The service was impressive, although, oddly enough, the accompaniment for the singing was played on a piano. The peculiar quality of the Filipina voice, with its penetrating whine, is unforgettable!

Immediately I began looking for an organ and, to my delight, I discovered one not only perched high in a rear balcony, but surrounded by a high iron railing for protection. The next day I made another pilgrimage, when the church was empty. Very perilously I ascended a dark, damp, circular staircase, expecting any moment to be invited out; but what a revelation! I could only glance at the quaint console from a distance, but

VIEW OF CHOIR AND ORGAN IN SANTO NINO CHURCH, CEBU, P. I.



A VIEW OF THE CHOIR
Vista del coro

I found it unlike any I had yet seen. No name or date was visible and the names on the twenty stops were too indistinct to read. The one manual, the hand pump and the pipes above, pointing in all directions, made it typical of the others I had seen. However, the pedalboard consisted of one octave, with small iron bars to step on, placed in the position of the modern pedalboards. I wondered if the organs in Manila that were otherwise similar were built that way.

More amazing than this organ itself was the crude revolving music-rack, on which still remained two large volumes of Gregorian chants, measuring about twenty-four by eighteen inches. The pages were of parchment and the music was copied on a four-line staff in square notes an inch in size, done in black, red and gold. In a corner, partly concealed by a heap of mortar and trash, lay two other volumes. My eyes nearly popped out. Frankly, only their size and weight prevented me from breaking a commandment! I am wondering now if these very volumes are on display in the Imperial Museum of Tokyo. While the Japanese lack our standards of decency, they nevertheless recognize art and worship it.

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The most famous spot in Cebu was the monastery and church of Santo Niño. In the robing-room of this ancient church the padre reverently opened a chest and displayed for us the precious figure of Santo Niño, the Holy Child Jesus. Of carved wood and twenty inches tall, this sacred relic had been presented in 1521 by Magellan to the wife of the native chief to replace her pagan gods upon her acceptance of Christianity. This figure was mounted on a carved silver throne and was adorned with a solid gold crown, a jewel-studded robe and, strangely enough, gloves also of gold. Indeed, this small image, to which all Roman Catholics in the islands paid worshipful homage, was one of the many evidences of the early efforts of the priests who brought their religion, their cultural arts and their civilization to this distant land.

Once again I found a secluded stairway and entered the "holy-of-holies," where another quaint organ was still used. This, too, was older than any I had seen in Manila. Neither the name of the maker nor the date was recorded on it, but the guide later said that it was probably built in 1730 by Spanish priests. It had one manual of five octaves and four notes and was pumped by hand. The one-octave pedalboard had, instead of iron bars, iron knobs placed in the arrangement of a keyboard. The names of the sixteen stops were so indistinct that some could not be deciphered. The ones that were visible were: Trompeta, real, tromp, mar, cornet, aealois, pipano, octavian, octava, viol, octava (nedal), utuvala pida (?) and quincena. On the quaint music-rack lay an antiquated manuscript of unmetered mass music.

In the belfry of this interesting old church there were six large bells. The huge one in the center was dated 1750. The others, evidently memorials, bore dates of 1826, 1850, 1886, 1910 and 1930. The present church edifice antedated the oldest bell by fifteen years, for it had withstood all storms and earthquakes since 1735. Two previous structures had been destroyed, one by fire in 1565 and the other by earthquake in 1645. The ornate beauty of this historic church, unsurpassed by that of the Manila churches, was enhanced by the elaborate altar, with its carved figures pyramiding to the ceiling, the chandeliers with their crystal prisms of blue, amber and white, the etched hurricane candle shades of exquisite workmanship from Paris, and many excellent oil paintings.

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In the Church of the Twelve Apostles, built in 1745 and situated in a *barrio* adjoining Cebu, was a new reed organ which was being diligently practiced upon at the time of our visit. The attraction, however, was the altar in the smaller chapel, where we found life-sized figures of the twelve apostles seated six on each side of the altar. It was the most unusual sight I remember on the whole trip. The thought occured to me then as at many other times that a Filipino could never be a Quaker, for he has to have figures, saints and beauty—things visible to worship. His religion adds the drama ordinarily missing in a very frugal existence.

Turning southward, after a night's journey from Cebu, our little steamer approached Dumaguette, on the island of Negros. Silhouetted against a large purple mountain, conical in shape, the red tile roofs of Silliman University loomed up startlingly amid the tropical scene of the one port of call on this enchanted isle. At this worthy institution, supported by a Presbyterian mission board, it was my privilege to play a recital on a large Hammond. Eight o'clock on a Sunday morning was a most unseemly hour for an organ recital, especially on a modern invention in one of the most distant, primitive and isolated spots on the globe. Nevertheless, an audience of students, faculty and at least 200 townspeople crowded the auditorium of the university in a city where only fourteen white families resided. All church services were canceled for the occasion and when word came that the boat would sail at 10 instead of 9 o'clock a gracious audience kept me playing for nearly two hours until a warning blast from the steamer made a hasty departure necessary.

On this trip through the southern islands the other stop at Dumaguette chanced to fall upon another Sunday morning. As we jogged along in a *tartanella*, the Philippine equivalent of the one-horse shay, our attention was arrested by the strains of an organ when we came upon the city's one large Catholic church while mass was in progress. To the astonishment of a mixed choir and organist I "arrived" suddenly in the gallery. Even more amazement followed when I seated myself on the floor and started to copy the specifications of the organ. I found the maker to be Rogues Hermandos of Zaragoza. Here again was an octave pedalboard with iron knobs. The stops for the one manual were: Fagoty-oboe, trompda, 8 pies, viola, quinc, flaut de violon, pajanes, corneta de 3, celeste, octants, flauton de 13 of 8 pies. As interesting as this antiquated organ was the ancient bell tower, separated from but adjoining the church.

How these monuments to the faith were built, how they have been supported and how they have—many of them—withstood the ravages of two centuries and more are considerations of particular interest to the traveler who has had the privilege of visiting them. In the early years of the Spanish conquest the Filipinos gave forty days of every year to the hard labor of building. Through the years they have contributed freely of their meager means to the maintenance of Catholicism in their midst.

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The brilliant-hued square sails of innumerable *vintas* dotting the harbor introduced us to the Moro land at dawn of a May morning, when we docked at Zamboanga after a night's cruise through the Sulu Sea. The Mohammedan Moros in their colorful garb, in such brilliant hues as fuchsia, cerise, jade, green and orange, with the wicked *bolo* (knife) always in the belt, presented a sharp contrast to the Filipino, who nurses a wholesome fear of this race, whose hatred he has incurred. Their villages of *nipa* huts, built high on stilts over the water, were likewise in contrast to the attractive orchid-bedecked *barrios* of the Zamboangan Filipinos. We visited the mosque, which was the center of the Moro village, but of course found no musical instrument there. One peal only from a Moro gong would at any time bring all Moros to their *datu* with bolos and spears.

Another sunrise brought us to the lonely port of Cotabato, described vividly by Victor Hurley in "Southwest of Zamboanga" as a place "where the white man may live if he can take it." From here we made by motor the six-hour journey to the thriving city of Davao, with its 16,000 Japanese. There I visited an imposing Catholic church. Its elaborate altar was decorated with beautiful figures, but the organ was of the old-fashioned foot-pump variety. My search revealed only a reed organ in the United Evangelical Church, the Protestant church I discovered in Davao, and there was a similar organ in a church of the same denomination that I visited later in Jolo.

As interesting as Jolo proved to be, the one Catholic church I found to inspect was notable for the crudity of its structure. The interior columns were rough tree trunks and the walls were made of the ugly corrugated iron so popular there. In a rickety balcony there was a small reed organ. The one spot of beauty was, of course, the altar.

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On a return trip to Cotabato, in the market-place of the deep jungle where Moro *datus* still were active, we again found music, if not organs. Here we were introduced to the *kulinta*, an instrument consisting of several gongs on a rack, resembling the *ganga* of the Igorot of the North, and they ranged in size from a saucer to a dishpan. Beautiful and unusual effects were produced with it, and it offered further proof that all of the tribes had music of some kind. Perhaps the familiar sounds of the *ganga* and *kulinta* brought the churches to the people, for every church and mission had its bell to announce the arrival and departure of the sun, as well as services of the sanctuary. Some of them rang, but, generally speaking, it was the clanking of the *barrio* bell that was the most familiar sound.

Manila could be called, indeed, a city of bells as well as a city of churches. My memories of that tour seem to include always the intertwinable three—music, churches and bells. My most vivid recollection was Christmas Eve, when *all* the bells of *all* the churches, far and wide, announced the birthday of the Prince of Peace. May it not be too long before they again may herald the natal day of the Saviour of mankind, who would indeed set the captive free!

ROBERT BURNESS HONORED ON HIS 35TH ANNIVERSARY

In recognition of his faithful service as organist and choir director for thirty-five years at St. John's Presbyterian Church, San Francisco, Robert Burness was honored at a surprise social in his honor in June, arranged by his choir and congregation. He was presented with a plaque and purse. Mr. Burness responded by playing a short impromptu recital. The program was as follows: Festival Fantasia, Op. 16, Roeder; Andantino, Guilmant; Largo, Handel (by request); "Evening Bells," Saint-Saens; Hallelujah Chorus, Handel.

THE DIAPASON

ESTABLISHED IN 1909.
(Trademark registered at United States Patent Office.)

A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1511 *Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone: Harrison* 3149.

Subscription price, $1.50 *a year, in advance. Single copies,* 15 *cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.*

Advertising rates on application.

Items for publication should reach the office of publication not later than the 20*th of the month to assure insertion in the issue for the following month.*

CHICAGO, AUGUST 1, 1942.

Charles Henry Doersam

The death of Charles Henry Doersam in New York in July is a great shock to every organist, and especially to that large group of friends who knew him personally and whose esteem and affection he had won. Strength was combined with gentleness, and ability with modesty, in his nature. His attributes were those of the beloved disciple. In his administration of the affairs of the American Guild of Organists over a period of seven years he labored with zeal, yet, unlike many an energetic executive, he never failed to consider the rights and feelings of those with whom he dealt. As a consequence the growth of the Guild in membership and in influence was accompanied by the creation of a group of admirers for the leader of the organization. It can be said without the slightest exaggeration that to the dignity, the wisdom and the fairness of the warden's attitude in handling the many problems that came up in his work may be attributed a great gain in the standing, as well as in the numerical strength, of the organization that has advanced the cause of the organist throughout America.

As a teacher Mr. Doersam was the inspiration of hundreds of pupils who received their training from him.

As a loyal friend Charles Doersam was best known to those who were his intimates. These men will cherish his memory as long as they live.

Making Youth Organ-Minded

While there is such a widespread effort to enroll youth in the musical activities of the church, the organ is seldom taken into account in these plans. Yet there are few things so fascinating to boys and girls as the console of an organ and the manner in which the organist plays his instrument. It has never been difficult to gather Sunday-school children anywhere around the keyboard and hold their attention, and we know of organists who formed lasting friendships with young people by now and then showing a lad through the organ and explaining its intricacies to him.

Hugh McAmis is one of those progressive organists who realizes all this, and he is supplementing all the other valuable service he has rendered All Saints' Church in Great Neck, Long Island, N. Y., by means of special interest in the children. Mr. McAmis reasons that if we are to interest people in organ recitals we cannot begin too early, and must start with the children, just as the symphony orchestras in New York, Chicago and other cities are doing. So he recently played a program for the children, with the rector of his church as the lecturer. In addition to listening to the organ music the young people sang "The Star-Spangled Banner" and there were some marionettes to lend variety. The whole thing was such a success that there is general demand for a similar recital next season. After the recital the youthful audience gathered around the console and Mr. McAmis let them play the chimes and the lowest notes of the 32-ft. pedal stop.

As a consequence the children, who sooner than one realizes will be the adult members of the church, became familiar not only with the organ, but with the organist. Their interest in the organ has been increased, their appetite for organ music has been whetted, and they now know the organist from the front as well as from the back.

The Star-Spangled Banner

To one of our friends entirely outside the organ profession we are indebted for a suggestion that is timely. Benjamin Franklin Affleck, a prominent Chicago business man who before his retirement was the president of one of the largest cement manufacturing companies in the world and who is a former president of the Union League Club, directs attention to the fact that the last verse of "The Star-Spangled Banner" should be used more generally.

In the first world war recital programs in every part of the country were opened with the national anthem. This has not become a custom since the present war began, judging from the hundreds of programs that reach this office. But it should be adopted, and in doing so it would be well to note what Mr. Affleck points out—that a comparison of the fourth verse with the first indicates plainly why the last verse is preferable. It ends with a statement rather than with a question, and in many ways it is stronger and more inspiring, as one will realize from a reading of the words:

O thus be it ever, when free men shall stand
Between their loved homes and the war's desolation!
Blest with vict'ry and peace, may the heav'n rescued land
Praise the Power that hath made and preserved us a nation!
Then conquer we must, when our cause it is just,
And this be our motto, "In God is our trust!"
And the Star-Spangled Banner in triumph shall wave
O'er the land of the free and the home of the brave!

Principals of the public schools both in New York and Chicago have been instructed to have pupils memorize the last verse and to use it when the national anthem is sung. It goes almost without saying that every loyal American child or grown person should know the first and last verses—if not all—of the national anthem and should be able to sing the words during the present crisis with true American spirit.

While on this subject many of our readers will be interested in a new "easy to sing" version of "The Star-Spangled Banner" by Raffaele Martino, a Boston orchestra leader. Mr. Martino has solved in a very clever manner what has been described as a century-old problem. The first part of "The Star-Spangled Banner" was well within the range of the average voice, but the second part was too high. In order to bring this second part to the level of the first, and at the same time maintain the original melody intact, there was but one way—transpose the entire second part to a lower key by means of a quick modulation. The simple way in which this has been accomplished and the practical benefit of the revision make this well worth attention.

Interest Not Dimmed by War

War has not dimmed interest in organs, both old and new, in England, as evidenced by the activities of the Organ Club, the organization of organ "fans" who take delight in visiting and trying instruments in various places. The membership of this organization, to which we have directed attention heretofore, has prepared a schedule for the summer which will make many an American interested in the organ wish he could go along on the tours arranged.

While the club announces through its secretary, Sidney W. Harvey, that "on account of shortage of paper and present unnecessary postage" its circular of May 25 must cover several meetings, there seems to be no impediment to transportation. On June 13 members of the club were to be at St. Paul's Church, Knightsbridge, to see the organ built by Willis in 1894 and rebuilt by Rushworth & Dreaper in 1923. R. O. Latham, F.R.C.O., organist of the church, was expected to play a short recital. On July 4 the afternoon was to be spent at the Church of St. John the Evangelist, Hammersmith, trying an organ built by Lewis in 1895 and rebuilt by Willis, and the evening at St. Paul's Parish Church, Hammersmith, where the organ, built by H. Jones, dates back to 1865 and was rebuilt by Brindley & Foster in 1887 and 1914. On Aug. 15 the Alexandra Palace instrument is to be visited and Aug. 22 the afternoon will be spent at St. James', Holloway, whose organ was built by Father Willis in 1857, and the evening at St. Mary Magdalene, where the organ was installed by Father Willis in 1867.

More About "Abide with Me"

[A letter to the editor of the New York Times.]

May 29, 1942.—Dear sir: Your editorial of Monday, "Date of a Famous Hymn," throws doubt on a bibliographical fact that I thought well established. I own a copy of "Remains of the Late Rev. Henry Francis Lyte," published in London in 1850 and bearing the inscription "With the editor's respectful regards, Berryhead, Sept. 18, 1850." This editor is the author of a lengthy prefatory memoir which contains the passage you quote concerning the accepted origin of the hymn. Elsewhere in the memoir the poem is referred to as indicative of the mood of the later months of the good doctor's life.

It has been my belief that its publication on page 119 of the same book was the first appearance of "Abide with Me, Fast Falls the Eventide," and it is there dated September, 1847.

If the verses were actually written in 1820, does it not seem surprising that they were not included in Lyte's "Poems, Chiefly Religious," published in 1833, or in some other of his earlier books? Against this fairly conclusive evidence, Mr. Arrick submits, at least so far as your editorial reveals, nothing more substantial than the statement of a present-day member of the LeHunte family, based for all we know on nothing more than recollection or legend.

On the face of it I am disposed to continue in my belief that the hymn was written in 1847 and first published in 1850, but if you can throw any further light on the matter, I should appreciate learning of it.

You are aware, of course, that John Keble was the author of the hymn "Sun of My Soul," which contains the verse:

Abide with me from morn till eve,
For without Thee I cannot live:
Abide with me when night is nigh,
For without Thee I dare not die.

Perusal of my first edition of Keble's "The Christian Year" informs me that this hymn was first published in 1827. "The Christian Year" was the most popular and most frequently printed book of religious verse of the nineteenth century—perhaps of all time. It must have been familiar to Lyte, as to hundreds of thousands of other Church of England people in those days. He probably sang Keble's hymn scores at times in his own pulpit. It seems not improbable that Lyte's use of the same words to illustrate the same theme was a case of subconscious plagiarism, in which case Lyte could not possibly have written his version before 1827.

J. M. SHAW.

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Henry F. Lyte and "Abide with Me."

St. Paul, Minn., July 7, 1942.—Dear Mr. Gruenstein: The article dealing with the hymn "Abide with Me" which appeared in your July edition of THE DIAPASON interested me.

Before coming to the U.S.A. I was for several years organist of the parish church of Wexford and attached to the diocesan cathedral. The name of the Rev. Henry F. Lyte, the writer of the hymn, was very familiar to us. If my memory is correct, he served as rector of a church in a small neighboring town named Iaghmon—pronounced *I'mun.* The exact date of his tenure I do not know but will find out later.

We generally accepted the story of the hymn as told in your paper—that it was written while Lyte was in Ireland as a rector or as a visitor to a family called Le Hunte, for whom the hymn was written.

The date of the hymn is given in the American Episcopal Hymn-Book as 1847, which agrees with the account given by Lyte's daughter, but I am inclined to think that the other figure—1820—is correct. Lyte wrote many good and popular hymns. In the Church of Ireland Hymn-Book there are at least six of his hymns, all very well known.

I hope to obtain some more very definite news concerning both the man and this particular hymn from one who will know, and I may write you further when I do. These are some recollections of nearly forty years ago, but I think they are reliable.

Faithfully yours,
G. A. THORNTON,
Organist and Director St. Clement's Episcopal Church and Organist and Director Mount Zion Hebrew Temple, St. Paul.

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From Organist of Manchester Cathedral.

The Cathedral, Manchester, England, May 5, 1942.—Editor of THE DIAPASON: * * * I have been over two years in the army and your magazine has come to me regularly the whole period. Now I am back again in cathedral work (turned out of the army on account of age) and though the cathedral is half bombed out, we carry on, skeleton fashion; *but we are preparing for the future, and the work we are doing is immense.*

Your publication is invaluable in our music planning and our organ planning (Harold Thompson and Jamison articles especially) and its essential contents are cut out and filed. So you are a great help. Please carry on in spite of war.

Yours faithfully,
NORMAN COCKER.

Recalling the Past from The Diapason's Files of Other Years

Twenty-five years ago the August, 1917, *issue recorded the following news—*

The factory of M. P. Möller made what was considered a record in the organ industry when in the month of June it closed contracts to build thirty-eight organs.

Clarence Dickinson received the honorary degree of doctor of music from Northwestern University June 13.

New books reviewed for THE DIAPASON by Harold V. Milligan included "The Organ in France," by Wallace Goodrich, and "The Modern Organ," by Ernest M. Skinner. New music included among other items the "Sonata Cromatica" by Pietro A. Yon.

Specifications of new organs published included a Hook & Hastings for the Lake Avenue Baptist Church of Rochester, N. Y.; a four-manual the Ernest M. Skinner Company was building for St. Bartholomew's Church, New York; a four-manual by Möller for the College of Emporia, Kan., and a four-manual Austin for the Central Congregational Church of Providence, R. I.

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Ten years ago events placed on record in the August, 1932, *issue, included the following—*

The newly-created Waldenwoods School of Sacred Music at Hartland, Mich., from June 20 to 26 was attended by thirty church musicians.

Seth Bingham described famous organs of Switzerland for the benefit of readers of THE DIAPASON.

Gordon B. Nevin was appointed to a full professorship at Westminster College, New Wilmington, Pa. Leslie P. Spelman, back from two years of study in France, was appointed head of the music department at Meredith College, Raleigh, N. C.

THE FREE LANCE

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

Herbert C. Peabody, he once the dean of the Western Pennsylvania Chapter of the A.G.O. and captain of the bounding billows of Lake Ossipee, was born with a pen in his hand, and I want to quote a few meaningful sentences from his essay on "Silence," written years ago for the *Pittsburgh Musical Forecast*. "Silence says our obligation is to remove, not to add. * * * There are organists and singers who have yet to learn this lesson, that a first requirement is the impersonal. * * * The most brilliant anthem sometimes fails if it be of itself, if it cannot create impressive silence. * * * Happy the speaker who after his discourse finds his listeners in silent meditation. * * * Silence need not be explained to one who has seen the awe-inspiring Northern Lights or sensed the peace of the valley after sunset or heard silence as voiced by the evening thrush. * * * Silence! An achievement, a treasure!"

Lowell Mason's tune "Antioch" is usually associated with Isaac Watts' hymn "Joy to the World, the Lord Is Come." If you do not know the tune turn to the "Pilgrim Hymnal" (1931), "In Excelsis" (1917), or any other American collection, old or new. "Antioch" is not in "The English Hymnal" (1933) or in "The New Hymnal" (1916), which is really the old Episcopal hymnal, soon to be superseded by a new hymnal, anxiously awaited.

"Antioch, arranged by L. Mason," "Antioch, arranged from Handel, L. Mason," "Antioch, arranged from Handel, by Lowell Mason, 1830" are titles employed in the hymn and tune books. The tune "Antioch" has the earmarks of a Methodist revival tune of the later eighteenth century and is good fun to sing unless you are a high-brow or a fraid-cat. Curiously enough, "Antioch" is not included in the English "Methodist Hymn-Book with Tunes" (1933). In fact, the Watts hymn "Joy to the World" does not appear in the English collections named.

Think for a moment of the major scale of D descending; now hum the beginning of "Lift Up Your Heads," the chorus from Handel's "Messiah"; do you sense a faint likeness immediately interrupted? Try as you will, I doubt if you succeed in detecting any resemblance between anything Handelian and the tune "Antioch."

A professional friend gave me a copy of a twenty-four-page British pamphlet, "Old Tunes," edited by Frederic James, British musician, deceased. In this pamphlet I noted a tune called "Comfort," by Leach—probably James Leach, English born, 1762-1798; he was a composer of hymn-tunes and anthems, a member of the King's Band and tenor vocalist in the London concerts. "Comfort" is identical with Lowell Mason's "Antioch," with the exceptions of a very few voice leadings and a difference of two bars in the first line. The date of "Antioch" given in the hymnals is 1830; at that time Mason was 38 and may have had for some time a wide acquaintance with the psalmody of the period covered by the work of Tans'ur, A. Williams, T. Clark, Madan, Milgrove and scores of others. I assume that he knew "Comfort," liked it, but altered it in the first line, and chose another hymn instead of the one used in Leach's tune beginning "Our Souls Are in God's Mighty Hand." I cannot see, however, that "arranged from Handel" could be legitimately applied to "Antioch." "The Hymnal" (1933) goes farther still and omits all reference to Dr. Mason as arranger, and ascribes the authorship of the tune to George Frederick Handel, 1742.

The "Vassar College Programs," a list of chapel music performed during the eight months from September, 1941, to June, 1942, contains twenty-seven service lists, programs of eight organ recitals and two choir concerts. It comes to me from Professor E. Harold Geer, for many years the accomplished organist and choirmaster of Vassar. The value of the little book is greatly increased by the inclusion of a scholarly index of thirty pages. To a young organist, interested chiefly in the severe music of the early and contemporary German and French sacred instrumental and choral music, it can be recommended as a useful guide; I consider it the most notable of any list of the kind I have seen.

How many of us old fellows remember George Coleman Gow of Vassar? Gow was a power in the early days of the Music Teachers' National Association, a scholarly musician, a writer of excellent English in the class of Waldo S. Pratt and one or two others. Although I have forgotten the music itself, I remember playing an organ sonata of Gow's in a recital at Wellesley College. It touched me deeply in every service-list of the "Vassar College Programs" to see: "Choral response, 'Peace I Leave with You,' Vassar Tradition, George C. Gow." That sort of thing isn't done much nowadays; we are too much in a hurry. A man drops out. Well, we are sorry, but our work presses and we (or most of us) must move on. Why bother with the Past when the Present is the only moment that exists?

Aside from the Vassar tribute to Gow I have another one across the ocean to cite. A. G. C. writes me: "I played at St. Gabriel's old boys' service yesterday afternoon; I used to play there before I went to Stapleton. Their organist lately did me the honor of giving a Colborn evening at the church. The chants for the Psalms, the settings of the Magnificat and Nunc Dimittis, an anthem and the voluntaries, before and after the service, were compositions of A. G. C."

I, personally, never had an experience like that; did you ever?

Organists in general apparently pay scant attention to the most practical pitch of the hymn-tunes they play in a service. For example, take Whittier's universally liked hymn "Dear Lord and Father of Mankind," sung to a tune by Maker: That excellent collection, "The Pilgrim Hymnal" (1931) prints it in the original key—C—too low, while the equally excellent collections "The New Hymnal" (1916) and "The Hymnal" (1933) transpose it into D, a whole tone higher, an improvement in several ways. It might be argued that since the theme of the hymn is reverent praise, the lower key is more proper, but for the high-pitched voices in the congregation it is restrictive and hampering. The good soprano voices are thrown into the cellar.

Is it not true that for congregational singing many tunes are ineffectively pitched? Those tunes ought to be transposed. An organist soon gets into sympathy with his congregation and can help it in this matter if he will.

HARRY W. GRIER, PHILADELPHIA ORGANIST, ENTERS SERVICE

Harry W. Grier, who has been for two years organist and director of music at St. Mark's Lutheran Church, Philadelphia, has been called to the armed forces. He was the successor of Dr. John McE. Ward, organist of St. Mark's for over fifty-one years and for thirty years president of the American Organ Players' Club. Preceding his appointment to St. Mark's Mr. Grier had been organist at the First Presbyterian Church in Camden, N. J. Other positions held by him were at St. Simeon's Lutheran Church and Emmanuel Lutheran Church, Philadelphia. His organ teachers were Frederick Starke and Rollo F. Maitland.

During his absence the music at St. Mark's will be in charge of Dr. Maitland, who will direct the two choirs and play the Sunday evening services as well as special week-day and early Sunday morning services. Dr. Maitland will retain his position as organist of the Church of the New Jerusalem, where there is only a morning service, deputing his daughter Marguerite to play the regular Sunday morning services in St. Mark's. Miss Maitland this year passed the fellowship examination in the Guild.

Maitland at Wanamaker Store.

Rollo F. Maitland, Mus.D., F.A.G.O., is acting as guest recitalist on the six-manual organ in the Wanamaker store, Philadelphia, from July 18 to Aug. 3, inclusive, during the absence on vacation of the regular organist, Mary E. Vogt. Half-hour recitals are given at noon every weekday and brief programs are presented every weekday at 4:50 and every day from 9:30 to 9:45 except Wednesdays and Fridays. The organist also participates in a concert program at 8:40 Wednesday and Friday evenings.

MARY RUTH CRAVEN

MISS MARY RUTH CRAVEN, recently elected president of the Chicago Club of Women Organists, has been for the last eleven years organist and director of music at the Hyde Park Methodist Church, Chicago, and is a member of the faculty of the American Conservatory of Music.

Miss Craven was born in Atlanta, Mo., the daughter of a Presbyterian minister, and thus naturally gravitated to the organ bench. She was a student at Stephens College and took further work at the University of Missouri. Her organ study was pursued with Robert R. Birch and piano with Georgia Kober and Heniot Levy. Miss Craven is a member of Mu Phi Epsilon, the American Guild of Organists and the Harrison M. Wild Organ Club.

PROGRAMS AT LAWRENCE BY LA VAHN MAESCH'S STUDENTS

Five programs played by students of LaVahn Maesch on the four-manual Kimball organ at the Lawrence College Conservatory of Music, Appleton, Wis., testify to the good work Mr. Maesch has been doing through the year. The programs were all of high merit and at the same time of interest. Dorothy Evans, Stanley Gunn and Harold Green, three of the recitalists, were juniors. Florette Zuelke gave a postgraduate program and played Hindemith's First Sonata, Karg-Elert's Symphonic Variations on "Ach bleib' mit Deiner Gnade"; Roulade, Bingham, and Sowerby's Toccata in a program of contemporary works. May 10 an organ recital was given by members of the Sigma Alpha Iota sorority.

CECIL NEUBECKER TO TAKE BELOIT, WIS., CHURCH POST

Cecil Neubecker, Mus.B., organist and choirmaster of St. Paul's Episcopal Cathedral, Fond du Lac, Wis., for the last five years, has been appointed minister of music of the Second Congregational Church of Beloit, Wis., beginning Sept. 1. Mr. Neubecker began study of the organ in 1933 with Harvey Millar, organist and choirmaster of Immanuel Trinity Church, Fond du Lac, and became successively assistant organist, assistant choirmaster, organist and later organist and choirmaster at the cathedral. He was graduated from the Lawrence Conservatory of Music in 1941 as an organ major under LaVahn Maesch, professor of organ and music history. The Second Congregational Church of Beloit has five choirs and a new Möller three-manual organ, the specifications of which appeared in the October, 1937, issue of THE DIAPASON.

ASTORIA, N. Y., CHOIRS LED BY CLARENCE E. HECKLER

Clarence E. Heckler, M.S.M., organist and choirmaster of St. George's Episcopal Church, Astoria, Long Island, N. Y., presented his adult and junior choirs in the last vesper service of music for the season Sunday afternoon May 10. During the year the choir has presented a series of services of choral and organ music of a high standard at St. George's, which is one of the most beautiful churches on the island and is noted for its lovely windows and appointments.

Mr. Heckler began his studies with Frank A. McCarrell, well-known organist of the Pine Street Presbyterian Church, Harrisburg, Pa., and received the B.A. degree from Dickinson College. Six summers at Northwestern University, with organ instruction from Horace Whitehouse, brought the Mus.B. degree. After a season of study with Bonnet in Paris Mr. Heckler attended the Courboin master class in Scranton, Pa., and the Christiansen summer classes at Chambersburg, Pa. Further study with Bonnet in Boston and at the Pius X. School of Catholic Liturgical Music in New York City followed. In 1941 he received the M.S.M. degree from Union Theological Seminary, New York City.

Mr. Heckler has held the position of instructor in organ at Irving Female College, Mechanicsburg, Pa., and was at that time organist of the First United Brethren Church, Harrisburg, whence he went to Christ Lutheran, in the same city. Here Mr. Heckler played a large three-manual Austin organ and carried on an extensive program which included all the major cantatas and oratorios. Last fall, after serving for a short time as seminary organist at Union Theological Seminary, he was appointed to St. George's Church. In August he will play the new four-manual Aeolian-Skinner at Central Presbyterian Church on Park Avenue, New York, in the absence of Hugh Giles.

Mr. Heckler has written several Christmas carols and hymn descants which have been performed often in the metropolitan area. Harvey Gaul has dedicated his latest work to Mr. Heckler.

Fusner Organist of Camp.

Henry S. Fusner of the Second United Presbyterian Church, Jersey City, N. J., is serving as organist of the Lake Delaware boys' camp in Delhi, N. Y. The camp is for New York City choir boys.

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Master Builder or Hod-Carrier?—Value of the Guild's Tests

[Mr. Maekelberghe has revised for the benefit of readers of THE DIAPASON *a paper he read at the regional convention of A.G.O. chapters in Detroit in June, in which he made an eloquent plea setting forth the value of the Guild examinations.]*

By AUGUST MAEKELBERGHE, F.A.G.O.

In the year 1322, or thereabouts, the building of the beautiful Cathedral of Our Lady, that work of art of the master builders, was started in Antwerp. One day Johann, then 18 or 19 years old, walked up to one of the guild masters and asked for work. He was accepted as an apprentice and was set to work as a hod-carrier. Of course, being an apprentice, he also had to run errands for the master builder.

In the course of one of these errands he met the beautiful daughter of the guild master. It was just as natural for him to fall in love with her as it is natural for a fish to dwell in the water. But if it was a matter of course to fall in love, it would have been extraordinary for a hod carrier to declare that love to the daughter of a master builder. His position in some ways paralleled that of a lackey in love with a queen, an earthworm enamored of a star. The realization of this position did not make Johann very happy and one day he spoke about it to one of the fathers of the cathedral chapter.

"Father," he said, "I am in love with a master builder's daughter."

"Well, my son," the priest answered, "become a master builder."

That was all there was to that, and there is no point in continuing this story, for you've all guessed the end. He did become a master builder, and so . . .

The point, however, is that once someone pointed the way, Johann went out and achieved his goal.

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How many of you here present have eyed the master builder title of the fellowship in the American Guild of Organists in order to win the beautiful daughter Distinguished Musicianship? But how many of you have gone beyond the stage of wishing?

Perhaps the amount of work connected with the acquisition of these certificates looms tremendous on the horizon? It shouldn't, for the work is somewhat like building a cathedral. When first viewed it seems tremendous and our backs ache at the mere thought of the many, many stones to carry. That is because we view the job as a whole. But we do not have to build the whole cathedral all at once, do we? No! We only have to put stone upon stone, one at a time.

So let us view the Guild examinations stone by stone.

We don't have to mention the practical organ work, such as the performance of the two numbers required. Surely anyone here present can perform these numbers, given a full year of preparation. Neither do we mention the sight-reading tests, or the transposition tests. These are things we face 365 days out of a year. The only items which might cause a little trouble and therefore require some attention are the sight harmonization of the melody and bass, and the improvisation tests. But these points can easily be mastered by devoting just fifteen minutes each to them.

I don't know why it is that when improvisation is mentioned most organists go into hiding. I believe that the whole trouble lies in the fact that too many textbooks and too many lectures have been devoted to the subject. While these textbooks and lectures may give some excellent pointers, they are generally the exposition of one man's solution of a problem which differs from those of others. Whether *you'll* learn to improvise successfully depends entirely on your knowledge of form, *your* knowledge of harmony and counterpoint, *your* imagination and *your* nerve to let go with *your* emotions; but above all it depends on *your* ability to start over and over and over again, no matter how difficult it seems at first or how many times you stumble.

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Bill Park, the Sunday editor of *The Detroit News*, says: "If you want to become an author, you must write 2,000 words a day every day of the year." I'd like to paraphrase that statement: If you want to be an improviser you must improvise every day of the year. Start out by improvising simple modulations, say going from here to there in four measures. Fix the meter in your head, map out the chords you'll use, decide on a pivot chord and then go to it. Present a snatch of melody here, imitate it there, perhaps repeat it a little differently in a third place, and finally let it come home to roost with a cadential flourish. The first time you do this you'll flounder, hopelessly it seems; but don't give up; repeat it going from a different key to still another, and yet some more. Pretty soon you'll find that with playing you've acquired a certain ease. Then making use of a hymn-tune as a theme, see if you can do something in one of the simpler forms of composition. If you've never done this I don't say it will be easy, but you'll be surprised how quickly you'll learn.

In plain words, there is no mathematical formula for writing, there is no mathematical formula for composing, there is no mathematical formula for any of the arts. They are the expression of your own self and you acquire the ability to express yourself by expressing yourself.

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As to the written tests. Of course the knowledge of harmony, counterpoint and composition really comprises the tools of our art. One of the bugbears of the examinations is sixteenth century counterpoint. And right here I am going to shock many of you by stating that it is regrettable that people like Pearce, Gladstone, Prout and many other theorists of the late nineteenth century ever wrote their textbooks on strict counterpoint. Please do not misunderstand me, for these people did write some excellent works on harmony and some other theory subjects. But, like most theorists of their time, they erred and did untold harm when they wrote about what they pleased to call *strict* counterpoint. In writing those texts these authors tried to adapt sixteenth century counterpoint—based on a modal system and a horizontal way of thinking—to our modern major and minor scales and a vertical way of thinking. The result, in the words of Kitson himself, was that "it didn't teach sixteenth century technique, nor any other, for that matter." All they did was to develop a pastime for people interested in puzzles, and all this teaching succeeded in doing was to harass and hopelessly confuse the student, so that he wasn't able after that to adapt himself to modern counterpoint.

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Now, why do we have to know sixteenth century counterpoint? Of course our primary reason should always be that we are thorough musicians and that we should know all the phases of our art. A second reason could be that the learning of any craft should begin at the beginning. Thus the real study of music should begin with the study of the unisonic cantilenae of the Gregorian era, thence going to counterpoint and polyphonic writing, thence to the harmonic school, to end up with a consideration of the various modern schools. This is a method adopted by many distinguished schools and was the basis of Vincent d'Indy's courses at the Schola Cantorum in Paris, whence sprung many a distinguished name. A third reason, of course, could be that all modern counterpoint is based exactly on sixteenth century technique; but the strongest reason for us organists is that the greatest treasures of choral composition were created in that era and, therefore, to understand these masterworks thoroughly we should at least know what makes them tick.

The best way to learn the technique is to study and analyze the writings of Palestrina and his contemporaries, and it is quite evident that textbooks based on later harmonic material are out.

Let me illustrate this. If we were to make a moving picture of the crusades we wouldn't have the crusaders travel to the Holy land in Ford cars. No! We would have them travel on foot or on horseback; not because the crusaders objected to the use of Ford cars, or because it was inelegant to travel in Ford cars, but because the crusaders didn't have Ford cars. And we wouldn't compromise by using the Ford cars and having them drawn by horses. Yet that is exactly what the late nineteenth century theorists did, and that is exactly what modern teachers do who teach counterpoint in much the same fashion as you would work a cross-word puzzle. They use the Ford cars of a harmonic system perfected a few hundred years after the period under consideration, and they compromise by placing the horses of silly rules and restrictions in front of them. The result, as stated earlier, is that it teaches neither sixteenth century technique nor any other.

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Happily our educators in the Guild awoke and said that if we are to study this technique for the sake of knowing it first as the foundation of our true composition and, second, as a good means of analysis, let us study it thus. And, seeing that Kitson provides an adequately thorough study in his textbook, that book was chosen as a basis for judgment.

There is no point in minimizing the task here. After all we don't want our degrees handed out on a silver platter. There would be no point in getting them. Counterpoint is difficult, and it is mastered only by hard study; but it is also very fascinating; and, after all, think of the satisfaction in acquiring something that was really hard to acquire!

I don't have to mention the usefulness of the harmonic exercises; that's too obvious. But I do wish to say that the Guild wants a musicianly treatment of these melodies and basses—not just so many chords taken out of pigeon-holes. We must remember that in all music there are constantly two forces at work—the harmonic forces pulling in one direction and the melodic forces pulling in the other direction. To gratify one force and ignore the other obviously is wrong. In other words, turn the little exercises as closely into a piece of music as their length and texture will permit.

To some organists the use of orchestration seems somewhat obscure at first glance. But if we consider it closely, we find that, if nothing else, it teaches us the correct use of tone color. Besides, who knows when we shall be called upon to make small arrangements through our very choirmastership?

Now as to the composition of a hymn-tune for the associate test and the composition of the anthem for the fellowship test. As this really sums up our knowledge and gives us the opportunity to create something on our own hook, it is evident why this test has been included. When we include the reading of a good book on musical history this briefly sums up the work required. It is hard—but it can be done.

◆ ◆

One organist in a heated conversation once stated: "What the devil, I don't need harmony, counterpoint and all that stuff to slap an Amen at the end of a sermon!" To *slap* an Amen down, no! But to produce one artistically, perhaps he did! And he knew he did, or he wouldn't have been in such a heated state when he said that he didn't need it.

The musician who does not know theory in all forms finds himself in the sad position of the illiterate. He knows how to speak, and that's all. By much effort and parrot-fashion learning he has come to be able to decipher musical notations. But can he interpret them? By much effort and parrot-like learning I might learn to decipher Russian letters and discover, for instance, that certain signs spell: *Ya vas lublu*. But I would never know whether or not to say it sweetly, vehemently, passionately or even when to say it in any of these fashions until I had studied Russian and thus found out that these words mean "I love you." And just as there is no excuse in this day and age for any person's not having at least some education, so too there is no excuse for the musician who doesn't know the working of his art. Such musicians are not artists; they are artisans. They are not master builders; they are hod-carriers.

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Now the fact that one isn't an academic Guild member does not signify that one isn't a thorough musician; neither does the fact that one is an associate or fellow mean that one is a thorough musician; but these degrees are the visible signs that one has covered the groundwork at least—that one has taken a step in the right direction.

Right here I must warn against striving for these certificates for the sake of getting them. I must entreat you earnestly not to study in order *to get by* in the examinations. If that is your only aim, please don't do it. You are injuring the Guild, you are injuring the profession, but above all you are injuring yourself. For if you obtain the certificates in such fashion you will soon discover that you'll never be anything but mediocre. And it is sometimes hard to discover in middle life that one has missed the boat. If you are preparing or contemplate preparing for these examinations, please do it with the firm resolution to become a better all-around musician, perhaps with the ultimate hope of becoming a master builder, a creator.

I know the most common form of self-deception: "I have no time! I am too busy!" But if we would go over our day we'd find hours wasted a few minutes at a time. You ask: "What can I do in a few minutes?" Yet if we'd spend just twenty minutes a day in thorough study we'd all be accomplished craftsmen in four or five years. It is so easy to put off with the words: "Next summer I'll have four weeks and then I'll get busy; next winter I'll have some long evenings, and what with the tire and gasoline rationing . . ." But the summer comes and goes, and somehow or other we didn't do a thing, and the long winter evenings also seem to have a knack of going up in smoke. We are looking for long stretches of time to do what we should do, and we never find these periods, because we forget that time never comes in long stretches. Time comes only minute by minute. And we waste these precious minutes looking for longer periods. Meanwhile we sit and wait and go on wishing to be master builders, and we let others go past us and win the beautiful guild master's daughter, Distinguished Musicianship.

There are two classes of musicians—the artists and the artisans. The first are master builders; the second hod-carriers. What are we going to be? What are *you* going to be?

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Results of the Examination.

The following candidates passed the associateship examination of the Canadian College of Organists at the midsummer session:

Harold F. Arndt, Allentown, Pa.

Hazel R. Brillinger, Toronto, Ont.

Frederick L. McLearon, Sherbrooke, Que.

There were nine candidates. Two failed the entire examination, three failed in paper work and one failed in organ work.

Following is the examiners' report on the organ work:

Bach (Giant Fugue)—Without exception this work was taken at far too great a speed; a student must not take a virtuoso rendering as a model; an artist of many years' training can still keep the part-playing clear and everything under control. A candidate for A.C.C.O. would be wise to realize the difference between himself and an experienced recitalist. Almost without exception the part-playing was poor in awkward passages (which require more special attention and study than apparently was thought necessary). The general playing was unsteady, the left-hand parts being the worst.

Rowley ("Benedictus")—The most general fault here was the holding-up of the rhythmic flow whenever any stop changes were thought necessary (which was far too often). In some cases the natural divisions of the piece were overemphasized by halts, resulting in a chopped-up performance, rather than a smoothly flowing effect. There were several instances of the soloing of unimportant scraps of melody which were not indicated by the composer and not desirable on artistic grounds.

The tests, which were on the easy side this time, were much better done than usual, and would have been even better if the candidates had practiced away fear. Sight-reading showed the usual inability to keep an accidental in mind during the bar. The tempo indication was ignored by most of the candidates. The vocal score was on the whole very well done, though approached with obvious fear. In the transposition the first line, which was absolutely diatonic, was good; the second line, which contained a few accidentals, caused trouble. Candidates should try to recognize modulations and think them into the new key. The hymn accompaniment showed considerable improvement on previous examinations and the ear tests were very much better than usual.

MAITLAND FARMER,
W. WELLS HEWITT,
Examiners.

The examiners' report on the theoretical work was as follows:

MORNING PAPER.

1. The essays were badly done. The standard of ordinary English composition was rarely reached and some very crude historical ideas were enunciated. One candidate quoted the text verbatim and at least demonstrated that he had studied the prescribed work.

2. The free counterpoint, which was based on a fragment from Bach's "Jesu, meine Freude," was generally good and quite musical. Candidates would have done better if they had maintained the quaver movement in the bass part.

3. In the strict counterpoint we were given some angular and unvocal writing, and too many actual contraventions of the rules as found in standard textbooks on the subject.

CHARLES PEAKER.

AFTERNOON PAPER.

1. Four-part vocal harmony. Very few good answers were submitted. The unsatisfactory harmonizations contained a great variety of common errors, such as consecutive fifths and octaves, bad false relations and weak chord progressions. Candidates did not always perceive implied modulations. Many of the modulations were clumsily handled. Too many changes of harmony occurred. It is strange that the average candidate does not know what to do with a tonic pedal point. Some workings of the question were decidedly unvocal.

2. Double counterpoint. Several candidates submitted really good answers. The bad ones showed no melodic interest or contrast in rhythm. A counter-subject running in consecutive thirds throughout shows a lack of musical sense. A few answers contained no bowing marks, as requested.

3. General knowledge. Some very good answers were submitted, many candidates writing at great length, especially on the subject of organ specification. It is to be regretted that so few were able to express themselves clearly in good English.

F. J. HORWOOD.

St. Catharines Center.

The annual picnic of the St. Catharines Center was held June 10 at Niagara-on-the-Lake. A supper arranged by Miss Ariel Prittie was served at the Grove. Then the members gathered at the home of J. Mulholland for a program of organ, piano and vocal numbers. Featured was the Concerto in A minor, first movement, by Grieg, with William T. Thompson in the solo part, accompanied by Eric Dowling at the organ. Other members played both piano and organ selections, with vocal numbers interspersed. After the program Mr. Mulholland served luncheon.

At this meeting it was decided to hold the election of officers the latter part of September.

MURRAY SMITH, Secretary.

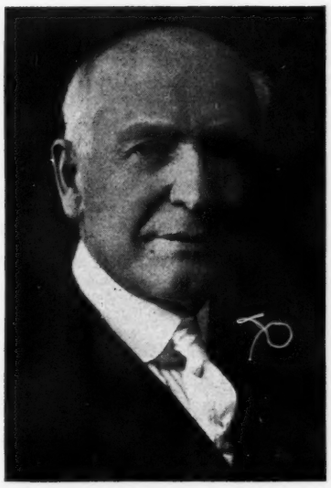
OCEAN GROVE CONFERENCE DRAWS CHURCH MUSICIANS

Nearly 200 organists and choir directors were brought together for six days beginning July 20 for the conference of sacred music held at Ocean Grove, N. J. This conference was originated and is conducted by Walter D. Eddowes, a Philadelphia organist, and on the faculty this year were Dr. Frank W. Van Dusen of Chicago, Dr. Howard Lyman of Syracuse, N. Y., Grace Leeds Darnell, F.A.G.O., of New York, Harold Wells Gilbert of Philadelphia, Carl F. Mueller of Montclair, N. J., the Rev. Reginald Helferich of Bath, Pa., Dr. Henry F. Seibert of New York, Josephine Goger Eddowes of Philadelphia, Dr. George W. Henson, president of the Ocean Grove Camp Meeting Association, and Dr. Sigmund Spaeth. All these are persons of national reputation in the field of church music. The conference is not conducted for profit and expenses are met through evening concerts.

PRIVATE VIRGIL FOX MAKES MUSIC AT BOLLING FIELD

Virgil Fox is one of the latest of prominent organists to enlist in the service of his country, and he has left his work at Baltimore and is now at Bolling Field. Reports from there are to the effect that "the organ music that drifts out of the chapel is among the best in the world." Private Fox's talents will not be confined to Bolling Field, say his superiors. Until plans for a tour have been worked out, however, Private Fox will give recitals in the chapel three times a week.

JAMES BALEY



NEXT MONTH JAMES BALEY will attain his ninetieth birthday. And he still is as active as the youngest organist. Every Sunday he is at the console of the three-manual Austin organ in the First Baptist Church of St. Petersburg, Fla., where he is heard not only by the regular congregation, but by many visitors who spend the winter in that part of Florida. Wednesday evening he plays for the mid-week meeting at the First Avenue Methodist Church, on a three-manual Kilgen organ. Ever since he went to Florida in 1921 to make his home he has been active as a church organist in addition to his business as an agent of the Massachusetts Mutual Insurance Company. He also finds time to play for Masonic lodges in St. Petersburg.

Mr. Baley received his first inspiration and organ instruction from the late Harrison M. Wild in Chicago. At that time Mr. Baley was a resident of Benton Harbor, Mich. Later he lived and played in churches in Kenosha, Wis. In July he visited his son in Chicago and old friends in Kenosha, and will return to his home in the South early in August. He is a member of the Harrison Wild Organ Club of Chicago.

New Record Made by Bonnet

By AUGUST MAEKELBERGHE, F.A.G.O.

Trio, "Organum Triplex," Perotin; "Le Moulin de Paris," Anonymous, Fifteenth Century; "Fantaisie sur l'Air 'Une Jeune Fillette'," Caurroy; and Chaconne, Louis Couperin; played by Joseph Bonnet on the organ of the John Hays Hammond Museum, Gloucester, Mass. One twelve-inch disc, Victor 18413.

This record, appearing almost simultaneously with the release of the "Anthology of Early French Organ Music," edited by Bonnet (H. W. Gray), is a masterpiece of recording, performance and interpretation, plus a valuable historical document. Students, especially candidates for the degrees of the Guild, are constantly confronted with such historical words as *organum*, with names such as Perotin, etc. Historians try to explain what such music sounded like and what those composers attempted to do. But such descriptions at the best are abstractions. Any words trying to describe sound must of necessity remain relative. Hence the confusion which exists sometimes in trying to bring home to earnest students the value of the early composers' contributions.

Here we have the ideal solution of the problem. We have the book showing us the music for inspection, and we have the record to hear a miniature historical recital. To the composers represented on this record and in the book can be traced the gradual freeing and establishment of the independent parts from the medieval *organum* and the beginnings of real polyphony. Let us not be afraid in this connection of the word "historical." Those works are as fresh today as they were eight or nine hundred years ago, and they really grow in one's affections with repeated hearings.

Mr. Bonnet of course is the man fitted to make such a recording. His registrations are piquant and bring out the full flavor of the compositions. The great John Hays Hammond Museum organ records exceedingly well.

This record was heard on a Magnavox radio-phonograph having a twelve-inch dual speaker (commonly referred to by radio engineers as a "tweeter and woofer").

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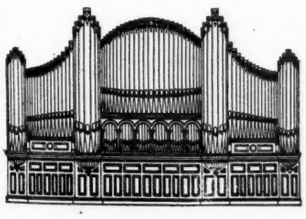

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Programs of Organ Recitals of the Month

Robert Baker, New York City — Mr. Baker, organist and director at the First Presbyterian Church of Brooklyn, was heard in a recital July 14 at the University Church of Christ, Des Moines, Iowa, and played the following compositions: Prelude and Fugue in C major, Buxtehude; Adagio from Concerto in D minor, Vivaldi; Rondo for the Flute Stop, Rinck; Toccata in the Dorian Mode, Bach; Fantasia in F minor, Mozart; "Comes Autumn Time," Sowerby; Roulade, Bingham; Reverie, Dickinson; "Thou Art the Rock," Mulet.

Guy Criss Simpson, Lawrence, Kan.—Mr. Simpson, who has been studying with Dr. Palmer Christian at the University of Michigan this summer, gave a recital in Hill Auditorium at Ann Arbor July 6 in partial fulfillment of the requirements for the degree of master of music. His program consisted of these works: Toccata in F, Chorale Prelude, "Deck Thyself, My Soul" and Sonata in G (Vivace), Bach; Fantasie in F minor, Mozart; Chorale in B minor, Franck; Third Symphony, Vierne.

Thane McDonald, Wake Forest, N. C.—In a recital at the Wake Forest Baptist Church July 12 Mr. McDonald played a program consisting of the following selections: "Psalm 19," Marcello; Chorale Prelude, "I Call to Thee, Lord Jesus," Bach; Toccata in D minor, Bach; Andante, Stamitz; Allegro from "Water Music" Suite, Handel; "In Summer," Stebbins; Rhapsody on Old Breton Melodies, Saint-Saens; "Twilight at Fiesole," Bingham; "Canyon Walls" ("Mountain Sketches"), Clokey; "Salut d'Amour," Elgar; Chorale in A minor, Franck.

William O. Tufts, Jr., A.A.G.O., Washington, D. C.—Mr. Tufts, who is giving the summer recitals at Duke University, Durham, N. C., played a Bach program June 28. Among his offerings in July were the following:

July 5—American composers: Suite in G minor, Woodman; Cathedral Prelude, Clokey; "Imagery in Tableaux," Edmundson.

July 12—Works of Alexandre Guilmant: "Marche Religieuse" on "Lift Up Your Heads"; "Lamentation"; Sonata No. 1, in D minor.

Richard T. Gore, F.A.G.O., Ithaca, N. Y.—Mr. Gore, organist of Cornell University, played the following program at his recital in Sage Chapel July 16: Prelude, Fugue and Chaconne in G minor, Buxtehude; Chorale Preludes, "Dies sind die Heil'gen zehn Gebot," "Vater unser im Himmelreich" and "Aus tiefer Noth," Bach; Sonata in C minor, "The Ninety-fourth Psalm," Reubke; Moderato, from Sonata 3, Hindemith; "Primavera," from "Harmonies of Florence," Bingham; Madrigal, Sowerby; Passacaglia and Fugue in G minor, Gore.

Paul S. Callaway, Washington, D. C.—In a recital after evensong at the Washington Cathedral July 5 Mr. Callaway played: Prelude and Fugue in G major, Bach; Prelude, Frederick Jacobi; Chromatic Study on the Name of Bach, Walter Piston; "Eclogue," Bernard Wagenaar; "Grande Piece Symphonique," Franck.

Herbert D. Bruening, Chicago — Mr. Bruening, organist of the Lutheran Church of St. Luke, gave the dedicatory recital on a two-manual Wicks organ in Mount Calvary Lutheran Church on the evening of June 28. His numbers included the following: Toccata in C, Pachelbel; Cantabile, Loret; "The Primitive Organ," Yon; Vesper Meditation on Gregorian Modes, Kreckel; "Marche Triomphale" on "Now Thank We All Our God," Karg-Elert; Festival Prelude on "A Mighty Fortress," Faulkes; "Jesu, Joy of Man's Desiring," Bach; Toccata from Fifth Symphony, Widor.

Edward H. Hastings, Boston, Mass.—In a recital at the First Church, Dorchester, June 21 Mr. Hastings played a program consisting of the following compositions: Fantasie and Fugue in G minor ("The Little"), Bach; Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; "Noel Grand Jeu et Duo," d'Aquin; Andantino, Franck; "In Modo di Marcia," from "Requiem," Brahms; Cantabile from Sonata, "O Filii," Lemmens; "Marche Pontificale," from "Sonata Pontificale," Lemmens; "The Swan," Saint-Saens; "Evening Bells and Cradle Song," Macfarlane; Prelude in G major, Bach; Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; "Invocation," Snow; Finale from First Symphony, Vierne.

J. J. McGrath, A.A.G.O., Syracuse, N. Y.—Professor McGrath of Syracuse gave a recital at the Church of SS. Cyril and Method in Binghamton June 10 with the assistance of the church choir. Professor McGrath played these compositions: Toccata in C major, "Liebster Jesu" and Fugue in G major, Bach; Prelude, Clerambault; Andante from "Grande Piece Symphonique," Franck; Pastorale, Dethier; Chorale Suite, "O God of Loveliness," McGrath; Prelude, Frescobaldi; Elevation, Boellmann; Verset, Ramier.

Klaus Speer, Fort Dix, N. J.—In a short recital at the reception center Sunday afternoon, July 5, Mr. Speer played: Prelude, Arnold M. Brunckhorst; Chorale, "When We Are in Deepest Need," Johann Michael Bach; Toccata and Fugue in D minor, Bach; Chorale, Roger Sessions.

George W. Volkel, F.A.G.O., Chautauqua, N. Y.—Mr. Volkel's recital programs at Chautauqua late in August will be these:

Wednesday, Aug. 26, 4:30—Tenth Concerto, Handel; "Sicilienne" and "Gig," Arne; Caprice, "The Brook," Dethier; "Kamennoi-Ostrow," Rubinstein; Sonata on the Ninety-fourth Psalm, Reubke.

Sunday, Aug. 30, 4 p. m.—Concerto in A minor, Vivaldi-Bach; Chorale Preludes, "Dearest Jesus, We Are Here," "Come Thou, Now, Jesus, from Heaven Above" and "I Call to Thee," Bach; Prelude and Fugue in D major, Bach; "Ave Maria" No. 2, in F, Bossi; "Sonata Eroica," Jongen.

F. Arthur Henkel, Nashville, Tenn.—Mr. Henkel, organist and choirmaster of Christ Church, gave an introductory recital on the new Pilcher organ in the Meridian Street Methodist Church on the evening of July 19 and demonstrated its resources with the following program: Prelude and Fugue on "Old Hundred," Eddy; Siciliana, from Sonata for Flute and Piano, Bach; Sketch in F minor, Schumann; "Romance," from Fourth Symphony, Vierne; "In Springtime," Hollins; "The Bells of St. Anne," Russell; "Distant Chimes," Snow; "In Busy Mills," "Urchin Whistling in the Street" and "Evening" ("Sketches of the City"), Nevin; Finale, Sonata in C minor, Ralph Baldwin.

Homer Whitford, Waverley, Mass.—For his recital at McLean Hospital on the afternoon of June 26 Mr. Whitford selected the following program: Introduction and Allegro, Clerambault; Air from "Orpheus," Gluck; Serenade from String Quartet, Haydn; Allegro from Overture, Handel; Andante Cantabile from Fifth Symphony, Tschaikowsky; "Thanks Be to God," from "Elijah," Mendelssohn; Canzonetta, Hollaender; "Marche Militaire," Schubert; "To a Wild Rose" and "Sailors' Song," MacDowell; "Swanee River," Foster-Marks; Variation and Toccata on a National Air, Coke-Jephcott.

Leslie P. Spelman, F.A.G.O., Redlands, Cal.—Mr. Spelman gave a recital for the Sacramento Chapter, A.G.O., May 12 at Westminster Presbyterian Church, Sacramento. His program was made up as follows: Trumpet Tune and Air, Purcell; Pavane, Byrd; Duo, Clerambault; Toccata, Pachelbel; "We All Believe in One God" and "Sleepers, Wake," Bach; Toccata in F major, Bach; Andante from "Grande Piece Heroique," Franck; "O Zion," Horace Alden Miller; "O Filii et Filiae," Richard Keys Biggs; "The Fountain" (manuscript), DeLamarter; Toccata, Bonset.

Frederick Boothroyd, Mus.D., Colorado Springs, Colo.—Dr. Boothroyd's last recital of the season in the series of Thursday afternoon programs at Grace Church took place June 25, when he played: Prelude to "Parsifal," Wagner; Allegretto from Seventh Symphony, Beethoven; Andante from Violin Concerto, Mendelssohn; Funeral March and Seraphic Hymn, Guilmant. These recitals will be resumed in September.

Grace Hicks Ezell, Birmingham, Ala.—The Birmingham Conservatory of Music presented Miss Ezell, a pupil of Minnie McNeill Carr, in a recital June 28 at the South Highlands Presbyterian Church. The program consisted of the following numbers: Chorale, "Jesus Christ, the Only Son of God," Buxtehude; Larghetto, Purcell; Air, Bach-Scheirer; Sonata No. 3, Guilmant; An Old Irish Air, "The Little Red Lark," Clokey; "Canyon Walls," Clokey; "Rhosymedre," Vaughan Williams; Intermezzo, Callaerts; "Piece Heroique," Franck.

Howard Scott, Sacramento, Cal.—Mr. Scott, director of music at the Cathedral of the Blessed Sacrament, gave a series of short recitals during the late mass at the cathedral on Sundays in July. He played:

July 5—Chorale Prelude, "Allein Gott in der Höh sei Ehr'," Bach; "Abide with Us," Weimberger; Melody in G minor, Tschaikowsky; Toccata, "O Filii et Filiae," Farnam.

July 12—Prelude and Fugue in E minor, Bach; Arioso in A, Bach; "Ave Maria," Arkadelt-Liszt; "The Awakening," Couperin-Clokey.

July 19—Prelude, Fugue and Chaconne, Buxtehude; Aria, Tenth Concerto, Handel; "Nachtstück," Kinder; Toccata, Belier.

July 26—Chorale in A minor, Franck; "I Am Black but Comely," Dupré; "In Summer," Stebbins; Finale, Lemmens.

Paul Bentley, M.Mus., Portland, Ore.—The following is a list of organ music used at low masses in July at St. Mary's Cathedral by Mr. Bentley, the choirmaster: Pastoral Sonata and Sonata in A minor, Rheinberger; Prelude, Clerambault; Grand Chorus, Dubois; Prelude and Fugue in C minor and Chorale, "Jesu, Joy of Man's Desiring," Bach; Variations on the Antiphon "Ave Maris Stella," Dupré; Improvisations on "Cibavit Eos" and "Regina Coeli," Titcomb; "Menuetto Antico," Wiesemann; Berceuse, Dickinson.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In a recital for the summer school at the University of Florida Sunday afternoon, July 12, Mr. Murphree, the university organist, played: March from "Rienzi," Wagner; Echo in B minor ("Overture Francaise"), Bach; "Marche Funebre et Chant Seraphique," Guilmant; Canzona in A minor, Guilmant; "The Chase" (Capriccio), Fumagalli; Canzonetta, from Violin Concerto, Tschaikowsky; Sketch in F minor, Schumann; "I Love Thee," Grieg; Rhapsody on a Carol Tune, Diggle; Allegretto Grazioso, Bennett; "Mystic Night," Peeters; Toccata from Second Symphony, Widor.

Raymond C. Robinson, Mus.D., Boston, Mass.—Dr. Robinson, organist and choirmaster of King's Chapel, gave the first of a series of four recitals for the Boston University summer school July 16 and played: Chorale in A minor, Franck; Canon in A flat and Sketch in F minor, Schumann; Arioso, Bach; "Lamentation," Guilmant; "Little Red Lark," Clokey; Allegro, Concerto in B flat, Handel.

Elmer A. Tidmarsh, Schenectady, N. Y.—Dr. Tidmarsh has broadcast the following programs from Union College Chapel Tuesdays at 5:45:

July 7—"Westminster Carillon," Vierne; Meditation from "Thais," Massenet; Prelude to "The Blessed Damosel," Debussy.

July 14—"Marche de Jeanne d'Arc," Dubois; "The Angelus," Massenet.

July 21—"Praeludium," Jarnefelt; Nocturne, Grieg; Norwegian Dance, Grieg; "To Spring," Grieg.

July 28—Evensong, Schumann; "Finlandia," Sibelius.

On July 26 Dr. Tidmarsh gave the following recital at Schoharie, N. Y.: Toccata and Fugue in D minor, Bach; Minuet, Boccherini; "Marche Religieuse," Guilmant; "Westminster Carillon," Vierne; "To a Water Lily," MacDowell; Finale, Dupré; "Liebestraum," Liszt; "Flight of the Bumble-bee," Rimsky-Korsakoff; Londonderry Air, Irish; Meditation from "Thais," Massenet; Toccata from Fifth Symphony, Widor.

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

July 5—Variations on "America," Op. 34, S. de Lange.

July 12—Biblical Sonata No. 1, Kuhnau.

July 19—"Ite Missa Est," M. J. Erb; "Lied," Gaston Litaize.

July 26—Preludes on Welsh Hymntunes, Vaughan Williams.

Max R. Elsberry, Urbana, Ill.—Mr. Elsberry, a graduate student of Professor Russell H. Miles at the University of Illinois, gave a recital at the university July 7 at which he played: Toccata and Fugue in D minor, Bach; "Sheep May Safely Graze," Bach; "Herzlich thut mich verlangen" (Chorale Improvisation, Karg-Elert; Chorale Prelude, Brahms); Chorale No. 3, in A minor, Franck; Paraphrase on "Drink to Me Only with Thine Eyes," Miles; Toccata from Fifth Symphony, Widor.

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New Publications for Organ

By WILLIAM LESTER, D.F.A.

Grand Chorus on Credo 3, for organ, by Richard Keys Biggs; "Mist," by E. W. Doty; published by J. Fischer & Bro., New York.

In a virile march-like movement a prominent composer and outstanding virtuoso has paid public and beautiful tribute to a noted figure in American music publishing, the late and lamented George Fischer. This piece is a fitting commentary on all for which that stalwart supporter of better Americana stood throughout a long and useful life. The piece has the solid virtues, and a sense of beauty that sets it apart. The friends and admirers of both publisher and composer—and they are legion—will, I am sure, welcome the opportunity to make public testimonial to the excellencies of subject and music by playing this finely conceived composition.

The other composition listed above is of slight import. It is a very simple attempt to portray "atmosphere" by bare outlines, open fifths superimposed over sustained pedal for the most part. There is nothing wrong with this sort of thing—it merely seems rather futile. Now is the time for vital, strong music.

Chorale Prelude on "Watchman," by T. Tertius Noble; "Marche Pastorale" (Shepherds' March), by Pietro Yon; published by Galaxy Music Corporation, New York.

That composer of splendid music for the organ, well-named Noble, has again come to notice with a first-rate composition, a work of importance. He has taken as his text the somewhat unpromising hymn-tune by Lowell Mason and has performed wonders with it. We have, at first, a statement based on the opening phrases of the tune; this is extended and made into an impressive sub-climax before serving as a lead into an eloquent treatment of the entire tune, set as a tenor melody. A rich texture of flowing parts is thrown above this in the right hand. The composer indulges in some interesting free treatment of his thematic material, taking final leave of it with a loving touch, *diminuendo* and *morendo*. In this piece we have ideal service music, colorful and devout. Seldom these days does one come across such entirely adequate writing as that set down by this composer. Every note sounds and is essential, and none is missing. The player leaves the music with a delightful sense of satisfaction.

The Yon number is very interesting in a different way. It makes no claim to profundity or nobility. The composer sets it out as "a humorous march which depicts the rustic, happy life of the peasants." He dedicates it to "my dear niece, Margherita." Which should place its type fairly well. The music is cheerful, whimsical, as might be expected, and well set for the instrument. The suggested registration should make it a delicious bon-bon for recital programs. Its lilt and general likeableness should make it widely popular. It offers no technical difficulties beyond the moderately easy grade.

"Five Pieces on Gregorian Themes," by Richard Purvis; published by Sprague-Coleman, Inc., New York.

Three of the pieces published separately under the above collective title are at hand for review. They are, in order: Communion (general use), "Dies Irae" (Advent) and "Divinum Mysterium" (Christmas). The music is of considerable significance, displaying clever and deft use of modern devices over a substratum of appropriate and colorful modal idioms. The composer has eschewed surface brilliancy and display for the sake of virtuosity, but there is plenty here that should attract the attention of the concert player hospitable to new and attractive material for his programs.

"Three Miniatures," by George Frederick McKay; published by J. Fischer & Bro.

This petite suite is interesting and practical. The pieces are each two pages in length, offering no technical difficulties, up-to-date in vocabulary and style, and romantic and poetic in content. The three are entitled, in order: "Chorale," "Aubade" and "Noel." By reason of the closing cadences elected by the composer (to the first two pieces), the trio of numbers could be played without break or separation, if deemed fitting to the occasion. Such use may have been the composer's intention.

The suggested registration is evidently that possible on a very small organ of limited resources. Much more colorful stop possibilities will occur to every organist freed from such poverty of colorings.

In all, excellent music of refreshing individuality, cast in a very practical range of simplicity and modest demands.

Two Compositions for Organ (Prelude and Scherzo), by Everett Titcomb; published by The B. F. Wood Music Company, Boston.

This composer has followed up his successful, outstanding publication of last season, "Four Improvisations on Gregorian Themes," with this set of pieces—an issue that promises to repeat the favorable impression made by the first set. Both pieces now being considered are dedicated to Virgil Fox and are of the type best suited to his brilliant technique and dexterity. Musically we are given a fabric of satisfying contrapuntal texture, melodic freshness and pungent harmony, and of rhythmic vitality. Here is first-class music for concert or service use. It has high pedagogical values also.

Prelude on "St. Fabian," by F. Rayner Brown; published by Elkan-Vogel Company, Philadelphia.

A two-page meditation on a hymn-tune not widely known outside the Anglican ritual. The composer makes little direct use of the theme. Almost the entire piece consists of canonical imitation of a diminished form of the initial lines of the hymn. The result is an organ number of quiet sobriety, concise and restrained in statement, saying nothing new, attempting nothing in the way of novelty. This simple music will sound well and will be of definite use and value as service material, as it is dignified and reverent. It is registrated in conservative fashion, for three manuals and pedal organ.

"Selected Solos for Pipe Organ," by H. Markworth, Book 4; published by Concordia Publishing House, St. Louis, Mo.

The new issue, book 4, fits in symmetrically with the forerunning volumes. In all we have practical music, attractive and simple, well fitted for the service use for which it is intended. The composer leans heavily on the form of fantasia or prelude based on chorale melodies or standard hymn-tunes. This latest book, however, includes a larger percentage of more formal pieces using original themes.

ADOLPH WANGERIN RETIRES AFTER MANY YEARS' ACTIVITY

After an active career of more than forty-five years in the organ business, Adolph Wangerin, president of the Wangerin Organ Company, Milwaukee, Wis., has retired and the company is headed by a new list of executives with Halbert W. Hoard as president and treasurer, Ralph Wangerin as vice-president and general manager and Edward Dornoff as secretary. Mr. Hoard, who originally came from Fort Atkinson, Wis., and recently was associated with a large Milwaukee printing establishment, is a prominent business man, but new to the organ industry. He will take over most of the office duties. Ralph Wangerin, a son of Adolph Wangerin, has been brought up in the atmosphere of the organ factory since boyhood. Mr. Dornoff likewise has been in the organ business for many years.

Mr. Wangerin, Sr., was head of the Milwaukee concern since its organization. At the time it was the Hann-Wangerin-Weickhardt Company. The name later was changed to the Wangerin-Weickhardt Company, and after the death of George Weickhardt became the Wangerin Company. Mr. Wangerin was successively secretary and president of the original Organ Builders' Association of America, organized in 1917, and president of the second association, which came into being later. In these positions he labored zealously for the promotion of the interests of the organ industry.

The Wangerin Company reports many war orders on which its factory is working, but during July bent every effort toward finishing organs for Concordia College in Milwaukee, St. Luke's Episcopal Church in Racine, Wis., and St. Philip Neri Church in Chicago, among others.

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KRAFT For RECITALS and LESSONS
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Chicago University Organ Recitals Mark Two Evenings a Week

Sunday and Wednesday evening organ programs at Rockefeller Memorial Chapel, University of Chicago, have been marked by recitals by Chicago organists invited to give half-hour programs, beginning at 7, which are followed by performances on the famous carillon in the tower of the chapel by Frederick Marriott, the university organist and carilloneur. The first organ program of the summer series was played June 24 at 7 o'clock by Barrett Spach of the Fourth Presbyterian Church. His program was as follows: Fantasie in A major, Franck; Intermezzo, Barie; "Twilight in Fiesole," Bingham; "Carillon-Sortie," Mulet.

June 28 Frederick Marriott was heard in this program: Prelude and Fugue in A major, Bach; "Piece Heroique," Franck; "From the Depth of My Heart," Karg-Elert; "Ein' feste Burg," Bach; "The Tumult in the Praetorium," de Maleingreau.

July 1 Lawrence Moe of Ellensburg, Wash., was heard in the following program: Fantasia in Echo Style, Sweelinck; Chorales, "O Man, Bewail Thy Grievous Sin" and "In Thee Is Joy," Bach; Prelude, Fugue and Variation, Franck; Fugue and Chorale, Honegger.

Gilman Chase of the First Unitarian Church played July 5, giving the program published in the July issue.

July 8 Mrs. Irene Pierson of the Woodlawn Methodist Church played: Fugue in G minor, Arioso and "In Thee Is Gladness," Bach; Prelude, Fugue and Variation, and "Piece Heroique," Franck.

Edward Eigenschenk of the Second Presbyterian Church included the following numbers in his program July 12: Passacaglia, Duffelmeyer; "Legend of the Mountain," Karg-Elert; Intermezzo, Widor; Ballet, Debussy; "Romance sans Paroles," Bonnet; First Symphony (Finale), Vierne.

Wilbur Held of the First Congregational Church of Des Plaines played these works of Bach July 15: Prelude in C minor; "Jesu, Joy of Man's Desiring"; Trio-Sonata in E minor; "Now Rest Beneath Night's Shadows"; "Mattheus Finale" (transcribed by Widor).

The recitalist July 19 was Whitmer Byrne of the Eighteenth Church of Christ, Scientist, and his offerings were these: Sarabanda, Zipoli; Prelude in B minor, Bach; Adagio from Fourth Symphony, Widor; "Marche des Rogations," Gigout; "Seelenbräutigam" (Chorale Prelude), Karg-Elert; Toccata on "O Filii et Filiae," Farnam.

Philip McDermott of the North Austin Lutheran Church presented this program July 22: "Prelude Elegiaque," Jongen; "Chant de Printemps," Bonnet; Chorale, Jongen; Scherzetto, Vierne; Pastorale from Symphony 1, Vierne; "Carillon," Vierne.

For the remainder of the quarter, beginning with July 26, the recitalists are as follows:

Sunday, July 26—Hugo Gehrke, Milwaukee.
Wednesday, July 29—Barrett Spach.
Sunday, Aug. 2—S. E. Gruenstein.
Sunday, Aug. 9—Roxane Breen.
Wednesday, Aug. 12—Frances Biery, Dayton, Ind.
Sunday, Aug. 16—Agatha Mauthe, Milwaukee.
Wednesday, Aug. 19—Harold Cobb, Sinai Temple.
Sunday, Aug. 23—Andre Wehrle, City Church, Gary, Ind.
Wednesday, Aug. 26—Hazel Atherton Quinney, University Church of the Disciples of Christ.
Wednesday, Sept. 2—Gertrude Baily.
Sunday, Sept. 6—Frances Emberson.
Wednesday, Sept. 9—Russell Hayton, St. Bartholomew's Episcopal Church.

In place of the organ program Sunday, Aug. 30, the summer quarter concert of the University of Chicago Choir and the University of Chicago Orchestra, Frederick Marriott organist and Mack Evans director, will take place.

ERNEST SKINNER TO LECTURE AT GUILMANT ORGAN SCHOOL

The Guilmant Organ School, Willard Irving Nevins, director, announces that Ernest M. Skinner will lecture on "The Physical Properties of Organ Pipes" during the 1942-3 season of the school. Mr. Skinner's talks will be illustrated.

LEON VERREES

LEON VERREES, THE ORGANIST and composer, has been appointed organist and director of the choir of Hendricks Chapel at Syracuse University. He assumes this work in addition to his duties as head of the organ department at the university. Mr. Verrees succeeds Professor Earl D. Stout, who has resigned from the chapel post.

New Catholic Church Music

By ARTHUR C. BECKER, A.A.G.O.

Two very interesting polyphonic motets newly edited and arranged by Maynard Klein have been issued by J. Fischer & Bro. It is always a source of delight to this reviewer to witness the growing interest on the part of the intellectual musician and the intelligent public alike in that great art product of another day, polyphonic sacred music.

It may sound paradoxical to call the great examples of polyphonic music simple, but, despite technical complexities, the spirit governing the creation of these works was of the simplest order, and only because of this simplicity of conception does the contrapuntal writing add to, rather than detract from, the devotional spirit.

The two motets for consideration are "Laudate Dominum in Tympanis," for three antiphonal choirs, by Palestrina, and "Domine Tui Multiplicate," also for three choirs, by di Lasso. The "Laudate Dominum" at first appears to be a setting of the 150th Psalm, but upon further study one will see that Palestrina took lines from several Psalms and adapted them freely.

The interesting feature of these motets lies in the fact that as pieces for the church they add to solemn liturgical functions and presented in the concert hall they open up a treasury of part writing which should promote a better acquaintance on the part of the audience with the master works of the period. The placing of the various choirs in different parts of the auditorium will make these motets much more effective as concert pieces.

While the Palestrina motet is definitely contrapuntal in its treatment, rising to an overpowering climax on the words "Dominus conterens Bella," the di Lasso work is predominantly harmonic in structure. This illustrates the fact that the great masters of the sixteenth century were forerunners of the purely harmonic style brought to its full development in the following century. Also, its style is lyrical, expressing both in text and music a hope in the Lord to overcome our enemies.

Naturally both motets present some difficulties in execution. To my mind, however, well trained choral groups, if large enough to provide the necessary antiphonal balance, should find great satisfaction in presenting such works as these.

Philip Kreckel has compiled an excellent collection of Latin hymns and motets for two voices, which he calls "Regina Pacis." In addition to his own compositions, such composers as Mozart, Schuetky, Zangl, Ett, Palestrina, Michael Haydn, di Vittoria and others are represented by some of their better-known compositions. A fair sprinkling of adaptations from well-known chants is also incorporated. Quoting from the foreword of the collection:

"The Regina Pacis collection has been compiled to answer the demand and urgent need for Latin motets, carefully selected and properly arranged for two voices, with a simple organ accompaniment. Particular care has been taken to select the most useful, best-loved and approved hymns; also to supply a second voice which is not merely harmony, but rather an independent and flexible melody. Each hymn has been newly arranged or composed and many changes have been made to improve the character of each composition for the present two-voice arrangement. The thirty-three hymns are appropriate for many occasions and for the various ecclesiastical seasons; furthermore, the collection should prove an ideal one for schools, academies, convents and church choirs."

CHURCH MUSIC INSTITUTE AT OHIO STATE UNIVERSITY

Forty-three full-time registrants and many visitors for a part of the sessions were reported for the Institute on Church Music July 6 to 17 at Ohio State University in Columbus. In addition to its own daily sessions, the institute shared several of its programs with the public. Professor M. Emett Wilson gave an organ recital, Professor H. Augustine Smith of Boston University conducted an open-air "hymn sing" and the entire group participated in a Sunday vesper program under the direction of Professor Louis H. Diercks. Among the special features were a lecture on "Pastor-Choir Director Relations" by the Rev. Harry G. Ford, who fills both positions at the Tenth Avenue Baptist Church, Columbus; a demonstration of radio broadcasting techniques by Professor Wilson, and a lecture on Russian church music by Professor Harold H. Tallman of Wayne University. In addition to their own special programs, those attending the institute had the privilege of participating in regular university music classes during their two weeks on the campus.

Death of Mrs. Alfa Small.

Mrs. Alfa Small, for many years an active organist in New England and a member of the Rhode Island Chapter, A.G.O., died in Seekonk, Mass., May 16 in her eightieth year, after having been in poor health for a long time. She was born Feb. 6, 1863, at Hudson, Mass., was educated in the public schools of Hudson and studied organ under Everett E. Truette of Boston. Mrs. Small was pianist for the Rhode Island College of Education for twenty-five years and was organist of various churches, both in Massachusetts and Rhode Island. Her last position was at the Smithfield Avenue Congregational Church, Pawtucket, where she served a number of years. Mrs. Small was an associate of the American Guild of Organists for many years and was also a member of the Chaminade Music Club of Providence, R. I. She leaves a son, Walter B. Small of Providence.

Russell Wichmann in Army.

Russell Wichmann, organist-director at the Shadyside Presbyterian Church, Pittsburgh, has been called into the army. His place for the duration has been taken by Charles H. Shotts, organist of the Pittsburgh Bach Choir.

JENNINGS

Music of expressiveness and grave beauty was voiced last night on Northrop Auditorium's huge organ . . . . . .

Mr. Jennings gave the Prelude and Fugue (G major) energy and forward motion, wove its polyphonic web with ease and dexterity. . . . The program concluded brilliantly with Reubke's Ninety-fourth Psalm. . . .

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

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JOHN A. SCHANTZ

JOHN A. SCHANTZ, youngest son of Victor A. Schantz of the organ building firm of A. J. Schantz, Sons & Co., Orrville, Ohio, entered the military service April 23 at Columbus, Ohio. After taking the regular eight weeks of basic training at Camp Joseph Robinson, in Arkansas, John reports that he has been transferred to the headquarters company classification office as a corporal technician.

From childhood John studied piano under Mrs. A. A. Brooks, and during his junior and senior years in high school studied organ under Miss Doris Fetzer, F.A.G.O. In his last year in the Orrville High School he entered the annual piano contest at the Oberlin Conservatory and was voted a substantial award. For the last two and one-half years he has been studying piano at the Oberlin Conservatory with Professor Shaw and organ with Professor Poister. During vacations he has served Christ Evangelical and Reformed Church, Orrville, in the capacity of assistant organist and has worked regularly in the office and factory of the Schantz Organ Company.

MARSHALL BIDWELL PLAYED 780 ORGAN COMPOSITIONS

Marshall Bidwell, Mus.D., organist of Carnegie Music Hall in Pittsburgh, has made his annual report, which is a part of the volume published by Carnegie Institute containing the programs played at this center for the cultivation of organ music. In a foreword to the programs Dr. Bidwell gives an account of the forty-seventh season of the recitals endowed by the late Andrew Carnegie in the building which he gave Pittsburgh. There were seventy-four recitals and lectures in the year recently brought to a close. Two recitals were omitted in May because of a strike in the power plant. The number of compositions heard, both vocal and instrumental, totals 885, of which 780 were for organ alone. The organ works represented 242 composers, ninety-five of whom were American. Individual movements of cyclical works are counted in this enumeration, but not repeated numbers. Thirty-six compositions were played for the first time at Carnegie Music Hall.

"It is gratifying," says Dr. Bidwell, "to be able to report an increase in attendance over that of last year. Six Bach recitals were given, also two programs entirely from the works of contemporary American composers. The six lectures on orchestral instruments were given to stimulate interest in the Pittsburgh Symphony Orchesra."

"In line with the fine traditions of the past," Dr. Bidwell adds, "we have tried to keep continually in mind the original purpose of Mr. Carnegie in instituting these recitals—that the people of a great industrial city might come in contact with beautiful music and that as many as possible might derive comfort and aesthetic enjoyment through the ennobling influence of this great art. To achieve this broad purpose it is necessary to present works that every type of listener can enjoy, never forgetting that the appeal must be made not alone to the educated musician, but to the uninitiated. It is obviously a problem to devise programs which embrace such a diversity of needs and temperaments."

An Old Question a Decade Ago

[The following editorial comment is quoted from the issue of THE DIAPASON *of February, 1932, and may interest some of those who have been interested in discussions of the topic of organ programs in a more recent period.]*

The subject of recital programs is in danger of becoming as hackneyed wherever organists are gathered as has been the topic of free performances for some time. THE DIAPASON has frequently had a word on the one-sidedness of so many lists of compositions played in public. On the one hand we have those who will give us nothing but Bach and Cesar Franck, and some modern compositions which, had they been composed by men with Irish names would never be permitted on any program. At the other extreme are the so-called organists who never go more deeply into organ literature than the Londonderry Air, and, worst of all, cannot play this with any degree of artistry. The bewildered tyro or mere music-lover who goes to an organ recital is driven by the first class to find some solace listening to the latter class, and thereby the cause is done irremediable harm.

Not that we have any desire to condemn those who keep their offerings at what they consider the highest level. But we do agree with Van Denman Thompson, who in the November issue of THE DIAPASON had a remarkably thought-provoking article in which he declared that a great deal of organ music was not good enough. He closed his argument with the statement that "it is quite as necessary to exclude the dull, sterile, verbose and bombastic as it is the tawdry and superficial," which hit the nail on the head. We wonder when he said this whether he had in mind some of those forerunners of Bach who should have ceased running long ago or some modernists who have nothing to say and take all evening to say it.

According to Dr. Roland Diggle a group of organists of Los Angeles discussed this subject recently and he added a plea for more of the Romantic school and more playing of Guilmant, Mendelssohn, etc. But Guilmant and Mendelssohn seemed too old-fashioned and unsophisticated to those addressed.

Sometimes we wonder if the matter is not one of fashion. Two or three of our foremost recitalists lean toward a certain group of composers. The lesser ones feel it incumbent upon them to follow their example and a style is created which one can fight as successfully by means of argument as he could have fought bobbed hair and short skirts in the day of their vogue—or long hair and long skirts today.

While organs have been improved as concert instruments in a really marvelous degree in the last twenty years, the organ recital seems to draw smaller audiences and to arouse less interest than in the days of the tracker action. A little eclecticism might save the situation—a little concession to those who still love a melody. But those who must make their programs appear imposing probably will go right on presenting that which serves their purpose, too often playing badly things which the virtuosity of such men as the late Lynnwood Farnam could exalt. The console fakers whose secret of success lies in the tremolo and the vox humana likewise will go on their way, and between the two the organ recital unfortunately threatens to be crushed.

Gatty Sellars, English organist and composer, has completed a tour of eighty recitals in this country. Commencing at Wilkes-Barre, Pa., he played the new three-manual Austin organs in the First Baptist Church and Wyoming Seminary and the three-manual Möller at the Forty-Fort Methodist Church. Later he played the four-manual Skinner at St. Paul's Lutheran Church, Williamsport, Pa., and the four-manual Skinner at the First Congregational Church, Toledo, Ohio.

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Organ Built in 1820 Is Found in Historic Charleston Church

By JAMES N. REYNOLDS

Nearly two years ago you mentioned some data of mine in your paper under the caption "Some Historic Organs of the South," in which I mentioned several of rather great age. I believe that one of these old organs is an object of peculiar interest, as well as the church in which it stands. I refer to the Huguenot, or French Protestant, Church of Charleston, S. C., and its Erben organ. The edifice is an excellent example of early English, with some "cusped" detail that was the forerunner of the decorated period. It is a really beautiful and well-proportioned church, seating about 400, and there is a gallery across the rear and above the vestibule.

The first church was a frame building. This was replaced with the first brick church, afterwards enlarged and later burned. The present church was built on the foundations of the second in 1845. The organization dates from 1680, when a colony of Huguenots was sent from England by Charles II. to raise silk, olives and grapes. These were added to by a contingent that fled France upon revocation of the Edict of Nantes. The government of the church is by presbyters and it is to France what the Reformed Church is to Holland. The order of worship is liturgical and very similar to that of the Episcopal Church. It is the only real Huguenot church in America, the one other example having abandoned the practices of the French Protestant Church.

The pulpit has been held by distinguished men. One of these, the late Dr. Charles Vedder, was the incumbent for many years. Feeling the effects of age, he retired in favor of a successor. Upon the pulpit being again vacant Dr. Vedder resumed the pastorate. During this period he lost his sight and for many years he conducted the services and preached entirely from memory.

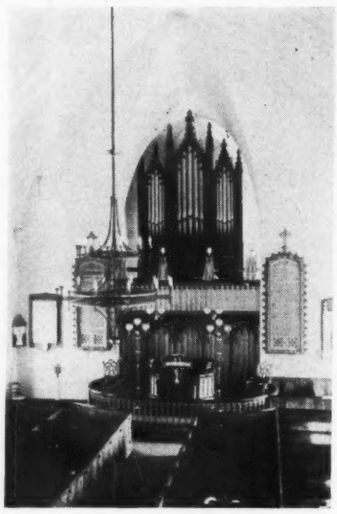
The photograph shows the high vaulted ceiling, which, with the walls, is in simulation of Caen stone, and is very effective. The organ is well shown. The case is of genuine mahogany, with plain sides and front veneered with figured and crotch. All moldings are solid and the whole is massive and in correct representation of a Gothic chapel. It is by Henry Erben, New York, and is built mostly of clear white pine, with an abundance of black walnut trimmings inside.

The front pipes are of the open diapason of the great. The side arches were first of pipe metal, but these long ago perished of age and were replaced with the present zinc ones. All conductors from chest to front pipe belt, and to inside offsets, are of pipe metal.

The organ was built about 1820 and was installed in this church in 1845. During the civil war some federal soldiers, part of the occupying forces of Charleston, thought the organ would be nice in the old home town meeting-house back East. So they took it down and had it on the wharves ready for shipment. One of the church officials who had influence with the federal commander approached him with the statement that foraging from private sources might be all right in time of war, but that he thought making churches the victims of such acts was a little too strong. The commander agreed with the citizen and ordered the organ returned to the church.

The organ is of G scale, but there is no lowest G sharp key, the compass being G-A to f, sixty keys, the lowest keys being of the "broken octave" of long ago. There are two manuals of this compass and the pedal is twenty keys. Some years ago the writer changed the pedal from G compass to C, making it possible for a modern organist to use it—a process that was before that quite a feat. At first there were no pedal pipes, the keys merely coupling to the great and depressing the lower notes of that manual. At some time or other a pedal chest and fifteen stopped pipes were added. These were of C scale and the remaining five keys were sounded by means of a "return" action. The pitch of the five lower keys therefore was higher than that of the fifteen upper keys, so that one pedaled "up" the octave part way and then automatically "down" the octave.

ORGAN OF 1820 IN SOUTH



There was once a trumpet on the great, but, being of the "fish-horn" variety, it became unbearable and was replaced with a keraulophone—a genuine one with the perforated sleeve about the top of the pipes.

In 1929 the writer replaced all trackers but the short ones from roller boards to chests, and all wires, punchings and leather nuts, put in an entirely new pedal action and installed a blower. Lately I have installed a tremolo for the swell organ, there never having been one. The scheme of the organ stands now as follows:

GREAT ORGAN.

1. Open Diapason (GGG), 8 ft., 60 pipes.
2. Stopped Bass (18), 8 ft.
   Stopped Diapason (42), 60 pipes.
3. Keraulophone, 8 ft., 42 pipes.
4. Principal, 4 ft., 60 pipes.
5. Twelfth, 2⅔ ft., 60 pipes.
6. Fifteenth, 2 ft., 60 pipes.

SWELL ORGAN.

7. Stopped Bass (20), 8 ft.
   Stopped Diapason (40), 60 pipes.
8. Dulciana (t-g), 8 ft., 40 pipes.
9. Principal Bass (20), 4 ft.
   Principal Treble (40), 60 pipes.
10. Flute a'Cheminee (40), 4 ft., 60 pipes.
11. Flute Bass (20), 4 ft.
12. Hautboy (t-g), 8 ft., 40 pipes.

PEDAL ORGAN.

13. Sub Bass, 16 ft., 15 pipes.

There are two couplers—swell to great and great to pedal. In other days there was a bellows signal for the hand pumping so long used. The old pump lever is a beam of solid walnut eight inches wide and ten feet long, and is preserved in the choir loft, though not in the organ.

The tone of the organ is extremely good. The pitch is present standard—then known as philharmonic. The air pressure is, surprisingly, three inches, which shows how advanced Erben was, when the common pressures were from two and one-fourth to two and three-fourths inches. One organ now in Charleston is on two and three-eighths inches. The effect of the twelfth is marked, and it certainly is a "binder," fulfilling the exact purpose for which it was made. The dulciana is of large scale, good quality and virtually a small open diapason—again correct, as that is what a dulciana is. The keraulophone is good, very pleasing, and the hautboy would have to be heard to be appreciated. All the flute tones are sweet and very liquid and the pedal is rich and full.

The swell manual is supposed to be a combination swell-choir. Its trebles are enclosed in a small swell-box with four horizontal shades handled by what Hope-Jones used to call "a 'ookdown pedal." It has a big weight to close it, and if the organist is not very careful, violent percussion is easy to attain. The basses of the swell are all on a separate chest outside the box and the stop-knobs are indicated "Ch." for choir, and those three sets are supposed to be the choir organ—hence the combination.

The flute bass was once occupied by a bassoon—bass to the hautboy—but those reeds disappeared many years ago and the flute bass pipes were put in their places. The leather of 1845 is on the bellows and no patches! The key-desk is recessed into the case, stopknobs are in single vertical rows at sides and manual keys are straight fronts. The swell is quite back of the great, the music rack is at the back of the "cupboard" and the front is closed by a pair of sliding doors running on small metal rails.

I have thought a description of this old organ would be interesting to many. Certain it is that few present-day organists ever saw an instrument even remotely resembling it, and it is emphatically well worth seeing and hearing.

I may say that I have transposed the pitches to present terms, so as to make them understandable. Correctly the 8-ft. stops are all 10⅔ ft. The 4-ft. ones are all 5⅓ ft. and the pedal, if it went down to the original GGG, would be 21⅓ ft. But why burden anyone with such pitches when the stops are used just as those in any modern organ?

YES, INDEED THIS IS NEWS: ORGAN DESIGNERS BEAR GIFTS

The following interesting story under the heading "Man Bites Dog" comes from Walter Holtkamp, president of the Associated Organ Builders of America:

When an organ architect wheedles an extra stop out of an organ builder, that isn't news. But when an organ builder nicks a pair of organ architects for cold cash, that is news.

Emerson Richards ("The Senator") was jokingly asked: "Why don't the organ architects contribute to the coffers of the Associated Organ Builders of America, as they share in the ups and downs of organ building the same as organ builders." The senator replied: "Sure, good idea; I'll match any sum you get out of Bill Barnes."

Dr. Barnes was apprised of the incident and came across to the tune of $150. The senator was held to his promise. So now the organ builders are ahead $300.

At a meeting of the Associated Organ Builders of America held in June A. G. Sabol of the Reuter Organ Company was elected vice-president of the association.

In his department entitled "Choir and Organ" in *The Church News*, official organ of the Diocese of West Virginia of the Episcopal Church, J. Henry Francis writes in an enlightening manner of music appropriate to the marriage service.

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KATHRYN HILL RAWLS

KATHRYN HILL RAWLS, A.A.G.O., wife of Colonel W. O. Rawls, adjutant general of the Fifth Corps area, is at present in Columbus, Ohio, but has been in many places in the United States and its possessions. The material for her article in this issue of THE DIAPASON was gathered while she and her husband were in the Philippines. Mrs. Rawls has been organist in churches in Washington, Atlanta, Honolulu, Manila and most recently at the post chapel of Randolph Field. While she filled the latter position Colonel Rawls was adjutant general of the Third Army, stationed in San Antonio.

Mrs. Rawls is a former pupil of Edgar Priest, late organist of the National Cathedral, Washington; the late George Whitfield Andrews of Oberlin, and of Conrad Bernier of the Catholic University of America.

SESSION OF CAMP WA-LI-RO DREW MANY CHOIRMASTERS

Wa-Li-Ro, the choir camp at Put-in-Bay, Ohio, held a successful session this year from July 6 to 10. When Paul Allen Beymer, director of the camp, met the ferry July 6, among others there were three choirmasters whose names were Smith, Jones and Brown. This contingent had been at Wa-Li-Ro before and no little merriment was caused by the combination of names. Laurence Jenkins, the co-director, who is with the armed forces in Louisiana, was absent. Choirmasters came from many states and there were a number of women interested in boy choir work who wished to learn and observe how to conduct rehearsals and services.

Instructors for the week were Ray F. Brown, musical director of the General Theological Seminary, New York City, and a member of the Episcopal hymnal commission, and J. William Jones, formerly choirmaster of All Saints' Cathedral, Albany, N. Y. The Rt. Rev. Beverly Dandridge Tucker, Bishop of Ohio, visited St. Paul's, Put-in-Bay, where the camp services are held, for confirmation on Wednesday evening and after the service met with the choirmasters and gave them a lecture on suitable liturgical music for the church. Thursday Bishop Tucker celebrated communion.

About twenty choir boys, the lead boys of various choirs that spend their vacation at camp during the season, composed the demonstration choir.

The director of the camp is Paul Allen Beymer and the chaplain is the Rev. Dayton Wright. Both are from St. James' Church, Painesville, Ohio. The associate director is Kingsley Ganson, organist and composer of Cleveland.

Russell Snively Gilbert's new patriotic marching song entitled "Marching under Freedom's Banner" was heard on the air July 29, when Frank Parker sang it with his chorus and orchestra on the Squibb program over the Columbia network. Mr. Gilbert's composition has been entered in a contest conducted by the *Chicago Times* for the best patriotic song.

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Two Blind Organists from Los Angeles Win A.A.G.O. Certificates

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., July 10.—Among the nineteen persons who were awarded the associate diploma in 1942 by the American Guild of Organists two were from Los Angeles—Melvin King and Bertrand Chombeau. What distinguishes these two young men is that both of them are blind and, being blind, they had the courage to work for and take the examinations, whereas hundreds of their more fortunate fellows are too lazy to bother with them. Certainly organists all over the country will congratulate these two boys and wish them luck when they come up for the fellowship.

David Craighead, who will leave soon for Philadelphia and the Curtis Institute, played a splendid recital for the Guild at the Blessed Sacrament Church in Hollywood a week or so ago. That a young man of 18 could play so magnificently amazes me and these poor old ears can hardly believe what they hear. Outstanding were the Allegro from Widor's Sixth and Willan's Introduction, Passacaglia and Fugue. Of special interest was the first performance of Richard Keys Biggs' Toccata, "Deo Gratias," which is dedicated to Mr. Craighead. This is a stunning piece of organ music and will be published by McLaughlin & Reilly.

Clarence Mader was the recitalist at the Bach festival held at Carmel-by-the-Sea July 20 to 26. This is the eighth annual festival and was an outstanding success.

During the Westminster summer session on the Occidental campus an excellent recital was played by Dr. Alexander McCurdy and two choral concerts were given under the direction of John Milton Kelly and John Finley Williamson. Dr. McCurdy is a great favorite here and he played a most interesting program with impeccable musicianship.

All our good wishes go to Miss Mary Aldington Williams and William Russell Cowell, who were married July 18. She was given away by her father, Stanley Wyatt Williams, one of the country's foremost organ experts.

NATIVE FOLK-SONGS LISTED BY LIBRARY OF CONGRESS

The first check-list of recorded songs in the English language in the "Archive of American Folk-Song," listing all the songs and stories in English that were recorded for the archive between 1933 and August, 1940, has been published in a limited edition by the Library of Congress. The list is being distributed among 1,200 libraries, universities, museums, musicologists and folk-lorists. The 10,000 recordings of all the folk-songs listed were made where the singers or performers lived or worked. Fiddlers, evangelists, cotton pickers, housewives, convicts, school children, miners, hoboes, lumberjacks, etc.—a cross section of America—sang and played into the microphones of the ballad hunters, and their native, homespun music was recorded on portable recording equipment. The archive was aided greatly by grants from the Carnegie Foundation and in 1940 the foundation granted funds for the construction of a recording laboratory in the Library of Congress for the duplication of this material for educational use. Recordings of most of the songs listed in the check-list accordingly now may be ordered at the cost of duplication from the Library of Congress by anyone wishing them for personal, educational or other non-commercial use.

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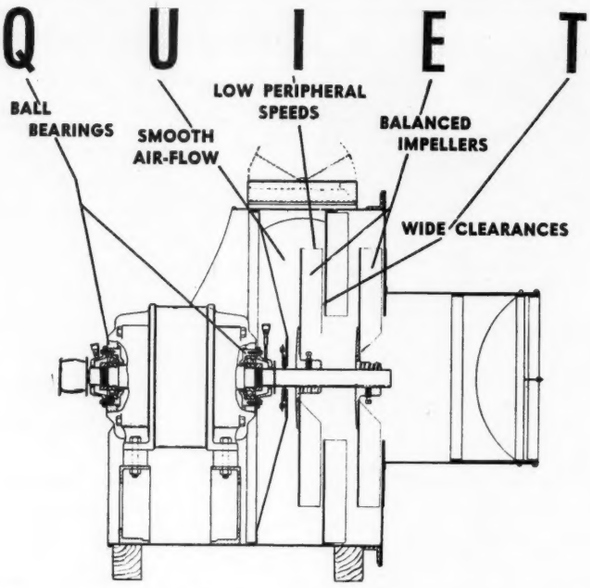

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Works performed at the festival of church music in St. George's Chapel, Windsor Castle, June 27, are reported by *Musical Opinion* of London. The afternoon program by the choir included Walford Davies' anthem "The Walk to Emmaus"; the motet for double choir "Blessing, Glory, Wisdom and Thanks," by George Gottfried Wagner, formerly attributed to Bach; Byrd's motet "Emendemus in Melius," from the "Cantiones Sacræ," and works by Bairstow and Bax. In the evening the St. George's Chapel special choir sang three of Parry's "Songs of Farewell" and Palestrina's "Stabat Mater" for double choir. Dr. W. H. Harris and Dr. H. G. Ley played organ solos and duets.

Death of Mrs. Mary B. Skeele.

Mrs. Mary B. Skeele, widow of Walter F. Skeele, prominent Los Angeles organist, died at the home of her daughter June 14. Mrs. Skeele moved to Los Angeles in the early part of this century when her husband assumed the post of dean of the school of music at the University of Southern California. She was prominent in the musical and social life of Los Angeles. Mrs. Skeele is survived by a daughter, Mrs. Walter Humphreys, and a son, Franklin B. Skeele, director of the news bureau at the University of Southern California.

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