ML
1
D54

School of Music Library
Burton Memorial Tower
University of Michigan

THE DIAPASON

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

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

RECITALS OVER THE AIR A HARVARD OFFERING

E. POWER BIGGS WILL PLAY

Organ in Germanic Museum to Be Heard Every Sunday Morning from Coast to Coast Over Columbia Broadcasting System.

Announcement is made of an important series of organ recitals which will give radio listeners throughout the United States the opportunity to hear E. Power Biggs on the classic Aeolian-Skinner organ in the Germanic Museum of Harvard University at Cambridge, Mass. The recitals are to be broadcast over the network of the Columbia Broadcasting System and will be played every Sunday morning from 9:15 to 9:45 Eastern war time. They are to be offered over stations from coast to coast.

The initial recital in the series took place Sept. 20.

On Oct. 4 the program will include the Handel Concerto 13, the "Cuckoo and Nightingale," Variations by Haydn, several Bach chorale preludes and the "St. Anne" Fugue of Bach.

The first ten recitals of the series are to be presented by Harvard University and are made possible by a special gift from Mrs. Elizabeth Coolidge, the patron of music. Mr. Biggs is the recitalist at the invitation of Harvard. The programs are to be of a varied character, but on each one are included one of the Preludes and Fugues of Johann Sebastian Bach and the entire ten recitals will include all of the "great" Preludes and Fugues. Another special feature that has been arranged by Mr. Biggs is the first performance of a new Sonata for organ by Richard Arnell. This will be played Oct. 25.

After the ten recitals under Harvard auspices the series is to be continued as one of the weekly programs of the Columbia network.

The Germanic Museum has been taken over by the army as a school for chaplains, but this will not interfere with the organ broadcasts.

Ever since the completion of the organ of classic design in the Germanic Museum by G. Donald Harrison, president of the Aeolian-Skinner Company, the instrument has been of pronounced interest to organists throughout the country. By virtue of his recitals on this organ and the records he has made there the name of Mr. Biggs has been closely linked with the museum and its organ.

DE LAMARTER CONDUCTOR OF MICHIGAN "U" ORCHESTRA

The University of Michigan School of Music announces the appointment of Dr. Eric DeLamarter, formerly of Chicago, as visiting professor of music and conductor of the university symphony orchestra. Dr. DeLamarter was associate conductor of the Chicago Symphony Orchestra from 1918 to 1938; conductor of the Chicago Civic Orchestra and organist and director of music at the Fourth Presbyterian Church, Chicago. He is an organist of national reputation and the composer of three symphonies, besides oratorios, ballets and suites for orchestra, two concertos for organ and orchestra and smaller works for choral and instrumental groups.

Eldon Hasse at Scott Field.

Eldon Hasse, who left his position as organist of the First Congregational Church of Oak Park, Ill., to enter the army, is at Scott Field in Illinois at present. He is a student in the radio school of the air corps and will be there for ten or twelve weeks. Miss Adrienne Moran of Zion, Ill., has been asked to take Mr. Hasse's place at the Oak Park organ during his absence.

PARIS PROGRAM OF 1898 THAT RECALLS HISTORY

PALAIS DU TROCADÉRO
(SALLE DES FÊTES)

JEUDI 9 JUIN 1898, à 2 h. 1/2 tres precises
(Ouverture des portes à 1 h. 1/2)

GRAND CONCERT

DONNÉ PAR

M. CLARENCE EDDY

Organiste Américain

AVEC LE CONCOURS DE

Mlles FANNIE FRANCISCA, LYDIA ILLYNA

MM. GEORGE FERGUSSON, ALEXANDRE GUILMANT

& M. HENNEBAINS

PROGRAMME

1. **Fantaisie Triomphale** . . . . . THÉODORE DUBOIS
   (Dediée à CLARENCE EDDY.)
   M. Clarence EDDY.
2. **Le Prologue** (I. PAGLIACCI) . . . . . LEONCAVALLO
   M. George FERGUSSON.
3. **Pastorale** . . . . . CÉSAR FRANCK
   M. Clarence EDDY.
4. **Air** d'*Alceste* . . . . . GLUCK
   Mlle Lydia ILLYNA.
5. **Air** de *la Traviata* . . . . . VERDI
   Mlle Fannie FRANCISCA.
6. **Sixième Sonate** (op. 86) (1re audition) . . . . . ALEX. GUILMANT
   I. Allegro con fuoco.
   II. Méditation.
   III. Fugue et Adagio.
   M. Clarence EDDY.
7. **Air** d'*Hérodiade* « Vision fugitive » . . . . . MASSENET
   M. George FERGUSSON.
8. A. **Chant du Soir** . . . . . } ENRICO BOSSI
   B. **Toccata** . . . . . }
   M. Clarence EDDY.
9. A. **Repentir** . . . . . GOUNOD
   B. **Vittoria** . . . . . CARISSIMI
   Mlle Lydia ILLYNA.
10. **Fugue** en *mi bémol* . . . . . J.-S. BACH
    M. Clarence EDDY.
11. **Air** (Il pensieroso) (avec accompagnement de Flûte). . . . . HÆNDEL
    Mlle FRANCISCA et M. HENNEBAINS, de l'Opéra.
12. **Final** . . . . . CÉSAR FRANCK
    M. Clarence EDDY.

Grand Orgue CAVAILLÉ-COLL. — Piano de la Maison ERARD.

PRIX DES PLACES

LOGES COUVERTES et DÉCOUVERTES, **5** fr. la place; FAUTEUILS DE PARQUET, **3** fr.
FAUTEUILS D'AMPHITHÉATRE, **2** fr. — TRIBUNE, **1** fr.

On trouve des Billets : Chez MM. A. DURAND et FILS, 4, place de la Madeleine, et au TROCADÉRO, de 11 à 5 heures.

6-98 1746. — Paris, Typ. Morris Père et Fils, rue Amelot, 64.

Prix du Programme : 20 centimes

CLAIRE COCI TAKES POST ON THE OBERLIN FACULTY

Announcement is made that Claire Coci has been appointed to teach organ at Oberlin Conservatory, substituting for Arthur Poister, who has entered the army and is at Camp Grant. Miss Coci is widely known in the United States and Canada through the recitals she has given from coast to coast under the management of Bernard R. LaBerge.

Miss Coci will continue her recital activities and is already booked for a number of appearances during the coming season, including one with the Cincinnati Symphony Orchestra, with which she will appear as soloist Dec. 18 and 19. She will open her concert season with a recital under the auspices of the Utica A. G. O. Chapter Oct. 27.

NINE MEMBERS OF CLUB ON NATION'S HONOR ROLL

A checkup of the membership of the Van Dusen Organ Club of Chicago shows nine members in the nation's armed forces. Kenneth Cutler is in the navy on the west coast. Corporal Kenneth Parrott is at Camp Roberts in California. Lieutenant Casimir Laskowsky is at Mather Field in California. Private Ernest Melbye is at Camp Grant and is organist of Immanuel Chapel there. James Newcomb is at Sheridan Fields, Tex. Robert Rayfield is in Montgomery, Ala. Private Russell W. Keegan is in the 129th Infantry. Private Winston Johnson is at Scott Field in Illinois and Private A. W. Keiser is at Parks Air College, East St. Louis, Ill.

CLARA VICTORIA DARGAN, DALLAS ORGANIST, IS DEAD

Miss Clara Victoria Dargan, A.A.G.O., former sub-dean and a prominent member of the Texas Chapter, American Guild of Organists, died at her home in Dallas July 18.

Miss Dargan, a daughter of Mr. and Mrs. Kemp S. Dargan, was born in Paris, Tex., and held her first position in that city at the age of 13, in the Church of the Holy Cross (Episcopal). Moving to Dallas, she studied with Reuben Davies, director of music at Hockaday College, and later became his assistant. She was a pupil at the Institute of Musical Art, New York City. Miss Dargan had been organist of the First Church of Christ, Scientist, in Dallas for the last seventeen years and substituted during the summer at the Mother Church in Boston, in Denver and other cities.

TORONTO CONVENTION SETS CANADA RECORD

DR. PEAKER AGAIN PRESIDENT

Toronto Center Requested by Other C. C. O. Centers at Close of Two Days of Recitals and Papers to Repeat Program in 1943.

BY MAITLAND FARMER, F.R.C.O.

The annual convention of the Canadian College of Organists took place in Toronto, Ont., Sept. 1 and 2.

The convention opened Tuesday morning, Sept. 1, at the headquarters in the Toronto Conservatory of Music, with a council meeting which was presided over by the chairman, Dr. Charles Peaker. At this meeting the registration of members and guests continued apace, showing early that a record attendance could be expected. At 12:30 the council adjourned to the Alexandra Palace Hotel for luncheon, where they were the guests of the Toronto Center under the chairmanship of W. Wells Hewitt of St. James' Cathedral.

The afternoon session consisted of a drive of several miles into the country to the Guild of All Arts, a delightful spot on the lake shore. Here a paper was read by Dr. Charles Peaker on "The Organist in Music and Society." Following this the meeting was thrown open and various topics of vital interest to the members were discussed, among which were problems of improvisation, suitability and otherwise of certain wedding music, general service music and the ever interesting subject of organists' remuneration. A very pleasant afternoon tea was enjoyed in the beautiful surroundings of this delightful place.

The next event took place in the evening at St. Paul's Church, Bloor Street, where a recital by Maitland Farmer was heard. As the recitalist was punished sufficiently by the heat and the responsibility of the undertaking he can hardly be expected to give himself the extra pain of commenting on it in this article.

Wednesday morning dawned with weather as magnificent as on the preceding day. As all business of the council had been concluded on Tuesday, the usual council meeting was not held. Therefore the first event was the annual general meeting, at which business matters were discussed and war-time conditions and prospects provided the main topics.

The afternoon was devoted to a recital at the Eaton Auditorium, in which there is a magnificent Casavant instrument, played by Harvey Robb, principal of the Western Ontario Conservatory of Music and organist and choirmaster of First-St. Andrew's United Church, London, Ont. A large audience attended, consisting not only of convention members but of the general public and many of Mr. Robb's old friends and acquaintances in the city. The program, which was played with all his old assurance and fire, consisted of: Symphony No. 1 in D minor, Vierne; "Chanson" and Canzona, Edward Shippen Barnes; "Divertimento" and Fanfare, Percy Whitlock; Chorale, "Now Rejoice, All Ye Christians," Bach; Passacaglia and Fugue in C minor, Bach. At the conclusion of the recital, afternoon tea in the round room provided a pleasant period of sociability and relaxation at which the recitalist received many congratulations.

At 6:30 a record crowd of hungry organists and friends invaded the palatial Granite Club, the scene of the convention's closing event. Dr. Charles Peaker, the president, introduced the guest speaker, Professor Watson Kirkconnell of McMaster University, Hamilton, and we realized only too well how lucky we were, for Professor Kirkconnell made no attempt to deliver an ordinary speech, and right at the beginning said that he felt sure that what his audience wanted to hear was a poem or two from his famous

book, "The Flying Bull." For more than three-quarters of an hour this astounding personality recited without hesitation four of his poems—"The Clerk's Tale of Usquedunk, the Frog King," "The Busdriver's Tale of the Magyar Violinist,' "The Butcher's Tale of the Fort Henry Tunnel" and "The Drover's Tale of the Flying Bull." To those who knew these works it was a rare experience to hear the author interpret them and to those who were not familiar with them came the decision to read them without delay. At the conclusion and in response to the chairman's invitation for anecdotes, we were treated to another hilarious half-hour to which Dr. Healey Willan, Sir Ernest MacMillan and various other humorists contributed.

It was a matter of pride to the Toronto Center that it was unanimously requested by the other local centers that the whole convention should be repeated in Toronto next year. This, of course, depends on much, but we were glad to think not only that this convention established a record, in spite of the war conditions, but that it was so thoroughly appreciated.

Associate diplomas were presented to the following: Hazel R. Brillinger, Clifford C. McAree, Kenneth W. Scott, Harold F. Arndt and Frederick L. McLeanon.

Following is a list of the elected officers and council members for the season 1942-43:

President—Dr. Charles Peaker, F.R.C.O., Toronto.

Vice-Presidents—Ontario, W. Wells Hewitt, A. R. C. O., Toronto; Manitoba, Hugh Bancroft, Mus.B., F.R.C.O., Winnipeg; Saskatchewan, Arthur Collingwood, F.R.C.O., Saskatoon; British Columbia, James Hopkirk, Mus.B., A.C.C.O., Vancouver; Quebec, George Brewer, Montreal.

Registrar—Charles E. Wheeler, F.C.C.O., London.

Registrar of Examinations—F. C. Silvester, Toronto.

Secretary—Maitland Farmer, F.R.C.O., Toronto.

Treasurer—H. G. Langlois, B.A., Mus. B., Toronto.

The foregoing are ex-officio members of the council.

Council members were elected as follows:

Brantford—A. G. Merriman, A.R.C.O., and H. D. Jerome.

Hamilton—Eric Rollinson, F. R. C. O., George Veary, A. R. C. O., and Egerton Boyce.

Kitchener—Glenn Kruspe, Mus.B., and Edgar Merkel.

London—George Lethbridge and T. C. Chattoe, Mus.B.

Montreal—Alfred Whitehead, Mus. D., F.R.C.O., and A. H. Egerton, Mus.D., F. R.C.O.

St. Catharines—Eric Dowling, F.C.C.O., Allan MacLean and W. T. Thompson.

Toronto—Alfred E. Clarke, T. J. Crawford, Mus.B., F.R.C.O., Sir Ernest MacMillan, Mus.D., F. R. C. O., and Healey Willan, Mus.D., F.R.C.O.

The following program was played Sept. 1 before a large audience at St. Paul's Anglican Church, Toronto, by the organist of the church, Maitland Farmer, F.R.C.O., L.R.A.M.: Tuba Tune, Norman Cocker; "On Hearing the First Cuckoo in Spring," Delius; Capriccio, John Ireland; Carol, Percy Whitlock, Toccata and Fugue in D minor, Bach; Celtic Melody, O'Connor-Morris; Scherzo (Symphony 5), Guilmant; "May Night," Palmgren; Postlude, Norman Gilbert; Scherzetto and Berceuse, "Feux Follets," "Clair de Lune" and "Carillon de Westminster," Vierne.

The excellent organ in St. Paul's Church was heard to advantage in this brilliantly-played program. The numbers were varied and seemed to be all well chosen to interest both organists and laymen. A grand climax was reached in the playing of Vierne's "Carillon de Westminster."

As the main account of the convention was written by Maitland Farmer as secretary of the College, no review was included of his own recital. This was one of the outstanding features of the convention and, therefore, we are pleased to add these words of comment and appreciation.

T. M. SARGANT.

Arthur Poister at Camp Grant.

Arthur Poister of Oberlin, Ohio, whose enlistment in the army was announced in the last issue of THE DIAPASON, is now stationed at Camp Grant, near Rockford, Ill. He is in training in the clerical school at the camp and has been playing Sunday services in two of the camp chapels. His address is Twenty-eighth Battalion, Company C, Fourth Platoon.

CHARLOTTE KLEIN HONORED BY MU PHI EPSILON SORORITY

Dr. Charlotte Klein, the Washington organist and nationally-known recitalist, was elected national second vice-president of the Mu Phi Epsilon national musical honor sorority at its convention in Denver last summer.

As a member of the Washington alumnae chapter of the sorority Miss Klein will be in charge of musical activities, program building and courses of study for the sorority.

Miss Klein, a former assistant of Edgar Priest, first organist and choirmaster of Washington Cathedral, received her musical education at the Peabody Conservatory of Music, where she won scholarships and was graduated with an artist's diploma in piano and organ. This was followed by a season of study in Fontainebleau, France. Upon her return to the United States she was first active in St. Augustine, Fla., and later in Washington, where she was at St. Margaret's Episcopal Church for ten years. At present Dr. Klein is special instructor at Mary Washington College, Fredericksburg, Va. The honorary degree of doctor of music was conferred upon her by the Boguslawski College in Chicago five years ago.

Dr. Klein has played extensively throughout this country and served as dean of the District of Columbia Chapter of the American Guild of Organists from 1930-32 and from 1936-37.

THREE-MANUAL BY KILGEN FINISHED IN CHICAGO CHURCH

More than a year ago the First Reformed Church of Englewood, Chicago, placed an order for a three-manual organ with the Kilgen Organ Company, St. Louis. After delays caused by the war the instrument was completed and installed in the church in July.

The stop specifications of the organ are as follows:

GREAT ORGAN.
(Six-inch wind pressure.)

1. Open Diapason, 8 ft., 73 pipes.
2. Melodia (from Choir), 8 ft., 73 notes.
3. Flute Harmonic, 8 ft., 73 pipes.
4. Gemshorn (from Choir), 8 ft., 73 notes.
5. Octave, 4 ft., 73 pipes.
6. Gemshorn (from Choir), 4 ft., 73 notes.
7. Twelfth, 61 pipes.
8. Fifteenth, 61 pipes.
9. Chimes (Deagan), 21 tubes.

SWELL ORGAN.
(Five-inch wind pressure.)

10. Geigen Diapason, 8 ft., 73 pipes.
11. Gedeckt, 8 ft., 73 pipes.
12. Salicional, 8 ft., 73 pipes.
13. Voix Celeste, 8 ft., 73 pipes.
14. Flauto Traverso, 4 ft., 73 pipes.
15. Flautino, 2 ft., 61 pipes.
16. Mixture, 3 ranks, 183 pipes.
17. Trumpet, 8 ft., 73 pipes.
18. Oboe, 8 ft., 73 pipes.
19. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
(Four-inch wind pressure.)

20. Gemshorn, 16 ft., 73 pipes.
21. Melodia, 8 ft., 73 pipes.
22. Dulciana, 8 ft., 73 pipes.
23. Gemshorn (from No. 20), 8 ft., 12 pipes.
24. Unda Maris, 8 ft., 61 pipes.
25. Gemshorn (from No. 23), 4 ft., 12 pipes.
26. Flute d'Amour, 4 ft., 73 pipes.
27. Gemshorn (from No. 25), 2⅔ ft., 61 notes.
28. Gemshorn (from No. 25), 2 ft., 61 notes.
29. Clarinet, 8 ft., 73 pipes.
30. Chimes (from Great).

PEDAL ORGAN.
(Five to six-inch pressure.)

31. Resultant, 32 ft., 32 notes.
32. Open Diapason, 16 ft., 32 pipes.
33. Bourdon, 16 ft., 32 pipes.
34. Gemshorn (from Choir), 16 ft., 32 notes.
35. Lieblich Gedeckt (ext. Swell Gedeckt), 16 ft., 12 pipes.
36. Flute (ext. of Bourdon), 8 ft., 12 pipes.
37. Gedeckt (from Swell Organ), 8 ft., 32 notes.
38. Flute (ext. of Bourdon), 4 ft., 12 pipes.

Maitland Goes on the Air.

Dr. Rollo F. Maitland has been engaged to broadcast a series of organ programs from the frequency modulation station, W69Ph, Philadelphia FM station of the Columbia Broadcasting System. These programs will be played on Sunday evenings from 6:05 to 6:35, Eastern war time.

Takes Positions at Leoti, Kan.

Ralph Stutzman has resigned his positions on the faculty of McPherson College and at the First Congregational Church of McPherson, Kan., to accept an appointment to take charge of the music at the Presbyterian Church and in the high school at Leoti, Kan. He is planning a series of nine monthly recitals at his church.

LAURENCE SPENCER

LAURENCE SPENCER has been appointed organist and choirmaster of St. James' Episcopal Church in Wichita, Kan., and assumed his duties there Sept. 1. Mr. Spencer has been accepted as a candidate for holy orders by the Diocese of Kansas and after his ordination will continue at St. James' in the capacity of priest-organist. In addition to his work as organist and choirmaster he is at present director of religious education and assistant to the rector, the Rev. Samuel E. West.

Mr. Spencer's study of the organ was pursued with Dr. Clarence Dickinson in New York City and with the late Charles Galloway in St. Louis. He holds the following degrees: Bachelor of arts, Shurtleff College; master of sacred music, Union Theological Seminary, and bachelor of divinity, Union Theological Seminary.

While studying in New York Mr. Spencer was organist at the Park Avenue Presbyterian Church, the Featherbed Lane Presbyterian Church, and at St. Paul's Episcopal Church, Rahway, N. J. For the last year he was minister of music and Christian education at the First Presbyterian Church, Gary, Ind.

Frances O. Robinson Plays in Capital.

Miss Frances O. Robinson of Washington, D. C., gave the twilight organ musicale Sept. 9 at the Washington Chapel, of which D. Sterling Wheelwright is organist. The program included works of Bach, Franck, Schubert, Liszt, Clerambault and Widor. Miss Robinson spent the summer at her home in Washington after completing a year's work toward the bachelor of music degree at the University of Redlands in California. She studied organ with Professor Leslie P. Spelman and last April was presented in a recital in the chapel of the university. Before going to the west coast Miss Robinson was assistant organist at Calvary Baptist Church in the capital and organist of the Gunton Temple Memorial Presbyterian Church. Miss Robinson resumed her studies at Redlands University Sept. 21 and will be organist of the First Presbyterian Church in Redlands.

Takes Post at Stetson University.

Rosemary Clark, Mus.M., has been appointed head of the organ department and instructor in piano and theory at John B. Stetson University, Deland, Fla. Miss Clark was a pupil of Dr. W. E. Duckwitz of Stetson and was graduated with the distinction of being the youngest Stetson student ever to receive the music bachelor degree. As reported in THE DIAPASON last month, she received the master of music degree from the Philadelphia Musical Academy, majoring in piano, and was graduated in organ from the same institution. She has been heard in several public recitals as a concert pianist. Her organ studies in Philadelphia were with Dr. Rollo F. Maitland.

IN THIS MONTH'S ISSUE

Canadian College of Organists holds successful annual convention in September at Toronto, Ont. Dr. Charles Peaker is re-elected president.

Series of Sunday morning recitals by E. Power Biggs, on the Aeolian-Skinner organ in the Harvard Germanic Museum, goes on the air over network of the Columbia Broadcasting System.

Music therapy as a new field of work for the organist is taken up in an article by Homer P. Whitford.

Large new organ in the Morrow Methodist Church, Maplewood, N. J., is completed by M. P. Möller.

Three-manual organ built by Reuter Organ Company is installed in Chicago church.

News of organists now in the armed forces of the nation tells of their activities.

"The Organist in Music and Society" is the subject of a paper by Charles Peaker, F.R.C.O.

Continuing flow of new Christmas music is reviewed by Dr. Harold W. Thompson and new organ publications are studied by Dr. William Lester.

Warden Warner M. Hawkins visits A.G.O. chapters in Detroit and Grand Rapids and delivers address on service playing.

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.

SUMMY'S CORNER

CHRISTMAS CAROLS

1363	†Behold a simple tender Babe—*Banks*	.12
1358	Ah, dearest Jesus, holy Child—*Gillette*	.15
1344	†Holy Infant, pure and sweet—*Hokanson*	.12
1377	†A joyous Christmas song—*Hokanson*	.12
1386	†The lullaby of Jesu—*Old French/Winter*	.10
1332	†Naught is so sweet—*Marryott*	.16
1343	†Nowell, now all is well—*Marryott*	.12
1357	When Christ was born of Mary free—*Gillette*	.15
1378	Chiming Bells—*Hokanson*	.15
1359	Christmas Bells—*Schmutz*	.16
1342	†Jerusalem, lift up thy voice—*Lundquist*	.12
1379	†Silent Night (Freely arr.)—*Gruber/Hokanson*	.12
1328	Descants on Ten Christmas Carols—*Frothingham*	.20

All for mixed voices; none very difficult. (†) indicates a *cappella*.
Examine these carols at your leisure, "On Approval."

CLAYTON F. SUMMY CO.

321 S. Wabash Ave. Chicago

REUTER THREE-MANUAL FOR CHICAGO CHURCH

IN ST. JOHN'S EVANGELICAL

New Instrument Replaces Old Barckhoff Tracker Organ and Some of the Old Pipes Are Used—All Under Expression.

The Reuter Organ Company of Lawrence, Kan., has completed the installation of a three-manual organ in St. John's Evangelical Church, on West Moffat Street, Chicago. This organ replaces an old Barckhoff tracker action instrument. In the new organ have been incorporated some of the pipes from the old instrument, but aside from these pipes the organ is entirely new. The old pipes were taken to the factory, where they were reconditioned and completely revoiced. The old sets used are marked with an asterisk on the specifications.

The organ is divided, the chambers being at the sides of the chancel. The entire instrument is under expression. The console is of the stopkey type.

The installation has been made for the Reuter Company by Frank Wichlac and Associates. The sale was made by their representatives, C. B. Reynolds and George W. Ford. The pastor of the church is the Rev. Paul Stoerker.

The stop specifications are as follows:

GREAT ORGAN.

*Open Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
*Flute Harmonic, 4 ft., 73 pipes.
Chimes (Deagan), 21 tubes.
Tremolo.

SWELL ORGAN.

Bourdon (ext. of Gedeckt), 16 ft., 12 pipes.
Diapason, 8 ft., 73 pipes.
*Gedeckt, 8 ft., 85 pipes.
*Salicional, 8 ft., 73 pipes.
*Voix Celeste, 8 ft., 61 pipes.
Orchestral Horn, 8 ft., 73 notes.
*Principal, 4 ft., 73 pipes.
Flute (from Gedeckt), 4 ft., 73 notes.
Nasard (from Gedeckt), 2⅔ ft., 61 notes.
Flautino (from Gedeckt), 2 ft., 61 notes.
Plein Jeu, 4 rks., 225 pipes.
Trumpet, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

*Violin Diapason, 8 ft., 73 pipes.
*Melodia, 8 ft., 73 pipes.
*Dulciana, 8 ft., 73 pipes.
*Flute d'Amour, 4 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Corno d'Amour, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Major Bass (ext. of Great Open Diapason), 16 ft., 12 pipes.
*Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell Bourdon), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Gedeckt (from Swell Salicional), 8 ft., 32 notes.
'Cello (from Swell Gedeckt), 8 ft., 32 notes.
Flute (from Swell Gedeckt), 4 ft., 32 notes.
Chimes (from Great), 21 notes.

A dedicatory recital on the new organ is to be played Sunday evening, Oct. 18, by Dr. William H. Barnes. His program will include the following numbers: "Grand Choeur Dialogué," Gigout; Chorale and Four Variations on "O God, Thou Faithful God," Bach; Chorale Preludes, "My Heart Is Filled with Longing" and "Hark, a Voice Saith All Are Mortal," Bach; Prelude and Fugue in B flat, Bach; Trumpet Tune and Air, Purcell; "Thanks Be to Thee, O God," Handel; Sketches in C major and D flat, Schumann; "Fidelis" (chimes), Whitlock; "Caprice Heroique," Bonnet; Chorale Improvisation, "Heartfelt Love Have I for Thee, O God," Karg-Elert; Chorale in E major, Franck.

Plans of Philadelphia Choruses.

The Philadelphia Bach Festival Chorus, James Allan Dash conductor, will participate in the annual Bach festival at St. James' Church early in May, 1943. Twelve cantatas, several never before given in Philadelphia, the Mass in F major and two motets will be performed. The Brahms Festival Chorus, also conducted by Mr. Dash, will participate in a festival of modern English choral music to be held in Philadelphia early in March. Works of Elgar, Holst, Vaughan Williams and others will be sung.

GRAY-NOVELLO

NEW FALL PUBLICATIONS

ANTHEMS

GENERAL

In the Day of Battle (S.A.T.B.) ..... C. DICKINSON
For All Who Watch (T.T.B.B.) ..... C. DICKINSON
The Soul Triumphant (T.T.B.B.) ..... T. T. NOBLE
O Praise the Lord of Heaven (S.S.A.A.) ..... Arensky, arr. BEMENT
Pilgrim's Song (S.S.A.) ..... Tschaikowsky, arr. LEFEBVRE
To Thee, O Jehovah (S.S.A.) ..... Bach, arr. KRAFT
How Lovely is Thy Dwelling (S.S.A.) ..... Brahms, arr. WILD
Finding God (S.A. or S.A.B.) ..... W. Y. WEBBE
Saviour, Teach Me (Unison) ..... J. HOLLER
He is My Salvation (S.A.B.) ..... W. LESTER

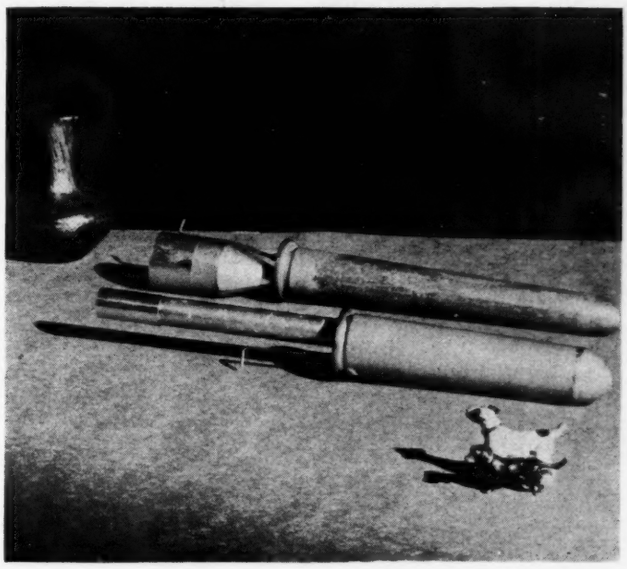
CHRISTMAS

The Shepherd's Song (S.A.T.B.) ..... W. GOLDSWORTHY
Appalachian Christmas Carol (S.A.T.B.) ..... I. McILWRAITH
Christen People (S.A.T.B.) ..... J. REYMES-KING
The Child Jesus (S.S.A.) ..... R. HERNRIED
Hail the Night (S.S.A.) ..... L. P. STONE
Shepherds on This Hill (S.S.A.) ..... arr. C. DICKINSON
How Far is it to Bethlehem (T.T.B.B.) ..... R. DONOVAN
The Christmas Bells (S.A.) ..... N. MOORE
A Song of Joy (Unison or S.A.) ..... C. YORK

A New Christmas Cantata
for Mixed Voices with Soprano Solo
by FREDERICK C. SCHREIBER
Price, 50 cents

THE H. W. GRAY CO., 159 East 48th St., NEW YORK
Agents for NOVELLO & CO., LONDON

GRAY-NOVELLO



Color and Ensemble

Color, in a combination of tone, is decided by the distance between the lowest and highest pitch represented. The sound of an eight-foot and a two-foot stop will retain its two-octave character through the addition of the Nazard and four-foot stops, even though the character of the sound is greatly modified. The essential color is changed only when the pitch range is increased.

The color is clearest when the two extreme pitches only are sounded. Each addition of pitch or stop within these limits brings the quality more near to "normal tone."

So in registration involving Mixture or Mutation tone, because of the pitch distance represented, great changes may be made in the size and effect of the combination without altering the essential color.

Set the color by the extreme pitches, then regulate the quantity of tone from within those limits.

AEOLIAN-SKINNER ORGAN COMPANY Inc.

G. Donald Harrison, President
William E. Zeuch, Vice President

Factory and Head Office
BOSTON, MASS.

Music Therapy New Field of Opportunity Open to the Organist

By HOMER WHITFORD, F.A.G.O.

Three years ago the writer was asked to take the organ and choir for the Sunday chapel service at McLean Hospital, Waverly, Mass., a suburb of Boston. McLean Hospital is a part of the Massachusetts General Hospital and provides for the treatment and care of persons suffering from nervous or mental diseases. The psychiatrist-in-chief is connected with the department of hygiene at Harvard University. There are about 250 patients, housed in attractive buildings scattered about a beautifully landscaped hilltop resembling a college campus and offering a fine view of surrounding communities.

Shortly after assuming my duties as organist I asked for the director's permission to organize a music program for the hospital itself under the department of occupational therapy. This program has been developed until at the present time it includes:

1. Music appreciation, with four organ recitals a year, solo, choral and instrumental concerts by outside musicians and illustrated talks by the director of music. The administration building contains an auditorium used for concerts, "movies," dances and other events which include the entire hospital family. The music rooms of the men's and women's occupational therapy buildings are available for more intimate and less formal occasions.

2. Group performance by the patients themselves, with singing of carols, folksongs and general requests, ensemble playing, a toy symphony and informal concerts by music students for the other patients. We hope next year to have a "real" orchestra made up of patients and members of the staff.

3. Individual study, with piano, song coaching, composition and occasional string and wind instruments.

4. The McLean Chorus, consisting only of men and women nurses and other staff members, which gives an annual concert, and appears at Christmas and Easter, and at the baccalaureate service held in connection with the three-year course in psychiatric and general nursing maintained by the hospital. These services are held in Eliot Memorial Chapel, in which there is a good organ of moderate size.

I can say truthfully that I have never had a more interesting and rewarding musical experience than in my work at McLean. The doctors and other specialists have been very helpful and have smoothed the way many times when things looked difficult to a layman. Most of the patients are people much like ourselves, but who have become over-tired nervously, depressed or temporarily unbalanced by situations which they do not understand. Many are guests of the hospital for a comparatively short time and leave either completely cured or greatly improved. Others come for an indefinite stay, either voluntarily or by commitment, and are usually able to participate in occupational activities. A few are long-time residents for the purpose of receiving better care and more personal attention than they might receive at a state institution or in their own homes. These individuals are sometimes able to do surprisingly good work in music.

Our program has proved valuable in many ways. Listening to carefully selected compositions has been helpful in lifting depression and quieting elation. Individual or group performance provides an emotional outlet, escape from introversion in a job well done, and the social gain of recreational activity in association with others.

The real value of all occupational therapy, of course, consists in what is done *by* the patients, not in what is done *for* them. However, the development of interest, when not already present, must come first, and the appreciation programs often serve that purpose.

For some reason there are many musicians among our patients. (Someone has said that all artists are schizophrenics.) Most of these welcome an opportunity to continue musical work. Music is one activity which our patients can carry on after arrival at the hospital when so many normal activities are reduced because of change of environment and necessity for treatment. Others have done nothing with music since they were quite young and often enjoy continuing from where they left off.

HOMER WHITFORD

During the last three years the patients have shown a marked interest in both performing and listening to music. During the season just closing there have been fourteen men and twenty-four women doing individual work, sixteen group performance events and twenty-six music appreciation programs. It seems to me that organists, both by their broad musical background and experience in working with large and small groups of people of all ages, are particularly well fitted for this type of work. I have had no special training in the field in which I am occupied three days a week at the hospital, but have benefited greatly from reading and from conferences with our psychiatrists and the other occupational therapists. I may have got off to a good start by having had both a father and a grandfather who were physicians and also amateur musicians—perhaps there is some music therapy in my blood stream.

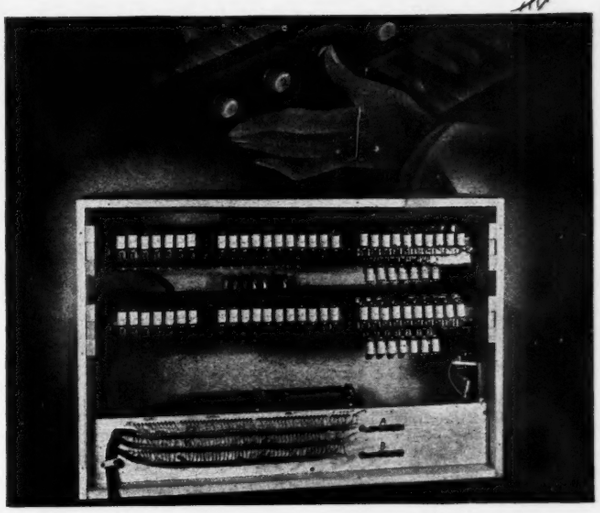
We have investigated the music programs of similar institutions and have tried, frequently by trial and error, to find activities best suited to our own needs. In my humble opinion there has been a bit of apple-sauce written on the subject of music therapy. We are asked to believe that under the influence of certain compositions hardened criminals have become saints and that even cows and hens have increased the quantity and quality of their output! There is no doubt, however, that this is a growing field in the country as a whole, and while good work is being done in hospitals and other institutions, it is probable that the possibilities of music therapy greatly exceed present accomplishment. Our armed forces, industrial and merchandising establishments have long been aware of the lift to efficiency given by the right music at the right time. I believe that study, enthusiasm and common sense will achieve great things in this direction in the not-too-distant future.

ELIZABETH THAMES PIERCE IS NOW IN SAN ANTONIO, TEX.

Mrs. Elizabeth Thames Pierce, who has been teacher of piano and organ at Trinity University and organist of the Central Presbyterian Church of Waxahachie, Tex., for the last six years, is now in San Antonio, to which city the school has moved, and she will continue her work there. To mark the close of her activities in Waxahachie Mrs. Pierce gave a vesper recital at her church Aug. 30 and played the following program: "Now Let Us Sing with Joy" and "Rejoice Now, Christian Souls," Bach-Glenn; "I Stand with One Foot in the Grave," Bach-Grace; Prelude and Fugue in D major, Bach; "Echo," Yon; Toccata, Reger; "Mist," E. W. Doty; "Vom Himmel hoch," Edmundson. After the recital the congregation of the church held a reception in honor of the members of the Trinity University faculty.

Mrs. Pierce received her bachelor's degree and diploma in music from the Mississippi State College for Women and her master of music degree from Louisiana State University. She has done work during the summers with Barrett Spach, Clarence Mader, Palmer Christian and Hugh Porter.

WICKS ORGANS



MODERN MAGIC... *at finger tip!*

As one operates the Wicks combination system, a thought could well come to mind that some invisible force moves the tablets or knobs. When the pistons are pushed, the stop controls move silently and automatically, by electricity, at the organist's bidding. Movement of the console stops is by remote control, the setting being done at the keyboard.

The accompanying illustration shows the setting or recording mechanism. It is designed to give lasting service. Steel mountings and laminated fibre eliminate fragile parts. Atmospheric variations, or changes in temperature will *not* affect its faithful operation. This apparatus is usually installed in the organ chamber or casework.

Manual, master, or general pistons, are all available in a Wicks.

1100 Fifth Street • • • • • Highland, Illinois

NOEHREN WINS HIGH PRAISE AT GRAND RAPIDS RECITAL

Robert Noehren, who was recently appointed organist and choirmaster of the Fountain Street Baptist Church in Grand Rapids, Mich., played a brilliant recital there before an audience of over 600 Sept. 20. Mr. Noehren's program included the Prelude, Fugue and Chaconne by Buxtehude; "From God Shall Naught Divide Me" and "Fugue a La Gigue," Bach; the Reubke Sonata, the Sketch in D flat by Schumann and "Carillon de Westminster," by Vierne. The *Grand Rapids Herald* said in its review of the recital that it "must have delighted all who had a part in bringing Mr. Noehren here," and added: "He proved himself both a brilliant and scholarly organist, a skilled program builder who presented a varied enough program to appeal to all listeners in his large audience, a musician whose interpretations are as impressive as his masterly technique."

A reception for Mr. and Mrs. Noehren was held in the church parlors after the recital. The program announced a festival of choral music to be given at the church under the direction of the new organist and choirmaster late in the autumn.

GOOD ORGAN MUSIC

TOCCATA, by Richard Keys Biggs..... .75
(Highly praised by Recitalists)

NINNA NANNA, by M. Mauro-Cottone..... .75
(Popular Christmas Classic)

VOIX CÉLESTE, by Theodore Marier.....$1.25
Collection of pieces by Frescobaldi, Bach, Boellmann, Franck, Borodin, Tschaikowsky, Nibelle, Ravanello, etc.

HAMMOND ORGAN BOOK for Church Services..$1.25
Registration by Wilfred Tremblay, 40 pieces, by Boely, Niedermeyer, Capocci, Collin, Dubois, Faulkes, Vierne, Piel, Lemmens, Hassler, Rinck, Merkel, Brosig, etc.

McLAUGHLIN & REILLY CO.
100 Boylston St. Boston, Mass.

Warden
WARNER M. HAWKINS, MUS. D., F.A.G.O.
Sub-Warden
VERNON DE TAR, F.A.G.O.
General Secretary
RALPH A. HARRIS, M.S.M., F.A.G.O.
General Treasurer
HAROLD W. FRIEDELL, F.T.C.L., F.A.G.O
General Registrar
S. LEWIS ELMER, A.A.G.O.
General Librarian
JAMES W. BLEECKER, A.A.G.O.
Chairman of Examination Committee
HUGH PORTER, F.A.G.O.
General Auditors
OSCAR FRANKLIN COMSTOCK, F.A.G.O.
G. DARLINGTON RICHARDS, F.A.G.O.
Chaplain
THE REV. RALPH W. SOCKMAN, D.D.

American Guild of Organists

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

Organized
April 13, 1896

Charter Granted
Dec. 17, 1896

Incorporated
Dec. 17, 1896

Amended Charter
Granted
June 17, 1900

Amended Charter
Granted
June 22, 1934

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

Member of National Music Council, Inc.

General Office: Room 3405 International Building, Rockefeller Center,
630 Fifth Avenue, New York City

Council
HEINZ ARNOLD, F.A.G.O.
SAMUEL A. BALDWIN, A.G.O., F.A.G.O.
LILIAN CARPENTER, F.A.G.O.
FRANKLIN COATES, A.A.G.O.
NORMAN COKE-JEPHCOTT, F.A.G.O.
GRACE LEEDS DARNELL, F.A.G.O.
J. TREVOR GARMEY, F.A.G.O.
BECKET GIBBS, MUS. D.
HAROLD HEEREMANS, A.A.G.O.
JOHN HOLLER, A.A.G.O.
JAMES PHILIP JOHNSTON, F.A.G.O.
CHANNING LEFEBVRE, MUS. D., F.A.G.O.
ANNE V. MC KITTRICK, F.A.G.O.
GEORGE MEAD, A.A.G.O.
CARL F. MUELLER, A.A.G.O.
T. TERTIUS NOBLE, MUS. D.
GROVER J. OBERLE, F.A.G.O.
HUGH PORTER, F.A.G.O.
CLINTON H. REED, A.A.G.O.
REGINALD MILLS SILBY, MUS. D.
FRANK E. WARD, A.A.G.O.
R. HUNTINGTON WOODMAN, MUS. D., F.A.G.O.
PIETRO A. YON

DEANS OF CHAPTERS

ALABAMA—Mrs. Minnie McNeill Carr, 1212 North Twenty-ninth Street, Birmingham.
ARKANSAS—Christine Raetz, 510½ West Fourth Street, North Little Rock.
CALIFORNIA—
Central California—Ardene Phifer, 830 North Sutter, Stockton.
Los Angeles—Irene Robertson, A.A.G.O., First Methodist Church, Eighth and Hope, Los Angeles, Cal.
Northern California—Frederick Freeman, F.A.G.O., 4499 Piedmont, Oakland.
Pasadena—John Paul Clark, A.A.G.O., 680 Santa Barbara Street, Pasadena, Cal.
Sacramento—Howard Scott, 2705 Twenty-third Street, Sacramento, Cal.
San Diego—Mrs. Olive W. Requa, 1028 A Avenue, National City, Cal.
San Jose—Laura Lee, 750 Webster Street, Palo Alto, Cal.
COLORADO—
Rocky Mountain—David Pew, 1313 Clarkson Street, Denver, Colo.
CONNECTICUT—
Hartford—Glenn H. Smith, 16 Clifton Avenue, West Hartford, Conn.
New Haven—Hugh Llewellyn Smith, 37 Greenway Street, New Haven, Conn.
DELAWARE—Sarah White, A.A.G.O., 2409 Tatnall Street, Wilmington.
DISTRICT OF COLUMBIA—Mrs. Jean Slater Appel, A.A.G.O., 532 Twentieth Street, N.W., Washington, D. C.
FLORIDA—Mrs. Agnes Green Bishop, 1334 Main Street, Jacksonville.
Gulf Coast Branch—Mrs. Harold Lenfestey, 1016 South Rome, Tampa, Fla.
Jacksonville Branch—Mrs. William Arthur Gatlin, 2634 Herschell, Jacksonville, Fla.
Miami—Earl Billings, Morgan Piano Company, 1611 Biscayne Boulevard, Miami Beach, Fla.
Orlando Branch—Mrs. Bruce Dougherty, 777 French Avenue, Winter Park, Fla.
St. Petersburg Branch—Helen G. McClellan, 542 Delmar Terrace, St. Petersburg, Fla.
Tallahassee Branch—Margaret W. Dow, F.A.G.O., Florida State College for Women, Tallahassee, Fla.
Tampa Branch—Mrs. George Hayman, 6006 Central Avenue, Tampa, Fla.
GEORGIA—Dr. C. W. Dieckmann, Erie Avenue, Decatur, Ga.
Macon—Mrs. James C. Rousseau, 109 Boulevard Avenue, Macon, Ga.
ILLINOIS—Barrett L. Spach, 126 East Chestnut Street, Chicago.
Tri-City—Wilbur F. Swanson, Augustana College, Rock Island, Ill.
INDIANA—Cheston L. Heath, Christ Church, Indianapolis, Ind.
DePauw Branch—Alberta Bromm, Lucy Rowland Hall, Greencastle, Ind.
IOWA—
Cedar Rapids Branch—Mrs. Don Carlos Cook, 2012 Fourth Avenue, S.E., Cedar Rapids, Iowa.
Waterloo—Mrs. Ellen L. Parrott, 127 Maple Street, Waterloo, Iowa.
Western Iowa—Faith Woodford, Morningside College, Sioux City, Iowa.
Dubuque Branch—Albert A. Jagnow, 405 Wartburg Place, Dubuque, Iowa.
KANSAS—Mrs. Cora Conn Redic, A.A.G.O., Southwestern College, Winfield, Kan.
KENTUCKY—
Louisville—W. MacDowell Horn, 225 Ridgedale Road, Louisville.
LOUISIANA—Frank Collins, Jr., 406 Louisiana Drive, Baton Rouge, La.
MAINE—John E. Fay, A.A.G.O., 32 Tremont Street, Portland.
Bangor Branch—Mrs. Milford P. Mehann, 29 Harthorne Avenue, Bangor, Maine.
MARYLAND—
Chesapeake—Ralph H. Rexroth, 2815 Hampden Avenue, Baltimore, Md.
MASSACHUSETTS—William B. Burbank, 59 Bay State Road, Belmont, Mass.
MICHIGAN—
Eastern Michigan—August Maekelberghe, F.A.G.O., 99 Market Street, Mount Clemens.
Western Michigan—C. Harold Einecke, Park Congregational Church, Grand Rapids.
MINNESOTA—George H. Fairclough, F.A.G.O., 844 Fairmount Avenue, St. Paul.
MISSOURI—Anna Louise Petri, 3024 Hawthorne Boulevard, St. Louis.
Central Missouri—Norman Goodbrod, Stephens College, Columbia.
Kansas City—Mrs. A. R. Maltby, A.A.G.O., 6742 Paseo, Kansas City, Mo.
NEBRASKA—George A. Johnson, A.A.G.O., 220 Lyric Building, Omaha.
Lincoln—Myron J. Roberts, University of Nebraska, Lincoln, Neb.
NEW JERSEY—Roberta Bitgood, F.A.G.O., 455 Franklin Street, Bloomfield, N. J.
Atlantic City—Herman L. Madden, 70 Natalie Terrace, Absecon, N. J.
Camden—Helen Wyeth Pierce, 119 Eighth Avenue, Haddon Heights, N. J.
Central New Jersey—Mrs. Norman W. Hartman, A.A.G.O., 102 Kensington Avenue, Trenton.
Metropolitan New Jersey—W. Norman Grayson, 522 Wyoming Avenue, Millburn.
Monmouth—Thelma Mount, A.A.G.O., 1007 Fourth Avenue, Asbury Park, N. J.
Princeton—David Hugh Jones, F.A.G.O., Westminster Choir College, Princeton, N. J.
NEW YORK—
Binghamton—Melvin A. Kelley, 30 Franklin Avenue, Binghamton, N. Y.
Buffalo—Wallace A. Van Lier, 78 Lincoln Road, Buffalo, N. Y.
Central New York—J. Lawrence Slater, 647 Parkway East, Utica.
Eastern New York—Duncan T. Gillespie, A.A.G.O., 30 North Ferry Street, Schenectady.
Ithaca—Richard T. Gore, F.A.G.O., 29 Renwick Heights Road, Ithaca, N. Y.
Lockport Branch—Evelyn Bayliss, 76 Ontario Street, Lockport, N. Y.
Long Island—G. Everett Miller, 14 Oakland Avenue, Huntington, N. Y.
Niagara Falls—Mrs. F. J. Schweitzer, 1516 South Avenue, Niagara Falls, N. Y.
Rochester—Robert J. Berentsen, 699 Main Street, E., Rochester, N. Y.
Syracuse—Leon Verrees, 424 Maple Street, Syracuse, N. Y.
NORTH CAROLINA—Russell Broughton, F.A.G.O., St. Mary's School, Raleigh.
OHIO—
Akron—Bethuel Gross, University of Akron, Ohio.
Central Ohio—The Rev. Harry G. Ford, 189 King Avenue, Columbus.
Northern Ohio—Paul Allen Beymer, 3226 Euclid Avenue, Cleveland.
Southern Ohio—Robert S. Alter, 2412 Ingleside Place, Cincinnati.
Toledo—J. Harold Harder, 2539 Scottwood Avenue, Toledo, Ohio.
Youngstown Branch—Frank E. Fuller, 174 Halleck Street, Youngstown, Ohio.
OKLAHOMA—Marie M. Hine, A.A.G.O., 1635 East Twenty-first Street, Tulsa.
Oklahoma City—Mrs. D. W. Faw, 320½ N.W. Second, Oklahoma City, Okla.
OREGON—Mrs. A. E. Welch, 1400 S.E. Sixtieth, Portland.
PENNSYLVANIA—Robert H. Elmore, 130 Walnut Avenue, Wayne.
Central Pennsylvania—Alfred Ashburn, 1205 Thirteenth Avenue, Altoona.
Erie—Mrs. George B. Duffy, 116 Hillcrest Avenue, R.F.D. 3, Erie, Pa.
Harrisburg—Mrs. Vivian E. Steele, 1608 Boas Street, Harrisburg, Pa.
Lehigh Valley—Mark L. Davis, 954 Knox Avenue, Easton, Pa.
Northeastern Pennsylvania—Howard E. Anthony, A.A.G.O., 156 South Fillmore Street, Scranton.
Western Pennsylvania—Madelaine Emich, 157 Marshall Avenue, N. S., Pittsburgh.
Wilkes-Barre—E. Adele Alden, 235 West Shawnee Avenue, Plymouth, Pa.
York—Norman A. Lindsay, Jr., Mount Wolf, Pa.
RHODE ISLAND—Lawrence Apgar, A.A.G.O., 114 George Street, Providence.
SOUTH CAROLINA—James M. Bergen, 1123 Marion Street, Columbia.
TENNESSEE—Mrs. Bates Brown, 3959 Poplar Avenue, Memphis.
Central Tennessee—Mrs. Clarence Sutherland, 3209 West End Avenue, Nashville.
East Tennessee—Mrs. D. P. Miller, 49 King Street, Bristol, Va.
TEXAS—Dora Poteet, A.A.G.O., 5021 Vickery Boulevard, Dallas.
Fort Worth—Mrs. William Henderson, 3212 Wabash, Fort Worth, Tex.
North Texas—Mrs. O. C. Harper, 1213 Taylor Street, Wichita Falls.
Texarkana—Mrs. Ivan Dycus, 1911 Wood Street, Texarkana, Tex.
UTAH—Alfred M. Durham, 60 West First North, Salt Lake City.
VERMONT-NEW HAMPSHIRE—Raymond Kendall, Dartmouth College, Hanover, N. H.
VIRGINIA—Mrs. P. Earl Wood, 2706 Fourth Avenue, Richmond.
Petersburg Branch—Belle Sydnor, 26 Lafayette Street, Petersburg, Va.
WASHINGTON—
Western Washington—Talmadge Fletcher Elwell, 1000 Republic Building, Seattle.
WISCONSIN—Mrs. Doris A. Jones, 1233 South Seventy-sixth Street, West Allis.
Racine—Sister M. Marian, O.P., A.A.G.O., St. Albertus School of Music, Racine, Wis.

Soldiers Give Utah Program.

The program of the Utah Chapter for September was one in which we honored men in the fighting forces. The performers were Private George H. Gowans of Fort Douglas, violinist; Private George Saunders, also of Fort Douglas and former baritone soloist with Fred Waring's orchestra in New York City; James McConkie, pianist, a member of the army reserve at the University of Utah, and Sergeant G. William Richards, assistant to the chaplain at Fort Douglas and a member of the Guild. They performed five works of Cesar Franck, as follows: Cantabile (Sergeant Richards); Allegretto from the Sonata for Violin and Piano (Private Gowans and Mr. McConkie); "Piece Heroique" (Sergeant Richards); "Panis Angelicus" (Private Saunders); Andante from "Grande Piece Symphonique" (Sergeant Richards).

The program was given Sept. 5 in the Granite Stake Tabernacle for members of the Guild and their guests.

SARAH CASTLE, Registrar.

Warden Hawkins Speaks to Organists in Detroit on Service Playing Needs

Warner M. Hawkins, Mus.D., F.A.G.O., addressed the Eastern Michigan Chapter in Detroit Sept. 15. This meeting, marking the opening of the A.G.O. year, was held in the parish-house of St. John's Episcopal Church.

Speaking on the value of Guild examinations, Dr. Hawkins pointed out how the practical work would improve service playing.

"Many a great organist," said he, "who can play a Vierne symphony to perfection does not play a service any too well."

This was so because service playing requires something more than mere virtuosity.

Dr. Hawkins then went through all the items of the test at the organ one by one. As to transposition he said that it was often necessary, even imperative, to transpose an aria or solo passage of an anthem to suit certain particular voices.

"Many a soprano," he said, "who has an abominable high C may have a perfect B; and why insist on her singing the C when the B will be ever so much better?"

"Naturally," he added, "transposition isn't something that is acquired overnight; it is something requiring constant attention."

This brought up the subject of modulatory improvisation, a type of improvisation highly necessary in the service. The necessity for this was declared to be only too obvious. Ending an anthem in B flat and then continuing with a hymn in D would create a disagreeable feeling were not the transition smoothed over by a suitable modulatory improvisation.

"Once," Dr. Hawkins related, "I was in a church where a big procession was under way. It was obvious that the choirs would never reach the chancel before the end of the hymn. So the organist briefly improvised after each stanza. At one point in his interludes he improvised toward a key a step lower, and, to rest the voices of his singers, had them sing the next two verses in the lower key, only to bring them back up for the last verse. This was done so smoothly that hardly anyone noticed it, yet it created an effect that was electrifying."

Then came up improvisation in a more extended form. Speaking on the point that the only real prelude is an improvisation around the tune of the hymn to be sung, Dr. Hawkins gave a brief demonstration of the improvisatory possibilities of "Laudes Domini."

Finally the speaker asked the dean of the chapter to submit a few basses and melodies for instant harmonization and some modulatory problems, all of which were worked out forthwith to everybody's satisfaction.

A short discussion followed, the gist of which was that more meetings of similar nature were necessary to enlighten possible candidates in work procedures before taking the A.G.O. examinations.

Guests of honor included J. D. Callaghan, music editor of *The Detroit Free Press*, and Bendetson Netzorg, piano virtuoso, composer and pedagogue.

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

York Chapter's New Officers.

New officers to serve the York, Pa., Chapter were announced at the meeting held in the form of a banquet on Sept. 8 at the West York Inn. The following are the officers: Dean, A. Norman Lindsay, Jr., Christ Lutheran Church; subdean, Mrs. Catharine M. Chronister, Grace Reformed Church; secretary, William G. N. Fuhrman, First Baptist Church; treasurer, Mrs. Mae S. Gillis; registrar, Miss Violet M. Hoke, Memorial Reformed Church; executive committee, Mrs. Florence R. Conrad, Advent Lutheran Church; Miss Ruth A. Jones, Grace Evangelical Church, and Miss Mabel I. Hamm, Memorial United Brethren Church, Hanover, Pa.

Miss Kathryn Foose, contralto, sang several solos at the meeting. At the business session it was announced that a committee is working for the purpose of sponsoring an effective hymn festival for the October meeting.

WILLIAM G. N. FUHRMAN, Secretary.

Miss Darnell Speaks in Macon.

A meeting of exceptional interest was held by the Macon, Ga., Chapter Sept. 9 at the Vineville Baptist Church. The Guild was fortunate in having Miss Grace Leeds Darnell of New York as its guest. Miss Darnell is organist and choir director of St. Mary's-in-the-Garden. Miss Darnell related many experiences in her work with junior choirs, commenting that "a child's voice stirs the soul." She cited, too, the practical value of junior organizations in training voices for service in the senior choirs. After a talk in which she emphasized the importance of proper music in the service, she played several organ selections.

Miss Darnell was presented by Mrs. Albert Jelks of the Wesleyan Conservatory of Music, sub-dean of the chapter. Mrs. J. C. Rousseau is dean.

MRS. HAL C. KING,
Corresponding Secretary.

IN THE GUILD

A short time ago mention was made in this column of a choral festival which might be held in New York in June, 1943. It now appears that this festival will take place—at least tentative plans have been made and information given out is as follows:

The proposed music festival will take place from June 1 through June 4 in New York City. It will consist of choral programs and organ recitals.

The annual Ascension Day (four choirs) service will be a part of the festival and will fall on June 3. A service at the Cathedral of St. John the Divine will feature massed boy choirs. A service at the Riverside Church will feature massed Protestant mixed choirs and there will be a representative program in a Roman Catholic church.

There will be daily organ recitals through the four-day festival period. At the conclusion of the festival a dinner will be held and it is possible we may have Leo Sowerby to deliver an address on this occasion.

It is hoped that in other sections of the country organ and choral festivals will be held. Since it is not possible to have our scheduled national convention, we must make our own music at home, so to speak. So plan now to do your part in helping your chapter—your organization—carry on through these trying days for all of us.

The warden, Dr. Warner M. Hawkins, visited the Toledo Chapter Sept. 14; the Eastern Michigan Chapter at Detroit Sept. 15 and the Western Michigan Chapter at Grand Rapids Sept. 16.

News of the American Guild of Organists—Continued

Camden Chapter Hears Recital by Clinton Reed; Dinner Before Program

The Camden Chapter began its 1942-43 season with an excellent dinner at the Homestead coffee shop in Woodbury Sept. 15, at which time we had the privilege of meeting our guests of the evening, Clinton Reed, A.A.G.O., of New York and Raymond Fenning, executive secretary of the Guild. We enjoyed a dinner with these men and then whisked them away to the North Baptist Church in Camden for the remainder of the evening's activities.

At the church many friends joined the smaller group who attended the dinner and enjoyed an excellent recital by Mr. Reed. Brilliant modern music made up the greater part of his program, with a few quieter numbers for contrast, in the more conventional harmonic idom. To members who are familiar with the North Baptist organ the recital took on added interest, for Mr. Reed did not hesitate to use what he presumed would be the combinations he desired, even though he had only a few minutes to make himself acquainted with the organ. The results were effective.

At the conclusion of the recital Mr. Fenning talked informally to the members about the Guild and its aims and interests. Mr. Reed also spoke briefly concerning service playing.

Mr. Reed's program was as follows: Fanfare and Gothic March, Guy Weitz; "I Call to Thee," Bach; Allegro, Concerto 2, Handel; Minuet and Variations, Stanley; Two Sketches, Schumann; "Eventide," Fairclough; Toccata on "Leoni," Bingham; "Carillon," DeLamarter; Impromptu, Vierne; "Litanies," Alain; Symphonic Movement, Guy Weitz.

E. H. ELWELL.

Open Twenty-Fourth Year in Texas.

The Texas Chapter began its twenty-fourth year Monday evening, Sept. 21, when members and patrons gathered at beautiful Lee Park for a picnic supper prepared and served by the social committee. A short memorial service preceded the business meeting and tributes were paid to the memory of two of our members who passed away during the summer—Miss Clara Dargan and John McIntire.

Dean Dora Poteet presided at the business meeting and announced the committee chairmen for the year. Hubert Kaszinsky announced the plans of the yearbook committee, which included a dinner and entertainment for the ministers; talks by renowned musicologists; presentation of a nationally-known recitalist; a unique program in a radio station; a hymn festival by the combined choirs of the city in conjunction with the Guild service; dedication of a new organ in Holy Trinity Church, and the presentation of men from the nearby army camps in organ recitals. This last is our contribution to the defense program.

Officers for the year with Miss Poteet are: Hubert Kaszinsky, sub-dean; Betty Martin, registrar; Mrs. F. H. Frye, secretary; Sarah Gallaher, treasurer; Alice Knox Fergusson, historian, and Mrs. H. L. Gharis and Annette Black, auditors.

We are looking forward to a good year.

MRS. F. H. FRYE.

Events for Season in Harrisburg.

The Harrisburg Chapter opened its fall season with a supper and get-together at the Marion House Sept. 21. Everyone present was enrolled in "Ye Olde Time Music School," with all participating in the "grand march" to begin their new fall session of school. Arnold S. Bowman was in charge of the vocalizing classes and Sara K. Spotts gave a musical reading on the "Romantic Life of Joe." Arrangements and entertainment were in charge of Ella Mae Foreman.

The chapter is proud to say that one of its members, Corporal Henry B. Whipple, is now serving with the armed forces somewhere in Ireland.

The executive committee of the chapter met on Sept. 8 at the home of the sub-dean, Miss Ella Mae Foreman, and the dean, Mrs. Joseph Steele, announced committees for this season. The program committee submitted the following list of events for this season: Sept. 21, supper at Marion Party House with Ella Mae Foreman in charge; Oct. 19, recital at St. Peter's Lutheran Church, Middletown; November, a recital featuring November holidays in organ music; December, candle-light carol service at Fourth Reformed Church; Jan. 17, Sunday night recital following evening service at Trinity Methodist Church; January, two-piano recital at the home of Mrs. John R. Henry; Feb. 15, piano recital at the home of Dr. Harry Rhein; March 22, guest recitalist, to be announced; April, two-piano recital at the home of Dr. Harry Rhein; May, business meeting and election of officers; June, annual banquet.

After the meeting Miss Foreman showed "movies" which she had taken at the national convention in Washington last summer.

DOROTHY A. M. PETERS, Secretary.

Illinois Chapter Plans.

The first meeting of the executive committee of the Illinois Chapter for the season was held Sept. 21 in the office of THE DIAPASON, with Dean Barrett Spach presiding. The following were elected members of the Illinois Chapter: Mrs. Vincent C. Baldwin, Libertyville; Edwin Elliott, Jr., Chicago, and Miss Pearl Amelia LaForce, Hebron, N. D.

The first of the Monday evening forums under the direction of Sub-Dean Walter Flandorf will be held Oct. 12, time and place to be announced.

On Tuesday, Oct. 20, the chapter will hold its first luncheon meeting at 12:30 at the Central Y.W.C.A., 59 East Monroe Street. Each member is to invite his pastor as guest and an eminent clergyman will be the speaker.

Other activities for the year were discussed by the committee and the chapter can be assured of an active and interesting musical season.

ORA E. PHILLIPS, Registrar Pro Tem.

Warden Hawkins in Grand Rapids.

The Western Michigan Chapter opened its season with a dinner meeting held at the Park Congregational Church, Grand Rapids, Sept. 16, at which Dr. Warner M. Hawkins, warden of the American Guild of Organists, was guest of honor. Following his talk, in which he emphasized that the chief concern of the church organist should be to make a true contribution in music to the religious service, Dr. Hawkins gave an illustrative program, improvising on themes submitted by members of the chapter.

Miss Eleanor Malek was in charge of dinner arrangements. Our "dinner music program" progressed from "Prelude, Grazioso e Giocoso" (fruit cocktail) through "Sequence, Cantabile, ma pianissimo," with coupler cups, if desired (coffee), to the "codetta, diminuendo al fine" (peach cake), with never a loss of interest shown by any of us.

New members were welcomed into the chapter by Dr. C. Harold Einecke, the dean, who also announced the program and appointed committees for the new season.

ELEANOR BROENE, Secretary.

New Officers in Nebraska.

At a recent meeting of the Nebraska Chapter the following officers were elected: Dean, George A. Johnson; sub-dean, Miss Ruth Rockwood; secretary-treasurer, Mrs. Eloise W. McNichols; board members, Miss Henrietta Rees, Miss Evelyn Smith and Mrs. Flora S. Nelson; chaplain, Dr. A. J. Harms.

Open the Season in San Diego.

The San Diego Chapter held its first meeting this season Sept. 14 at the Fifth Avenue Methodist Church. It opened with a business meeting and installation of new officers. Plans were discussed for the year.

Bertram Chambeau, who recently passed the examination for associate, was presented with a gold pin by the Guild members. Royal A. Brown, who recently married, was presented with a pair of silver candelabra, also by Guild members.

After the business meeting a program was presented on the Estey organ which has recently been rebuilt. Bertram Chambeau played the numbers he used in his recent examination. This was followed by a very interesting group of numbers by Howell Lewis, the church's organist. After the program refreshments were served. The meeting was presided over by Mrs. Olive Requa, the dean.

IRENE E. MITCHELL.

Chapter Visits Charles City, Iowa.

The Waterloo Chapter held a meeting on special invitation of Earl Stewart, organist and choir director of St. John's Lutheran Church in Charles City, Iowa, Aug. 18. Thirty-three colleagues, subscribers and friends were present. Supper was enjoyed in a beautiful outdoor setting. A recital was given at St. John's Lutheran Church with the following program: Toccata and Fugue in D minor, Bach; Berceuse, Dickinson, and "Grand Choeur" in D, Kinder (Mrs. Ellen Law Parrott); "If with All Your Hearts," Handel (Robert Huston, tenor); Theme and Variations, Faulkes (Pauline Miller); "Praise Ye" ("Attila"), Verdi, and "The King of Love My Shepherd Is," Mendelssohn (Carol Martino, soprano; Robert Huston, tenor, and Paul Maland, bass); Sonata in E minor, Rogers (Earl Stewart).

MRS. ADELAIDE E. ALTLAND,
Secretary and Registrar.

Rochester Chapter Letter.

The Rochester Chapter met Sept. 19 for the first time this season at the home of Mr. and Mrs. George Babcock. After a delightful outdoor picnic supper we held a business meeting, at which new officers and new members were introduced and three members were appointed to the executive board. The men who have gone to the army were given honorary membership for the duration of the war.

The Choirmasters' Guild which was formed last spring will meet with us in October and in November the Guild will sponsor a hymn festival at the Central Presbyterian Church, where our dean, Robert Berentsen, is organist and choirmaster.

The remainder of our discussion was concerned with activities later in the season. At the conclusion of the business session we listened to organ music recorded by Courboin, Widor, Weitz and members of our chapter.

CATHARINE C. GLEASON,
Corresponding Secretary.

Wisconsin Chapter News.

The first fall meeting of the Wisconsin Chapter was held on the evening of Sept. 21 at the First Methodist Church. Bernard Dieter, head of the theory department at the Wisconsin Conservatory, gave a talk on music.

Redeemer Lutheran Church will be the place for our first program, which will be given next month, at a date not yet determined.

On Nov. 8 the Wisconsin Chapter will sponsor a recital by Claire Coci at Immanuel Presbyterian Church, Milwaukee. A reception for Miss Coci is planned after the recital. The hymn festival this year will be held Nov. 22, in keeping with hymn Sunday.

ARTHUR A. GRIEBLING.

Dinner and Recital Mark Central Pennsylvania's First Event of Season

The Central Pennsylvania Chapter held its annual dinner meeting for the organists and clergy Sept. 14 in the First Presbyterian Church of Altoona, with G. Logan McElvany, organist and musical director of the Pittsburgh First Lutheran Church, as the guest speaker. He presented a brief book review on "Music in the Protestant Churches of America" and many constructive thoughts were derived from this exposition. He felt that an organist not only needed training on the organ, but a complete head knowledge of harmony and counterpoint before he should feel equal to his position. He should also have a critical and analytical view to cope with prejudice and tradition, which tend to work against the development of more elevating and lofty music.

After the dinner an organ recital was given in the newly-decorated auditorium. Mrs. Lawrence M. Nugent was at the console and Mrs. Karl Irvin was soloist, leading the singing. The Rev. Dr. Walter L. Ritter, pastor of the First Presbyterian Church and newly-appointed chaplain of the Guild, extended greetings and read an impressive letter from the dean, Alfred Ashburn, who enlisted in June and is at present assistant chaplain at Fort Bragg, N. C. The Rev. Paul Reaser read the creed of the Guild.

Mr. McElvany then presented his program, which included three Bach numbers—Prelude and Fugue in A minor, "Sheep May Safely Graze" and the Sonatina "God's Time Is Best"; also "Ronde Francaise," by Boellmann; "Sursum Corda," Elgar; "Carillon," DeLamarter; Concerto No. 2, Handel; "Invocation," Francis Snow; "Evening Song," Bairstow; "Reve Angelique," Rubinstein; "Benedictus," Reger, and the Finale from the First Symphony, Vierne.

MRS. ROBERT E. REIFSTECK, Registrar.

E. P. Biggs to Play in Louisville.

A special meeting of the Louisville Chapter was held at the French Village Sept. 14 to formulate plans for a recital to be given by E. Power Biggs at the Memorial Auditorium Nov. 19.

Harry William Myers, organist and choirmaster of the Broadway Baptist Church, suggested that the chapter sponsor eight consecutive Sunday afternoons of organ music for the men in the service, to which the public should be invited. The chapter gratefully accepted the offer of the Broadway Baptist Church to hold these musical services there.

ARCHIBALD D. JONAS, Secretary.

A NEW TREATISE
"MODAL TRENDS IN MODERN MUSIC"
by HORACE ALDEN MILLER
Send orders to
Cornell Music Publishing Co.
2874 Maiden Lane, Altadena, Cal.

For the Serious Musician . . .

SIX ORGAN CHORALS (Schübler)

By JOHANN SEBASTIAN BACH

Edited by Albert Riemenschneider

In this expansive new publication we present a fine contribution to the organ literature. Prepared by a famous Bach authority, this volume promises to hold a high place with Bach enthusiasts, for it not only includes the editor's versions of the glorious *Schübler* Chorals, but also the original versions for voice and their subsequent arrangements for organ by the Master himself. Dr. Riemenschneider's new offering is a work of notable proportions.....Price, $1.50

A Publication of

OLIVER DITSON COMPANY

Theodore Presser Co., Distributors, 1712 Chestnut Street, Philadelphia, Pa.

New Christmas Music Continues to Arrive on Reviewer's Desk

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

Considerable parts of two articles have been devoted to new numbers for Christmas, and I was congratulating the publishers upon their wisdom in arranging for early publication, when September's mail brought fresh supplies. I hope that the following listings are not too late for consideration.

Professor Luther Noss of Yale has edited Volume XVIII of the "Publications of the Carol Society" (American), which consists of "Eight French and Flemish Carols" (Galaxy). In last year's volume the arrangements were all rather elaborate; this time Professor Noss has wisely made the carols much more available and more in the folk style by confining himself mostly to four simple parts —simple, but by no means dull harmonically. "Chansons Noel" (No. 6), one of the jolliest of carol-tunes, is probably pretty familiar, or a cousin of the tune, but there are other charming melodies which I had not heard before. I like particularly the Flemish "Come Thou, My Heart's Delight," from the notable Coussemaker collection; it should be published separately.

Last year I mentioned a carol not yet published, "God Rest You Merry, Innocents," now offered by Galaxy. The very impressive text is by Ogden Nash, the humorist—of all persons! It is distinctly a poem for time of war, perhaps too bitter to fit into the usual mood of the season, but so deeply moving that I would not be surprised to find it the most popular carol of the year. Parents may well say, with Mr. Nash,

God rest you merry, innocents,
To whom all joys are due.
A sweeter Christmas give to yours
Than we bequeath to you.

The setting is by the well-known Baltimore organist Frederick Erickson, who has arranged so delightfully many traditional carols, especially Spanish ones. He has required a chorus, unaccompanied, for a colorful and varied setting which includes a section for SAA with a high soprano sustaining high A. Parts divide.

Ralph Marryott is another composer to whom we owe many fine carols, traditional and original. "All among the Leaves So Green" (Ditson) is a setting of traditional words to new music that could easily pass for an English folktune of high quality. This also is for unaccompanied chorus, though it could easily be rearranged for quartet. In one section a tenor is answered by TBB; in another a soprano is answered by SSA. This sort of thing is always effective.

Professor Nagle has an unaccompanied carol-anthem, best for chorus, called "Long, Long Ago" (Ditson). He, too, with plenty of experience at arranging traditional tunes, has invented one that might pass as a folk melody; indeed, one part of it reminds me of the lovely Scotch folksong "Turn Thee to Me." Inasmuch as there is a very familiar secular song with the title selected for this carol, I should think it proper to substitute the opening half-line of its traditional text, "Wind through the olive trees," or the last line, "Christ came to Bethlehem." (Most people will probably not be irritated by the secular connotation of the composer's title.) There is some division of parts. The Ditson Company is certainly to be congratulated on these two numbers.

Luther's poem "Away in a Manger" has seldom had as pretty a setting as that by Orvis Ross (Galaxy). There is an effective solo for contralto, and you do not need more than a quartet. There is one rather abrupt modulation, before the solo, but everything else is charming.

Dr. Alfred E. Whitehead has arranged simply, in four parts, "Three Christmas Carols (Second Set)," another good Ditson issue. These numbers are fairly familiar. The composer has extended somewhat the Basque carol, which he calls "O Maria," known in the Dickinson edition, I believe, as "O Bethlehem." The other two are French.

Harvey B. Gaul's contribution this year is an "Ancient Moravian Christmas Carol" (Galaxy), accompanied, for boys' and girls' voices or for two equal voices of adults. (Two choirs of children will be exceedingly effective, one of boys and one of girls.) The carol or song was collected in Bethlehem, Pa.

A fluent, pretty carol, chorale-like in structure, has words and music by Charles H. Heller and is entitled "The Crib" (Presser). It is short and easy, using thrice the "In Excelsis Gloria." Presser publishes also "Two Christmas Carols" by E. S. Barnes—one the well-known text "When Christ Was Born of Mary Free" and another, not so well known, "It Is the Christmas Time." These graceful little numbers are for unison singing.

Margrethe Hokanson, whose splendid Duluth choir is so well known, has used her knowledge of unaccompanied chorus in an effective carol of two stanzas, "Angels and Shepherds" (Galaxy). Parts divide, and there are antiphonal effects.

Unusual in form is a "Christmas Dialogue" for junior and senior choirs by R. Deane Shure entitled "The Sheep Lay White Around" (J. Fischer). Two familiar Christmas hymns appear in this interesting anthem, which runs to thirteen pages, closing with triumphant hallelujahs.

Rather in the style of a *Lied* in melodic outline and accompaniment is Gardner Read's "part-song" for alto solo and mixed voices, "Saw You Never in the Twilight" (Ditson). The accompaniment seems to be conceived for piano or harp, but flutes or a celesta stop could be used on the organ. The solo is "against" the SATB; the most effective performance would be by soloist, quartet and harp.

For TTBB with soprano or tenor soloist there is a tuneful accompanied number called "Gifts of the Magi" (Galaxy). For SSA there is a new arrangement by Miss Bailey of one of the most popular of Dr. Gaul's carols, the Sioux chant "Stars Lead Us Ever On" (Ditson). A few high voices have a part against the chorus of women; the accompaniment, suggestive of drumming, is important.

Professor Bement has arranged from a tune by Reinecke and to words by Hans Andersen an accompanied number for SSA, "On That Christmas Tide" (Galaxy). For SA chorus and alto soloist is a tuneful little number, accompanied, called "The Virgin's Lullaby" (Presser) from "The Infant Holy," by Louise E. Stairs.

Ditson publishes a new edition of the well-known chorale from Bach's Christmas Oratorio, "How Shall I Fitly Meet Thee." One of the most beautiful melodies in the world, it is always connected in my mind with the Passion.

The firm of Hall & McCreary, which is doing some very good publishing, has a delightful unaccompanied carol in four parts, folk-style of tune, by E. W. Nolte, called "Sing Alleluia." This can be sung by a quartet; it is particularly suited to Christmas day and is one of the best recent carols.

The house of Schmidt has two good numbers: "A Carol to the Child," by Mildred Weston, is an accompanied number with chance for your celesta. The opening is specially effective—a soprano solo answered by a chant, TTBB. Mr. Stoughton has made a pretty "Cradle Hymn" for SSAA, accompanied, from MacDowell's Op. 33, No. 2. The fine words are Coleridge's translation from the Latin.

Carl F. Mueller's best carol, I think, is his "Lord Jesus, in the Wintertime" (G. Schirmer), in modal style. This could be sung unaccompanied in four parts by a quartet, but it will be better with chorus and (on one page) tenor or soprano solo. It is a beautifully dreamy and reverent carol.

Parvin Titus' edition for SSAA of Perilhou's "The Virgin at the Manger" (Boston Music Company) appeared on programs last year. I have just learned that the publisher is the Boston Music Company; that is, I have just received a copy. It is, as you probably know, a luscious number. Mr. Titus uses humming effects well.

For a pretty and easy march see Pietro Yon's "Marche Pastorale" (Galaxy). And so much for Christmas.

Works by Don Malin

Having recently mentioned Mr. Malin's admirable new Christmas number, "As Joseph was a-Walking" (Birchard), one of the very best compositions of the year, I think that I may well discuss a few of his other original works and editions of recent issue. He is a composer who knows what voices can do, a man of musical ideas that are vigorous, cheerful and masculine, and—not least of his gifts—a person of literary taste. Regarding this last point I am thinking of his admirable setting of "Holy George Herbert's" seventeenth century poem "Let All the World in Every Corner Sing" (Birchard, 1940), a simple, forthright and joyous anthem which deserves to be better known. Then there is a newer anthem, his more ambitious accompanied setting of Thomas Campian's "A Song of Joy" (B. F. Wood, Boston), with occasional divisions into six parts. The closing words are a prayer for peace. Be sure to see this. It runs to fourteen pages.

A third number, one with the color of an orientale, is his "All Thy Works Shall Give Thanks" (Wood, 1941), ten pages of effective music, proving that a good, lengthy anthem of no great difficulty can still be composed and (I hope) sold. Slightly shorter is the new accompanied anthem setting of "Psalm XX" (Kjos, Chicago) dedicated to an Evansville high school chorus and orchestra—the orchestral parts are available. Of course the words are very appropriate just now, beginning "The Lord answer thee in the day of trouble." Again there are occasional divisions into six parts, and a chorus certainly is needed.

Among his arrangements I should like to mention a "Prayer" (Summy), words and music from the Polish, a simple and very beautiful number, one of the most useful issues of this year. It can be sung even by a quartet and should be unaccompanied; it is only three pages in length.

I like almost as well, though it is in an entirely different style, Mr. Malin's robust anthem on Herman's sixteenth century melody, "Let All Together Praise Our God" (Birchard, 1940). Once in a while, as in this piece, the composer seems to me to make his accompaniments too thick, but plenty of others do the same thing. Sometimes I explain this by supposing that the composer is thinking in terms of the orchestra, or in terms of a big chorus, but often I fear that he just wants to make a big noise. Anyhow, keep your eye on Don Malin!

Other New Anthems

There are three specially interesting new anthems for time of war. From Pittsburgh comes Miss Genet's setting of "God Save the People," better known as the familiar hymn "When Wilt Thou Save the People?" (Broadcast Music, Inc., New York). The words by England's famous "Corn-Law Rhymer" rank among the inspired poems of democracy; the music is swinging and vigorous, probably effective as a processional. There is a brief use of descant.

From England comes "The Hymn of the Companies of Service" by Bullock (Oxford, 1941), which also has a marching rhythm. It refers to England and the English two or three times, but these words might be altered. The text is certainly an admirable one for the auxiliary services of defense.

The Scottish house of Paterson (imported by C. Fischer) sends a short anthem setting by Eric Smith of a vigorous hymn, "Arm of the Lord, Awake" (1941). There is a chance for high solo voice and for your tuba; the music is both easy and stirring. It is a frank prayer for victory with that sort of Hebraic earnestness which we expect from Scotland.

The best anthem by R. Deane Shure that I have seen is his "Comfort Ye" (Ditson), which he calls a "pastoral meditation." The words are adapted from Isaiah—and I do not like to have anyone try to improve on Isaiah, who was in important ways the greatest poet of all time. However, Dett's grand anthem on a Negro spiritual, "Listen to the Lambs," reminds me that sometimes liberties may be taken. At any rate, the present unaccompanied anthem in eight parts has colorful music and lots of chance for nuances beloved by those who have a good chorus at command.

"Be Thou My Vision" (Ditson) is a hymn-anthem with a perfectly lovely melody from Ireland. The text is that of an old Irish hymn, translated. I have the fear that the tune may have secular associations, but it hasn't with me. I will try to find out from Graham Godfrey, who is responsible for the beautiful composition in its present form. In any case, I like very much this hymn to the "High King of Heaven."

Eric Thiman's "Praise, Lord, for Thee in Zion Waits" (Novello) is a brisk, short anthem that would do well for processional. The text is suitable for saints' days or for general use as a short anthem of confidence in God. It is easy and accompanied.

I do not recall reviewing previously anything by Bernard Ledington, who has an effective short motet called "Jesus, Lord, Be Thou Mine Own" (Ditson), a prayer of St. Alphonsus. The Latin words are given, and an English translation. The opening harmonies are a little lush, but this is otherwise an admirable and useful number.

I believe that I mentioned the fact that Bach's "Sheep May Safely Graze" is being brought out by Galaxy in an edition for mixed voices; one for TTBB is now obtainable also. This promises to rival "Jesu, Joy of Man's Desiring," which it resembles. It comes from Cantata No. 208.

Service Music

I think that I missed mentioning a fine Te Deum in C by Philip James (Galaxy, 1941), possibly an early work of his revised, and certainly without the difficulties of his later manner. Then there is the "Benedicite, Omnia Opera" in F by John Ireland (Novello), good, though not one of Ireland's top flight.

Various New Editions

There are a number of Russian things, including the following:

Russian Liturgy-Tkach — "Hear Thou Our Prayer." For TTBB. Three pages. Also "To Thee We Sing," from the liturgy. Four pages. Both for TTBB and idiomatic to that combination. (Kjos.)

Bortniansky-Whitford—"When, Streaming from the Eastern Skies." A simple, good arrangement, with a section for SA and one for bass solo. Not typically Russian music. Accompanied. (Presser.)

Handel's "Thanks Be to Thee" can be obtained for SSA, accompanied with mezzo solo; also for mixed voices, men's voices, two-part chorus or organ solo—all thanks to Dr. Channing Lefebvre (Galaxy).

Edwin Liemohn has a motet on the familiar chorale "A Mighty Fortress" (Galaxy). Part of it is for SATBB; it has interesting structure.

There is one more arrangement of "Ye Watchers and Ye Holy Ones," this time by Professor O. C. Christiansen for the Oberlin Choral Series (Kjos).

Mr. Warhurst has arrangements of a couple of Victorian numbers, this time for treble voices, SSA. Maunder's "Praise the Lord, O Jerusalem" I still like, probably because it was one of the first anthems I sang in a village choir. There is a nice little solo for soprano. I do not like "These Are They" from A. Gaul's "The Holy City," perhaps because I did not sing it in the village choir. Both anthems are published by Presser.

Choral Service

Griffith J. Jones has a choral service for festive occasions one of whose features is the use of a "voice-speaking choir" (Ditson). Nine of the thirty-one pages of music are taken up with Handel's "Hallelujah Chorus" from "The Messiah," which must be in every choir's library. The time of performance is estimated as forty-five minutes.

Vocal Solos

It is of some interest to his many admirers that Garth Edmundson has a vocal solo for high voice called "A Prayer" or "Ave Maria" (Ditson). It is decent music, but hardly in a class with his compositions for organ. Those who use "heart songs" will like "A Prayer of Busy Hands" (Presser) for medium voice by Miss Blanche Douglas Byles.

Harry A. Sykes is bringing out with Presser a "Single Sheet Series" of naive and pretty little hymns for junior choir, which in this case means unison or two parts. I like best "Sweet the Moments, Rich in Blessing" (SA).

If N. Lindsay Norden or someone else has got you worried about just temperament and other mathematical problems of music, have a look at "Acoustics of Music" by W. T. Bartholomew (Prentice-Hall, New York). The author teaches at the Peabody Conservatory, but is also a fellow of the Acoustical Society of America, which sounds like something pretty scientific. Anyway, this is about the most readable book on the subject that I have come upon, and it relieves some of my anxieties regarding choral pitch, besides explaining a number of matters in which we are all interested, including electronic recording.

New Publications for Organ

By WILLIAM LESTER, D.F.A.

"Voix Celeste," a collection of organ music, compiled by Theodore Marier; published by McLaughlin & Reilly Company, Boston.

The first volume under the above title is at hand for notice. The editor has set down the music on two staves; pedal is used very little and when called for is noted on the left-hand bass staff. The pieces therefore will be practical for harmonium or pipe organ. The music contents are planned for use in the service of the Catholic Church. The high musical worth of the contents should endear the book to organists of all denominations on the lookout for service music of fitting quality and appropriate dignity. The composers drawn upon for selections range from Frescobaldi through Bach to Franck, Liszt, Boellmann and Tschaikowsky. The exceptional worth of the music presented, the good taste exhibited by the compiler-editor and the sturdy form in which the book has been issued —all these factors should make it most attractive to teachers of organ.

Toccata ("Dei Gratias"), by Richard Keys Biggs; published by McLaughlin & Reilly Company.

In this brilliant piece the composer has given us what, unless my prophetic sense is all wrong, will be a genuine "hit" in the concert field. After a page and a half of brilliant passage work on full great, the pedals swing in with a plainsong theme that should have a thrilling effect. This is followed by a vocal-motet style contrasting section on the swell organ. There is quite a little of the antiphonal exchange between the toccata idiom and the swell interlude. The piece closes with a return to the first theme and a climactic coda. The technical demands of this piece are quite moderate and its audience effect is certain to be tremendous. Recitalists looking for a sure-fire closing number will do well to get hold of this Toccata. It is unusually worthwhile musically, of great practical value, a new organ composition of definite importance.

"Ten Pedal Studies for the Organ," by H. William Hawke; published by Elkan-Vogel Company, Philadelphia.

Virtually all of the short etudes in this book are two-part exercises. The composer has made a real contribution to the pedagogy of the organ—a field that has been neglected. These studies are a happy combination of technical values and musical interest. In difficulty they range from about grade 2 through perhaps grade 5—just the field where need is greatest. Every progressive teacher of organ should make it his business to look over the contents of this book. I am certain he will approve the recommendation here made.

"Laudamus Te," for the organ, by Carl F. Mueller; published by G. Schirmer.

An attractive festival postlude made by the composer from an anthem he published in 1939, which has been popular in both its eight-part and four-part versions. As an organ piece it makes a spirited number in the grand chorus style. It is easy to play, sounds better than it really is, and will fit any organ, large or small.

A. M. CANNARSA

A. M. CANNARSA, a well-known organ builder and sub-dean of the Central Pennsylvania Chapter of the American Guild of Organists, is now serving as dean owing to the absence of Dean Alfred Ashburn, who has been called into the army.

Mr. Cannarsa, a veteran of the first world war, served with American Expeditionary Forces in France. He began his career in organ building at the Academy of Music in New York City, in 1914, on the staff of M. P. Möller. In 1920 he joined the staff of the Austin Organ Company and was in charge of over seventy installations for this company. In 1929 Mr. Cannarsa, with his brother, Alighieri Cannarsa, founded the Cannarsa Organ Company, specializing in small organs and rebuilding.

Weinrich Opens Recital Season.

Carl Weinrich will open his 1942 season with recitals at West Point and Exeter Academy. Later in the fall he will fill engagements in New York, Pennsylvania and Virginia, and during January and February he will make a transcontinental tour under the management of Bernard R. LaBerge. Mr. Weinrich has begun his season of teaching at Wellesley College, Columbia University and the Dalcroze School.

Van Dusen Back from East.

Dr. Frank Van Dusen resumed his teaching at the American Conservatory of Music in Chicago and at Wheaton College Sept. 14. He spent the last two weeks of July in the East. During the week of July 20 to 26 he was guest conductor at the conference of sacred music at Ocean Grove, N. J., where he gave several lectures and some private organ lessons.

Liver Ailment Fatal to McAmis.

An autopsy performed after the death of Hugh McAmis, the New York organist and composer, recorded in THE DIAPASON last month, showed a liver condition whose presence had never been suspected and which was made worse by hard drilling in Camp Wolters, Tex., where Mr. McAmis died.

Catholic Church Music

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

J. Fischer & Bro. have sent in four masses which they have recently published. The masses are by well-known organists and composers and each of them rates careful consideration on the part of serious choirmasters.

First is the "Mass in Honor of the Child Jesus," by J. Alfred Schehl. This is written for SAB. It is dignified and very singable, and should meet the requirements of choirs handicapped by lack of tenor material.

The "Mass in Honor of St. Ignatius of Loyola," by Richard Keys Biggs, written for SA, meets requirements of junior choirs in the sense that it is extremely easy and at the same time attractive melodically.

The "Mass in Honor of St. Anthony," by Rene L. Becker, for unison choir, should be studied by those wishing to find a mass written for one voice. It has the dignity necessary for a liturgical service. In fact, the mass is in many respects austere—something to be highly commended.

The "Mass in Honor of the Holy Cross," by Philip G. Kreckel, for four mixed voices, is written for choirs that desire a practical mass which can be sung unaccompanied and one that approaches the classic style of church music. This work offers no great difficulties and organ accompaniment may be used if necessary.

Two attractive motets have been received by this department, the first being "Attende Domine," for four mixed voices, by L. A. Dobbelsteen. The text is taken from medieval liturgy. The contour of the setting is slightly like the setting of early church music, but the harmonic treatment is chorale-like.

"Pater Noster," for four mixed voices and tenor or soprano solo, by Pietro Yon, is a splendid addition to motets of the same setting already familiar to choirmasters. Mr. Yon again demonstrates his melodic gift in this extraordinarily beautiful "Pater Noster."

Philip James Leaves Hospital.

Philip James, the composer and head of the music department in the graduate school of New York University, has just returned to New York from the Southampton, L. I., Hospital, where he was a patient since early August. Mr. James suffered an attack of sheep tick fever as the result of an infection.

Pearl D. Montgomery has resigned as organist and director of music at the Brookline Methodist Church, near Philadelphia, to accept a similar position at the Oak Park United Presbyterian Church, Philadelphia. Mrs. Montgomery had been organist of this church for several years and is returning after an interval of absence.

Mrs. Maria Louisa Kenison, mother of Dr. Samuel J. Kenison, the Chicago organist, died at her home in the suburb of Downers Grove Sept. 11 at the age of 86 years. Funeral services were held at St. Andrew's Church in Downers Grove Sept. 14. Mrs. Kenison was the widow of Dr. Fred H. Kenison, who preceded her in death some years ago.

Birchard Anthems

FOR CHRISTMAS

1289 Behold a Rose of Beauty. *Reissiger-Luvaas.* SSATBB.....$0.12

1354 Come, Christians, Sing! *Tatton.* SATB ..... .10

993 The Christ Child Lay on Mary's Lap. *Skinner* (words by G. K. Chesterton). SSAATTBB ..... .12

2015 The Dark Stole up on Bethlehem. *Lorenz.* SATB..... .15

840 Hark, Now, O Shepherds. *Moravian-Luvaas.* SSAATTBB.. .16

41 In Excelsis Gloria. *Breton-Luvaas.* SSAATTBB ..... .20

1370 Jesu, Joy of Man's Desiring. *Bach-Wilson.* SATB ..... .15

2006 Saint Stephen. *Clokey.* SATB.. .10

534 A Star Shone Down. *Stoughton* SSA ..... .10

1077 Sunny Bank (old French melody) *Scarlatti-Butcher.* SATB, with solo and organ, and bells (ad lib) ..... .16

Sample copies sent to choir directors upon request.

C. C. Birchard & Co., Boston

WILBUR Mus. M., F.A.G.O.
ROWAND
SHORTER COLLEGE ROME, GEORGIA

E. WAYNE BERRY
Organist and Choirmaster
Tabernacle Church of Christ
Columbus, Indiana

Adolf Torovsky, A.A.G.O.
Organist-Choirmaster
Church of the Epiphany
Washington, D. C.
Composer of the familiar carol
"Softly the Stars Were Shining"

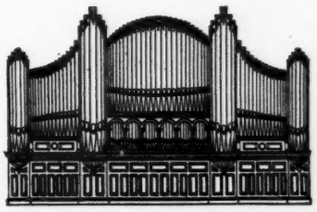
REISNER SUPPLIES
for
Maintenance & Repairs

The Reisner plant has been converted over to almost 100% War Work for the duration.

In compliance with the ruling L-37-a of the War Production Board, effective July 31st, the manufacture and sale of material for new and rebuilt organs will be prohibited; however, we wish to inform our customers that we will continue to supply in the future as much of our regular line as possible for maintenance and repairs. The End Use must be supplied on all orders.

We know the entire Organ Trade is united and will understand the position we must assume to help achieve Victory.

THE W. H. REISNER MFG. CO., INC.
Hagerstown, Maryland



CASAVANT FRERES, LTD.
Organ Builders
St. Hyacinthe, P. Q., Canada

REPRESENTATIVES IN U. S. A.

W. Lavallee ..... 5234 Netherland Ave., New York City
J. A. Hebert ..... 3815 Carter Ave., Detroit, Mich.
R. G. Morel ..... 154 Park Ave., Arlington, Mass.
Arthur R. Temple ..... 3955 West Lake St., Chicago, Ill.
Richard K. Biggs ..... 6657 Sunset Blvd., Hollywood, Cal.

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, OCTOBER 1, 1942

Organists' Aid in War

While the harsh tocsins of war sound throughout the world, the more soothing and inspiring music of the organ now is being provided for the benefit of America's soldiers and sailors in every base and camp. The contribution of our organists toward the maintenance of morale in the armed forces is hardly realized until one reads the reports that are received almost daily from every part of the United States, telling of the activities of our men who have been enlisted in the defense of their country and who are being drafted for service in the chapels at the various forts. The army seems to have been prompt in putting to good use the talents of church musicians who have left their regular work to help win the war. As a consequence these men are serving as chaplain's assistants, as chapel organists and as recitalists, and the soldiers appreciate their music and are uplifted spiritually by what they hear. When such men as Virgil Fox and a few dozen others we could name are devoting their talents to the soldiers it is not difficult to visualize the increase in musical appreciation that will result from the war and that will last after the deadly conflict has come to an end. Our young men, trained to accuracy of observation and of execution by their organ study, make good fighting men and should be able to shoot straight and to submit to rigid discipline because of the self-discipline involved in good work at the console. At the same time they are benefiting all the soldiers immeasurably and are doing something that will make them and their fellows in the army better men in war and better educated for the era of peace.

Hugh McAmis

A fine musician, a happy spirit and a lovable personality are lost to our profession in the untimely death of Hugh McAmis. Though not killed on the battle-front, his passing in camp so soon after he had enlisted is nevertheless a casualty of the war; and one thinks with dread of the many more such losses the organ world is bound to suffer.

Mr. McAmis' career, though cut off in its prime, was a happy one. He received unusual, though deserved, recognition from his church; his fellows with one accord admired him; as a recitalist he had won national recognition, and his essays into the field of composition achieved instant popularity. His memory will long be cherished.

Organs Must Be Maintained

A situation that may threaten the condition of thousands of organs and will directly affect church music throughout the country is brought to the attention of THE DIAPASON by an organ maintenance man in the East. Inquiries made by him have elicited the statement from his tire rationing board that its members do not consider the servicing of organs essential to the defense program. As the tires of his car are getting well worn and retreading will soon become necessary our correspondent sees the danger ahead that he will be compelled to go out of business, for, like many men who keep organs in good condition, his work requires many miles of travel.

As this man writes: "If all the service men in the country were refused tires, practically all the organs would eventually fall into such disrepair that the churches would lose the powerful inspiration of the organ in divine service. These tire rationing boards are not familiar with the function of the organ repair man. They consider him as a tuner, like the piano tuner who works from house to house."

Here we have the inconsistency by which some persons in authority would even deny the churches the right of keeping their organs fit for use while preaching the necessity of sustaining public morale and acting on this principle by equipping every army camp with at least one electronic instrument. Fortunately the policy apparently adopted by one board may not become the rule, for we have received word from other sources that priority as to tire repairs and replacements has been granted organ men and those taking care of electric blowers in some parts of the country.

Since new organs cannot be built during the war it is more than ever essential that those now in churches render the best and the longest service. No new materials required in defense work are used in organ maintenance, it is pointed out. The organ is a machine used as an essential part of the church's physical equipment and without it services would be demoralized. Since the organ is a machine as well as a musical instrument —and a very sensitive machine at that—it is possible to visualize the danger that all the organs in the country, outside metropolitan sections, where public transportation is available, would soon be dead.

Organ repair men are very few, one mechanic servicing the organs over a large range. Consequently the tires used are few. Because of the nature of the organ there are many emergencies in organ work which can not be adjusted to bus or rail schedules.

Taking all the facts of the situation into consideration, it would seem to be a needless act of harassment of an already sorely-afflicted trade to impose further fruitless restrictions upon it, and no doubt common sense will prevail in most places.

WEDDING PROGRAM TO MARK RED CROSS RECITAL BY FINK

A recital out of the ordinary will be played by Harold G. Fink at the Fordham Lutheran Church of New York City on the evening of Sunday, Oct. 25. It is to consist of music such as Mr. Fink has used for a number of wedding programs and will be for the benefit of the Red Cross. Mr. Fink will have the assistance of Ruth Schwiebert, soprano, and the junior choir of the church. The "Lohengrin" Bridal Chorus and Barnby's setting of the hymn "O Perfect Love" will be sung by the choir. The organ selections for the evening are: Prelude to "Lohengrin," Wagner; Allegro and Presto, Concerto in G, Bach; Andante and Adagio e Dolce (Trio-Sonata in D minor), Bach; Cantilena in A flat, Demarest; Gigue (Sixth Suite for 'Cello), Guilmant-Bach; "Savoyard," Karg-Elert; Intermezzo in D flat, Hollins; "Dreams," Tristan and Isolde," Wagner; "Adoration," Borowski; "Love Song at Twilight," Mauro-Cottone; "The Reed-Grown Waters," Karg-Elert; "Ave Maria," Schubert; Wedding March, Mendelssohn.

Mr. Fink has given special attention to the programs he plays at weddings and he has presided at the organ in his church for approximately 100 nuptial events in the last few years. He plays ordinarily for forty-five minutes to an hour preceding the ceremony and has been heard by large audiences, as the congregation always is invited to weddings of church members at Fordham. While the offerings include light classical selections, every program contains at least one movement from a Bach trio-sonata and usually also a chorale prelude.

Letters from Our Readers

Recalls Another Erben Organ.

Tucson, Ariz., Aug. 28, 1942.—Dear Mr. Gruenstein: Since I read the article in THE DIAPASON describing the Henry Erben organ in Charleston, S. C., my fingers have been itching to tell you that I, too, cut my teeth on one of that breed. When the First Presbyterian Church of Louisville, Ky., was built at Sixth and Green Streets back in the 1830s, an organ built in New York by Henry Erben was shipped to New Orleans and thence trans-shipped up the Mississippi and Ohio Rivers to Louisville, where it was installed in the rear gallery. Later it was moved to the lower floor, to the left of the pulpit.

My first knowledge of the instrument was during the eighties, when I, a small boy, being trained to attend church regularly, listened Sunday after Sunday to its sweet tones. Later, as we always had a Mason & Hamlin reed organ in our home, I would try to reproduce the hymns on that and usually spent several hours Sunday afternoons working them out.

This church, overtaken by the growth of the mercantile area, was sold in 1888 and a new one was dedicated in 1891. But the congregation made a great mistake by moving that old organ, by this time worn out, to the new church, where I had the pleasure (?) of playing it regularly until 1895, when it was dismantled and a new one was installed—a tracker organ built by James Cole of Boston.

The mahogany case was an exact copy of the Charleston Erben and the specifications were practically the same. The swell pipes down to tenor F were in a swell-box, operated by a pump-handle swell pedal that had to be pushed by the right foot under a notch in the panel to keep it open. Only two stops "ran through" and these basses were known as the choir organ. The great organ stops were arranged in one perpendicular row up the right hand panel and were as follows: Open diapason, 8 ft.; stopped diapason, 8 ft.; gamba (which must have been put in to replace something else, for the ivory name plate was of a different vintage from the others); night horn, 4 ft.; principal, 4 ft.; twelfth, fifteenth, sesquialtera, 3 ranks. On low pressure this diapason chorus was sweet and satisfying, provided you did not use the mixture. This was an abomination. I do not recall the swell stops so well. I think it had a dulciana, stopped diapason, 4-ft. flute, open diapason and a hautbois that was most raucous and a thing to be avoided at all times.

The manuals and pedals ran down to G below CC and there were only two couplers—swell to great and great to pedal. The pedals were therefore coupled to the manuals at 16-ft. pitch and were limited to an octave and a half. The console was built into the case and was closed by two sliding cupboard doors.

The pedals were very narrow and close together. About the only pieces that could be played on this organ were the hymns of the church and the little things culled out of opera, oratorio, piano works —the great favorites being Handel's Largo, the Andante from Mozart's Second Piano Sonata, airs from "Faust," etc.

The playing of modern organ works with pedal *obbligato* was out of the question, but my first practice was obtained by the use of a set of organ pedals that fell my way which I attached crudely to my upright piano's bass keys, after hiking the piano up about four inches from the floor on blocks, and using an organ bench instead of a stool. Later I obtained the privilege of working on a fine three-manual tracker organ built by Roosevelt the greater part of a year and this was very helpful.

With best wishes and assuring you I enjoy my DIAPASON as much as ever, I beg to remain,

JOHN M. MCBRIDE,
Organist Scottish Rite Cathedral, Tucson, Ariz.

A Book That Should Be Read.

School of Music, Urbana, Ill., Sept. 18, 1942.—Editor of THE DIAPASON. Dear sir: Let every organist who believes his profession has contributed something to the development of music in America read David Ewen's "Music Comes to America." He will be fascinated by the panorama and amazed at his part in it.

RUSSELL HANCOCK MILES.

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

TWENTY-FIVE YEARS AGO THE following events were placed on record in the October, 1917, issue—

Portland, Ore., dedicated its new municipal organ Sept. 6. At the initial recital William Robinson Boone, Edgar E. Coursen and Lucien E. Becker were at the console. The organ was the work of the Ernest M. Skinner Company.

Richard K. Biggs sailed for France to serve in a naval base hospital unit, leaving his position at St. Luke's Church in Brooklyn.

Dr. Charles E. Allum, a well-known organist and distinguished trainer of boy choirs, died Aug. 19 at his home in Wheaton, Ill. He was born in England in 1852 and came to the United States in 1901.

Joseph Bonnet opened his second American tour Sept. 21 with a recital at Williams College.

THE DIAPASON opened its new headquarters in the Kimball Building, Chicago, and invited its friends to call at its editorial and business office.

TEN YEARS AGO IN THE OCTOber, 1932, issue, the following events were noted—

The National Association of Organists and the Canadian College of Organists held a joint convention in Rochester, N. Y., Aug. 30 to Sept. 2. Dr. Charles Heinroth was elected president of the N. A. O. He succeeded Harold V. Milligan.

Among those who passed the fellowship examination of the A.G.O. were Paul S. Callaway, Arthur W. Howes, Jr., Hugh Porter, Theodore Hunt and G. Darlington Richards.

Among new works for the organ reviewed by William Lester were the Symphony in G major by Leo Sowerby, the Symphony by Guy Weitz and Philip G. Kreckel's "Musica Divina."

LAST CONCERT IN GERMANIC MUSEUM BY RAND'S CHORUS

W. Judson Rand, Jr., was in charge on July 30 of the last concert to be given for the duration of the war in the Germanic Museum of Harvard University, Cambridge, Mass. The entire museum building has been taken over by the army for its chaplains. Mr. Rand directed his polyphonic choir of Christ Church in Cambridge. The accompanist was Ensign Charles Dodsley Walker, who has been taking Mr. Rand's place during the summer, and Mr. Rand writes that Mr. Walker is largely responsible for the success of the concert as he did most of the work of preparing the chorus.

Mr. Rand's organ numbers were the Bach Partita "O God, Thou Faithful God" and four chorale preludes, and the "Cathedral" Prelude and Fugue in E minor. The choir sang: "Kyrie Eleison" ("Missa Iste Confessor"), "By the Waters of Babylon" and "Like as the Hart," Palestrina; "Te Lucis Ante Terminum," Tallis; "Laudate Nomen Domini," Tye; "Go Not Far from Me, O God," Zingarelli; "Upon the Day of Judgment," Arkhangelsky; "Hear, Lord, Our God," Tschaikowsky; Cherubic Hymn, Gretchaninoff; "O Praise the Name of the Lord," Tschaikowsky, and "Psalm 150," Franck.

There was a full house that appreciated this type of music. The group which sang is a volunteer chorus having its nucleus in the regular volunteer mixed choir which sings at Christ Church in the evenings on Sundays during the winter. There were thirty-two members present for the concert.

Death of Helen T. McManus.

Miss Helen T. McManus of Elizabeth, N. J., for many years organist of St. Genevieve Roman Catholic Church in that city, died Sept. 19 at her home after a short illness. She was a graduate of the Pius School of Liturgical Music of New York and the New York Conservatory of Music. Surving are three brothers—the Rev. John H. McManus, pastor of St. Genevieve's Church, and James E. and Francis A., both of Brooklyn—and four sisters, Mrs. Frank J. Pfaff, Mrs. Thomas A. Liddy and the Misses Mary and Gertrude McManus.

THE FREE LANCE

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

By that marvelous book "An Almanac for Music-Lovers" (Elizabeth C. Moore, Henry Holt & Co.) I am reminded of many musical happenings on October days.

BIRTHS: Oct. 1, Vladimir Horowitz, born in Kieff, Russia, 1904. Oct. 6, Oscar G. Sonneck, 1873. Oct. 7, William Billings, early New England composer, 1746. Oct. 8, Louis Vierne, 1870. Oct. 11, Nathaniel Dett, Negro American composer, 1882. Oct. 28, Howard Hanson, composer and conductor, 1896.

FIRSTS: Oct. 8, first meeting of Mendelssohn and Schumann, 1835. Oct. 5, first performance of Gluck's "Orpheus," Vienna, 1762. Oct. 10, opening concert, Boston Symphony Orchestra, 1881. Also the New York opening of "Porgy and Bess," music by George Gershwin, words by Du Bose Hayward, 1935. Oct. 19, in Baltimore, "The Star-Spangled Banner" is first sung, 1814. Oct. 22, the Metropolitan Opera House, New York, opens with Gounod's "Faust," 1883. Oct. 25, Tschaikowsky's Piano Concerto in B flat minor, first performance anywhere, in Boston; Hans von Buelow, pianist, B. J. Lang (leader of the musical profession of Boston for many years), conductor, 1875.

MARRIED: Oct. 3, at the British embassy, Paris, Berlioz and Henrietta Smithson, 1833. Oct. 17, Johann Sebastian Bach marries his cousin, Maria Barbara, 1707.

◆ ◆

"Worship in Song" is an attractive title, somewhat more definite in meaning than "The Hymnal." Possibly, however, if the ordinary reader set himself the job of using the meanings of *worship* and *song* as clues to lead him, he would be somewhat surprised to find that the two words carried him to a particular kind of book full of short religious poems of a somewhat severe type—not "song" of the concert-room, but "song" in the wider sense of sounds grateful to the ear.

"Worship in Song," Caroline B. Parker, editor, D. Appleton-Century Co., Inc., New York and London, 1942, contains 302 tunes and 359 hymns by 259 composers and sources. There are forty-four pages of service readings. Weight, 22 ounces. Is easy to hold. The aim of the publishers has been to produce a hymnal of medium size and of high quality, but with enough popular hymns and tunes to make it cover the needs of practically all services. I judge they have succeeded in their aim.

I have read with care all the tunes and find thirty-four that I do not remember to have heard before. I doubt that the inclusion in this hymnal of "The British Grenadiers," fitted out with "sacred" words, can be defended, but perhaps to balance that we have "The Star-Spangled Banner" in the key of A flat "tipped in" at the front. About sixteen per cent of the tunes show German sources or German influences; and there is a good proportion of tunes in minor keys throughout.

"Bethany" ("Nearer, My God, to Thee") appears here and in practically all hymnals—since 1903 at any rate—in 4/4 or 4/2 time; the first time I ever saw it in double meter was in Horatio Parker's "The Hymnal." This he edited for the Episcopalians and it was adopted by the General Convention of the Protestant Episcopal Church and dated 1903. In 1916 "The New Hymnal" was issued under the same authorization, edited by a committee of eighteen gentlemen; three of the musicians on that committee are still living. We are informed that the new edition of "The New Hymnal" will be published in 1943. Can anyone give me the facts in regard to the alteration of "Bethany" from 6/4 time to 4/2 or 4/4? Who first published the alterations? When was the foul deed committed? In 1859 the "Sabbath Hymn and Tune Book," compiled by Lowell Mason, Edwards A. Park and Austin Phelps, contains "Bethany" in its original 6/4 version, which I make bold to say is better than the version that has appeared since 1903 in our modern hymnals.

Joseph Barnby's old tune "Sarum" (incorrectly indexed as 255) takes care of "For All the Saints," but Vaughan Williams' tune "Sine Nomine," which sprang into popularity in 1931 ("Songs of Praise," enlarged edition), is not included. There are two versions of "Sine Nomine"; perhaps there was not space for both. I incline to the opinion that the version with a steadily moving pedal, voices in unison, is too much a piece of instrumental music, pushing the words along relentlessly—but it is good fun. It is surprising that "Kremser" (noble tune!) should have alternative versions of words, since that on page 10 is so much better than the one on page 22. There are several descants; and other interesting features are the German words to "Stille Nacht" and Latin words for "Adeste Fideles." The editors are even bold enough to include a few Victorian tunes—Barnby (twelve), Dykes (eighteen), Henry Smart (six).

◆ ◆

What makes a good hymn-tune? The revival or mission tunes of the Moody and Sankey period are thought to be poor hymn-tunes because of parsimonious harmony, secular rhythms and negligible musicianship.

Why are the Horatio Parker hymn-tunes not found in current hymnals? Because, so far as I can make out, in compass, complexity of harmony and difficulty they are not fitted for congregational singing of our day; they are not good hymn-tunes, although they are excellent music.

Why are tunes of the Victorian epoch (1850 to 1900) frowned upon by compilers of advanced collections of hymn-tunes? Because, according to Athelstan Riley (see the British "Who's Who") they are written in the style of the part-song. Style is as powerful in church music as in woman's dress. If you want to write "real stylish" hymn-tunes mind your p's and q's.

◆ ◆

Uncle Mo has broken out again, this time getting after me for my advocacy of transposing congregational hymn-tunes to convenient keys. He bustled into the studio the other day in too much of a hurry to say how-de-do.

"By Jove, Mac, you'll get yourself into professional disrepute if you're not a good deal more careful what you write in your column. Don't you know that every key has its own characteristics and individuality? This idea of transposition of tunes is all wrong. You can't fool with those things, and besides——"

"Hold on there, Mo! Don't be in such a hurry; sit down in that comfortable chair and try a Pittsburgh stogy, which reminds me of a story of Matthew Arnold, the English poet who—a long way back in the 1800s—had an engagement to lecture at Wellesley College. He and Mrs. Arnold accepted the hospitality of a pleasant family living in Newton who were connected in an informal way with the college. Later the Newton people reported that the family had its usual breakfast—griddle cakes and maple syrup. The poet looked at these with some anxiety, but Mrs. Arnold began to eat the cakes and in a moment said to her husband: 'Mathew, try them! They're not as nahsty as they look.'"

Mo caught on, not only as to English poets and stogies, but as to transpositions. Thank God for transpositions!

◆ ◆

I have little or no sympathy with those people who advocate unison singing in the hymn-tunes and frown on singing in parts. Granted that it is magnificent when pitch and familiarity with the air are both present, we must remember that almost invariably circumstances are against it. During the twenty-seven years I was organist and choirmaster at Wellesley there was one tune only that (at the hymn-book pitch) drew out the unison, collective voice in all its volume and effectiveness, and that is E. J. Hopkins' tune Ellers ("Saviour, again to Thy dear name we raise"). It never failed to stimulate a service response.

If we work hard for congregational singing at the unison (melody) we must first determine the compass of the collective voice, including women's and men's voices, high, lower and lowest; I am inclined to place the upward limit at one foot C, C on the third space of the treble clef. With high voices singing melody, an upward limit of pitch might well be E, and transposition might not disturb the key color enough to hurt Uncle Mo's feelings; but transposition to suit the collective voice would drive the congregation into rebellion.

Why not drop this unison singing idea? Singing in parts, to me, seems to take care of more of the difficulties inherent in congregational singing than singing in unison.

◆ ◆

From "The Hymnary," a book of church song (August, 1872), preface to the second edition with music; pages vii to x, by J. Barnby: "It has sometimes been urged that because a congregation sings a certain song with the zealous unanimity of evident enjoyment, the tune must be good. Such an argument might be admitted if the personal enjoyment produced by singing were the end and aim of church music. But it entirely falls to the ground if we proceed on the principle that the singing of every hymn is an act of worship. Church music must have the elements of solemnity. * * * The true test of a hymn-tune is that it shall equally satisfy the worshiper, whether musician or amateur. * * * In a hymn-tune a certain element of simplicity should hardly ever be wanting. * * * The clergy soon split into two parties. The one adopted an ancient and severe style of music, almost devoid of interest save that which is antiquarian. [A sly dig at plainsong, no doubt.—H. C. M.] * * * The other party introduced a series of melodies hitherto associated with profane subjects, * * * losing sight of the grave fact an offering was being made of things which were second-hand." (Barnby adds metronome marks to every tune, (2) adopts the quarter-note for the rhythmic beat and (3) discards the intermediate double-bar.)

A "general index" allows one to give the exact number of tunes used by any one composer; valuable for research.

◆ ◆

You will remember how Myra Hess three years ago began giving frequent concerts in London, using the halls of the National Art Gallery in lieu of a regular concert room. These concerts were successful in helping other agencies keep up the morale of Londoners during the terrible days of the German *blitzkrieg*. Myra's self-sacrificing labors were recognized by the conferring on her of the title "Dame," a distinct honor.

This splendid lead by Dame Myra Hess was taken up by Harold Darke of St. Michael's, Cornhill, who has carried on weekly an informal choral society, open to any music-lover. St. Michael's Church is in the city and there are thousands of clerks who find rest and solace from war's terrors and griefs in an hour of music in which they can actually join. Many an American organist whose church is in the middle of a business district has the chance of his life in duplicating Dr. Darke's ministry.

This was all brought to mind in reading in THE DIAPASON for September the account of the free choral singing and voice training carried on by Austin C. Lovelace, M.S.M., in Lincoln, Neb., for three months the past summer. We hope that other members of our American Guild of Organists have Mr. Lovelace's wholesome imagination for public service, thus helping their fellow men and their country.

THEODORE SCHAEFER
Covenant-First Presbyterian Church
Washington, D. C.

WEBBER
MEMPHIS

HALLMARKS OF PERFECTION
In Silver, it is Sterling
In Chimes, it is . . .
DEAGAN
A Famous Chimes Name Since 1880
Consult Your Organ Builder

This ad is repeated for the benefit of those choir directors who did not take advantage of it before.

263 Choice Choir Selections for Only $1.00

To give you an opportunity to get acquainted with the high musical quality and unusual value of the material available in the H. & M. Auditorium Series of 25 cent chorus books, we offer to send you one each of the following 16 volumes of the series for only $1.00. Each of the volumes contains 32 pages of the finest choral music. The 16 volumes contain 263 selections which in any other form would cost close to $20.00. Our regular price $4.00—yours for *only* $1.00 if you order at once.

Just make your order read "Herewith find $1.00 for Diapason Assortment of H. & M. Auditorium Series".

All Sixteen of These Books for One Dollar

		Contains
No. 1.	**Select A Cappella Choruses** by Noble Cain	14 selections
No. 5.	**Bach Chorales** by Walter E. Buszin	23 selections
No. 55.	**Second Book of Bach Chorales** by Walter E. Buszin	22 selections
No. 4.	**Anthems for Mixed Voices** by H. A. Mertz	9 selections
No. 31.	**Descants on Favorite Hymns** by Russell Carter	37 selections
No. 19.	**Praetorius Settings for A Cappella Choir** by Walter E. Buszin	12 selections
No. 6.	**Eight Standard Anthems** by H. A. Mertz	8 selections
No. 49.	**Selected Compositions of Palestrina** by Arthur O. Anderson	6 selections
No. 7.	**Six Mendelssohn Anthems** by H. A. Mertz	6 selections
No. 35.	**Seven Select Anthems** by Florence M. Martin	7 selections
No. 54.	**Uncommon Christmas Carols** by John Cozens	34 selections
No. 17.	**Hymns and Anthems for Treble Choirs** by J. C. Wohlfeil	14 selections
No. 47.	**Descants on Christmas Carols** by Vernon, Sheehan & Hughes	20 selections
No. 56.	**Christmas Carols for Treble Choirs** by Florence M. Martin	15 selections
No. 8.	**Select Chorales** by Walter E. Buszin	13 selections
No. 32.	**Motets and Chorales for Treble Choirs** by Walter E. Buszin	23 selections

Because the above offer is for choir directors only, be sure to state your position or connection as such.

HALL & McCREARY COMPANY
— Publishers of Better Music —
426 South Wabash Avenue Chicago

Dr. Schweitzer Keeps on with African Work; Aid from Americans

The Albert Schweitzer Fellowship, of which Professor Everett Skillings of Middlebury College, Middlebury, Vt., is chairman, reports that Dr. Albert Schweitzer, the noted organist and interpreter of Bach, is still carrying on his medical work for African negroes at his hospital in Lambarene, French Equatorial Africa.

The Albert Schweitzer Fellowship was formed soon after the outbreak of the war to promote interest in having Dr. Schweitzer come to America to give organ recitals and lectures and to raise funds for his humanitarian work. Letters from him reveal the steadfast devotion which impels him and his wife and staff to stay in the torrid zone. The hospital is more crowded than ever before with patients and he considers it his duty to stand by them, but he hopes at the earliest moment to come to America.

During the present year medical supplies of the value of $1,350 have been shipped to Dr. Schweitzer and $1,200 has been cabled for running expenses. A letter from Dr. Schweitzer tells of the arrival of one of these medical shipments after its perilous voyage. He writes among other things: "On May 11 the boxes with their precious contents of medicines and hospital supplies arrived from your country. Impossible to describe our joy! We found in them all our urgent needs supplied. Each box had new surprises. Everything was very well packed; nothing broken; I want to express in this first moment of joy my deep gratitude to all contributors. Our work in this region is more necessary than ever in view of the type of people who need our help in their suffering; in view also of the fact that doctors in this region are rarer now than in times of peace."

During the two years of its activity the fellowship has raised $2,350 for medicines and hospital supplies and $2,200 for running expenses of the hospital.

ROBERT YATES EVANS, NOW AT PERRIN FIELD, IN RECITAL

Robert Yates Evans, now a private, first-class, in the air corps at Perrin Field, Sherman, Tex., was heard in a recital at the First Baptist Church of Sherman Sept. 10. His program consisted of the following selections: "As Jesus Stood beside the Cross," Scheidt; "From God I Ne'er Will Turn," Buxtehude; Triple Fugue in E flat major ("St. Anne"), "Saviour of the Heathen, Come," and "Lamb of God, Our Saviour," Bach; Sixth Sonata (Chorale and Variations), Mendelssohn; "Behold, a Rose Is Blooming" and "Deck Thyself, My Soul," Brahms; "In dulci Jubilo" and "By Waterside in Babylon," Karg-Elert; "Rhosymedre," Vaughan Williams; "Evensong," Johnston; "Piece Heroique," Franck.

From Sept. 1, 1941, until he enlisted in the army May 20 Mr. Evans was organist and director of the choir of men and boys at Christ Church, Rochester, N. Y. At Perrin Field he is in charge of the music for the Protestant services and a clerk in the personnel office.

Mr. Evans received his bachelor of music degree from the Conservatory of Music of Kansas City, Mo., where he studied with Edna Billings. He received the master of music degree at the Eastman School of Music last May after study for two years with Harold Gleason. In 1941 he passed the associateship examination of the A.G.O. and this year was awarded the choirmaster's certificate of the Guild. He was recording secretary of the Rochester Chapter, A.G.O., last year.

WILLIAM C. TEAGUE TO JOIN ARMED FORCES OF THE U. S.

William C. Teague, for the last year a student at Curtis Institute of Music and organist and choirmaster of St. Elizabeth's Episcopal Church in Philadelphia, is about to enter the armed forces of the nation. On the afternoon of Sept. 6 he gave a recital on the reconditioned organ in the First Presbyterian Church of Gainesville, Tex., and was heard in these compositions: Prelude and Fugue in A minor, Bach; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; "Jagged Peaks," Clokey; "Divertissement," Vierne; Concert Variations, Bonnet; "Benedictus," Reger; "Vigili et Sancti," Snow; Serenade, Schubert; "Prayer" from "Hänsel and Gretel," Humperdinck; Toccata from Fifth Symphony, Widor.

MISS M. ETHEL BEYER, ATLANTA ORGANIST

MISS M. ETHEL BEYER, who has presided at the console of the organ at the Druid Hills Methodist Church of Atlanta, Ga., since December, 1919, is minister of music in the church, directing the senior choir, young people's choir, girls' chorus and junior choir. These four choirs, of twenty-five to forty mixed voices each, organized and trained by Miss Beyer, have won a reputation for choral blending and for the annual *a cappella* Christmas carol service.

The organ is a two-manual Hall, built in 1912. Although a rather small instrument, it is adequate for the size of the church, with its seating capacity of 750.

Miss Beyer made her first appearance as an organist in Atlanta at St. Paul Methodist Church in September, 1908. There she remained for two and a half years. From there she went to the Central Congregational, where she presided at the console for eight and a half years before taking up her duties at her present post, where she has been in continuous service for nearly twenty-three years. This record for number of years in one church exceeds, perhaps, that of any other organist in Atlanta.

Miss Beyer, a native of Phoenix, Md., gave her first public performance at the age of 12, playing at a wedding to substitute for her mother, who was ill. Her mother, Mary E. (Frederick) Beyer, was organist and her father, William L. Beyer, was choir director, in Phoenix, a suburb of Baltimore. Moving to Georgia with the family, Miss Beyer attended Wesleyan College in Macon. She was graduated with a bachelor of music degree. She also holds a postgraduate certificate from Wesleyan, being the second postgraduate in piano from the college. Her teachers in organ have included Dr. Dingley Brown at Wesleyan, John O'Donnelly in Atlanta, Dr. David McK. Williams of St. Bartholomew's Church in New York and Horace Hollister of the Madison Avenue Presbyterian Church, New York. She attended the School of Church Music and Choral Institute of Northwestern University last summer.

Miss Beyer has served as dean of the Georgia Chapter of the American Guild of Organists for two terms and is now the sub-dean. She served two years on the board of the Atlanta Music Club; was treasurer of the In-and-About Atlanta Music Educators' Club and is a member of the Hymn Society of America. She is a teacher of organ and piano. Several of her pupils are serving as organists in Atlanta churches. Miss Beyer has acted as accompanist on tour for such famous concert artists as Jeanette Vreeland, Nevada Van der Veer, Julia Claussen, Ethyl Hayden and Lambert Murphy.

VINCENT E. SLATER PLANS SEASON IN BOUND BROOK, N. J.

Under the direction of Vincent E. Slater an elaborate series of musical services has been planned for the winter at the Presbyterian Church of Bound Brook, N. J. This is the third year in which Mr. Slater, organist and director at this church, is presenting such services. The list of works to be given this season includes the following: "Elijah," Mendelssohn; Magnificat in D, Bach; "The Messiah" (part 1), Handel; "The Blessed Damozel," Debussy; "Now Hath the Grace, and the Strength," Cantata 50, Bach; "Thou Guide of Israel," Cantata 104, Bach; "O Lord, Thou Art My God," Darke; "German Requiem," Brahms; "The Seven Last Words," Schuetz; Lenten Cantata, Handel; "St. Matthew Passion," Bach; Fugue, Canzone and Epilogue, Karg-Elert; "Song of Fate," Brahms; "Hold in Affection," Cantata 67, Bach.

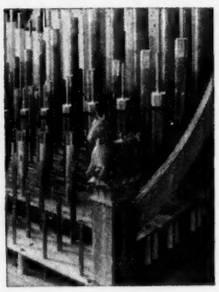
Mrs. Kinsella at New Post.

Cornelia Long Kinsella has resigned as organist and choir director of the Luther Place Memorial Church, Washington, D. C., a position she has filled with success for eleven years. She has accepted a similar position at the Brightwood Methodist Church. For several years prior to the amalgamation of the First Presbyterian Church and the Church of the Covenant Mrs. Kinsella was director and organist at the historic First Church. She is popular as an accompanist, having for several years officiated in that capacity for the Potomac Electric Power Company glee club in its concert appearances. Her organ studies were with Mabel Frost, whom she succeeded as organist and choir director of Douglas Memorial Methodist Church, where she remained several years before going to the First Presbyterian.

Kilgen Organ for Church in Mexico.

The Sacred Heart Catholic Church of Queretaro, D. F., Mexico, has just installed a two-manual organ built by the Kilgen Organ Company of St. Louis. Typical of present conditions is the fact that because of the recent Mexican declaration of war the organ took nine weeks to go from the factory at St. Louis to Queretaro, although it was shipped as regular freight via the principal railroad lines.

ET NON IMPEDIAS MUSICAM



HOLTKAMP ORGANS
CLEVELAND, OHIO
The Votteler-Holtkamp-Sparling Organ Co.
3265 W. 30th St. • *Since 1855*

ROELOFSMA ENTERS ARMED FORCES; LOS ANGELES NEWS

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., Sept. 15.—Another of our prominent organist-choirmasters in the person of H. Toni Roelofsma has gone into the armed forces. Since his appointment to St. Paul's Catholic Church some time ago the music there has become a feature. He has been given a leave of absence and will return to his post when the time comes.

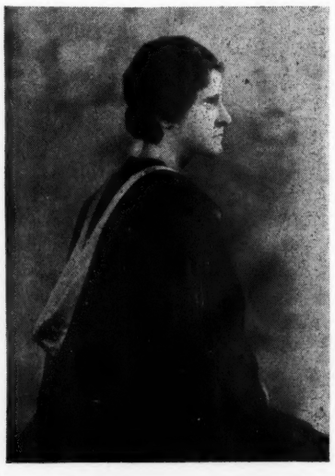
A newcomer in our midst is Dr. Laurence A. Petran, who has come from Baltimore to take up work at the University of California in Westwood. Among his duties will be the weekly recital to be given on Fridays during the year.

Mary Alberta Doglio, a pupil of Pietro Yon, gave an interesting recital at the Blessed Sacrament Church in Hollywood Sept. 8. Among the more interesting numbers were Mr. Yon's "Sonata Romantica," "Christmas in Sicily" and First Concert Study.

John Burke goes to the First Congregational Church in Los Angeles as chief organist. Mr. Burke is a graduate of the Westminster Choir School and comes to Los Angeles from Andover Academy in Massachusetts.

FRANCIS S. MOORE
Organ Instruction
First Methodist Church, Oak Park, Ill.
Boguslawski College of Music, Chicago

AUGUST
MAEKELBERGHE
MUS. M., F. A. G. O.
ORGANIST — CARILLONNEUR



CATHARINE MORGAN
F.A.G.O.
CONCERT ORGANIST
Organist and Choir Director
Haws Avenue Methodist Church
NORRISTOWN, PA.

Do You Get Results from Classified "Ads" in The Diapason?

The testimony given by hundreds who have tried the Want Columns makes it possible to render an affirmative answer.

If you have an organ to sell you are almost sure of immediate prospects if you tell the world through these columns. The same is true if you wish to buy an organ. Likewise if you have music to sell, or wish to buy it.

Our classified columns constitute the market-place of the organ world

Here is an example of replies received every month from those who have used the "want" columns; it is dated Sept. 15 and refers to a small advertisement inserted in the September issue:

"The organ was sold on Wednesday through your ad."

The price of a classified advertisement is only 5 cents a word. In large type the price is higher. It will not cost you much to convince yourself.

THE DIAPASON 1511 Kimball Bldg. CHICAGO

Programs of Organ Recitals of the Month

Ellis C. Varley, Washington, D. C.—In a recital after evensong Sept. 6 at the Washington Cathedral Mr. Varley played: Concert Overture in B minor, Rogers; Chorale Prelude, "O Sacred Head," Bach; Prelude in B minor, Bach; "Impressions Gothique" (Passacaglia and "Silence Mystique"), Edmundson; Symphony No. 1, in D minor, Guilmant.

For his recital immediately after evensong at the Washington Cathedral Oct. 4 Mr. Varley has selected the following program: Toccata and Fugue in D minor, Bach; Sonatina from the Cantata "God's Time Is Best," Bach; Fugue in G minor, Bach; Sonata No. 2, Mendelssohn; "Bible Poems" ("The Last Supper," "Lord Jesus Walking on the Sea" and "Hear, O Israel"), Weinberger; Toccata from Fifth Symphony, Widor.

Homer Whitford, F.A.G.O., Portland, Maine—Mr. Whitford, who gave the recital at the City Hall Auditorium Aug. 19, presented this program: "Psalm XVIII," Marcello; Aria from "Cantate Domino Canticum Novum," Buxtehude; "Little Tune," Felton; Fugue in G minor, Bach; "Noel" and Variations, d'Aquin-Watters; Pastorale, Mulet; March on a Theme of Handel, Guilmant; Moderato Cantabile, from Eighth Symphony, Widor; Chorale Paraphrase on "St. Anne's," Whitford; Improvisation Caprice, Bedell; Variation and Toccata on a National Air, Coke-Jephcott.

On Oct. 6 Mr. Whitford will give a recital at the First Church in Cambridge, Mass., and his program that evening will consist of these works: "Noel" and Variations, d'Aquin; Aria from "Orpheus," Gluck; Fugue in G minor, Bach; March on a Theme of Handel, Guilmant; Andante Cantabile from Fourth Symphony, Widor; "Grand Choeur Dialogue," Gigout; Jugo-Slav Lullaby, arranged by Whitford; Improvisation-Caprice, Bedell; Finale from First Symphony, Vierne.

Alfred Brinkler, F. A. G. O., Portland, Maine—Mr. Brinkler played the following programs in the recital series of the summer at the City Hall Auditorium:

Aug. 14—Concert Variations, Bonnet; "Come, Sweet Death," Bach-Fox; Fugue in E flat, Rheinberger; Scherzo, Rogers; Meditation, Sturges; "Dawn," Jenkins; Rustic Dance, Demarest; "Evening Bells and Cradle Song," Macfarlane; "Pomp and Circumstance," Elgar.

Aug. 6 — Concert Overture, Rogers; "Dreams," Stoughton; Chorale in A minor, Franck; "Priere," Guilmant; "Kamennoi Ostrow," Rubinstein; Minuet, Clewell; Finale, Borowski.

Aug. 5—"Athalia" Overture, Handel; Andante Cantabile, Tschaikowsky; Allegro, Symphony 6, Widor; "The Nightingale and the Rose," Saint-Saens; "Priere," Borowski; Scherzo, Macfarlane; "Still as the Night," Bohm; Toccata, Tombelle.

July 30—Sonata No. 1 (Largo e Maestoso, Allegro), Guilmant; Andante Espressivo, Elgar; Military Waltz, Oakley; "Legend of the River Ooyel" (in manuscript, first performance), Oakley; Three Arrangements, Lemare; "Finlandia," Sibelius.

July 16—Rigaudon, Lully; "Ave Maria," Schubert-Lemare; Toccata and Fugue in D minor, Bach; "Marche Caracteristique," Tschaikowsky; Melodie, Charpentier-Brinkler; "Killarney," Balfe-Lemare; Allegro Cantabile and Toccata from Fifth Symphony, Widor.

July 10—Allegro Vivace from Symphony 5, Widor; Fountain Reverie, Fletcher; Suite in F, Corelli; Berceuse, Kinder; "The Bells of St. Anne de Beaupré," Russell; Morning Serenade, Lemare; "Rain in Portland" (inscribed to Alfred Brinkler), Victor Oakley; "Grand Choeur," Hollins.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush played the following works in his recital at the Joslyn Memorial Sunday afternoon, Sept. 13: Passacaglia ("In Aeternum"), Edmundson; Excerpt from "Grande Piece Symphonique," Franck; Finale from Sonata in A minor, Andrews; "Forest Murmurs," from "Siegfried," Wagner; "In Summer," Stebbins; "The Curfew," Horsman; Toccata, Edward Shippen Barnes.

Thelma Mount, A.A.G.O., Ocean Grove, N. J.—Miss Mount, organist of St. Paul's Methodist Church, presented the following program at Atonement Evangelical Lutheran Church, Asbury Park, Sunday, Aug. 30: Adagio and Allegro, Concerto in D minor, Handel; Canzone, Sonata in C minor, Whitlock; "Ronde Francaise," Boellmann; "Sheep May Safely Graze," Bach; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; Finale, First Symphony, Vierne.

Edward H. Hastings, Middletown, Conn.—Mr. Hastings, organist of the Third Congregational Church, played the following compositions in a series of fifteen-minute recitals before the morning service at the Congregational Church of Waterford, Maine: Fugue in G minor, Bach; "Soeur Monique," Couperin; Chorale Prelude, "Vigili et Sancti," Snow; Toccata and Fugue in D minor, Bach; Finale from Second Sonata, Guilmant; Chorale in A minor, Franck; Toccata in G, Dubois.

With the assistance of Emerson Callahan at the piano, Mr. Hastings' own piano-organ arrangements of the following were presented: "Noel" in G, d'Aquin; "Grand Choeur" in A, Salome; Berceuse, Vierne.

Ralph Douglass, Ticonderoga, N. Y.—Mr. Douglass gave a joint recital with Earle Styres, bass, at the First Congregational Church Aug. 19 and played these selections: Trumpet Voluntary, Purcell; "Rhosymedre," Vaughan Williams; "Now Thank We All Our God," Karg-Elert; "Song of the Basket Weaver," Russell; "Venetian Love Song," Ethelbert Nevin; Toccata from "Oedipe a Thebes," de Mereaux: Adagio and Finale, Second Symphony, Widor.

Allen Scovell, Alton, Ill.—In a recital Aug. 31 at the First Unitarian Church Mr. Scovell played: Chorale, "Lobt Gott, ihr Christen allzugleich," Buxtehude; Preludio, Sonata in C minor, Guilmant; "Rural Sketches," G. B. Nevin; "Dreams," Stoughton; "The Primitive Organ," Yon; "Were You There?", Spiritual; "Liebesfreud," Kreisler.

In a recital July 12 at the same church Mr. Scovell played: Concert Overture in B minor, Rogers; "Sketches from the City," G. B. Nevin; "The Cuckoo," d'Aquin; Fountain Reverie, Fletcher; "Beautiful Dreamer," Foster-Scovell; Grand March from "Aida," Verdi-Shelley.

Alexander McCurdy, Mus.D., Philadelphia, Pa.—Dr. McCurdy, who gave the final recital of the summer season at the City Hall in Portland, Maine, Aug. 21, played a program consisting of the following compositions: Chorale Prelude, "Now Blessed Be Thou," Bach; Prelude and Fugue in A minor, Bach; Chorale Preludes, "A Lovely Rose Is Blooming," "O World, I E'en Must Leave Thee" (two settings) and "My Inmost Heart Doth Yearn," Brahms: Second Symphony, Vierne; Communion, Richard Purvis; "Primavera," Bingham; Finale in B flat, Franck.

Homer Humphrey, Boston, Mass.—Mr. Humphrey gave the recital in the summer series at the Portland, Maine, City Hall Aug. 11 and played these compositions: Toccata and Fugue in D minor, Bach; Chorale Improvisation, "Was Gott thut, das ist wohlgethan," Karg-Elert; "Suite Gothique," Boellmann; "Distant Chimes," Albert W. Snow; Canzonetta, Lemare; Berceuse, Bonnet; Rhapsody on Christmas Carols, Gigout.

George Faxon, Portland, Maine—Mr. Faxon was heard in the following program at the City Hall Auditorium July 7: Allegro, Symphony 1, Maquaire; "Stella Matutina," Dallier; Little Fugue in G minor, Bach; Canon in B minor, Schumann; Chorale in A minor, Franck; Scherzo, Whitlock; "March of the Gnomes," Stoughton; "Bells through the Trees," Edmundson; Finale Symphony 1, Vierne.

James Taylor, Milton, Mass.—Mr. Taylor gave a recital at the Carman United Church of Sydney Mines, Nova Scotia, Aug. 9 and played this program: "Aria da Chiesa," Composer Unknown; Larghetto, Tenth Concerto, Handel; "Adorn Thyself, My Soul," and Prelude and Fugue in G major, Bach; Chorale, Francis Snow; "Chanson," Barnes; Folktune, Whitlock; "Apre un Reve," Faure; Pastorale, Vierne; Adagio and Finale, Symphony 4, Widor.

Marcus Naylor, Warren, Pa.—Mr. Naylor gave his tenth anniversary organ recital at the First Presbyterian Church Sunday afternoon, Sept. 27. For this occasion his program consisted of: Concert Overture in C minor, Hollins; Chorale Prelude, "Our Father Which Art in Heaven," Bach; Trumpet Voluntary, Purcell; Adagio in D major, Mozart; Toccata, Renzi; Impromptu-Caprice, Bedell; Nocturne, first performance, Coke-Jephcott; "Petit Scherzo Symphonique," first performance, Coke-Jephcott; "Moment Musical" in F minor, No. 3, Schubert; Finale from Symphony 5, Vierne.

George W. Needham, Leonia, N. J.—At a musical service Sunday afternoon, Oct. 18, in the Presbyterian Church Mr. Needham will have the assistance of Olga Bolsch, pianist, in the following program: "In the Mountains," from "Caucasian Suite," Ippolitoff-Ivanoff; Sonata in the Style of Handel, Wolstenholme; Prelude in C minor, Bach; Third Impromptu, Faure; Chorale Preludes, "My Heart Is Filled with Longing" and "Behold, a Rose Is Blooming," Brahms; Piano Concerto in A minor, first movement (orchestra score on the organ), Schumann; "Song of the Lonely Njeri," Stanley Saxton; "Song of the Sea," MacDowell; "Isolda's Love-Death" (transcription in manuscript), Wagner; Andante from Sixth Sonata, Mendelssohn.

James S. Constantine, A.A.G.O., Charlottesville, Va.—In a recital at the University of Virginia Amphitheater Mr. Constantine presented the following program: Tenth Concerto, Handel; Chorale Preludes, "Sleepers, Wake," "In Thee Is Gladness," "I Cry to Thee, Lord Jesus Christ" and "Rejoice Now, Christian Souls," Bach; "Grande Piece Symphonique," Franck; Overture-Fantasie, "Romeo et Juliette," Tschaikowsky.

Mr. Constantine's program Aug. 16 was as follows: Chorale Prelude, "Come, Holy Ghost, Lord God," Bach; Cantabile and "Piece Heroique," Franck; "Where Cross the Crowded Ways" (Prelude on a Chorale of Beethoven), Edmundson; Arabesque, John Gordon Seely; "Evening Bells and Cradle Song," Will C. Macfarlane.

Phyllis M. Cobb, A.A.G.O., Portland, Maine—The following program was presented by Miss Cobb in a recital at the City Hall Auditorium July 22: Prelude in D minor, Mandelssohn; Chorale Preludes, "O World, I e'en Must Leave Thee" and "A Rose Breaks into Bloom," Brahms, "In Paradisum," Dubois; "The Bells of St. Anne de Beaupré," Russell; Polish Lullaby, Kraft; "Will-o'-the-Wisp," Nevin; "Go Chain the Lion Down" (Negro Spiritual), Miller; Improvisation, Karg-Elert; "Ronde Francaise," Boellmann; Finale from First Sonata, Guilmant.

Douglas L. Rafter, A.A.G.O., Portland, Maine — The following program was played by Mr. Rafter at the City Hall Aug. 12: Toccata on "O Filii et Filiae," Farnam; Aria, Dethier; Fugue in D minor, Bach; Air for the G String, Bach; Scherzo-Pastorale, Federlein; "Bells through the Trees," Edmundson; Rustic March, Boex; "Romance sans Paroles," Bonnet; "Ronde Francaise," Boellmann; Cantilene, McKinley; "Hymn of Glory," Yon.

Ralph Stutzman, Leoti, Kan. — Mr. Stutzman gave a recital at the Methodist Church of La Crosse, Kan., Sunday afternoon, Aug. 2, and played the following compositions: Arioso, Handel; Toccata and Fugue in D minor, Bach; "In Thee Is Gladness" and "Come, Gentle Death," Bach; "Pedal Exercitium" in G minor, Bach-Bedell; Rondeau ("The Fifers"), d'Andrieu; Pastorale ("Prologue de Jesus"), Traditional; Improvisation on a Hymn-tune; "Memories," St. Clair; "Mirror Reflecting Pool," Shure; "Will-o'-the-Wisp," Nevin; "Ave Maria," Schubert; Festival Toccata, Fletcher.

Harold L. Turner, Anderson, Ind.—Mr. Turner gave a recital before a large company of invited guests at the home of Donald E. Achor in Anderson Aug. 21 and was assisted by Miss Wanda Achor, vibra-harpist. The organ selections included: Prelude and Fugue in E minor, Bach; Cantabile from Third Sonata, Rogers; "In Summer," Stebbins; "The Squirrel," Weaver; "Water Music," Handel; "O'er Still Meadows," Nevin; Meditation, Sturges; "Gesu Bambino," Yon; Festal March in F, Roberts.

THANKSGIVING ANTHEMS

(SATB unless otherwise indicated)

A. FAIRBAIRN BARNES, It is a Good Thing to Give Thanks..... .12
MRS. H. H. A. BEACH, I Will Give Thanks..... .15
BROWNE-PHILLIPS, The Breaking Waves.....SAB .12
G. W. CHADWICK, Awake up my Glory..... .12
MABEL DANIELS, Exultate Deo..... .35
E. W. HANSCOM, Harvest Hymn (Come ye thankful people)..... .10
E. W. HANSCOM, Exalt Him, all ye People..... .16
CUTHBERT HARRIS, O Give Thanks unto the Lord.....SSA .12
W. J. MARSH, Rejoice in the Lord..... .15
N. LINDSAY NORDEN, Praise ye the Lord from the Heavens..... .15
F. W. PEACE, Thou Visitest the Earth.....SA .10
F. W. PEACE, Enter into His Gates with Thanksgiving..... .12
F. W. PEACE, Sing aloud unto God..... .12
SIBELIUS-DANA, Lift up your Hearts.....SA.... .10 SATB .12
FRANCIS W. SNOW, Come, Labour on!..... .15
ERIC THIMAN, O be Joyful in the Lord..... .12
ALFRED WHITEHEAD, In Songs of Rejoicing..... .12
WALTER G. WOODCOCK, O Come before His Presence with Thanksgiving..... .12

RECENT CHRISTMAS MUSIC

(SATB unless otherwise indicated)

BACH-RUNKEL, My Heart Ever Faithful (Advent)..Combined Choirs .12
EDWARD SHIPPEN BARNES, Once in a Manger. Carol..... .12
ALLANSON G. Y. BROWN, Blessed is He that Cometh (Advent)... .12
ARTHUR G. COLBORN, In Bethlehem.....TTB or TBB .10
ARTHUR DANA, Three Carols (Old Melodies).....Unison .12
G. A. GRANT-SCHAEFER, I Heard the Bells. Carol..... .12
CUTHBERT HARRIS, The Holy Saviour..... .12
A. W. LANSING, Hail the Newborn King.....SA .12
WM. LESTER, Sing all Nowell. Carol.....SA .12
EDWARD MacDOWELL, Cradle Hymn (English and Latin Text) SSAA .12
MANSFIELD-SCOTT, Shepherds, Rejoice. Traditional Carol..... .10
F. W. PEACE, Lo, this is our God..... .12
MILDRED WESTON, Holy Family Carol..... .12
MILDRED WESTON, Carol to the Child..... .12
T. CARL WHITMER, Two Christmas Carols..... .12
SCHMIDT'S JUNIOR CHOIR LEAFLETS.....Each .25
No. 1. Six Christmas Carols.....Unison
No. 4. Five Traditional Carols (Mansfield).....SA

THE ARTHUR P. SCHMIDT CO., Boston: 120 Bolyston St.

Programs of Organ Recitals—Continued

Raymond C. Robinson, Boston, Mass.—Mr. Robinson, organist of King's Chapel, gave four recitals for the Boston University summer school in July and August. The one July 23 was played in Trinity Church, Boston, and the program was as follows: Sonata in A minor (first movement), Rheinberger; Sarabande in D, Bach; Prelude and Fugue in E minor, Bach; "Ronde Francaise," Boellmann; "Christe Redemptor," Matthews; "Noel Dialoguee," d'Aquin; "A Rose Breaks into Bloom," Brahms; Finale, First Symphony, Vierne.

July 30 he presented this program at King's Chapel: Chorale in B minor, Franck; Aria (Suite in D), Bach; Chorale Prelude, "In Thee Is Gladness," Bach; "Noel Languedogien," Guilmant; Fantaisie in E flat, Saint-Saens; "Calm du Soir," Quef; Allegro, Concerto in G minor, Handel.

In Trinity Church Aug. 6 Mr. Robinson played: Grave (Fantasia in G), Bach; Sonatina, "God's Time Is Best," Bach; "March of the Night Watchman," Bach-Widor; Andante in B, Franck-Vierne; Fugue in G minor, Dupré; "Clair de Lune," Karg-Elert; Chorale Improvisation on "Nun danket," Karg-Elert; "Jagged Peaks in Starlight," Clokey; Finale, Symphony 2, Widor.

Rev. Gerhard Bunge, Independence, Iowa—The Rev. Mr. Bunge was organist for the Iowa District convention of the American Lutheran Church Aug. 24 to 28 at St. Paul's Church, Waverly, and played these compositions for the convention services: Andante Cantabile, Widor; Fourth Beatitude, Franck-Salter; Prelude and Fugue in C major, Bach; Grand Chorus in March Form, Guilmant; Preludio and Adagio Molto, Third Sonata, Guilmant; Sortie Toccata, Dubois; Chorale Prelude, "Jerusalem, Thou City Fair," Bunge.

William Strickland, Washington, D. C.—Mr. Strickland had the assistance of a choir of members of the Army Music School from Fort Myer, Va., in a recital after evensong Aug. 2 at the Washington Cathedral. Mr. Strickland played: Fantasia in G minor, Bach; "Now Comes the Saviour of the Gentiles," Bach; "In Depths of Woe," Bach; Prelude and Fugue (MS.), Cecil Effinger; Pastorale (first performance), Darius Milhaud.

Robert Morris Treadwell, A.A.G.O., New York—Mr. Treadwell gave his second recital in the assembly hall of the Brooklyn State Hospital under the auspices of the occupational department Aug. 20 and played this request program: "Jubilate Deo," Silver; "Cathedral at Twilight," Wagness; "Jesu, Joy of Man's Desiring," Bach; "Angels' Serenade," Braga; Sextet from "Lucia," Donizetti; Theme, Tschaikowsky; Barcarolle, "Tales of Hoffman," Offenbach; Triumphal March, "Aida," Verdi; Minuet, Boccherini; Largo, Handel; Festival March, Foote.

Lester Silberman, Fort Bliss, Tex.—Mr. Silberman has started his series of recitals at the chapel of Fort Bliss, where he is enlisted as a private, first-class. Aug. 10 he played the following program: Arioso, Bach; "He Shall Feed His Flock," Handel; Introduction and "Prayer" from "Suite Gothique," Boellmann; "Clair de Lune," Karg-Elert; "Kieff Processional," Moussorgsky. The next program, Aug. 17, was devoted to American composers for the organ and included: "Paean Heroique," Diggle; Andantino, Lemare; Berceuse in A, Rogers; "Ewentide," Harker; Fantasy on Stephen Foster Songs, Diggle; "Hymn of Glory," Yon. These recitals last about forty-five minutes and have been attended by many civilians from El Paso.

Sept. 14 Mr. Silberman included the following numbers on his program: "Invocation," Karg-Elert; "Aria da Chiesa," arranged by Bossi; Pastorale in F major, Bach; Melodie in D flat, Faulkes; Cathedral Prelude and Fugue, E minor, Bach; "Fantaisie Triomphale," Dubois.

Thomas Curtis, Scranton, Pa.—Mr. Curtis was heard in the following program Sunday evening, Aug. 30, at the Simpson Methodist Church: Prelude and Fugue in E minor, Bach; Chorale Preludes, "Hark, a Voice Saith All Are Mortal," "Rejoice, Beloved Christians" and "We All Believe in One God," Bach; Largo from Fifth Symphony, Dvorak; Prelude in C sharp minor, Vodorinski; A Gothic Prelude, DeLamarter; Menuet, Boellmann; "Harmonies du Soir," Karg-Elert; Toccata from Fifth Symphony, Widor. The first of the Bach chorale preludes was played in memory of Charles H. Doersam.

Franklyn Young, Portland, Maine—Mr. Young gave the following programs in recitals in the summer series at the Portland City Hall:

July 15—"Fugue a la Gigue," Bach; "When We Are in Greatest Need," Bach; Concerto No. 2, Handel; Chorale Preludes, "O World, I e'en Must Leave You" and "A Rose Breaks into Bloom," Brahms; Scherzo, Symphony 6, Vierne; Finale, Symphony 6, Widor.

Aug. 13—"Ronde Francaise," Boellmann; Cantabile, Franck; Chorale Prelude, "Awake, a Voice Is Calling," Bach; "Requiescat," Sowerby; First Symphony, Vierne.

Howard Clark, Portland, Maine—Mr. Clark was heard in the following programs among others in the series at the Portland City Hall this summer:

Aug. 7—Allegro, Concerto 2, Bach; "Jesu, Joy of Man's Desiring," Bach; Processional, Chauvet; Roulade, Bingham; Canzona, Bonnet; Fantasy on Two Carols, Bonnet; "Memory's Hour," Silver; "Liebestod," Prize Song and Introduction to Act 3 of "Lohengrin," Wagner.

July 31—Chorale, "Farewell I Say to Thee," Bach; Fugue in G, Bach; Air, Handel; "Minster Chimes," Calver; Meditation, Macfarlane; Gavotte, Vincent; Cantilene, Woodman; "Will-o'-the-Wisp," Nevin; "Caprice Viennois," Kreisler; Coronation March, Meyerbeer.

July 24—Fugue in G minor, Bach; Aria, Bach; "A Mighty Fortress Is Our God," Faulkes; "Epithalame," Bonnet; Bridal Song, Jensen; Swedish Wedding March, Södermann; "Swing Low, Sweet Chariot," Diton; "A Song of India," Rimsky-Korsakoff; Concert Overture, Faulkes.

July 17—Prelude and Fugue in E minor, Bach; Arioso, Bach; Concert Piece No. 2, Parker; Scherzino, Parker; Caprice, Faulkes; Grave and Adagio, Rheinberger; "The Swan," Saint-Saens; "Ancient Phoenician Procession," Stoughton; Londonderry Air, Lemare; Three Dances, Edward German.

John E. Fay, A.A.G.O., Portland, Maine—Mr. Fay played several of the recitals at the Portland City Hall this summer and his programs included the following:

Aug. 4—Trumpet Voluntary, Purcell; Chorale Prelude, "O Sacred Head," Bach; Dorian Toccata, Bach; "O World, I e'en Must Leave Thee," Brahms; "Turn unto Us, O Lord," Karg-Elert; "Wind in the Pines" and "Canyon Walls," Clokey; Nocturne, Borodin-Whitford; "Flat Lux," Dubois.

July 21—Trumpet Tune, Purcell; Air for the G String, Bach; "We All Believe in One God," Bach; Gavotte, Wesley; "In dulci Jubilo," Dupré; Allegro, Tenth Concerto, Handel; "Ave Maria," Schubert; Rustic March, Boex; Berceuse, Bonnet; "Variations de Concert," Bonnet.

July 14—"Psalm XIX," Marcello; Chorale Prelude, Bach; Fugue in G minor, Bach; "Morning Star," Dallier; Petite Suite, Barnes; "Romance," Symphony 4, Vierne; "Ronde Francaise," Boellmann; "Evening Harmonies" and "Marche Triomphale," Karg-Elert.

William P. Washburn, Portland, Maine—Mr. Washburn played the following programs at the City Hall Auditorium Aug. 18, when he was one of the recitalists of the season: "Sonata Cromatica," Russell H. Miles; "Meditation a Sainte Clotilde," James; "Cibavit Eos" ("Corpus Christi"), from Four Improvisations, Everett Titcomb; "Requiescat in Pace," Sowerby; Londonderry Air (MS.), arranged by Harry C. Banks; "Fanfare d'Orgue," Shelley.

Laurence Dilsner, Red Bank, N. J.—Mr. Dilsner, organist of Trinity Episcopal Church in Red Bank, gave a recital Aug. 2 at the Atonement Lutheran Church, Asbury Park, assisted by the Madrigal Singers of Long Branch. His numbers were the following: "My Heart Is Filled with Longing," "When Thou Art Near" and "Come, Sweet Death," Bach; Prelude, Clerambault; Air from "Water Music," Handel; Melody from "Orpheus," Gluck; "Before the Image of a Saint," Karg-Elert; "In Memoriam," Karg-Elert; "Romance," Debussy; "The Nightingale and the Rose," Saint-Saens; "Will-o'-the-Wisp," Nevin; Chorale Prelude on "St. Anne," Noble.

AUSTIN ORGANS, INC.
Organ Architects and Builders
HARTFORD, CONN.

REPRESENTED BY
J. E. Austin, Riverview Drive, Suffolk, Va.
Calvin Brown, 4539 North Richmond St., Chicago, Ill.
Herbert Brown, 522 Fifth Ave., New York, N. Y.
P. S. Fanjoy, P. O. Box 159, Winston-Salem, N. C.
Ernst Giesecke, P. O. Box 234, Honolulu, Hawaii.
J. B. Jamison, Los Gatos, California.
Kansas City Organ Service & Supply Co., 4113 Pennsylvania, Kansas City, Mo.
Shewring Organ Service, 15400 Lydian Ave., Cleveland, Ohio.
Roy E. Staples, P. O. Box 161, Atlanta, Georgia.
J. J. Toronto, 34 "A" St., Salt Lake City, Utah.
C. J. Whittaker, 5321 Eighth Ave. N. E., Seattle, Washington.
Samuel R. Warren, 172 Connecticut Ave., West Haven, Conn.

The HALL ORGAN Company
BUILDERS OF PIPE ORGANS
WEST HAVEN CONNECTICUT
BRANCHES:
New York Philadelphia Chicago
Toledo Los Angeles

Mario Salvador,
A.B., Mus.M., A.A.G.O.
Organist—Choirmaster—St. Louis Cathedral
Organ Recitalist
St. Louis Missouri

FRANK VAN DUSEN
Director School of Church and Choir Music—American Conservatory
Professor of Organ, Piano and Theory—Wheaton College
Director School of Sacred Music—Presbyterian College of Christian Education
Address Kimball Hall, Chicago, Ill. Tel.: Webster 0620

ADOLPH STEUTERMAN
F. A. G. O.
Recitals *Lessons*
Calvary Episcopal Church, Memphis, Tenn.

Arthur C. Becker, Mus. D., A. A. G. O.
Lessons in Organ and Service Playing
De Paul University School of Music
64 E. Lake Street, Chicago

OBERLIN CONSERVATORY OF MUSIC
Exceptional opportunities for the Organ Student. Four Specialist Teachers
Department of choral singing and choir direction
Cultural advantages of Oberlin College
Twenty-three Pipe Organs for Teaching and Practice
Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

KRAFT For RECITALS and LESSONS
TRINITY CATHEDRAL, CLEVELAND, OHIO

D. ROBERT SMITH

COMPLETING HIS PERIOD OF TRAINING at the San Diego Naval Training Station, D. Robert Smith, specialist first-class, U.S.N.R., former professor of organ and theory at the College of Puget Sound, has been assigned to duty in the Eleventh Naval District chaplain's office and will serve there under Captain H. S. Dyer (ChC), U.S.N.

Mr. Smith, who enlisted in the navy at the Tacoma, Wash., recruiting office, is an associate of the American Guild of Organists and has studied with Marcel Dupré, Dr. Charles M. Courboin and Van Denman Thompson. He is a graduate of the Indiana State Teachers' College and DePauw University gave him the master of music degree.

Mr. Smith has been granted a leave of absence during his service in the navy. Miss Doris Helen Smith, one of his students, is carrying on in his place at the College of Puget Sound and George Williston is taking his place as organist at the First Methodist Church of Tacoma, while Fritz Bernsten is director.

An inexpensive, somewhat less than standard size church hymnal that is remarkably rich and varied in content.

Worship in Song

HERE is a beautifully printed book of 367 vital hymns and tunes, choral responses, prayers, and responsive readings, selected, edited, and written with rare skill and with an intimate understanding of the needs of the Church and of the spiritual aspiration of today's Christians.

"For a hymnal of somewhat less than standard size," says *The Christian Century*, "it would be hard to find a more satisfactory collection." *The Diapason* says: "It is eminently practical and fills a need apart from those met by larger hymnals. In quality the collection is of the best. Notwithstanding the size, the hymnal is complete." Dr. Walter M. Howlett, Secretary, The Greater New York Federation of Churches, says: "A perfectly splendid book."

Persons who are responsible for hymn-book purchases are invited to write for a returnable examination copy of *Worship in Song*.

D. APPLETON-CENTURY COMPANY

35 West 32nd Street, New York, N. Y.

Arthur Jennings

Recitals

UNIVERSITY OF MINNESOTA

Plymouth Church
Minneapolis, Minnesota

Ruth Barrett Arno

The First Church of Christ, Scientist BOSTON

ARTHUR HOWES

Christ Church
Houston, Tex.

CHARLES H. FINNEY

A. B., Mus. M., F. A. G. O.

HEAD OF THE MUSIC DEPARTMENT
FRIENDS UNIVERSITY, WICHITA, KAN.

HARRY E. COOPER

Mus. D., F. A. G. O.

Raleigh, North Carolina

FINE

through and through

A basic characteristic of the Reuter Organ of yesterday, today and tomorrow.

The Reuter Organ Company
LAWRENCE, KANSAS

Builders of fine pipe organs, exclusively

Rollo F.
MAITLAND
Mus. D., F.A.G.O.

Pupils again achieve distinction

Available for recitals

2129 Chestnut Street
Philadelphia, Pa.

GEORGE L. SCOTT, M.M.

ILLINOIS WESLEYAN UNIVERSITY
BLOOMINGTON, ILLINOIS

ORGAN — THEORY

ROBERT BAKER, M.S.M.

First Presbyterian Church
Brooklyn, N. Y.

ERNEST E. HARDY

147 Milk St., Boston, Mass.

INSURANCE

(O. & C., Church of the Holy Name, Swampscott, Mass.)

Westminster Choir College

TRAINING CHORAL CONDUCTORS FOR THE CHURCH, CIVIC CHORUS, SCHOOL AND COLLEGE

JOHN FINLEY WILLIAMSON, PRESIDENT — PRINCETON, N. J.

ALEXANDER McCURDY, Head of Organ Department

HENRY F. ANDERSON

F.A.G.O.

Cleveland Institute of Music
EMMANUEL CHURCH

Prepares for Guild Examinations

8614 Euclid Ave. — Cleveland

VINCENT ELLSWORTH SLATER

Organist—Choirmaster
Presbyterian Church

Bound Brook, N. J.

GUILMANT ORGAN SCHOOL

WILLARD IRVING NEVINS
Director

FORTY-THIRD YEAR OPENS OCTOBER 6

Catalogue: 12 West 12th Street, New York

RUSSELL BROUGHTON

F. A. G. O.

St. Mary's School

Raleigh — North Carolina

CLARIBEL G. THOMSON

Organist
First Presbyterian Church
Ardmore, Pa.

Frank B. Jordan, M. Mus.

Drake University
Des Moines, Iowa

THE HYMN SOCIETY OF AMERICA, INC.

President—William Watkins Reid, New York.
Vice-Presidents—Paul C. Warren, D.D.; Mrs. Clarence Dickinson, Oscar Thomas Olson, D.D.
Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York.
Corresponding Secretary—Stephen Ayers, S. T. M., Box 423, Manhasset, N. Y.
Recording Secretary and Chairman Executive Committee—The Rev. Deane Edwards, 297 Fourth Avenue, New York.
Librarian—William W. Rockwell, D. Th., New York.
Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.

A splendid folder of suggestions and information sent this summer by the A.G. O. to the deans of all its chapters is bearing fruit. Bound in the folder with other helpful material was a message from the Hymn Society giving practical hints on hymn activities for the chapter, such as festivals and demonstrations for congregations with their choirs. Two chapters already have responded, seeking help in planning hymn festivals.

Organists are now planning special musical events of the winter. Why not hold a hymn festival, either in your own church alone, or with the help of nearby churches? In many churches a new hymnbook has been installed recently. There is no better way to discover its treasures than by preparing to sing them *as worship elements* in such a service. These festivals are very appropriate just before Thanksgiving, and Thanksgiving Day services can be planned to use significant new hymn texts. The society is ready to share your problems and will welcome any definite inquiries. A new statement about hymn festivals will be mailed on request.

We hope that many chapters will continue to hold organist-clergy events, either as dinner meetings or as discussion groups. The use of hymns and their effective interpretation may well be taken up at such a meeting. Pastors everywhere desire our help in giving congregational worship greater spiritual emphasis through hymns. They will cooperate readily in any definite plan for making people more interested in singing the great hymns, both new and old.

New Members Are Welcomed

During the summer six applications for membership were received, and they were acted on favorably at the September meeting of the executive committee. We welcome these friends into our fellowship: The Rev. W. Sherman Kerschner, D.D., Philadelphia; Miss Helen Anne Provine, Urbana, Ill.; the Rev. Alvin F. Brightbill, M.Mus., Chicago; Sydney W. MacAlpine, Manchester, Conn.; John M. Priske, M.A., Nashua, N. H.; the Rev. Frank M. McKibben, D.D., Evanston, Ill. The interests of these new members are as follows: Two are organists by vocation; one is a supervisor of music in the public schools; two are connected with theological seminaries, one being in charge of its musical instruction, the other concerned with training in Christian education; the sixth is a pastor with excellent experience in the selection of hymn-book material.

Hymn Contest Closes

When this gets into your hands the last hymn text will have been received in the contest and the eligible entries will be reaching the judges. A total of 400 hymns had been accepted for entry in the three prize categories by Sept. 15 and many more will be received before the final date of Oct. 1.

Our Twentieth Anniversary

The date of the celebration of our twentieth anniversary in New York has been set for Sunday, Nov. 15, and the following day. Affiliated societies and chapters are hoping to observe the event at the same time. The plans include a festival service at St. Bartholomew's Church Sunday afternoon. Dr. Howard Chandler Robbins will be the special preacher and Dr. Sargent will conduct the service, while the music will be in charge of Dr. David McK. Williams. On Monday there will be addresses and panel discussions in the morning and afternoon, while the evening will be devoted to a dinner at the Town Hall Club. The Rev. Paul Warren, D.D., will preach at the panel discussion in the afternoon.

Full information about these events and about what we may do to help you in your plans for improved congregational singing in your own church will be sent you gladly on receipt of a stamped envelope. The papers of the society, its hymn leaflets, etc., are for sale at cost price and information about festivals can be sent you promptly. Address the office at 2268 Sedgwick Avenue, New York.

SALAMANCA, N. Y., CHORUS SINGS HAYDN'S "CREATION"

The Community Chorus of Salamanca, N. Y., sang excerpts from Haydn's "Creation" at the First Congregational Church Sunday afternoon, Aug. 30, and in doing so took a long step toward stimulating renewed interest in music in the city. Theodore Vosburgh, Mus.D., associate professor of music at Albion College, Albion, Mich., was the conductor. Mr. Vosburgh came to Salamanca to spend the summer vacation at the home of his wife's parents. The chorus has been handicapped since it has lacked a permanent conductor for two years. However, forty-one members responded and the results were highly commended by the large audience.

Prior to this time the chorus was represented by most of its membership at the Chautauqua regional choir festival Aug. 8, when 500 sang "The Creation" under the conductorship of Dr. Walter A. Howe of Worcester, Mass. For the local rendition there were organ and piano accompaniments. Edward B. Vreeland, Jr., was at the organ, and Evelyn Green Vosburgh, wife of the conductor, was at the piano.

Walter James, who has just received his master's degree at the Eastman School of Music, has consented to keep the chorus intact through the winter months until a permanent conductor is selected. "The Messiah" will be sung at Christmas time.

AUSTIN C. LOVELACE GOES TO CHARLOTTE, N. C., COLLEGE

Austin C. Lovelace, M.S.M., has accepted a position at Queens College, Charlotte, N. C., to teach organ and theory. For the last year he has been organist and choirmaster of the Church of the Holy Trinity, Lincoln, Neb., where he instituted a series of musical vespers on the first Sunday of each month and recently held a free voice class during the summer months, working on the "Elijah." For his final service on Sept. 13 the choir sang Mr. Lovelace's original compositions, including a "Benedictus Es" recently accepted for publication by H. W. Gray; "Fierce Raged the Tempest" and "May the Grace of Christ." At a farewell party the choir presented Mr. Lovelace with a chiming electric clock.

In addition to his work at Queens College Mr. Lovelace will be director of the youth choirs and tenor soloist at the Myers Park Presbyterian Church, working with James C. Pfohl.

Blodgett to Begin Work at Museum.

Walter Blodgett, who will succeed Arthur W. Quimby as curator of music of the Cleveland Museum of Art Jan. 1, 1943, will make his first appearance in advance of these new duties, giving the opening McMyler organ recital Sunday, Oct. 4, at 5:15 in the garden court of the museum. Mr. Quimby resigned to head the department of music of Connecticut College. For his first recital Mr. Blodgett will play a program which will be repeated on all the Sundays in October, including: Toccata, Adagio and Fugue in C major, Bach, and Chorale in E, Franck.

MAAS CHIMES
Cathedral and Tower Chimes
WRITE FOR INFORMATION, 3015 CASITAS AVE., LOS ANGELES

MARTIN W. BUSH, F.A.G.O.
First Central Congregational Church
Head Music Dep't, University of Omaha, Nebr.

ALBERT RIEMENSCHNEIDER
DIRECTOR OF MUSIC
Baldwin-Wallace College, Berea, Ohio
Recitals, Master Classes, Instruction, Coaching
Address Baldwin-Wallace Conservatory of Music, Berea, Ohio

HORACE M. HOLLISTER
M.S.M.
Associate Organist
Director of Young People's Choirs
MADISON AVENUE PRESBYTERIAN CHURCH
New York City

LESLIE P. SPELMAN
University of Redlands
REDLANDS CALIFORNIA

CLARENCE DICKINSON
Concert Organist
Organist and Director of Music, The Brick Church and Union Theological Seminary.
Director of the School of Sacred Music of Union Theological Seminary.
1140 Park Avenue, New York

HENRY OVERLEY
Head of Music Department, Kalamazoo College
Organist-Choirmaster, St. Luke's Church

ST. LUKE'S CHORISTERS
Long Beach, California
William Ripley Dorr, B. S., Mus. B., Director
Current and forthcoming motion picture releases:
"Mrs. Miniver"
"Random Harvest" — *"Tish"*

ALBIN D. McDERMOTT
Church of the Holy Name
New York
Recitals — Instruction

HAROLD SCHWAB
95 Gainsborough Street
BOSTON, MASS.
Lasell Junior College — The Union Church of Waban
ORGAN THEORY PIANO

HAROLD TOWER
Organist and Choirmaster
Trinity Methodist Church
GRAND RAPIDS, MICHIGAN

Seth Bingham
Associate Professor of Music (Composition), Columbia University
ORGANIST AND CHOIRMASTER
Madison Avenue Presbyterian Church
921 Madison Ave., New York

FRANK ASPER
Mus. D., F. A. G. O.
Salt Lake Tabernacle

Felix F. Schoenstein & Sons Pipe Organ Builders
SAN FRANCISCO, CALIF

RALPH A. HARRIS
M.S.M., F.A.G.O., Chm.
Conductor—St. Paul's Choristers
BROOKLYN, NEW YORK

ALL SAINTS' CHURCH
WILLIAM SELF
WORCESTER, MASS.

J. THURSTON NOE
A.M., B.S. in Music
Minister of Music
South Methodist Church
Manchester, Connecticut

PALMER CHRISTIAN
University of Michigan
Ann Arbor
Mgt. Bernard R. La Berge, Inc.
2 West 46th St., New York

Catharine Crozier
RECITALS
Eastman School of Music
ROCHESTER, N. Y.

ROBERT BELMORE
Church of the Holy Trinity
Philadelphia
"An Instrumentalist of Consummate Powers"
Musical Courier, New York

ALFRED M. GREENFIELD
NEW YORK UNIVERSITY
ORGANIST - COMPOSER
CONDUCTOR
University College

ALFRED WIDEMAN
Holy Name Cathedral
CHICAGO

HAROLD WELLS GILBERT
BOY CHOIR TRAINING
HEADMASTER OF ST. PETER'S CHOIR SCHOOL
319 Lombard St., Philadelphia

ZEUCH
BOSTON

Walter N. Hewitt
A.A.G.O. (CHM)
Prospect Presbyterian Church
Maplewood, N. J.
Temple Sharey Tefilo
East Orange, N. J.

ROBERT R. CLARKE GOES TO LARGE FORT WORTH CHURCH

Robert R. Clarke is soon to assume his duties as minister of music at the First Methodist Church, Fort Worth, Tex. Mr. Clarke has been at the First Methodist Church of El Dorado, Ark., for the last three years. The church in Fort Worth is one of the major churches of Methodism in the Southwest, having a membership of 3,500 and as fine an edifice and equipment as any church in that part of the country. Mr. Clarke is to be a full time minister of music and will have a boy choir, girls' choir, young people's choir and an adult choir for the regular services.

Musical Demonstration Nov. 11.

A nation-wide musical demonstration of American unity as a feature of the Armistice Day observance Nov. 11 was proposed by the Music Industries War Council at a meeting held in Chicago Sept. 9. The plan is to ask every American man, woman and child to join in singing the national anthem immediately following the one-minute silent tribute to the heroes of the first world war at 11 a. m. All radio stations will be asked to broadcast "The Star-Spangled Banner" at that time, and bands and other instrumental groups will be encouraged to play the anthems in streets and public squares.

Harrison Wild Club Meets Oct. 13.

The opening meeting of the Harrison Wild Club will be held at the Y.W.C.A. on East Monroe Street, Chicago, Tuesday, Oct. 13, at 12:30. A program is being prepared and there will be discussion of plans for the season, led by the new president, Ora J. Bogen.

Mrs. Emma Rose Leach died Sept. 5 at the home of her daughter, Mrs. Dwight C. Orcutt, in Glencoe, Ill. Mrs. Orcutt has been for many years organist of the Glencoe Union Church. Mrs. Leach was the widow of the Rev. Dr. William B. Leach, for years a Methodist minister in Chicago.

Marie Little, who has presided over the musical destinies of Wesley Methodist Church in Washington, D. C., for the last six years, has resigned to accept the offer of the Episcopal Church of the Transfiguration.

ROBERT
NOEHREN
DISTINGUISHED AMERICAN ORGANIST
"A musician whose interpretations are as impressive as his masterful technique."
RECITALS
FOUNTAIN STREET CHURCH
GRAND RAPIDS, MICHIGAN

Choir Pulpit GOWNS
Choral and Graduation Apparel. Fine materials, beautiful work, pleasingly low prices. State your needs. Catalog and samples on request. DeMoulin Bros. & Co., 1143 S. 4th St., Greenville, Ill.

CLINTON REED, A.A.G.O.
Assistant Organist
TRINITY CHURCH
NEW YORK CITY
RECITALS LESSONS

GEORGE H. FAIRCLOUGH
M. Mus., F.A.G.O.
Organist and Choirmaster
Church of Saint John the Evangelist (Episcopal)
Saint Paul, Minnesota

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

WILLIAM H. BARNES
MUS. D.
ORGAN ARCHITECT
ORGANIST AND DIRECTOR
FIRST BAPTIST CHURCH, EVANSTON
AUTHOR OF
"THE CONTEMPORARY AMERICAN ORGAN" (THREE EDITIONS)
1112 SOUTH WABASH AVENUE
CHICAGO

Richard F. Bower
A.A.G.O.
Charleston Baptist Temple
Charleston, W. Va.

William G. Blanchard
ORGANIST
Pomona College
Claremont, California

THOMAS G. McCARTHY
Boy Choir Specialist
Eleven Devon Street
Kearny, New Jersey

Edward Eigenschenk
American Conservatory, Chicago
Loras College, Dubuque, Iowa
Second Presbyterian Church, Chicago
Concert Mgt., Frank Van Dusen
Kimball Hall, Chicago

Charles Dodsley Walker

JOHN GROTH
Broadway Tabernacle Church
New York City

Walter Flandorf
CHICAGO

LEON VERREES
HEAD OF THE ORGAN DEPARTMENT
SYRACUSE UNIVERSITY

A.A.G.O. M.S.M.
LUIS HAROLD SANFORD
Organist and Choirmaster
SECOND PRESBYTERIAN CHURCH
NEWARK, NEW JERSEY

OUTSTANDING ORGAN MATERIAL

EVERETT TITCOMB: Four Improvisations on Gregorian Themes:
1. Puer Natus Est 3. Gaudeamus
2. Alleluia, Pascha Nostra 4. Cibavit Eos
Price, each, 50 Cents

EVERETT TITCOMB: 3 Short Pieces on Familiar Gregorian Melodies:
1. Regina Coeli. Queen of Heaven. (Antiphon)..... .50
2. Credo in unum Deum. I believe in one God..... .50
3. Vexilla Regis. The Royal Banners (Processional)..... .50

EVERETT TITCOMB: Two Compositions for the Organ:
1. Prelude ..... .50
2. Scherzo ..... .50

FRANCIS W. SNOW, Mus. D.
Two Choral Preludes (Dies Irae-Vigili et Sancti)..... .75
Invocation ..... .50
Toccata Prelude (On "Jesus Christ is risen today")..... .50

RECITAL PIECES FOR THE ORGAN
Selected and arranged by Francis W. Snow, Mus. D.

Volume 1	Volume 2
Soeur Monique ...Couperin	Aria da Chiesa....Composer unknown
Scherzo .....Gigout	Benedictus .....Couperin
In dulci jubilo....Bach	Intermezzo .....Widor
Trumpet Tune ...Purcell	Ave Maria .....Liszt
Noel in G.....Daquin	Allegro .....Handel

Price, each volume, $1.25

WOOD OCTAVO SERIES

THE MOST MODERN EDITION OF CHORAL WORKS FOR CHURCH AND GENERAL USE

This new and eminently successful edition of choral works includes standard numbers and distinctive works of modern composers, for both adult and junior choirs.

By virtue of its editorial and mechanical perfection the series has won immediate recognition, among the most critical, as one of the finest editions available.

RECENT RELEASES

Mixed Voices

No.		Price
591	**Titcomb, Everett** ....Come, ye faithful.....	.15
570	**Titcomb, Everett** ....Alleluia. All the earth.....	.15
457	**Titcomb, Everett** ....Behold now, praise the Lord.....	.15
506	**Snow, Francis W.**...Give peace in our time.....	.15
580	**Malin, Don** .....A Song of Joy.....	.15
555	**Malin, Don** .....All Thy works shall give thanks.....	.15
549	**Bornschein, Franz** ...Give us Thy peace.....	.15
520	**Bornschein, Franz** ...Come, ye disconsolate.....	.15
539	**Beckett, Wheeler** ...Vesper Invocation	.15
569	**James, Will** .....Almighty God of our Fathers.....	.15
594	**Gretchaninoff, A.** ...Hail, thou gladdening light.....	.15
563	**Simes, Robert L.**.....O my soul, bless God the Father.....	.15
501	**McKinley, Carl** .....Veni Emmanuel	.15
585	**Winslow, Ralph G.**..The Shepherd Psalm	.15

Christmas Novelties

568	**Davis, Katherine K.**..Carol of the Drum.....	.15
576	**Johnson, Frederick** ..Carol of the Three Ships.....	.15
522	**Thomas, Christopher**..Love came down at Christmas.....	.12
551	**Baldwin, Ralph L.**...Tree of Christmas	.15
500	**Macdougall, Hamilton C.** .....Yuletide Carol	.15
609	**Faulkner, George** ...(Arr.) Masters in this Hall (Carol Tune from Chartres).....	.15

That you may become fully acquainted with the WOOD OCTAVO SERIES, we shall appreciate the privilege of sending you a complete list, and subsequently sample copies.

THE B. F. WOOD MUSIC CO.
88 St. Stephen Street Boston, Mass.

DALE YOUNG

CORPORAL DALE W. YOUNG, instructor of organ at the Jordan Conservatory of Music and organist-choirmaster at Zion Evangelical Church, Indianapolis, Ind., enlisted in the armed forces March 31. He is stationed in the Thirty-seventh Medical Training Battalion at Camp Grant, Ill., as a chaplain's secretary and organist and director of an army choir. Corporal Young has been playing a series of Sunday evening organ recitals at Emmanuel Chapel for the entertainment of the medical soldiers. He has appeared several times as piano soloist over MBS, Camp Grant Hour.

WAR PROBLEMS ARE MET BY THEODORE SCHAEFER

Theodore Schaefer has done some careful planning in order to place his choir at the Covenant-First Presbyterian Church of Washington, D. C., on an efficient war basis. In the process neither he nor his singers have indulged in a vacation. He is now planning his third annual series of musical Wednesday evenings and will open in October with Bach's "A Stronghold Sure." Meanwhile Mr. Schaefer awaits the call of the nation to the armed forces.

At the beginning of the summer, Mr. Schaefer reports, several factors made themselves obvious. Vacations were not to be plentiful, so that many singers would be available. Many choir members were working alternate Sundays or every third Sunday, so that regularity would be impossible. Government workers continued to come in from all parts of the country, ready for service of some kind in their newly-chosen church. Decentralization of government offices and the draft were making for a constant turnover in the chancel choir.

It was therefore decided to maintain a summer choir, but not to obligate any one person for all Sundays. Members signed up for all Sundays on which they would be willing to sing and would be available. Then auditions were opened and continued all summer. From the two lists a unit of twenty-four voices was chosen for each Sunday. It was understood that a person might be asked not to sing in order to maintain balance, or asked to sing, if possible, on a Sunday for which he had not signed up, in order to maintain balance. No attempt was made to rehearse weeks ahead. The hour and a half rehearsal was devoted to the Sunday music for the immediate week.

The results have been highly gratifying, Mr. Schaefer writes, and a choir in the chancel kept the services alive and there was no feeling of summer slump.

FRANCIS S. MOORE ASKED TO REPEAT PROGRAM OF 1941

The "University of Life," an organization of young people, has made the request of Francis S. Moore that he repeat the music appreciation program that he gave in his church last year. It consisted of a short talk on the construction of the organ, followed by a demonstration of the several stops, ending with two Bach chorales and the Prelude and Fugue in C minor, Book 4, Peters Edition. This program was played Wednesday afternoon, Sept. 23, at 3 o'clock, in the First Methodist Church in Oak Park.

LOUIS F. MOHR & COMPANY
ORGAN MAINTENANCE
2899 Valentine Ave., New York City
Telephone: Sedgwick 3-5628
Night and Day
Emergency Service—Yearly Contracts
Electric action installed
Harps—Chimes—Blowers
An Organ Properly Maintained Means Better Music

HAGERSTOWN ENGRAVING CO.
Stopkeys, Name Plates, Pistons, etc. Genuine or French Ivory.
Memorial Plates a Specialty.
233 E. FRANKLIN ST., HAGERSTOWN, MD.

FREDERICK E. BIELER
Mus. B., B. Mus. Ed., M. Mus.
ORGANIST AND MINISTER OF MUSIC
FIRST PRESBYTERIAN CHURCH
FORT WAYNE, IND.

KATHARINE E. LUCKE, F.A.G.O.
Faculty Peabody Conservatory of Music
Organist and Director First Unitarian Church
Baltimore, Md.
"Come Ye and Let Us Go Up to the Mountain"
Anthem for chorus of mixed voices
with Soprano Descant
Practical Drill in Keyboard Harmony
Books 1 and 2

WINSLOW
CHENEY
"One of the elect of his generation of organists." The Musical Courier, New York.
108 CLARK ST. BROOKLYN, N. Y.

W. O. TUFTS, M.S.M.
WASHINGTON, D. C.

HOMER WHITFORD
Mus. B., F.A.G.O.
Organist and Choirmaster, First Congregational Church, Cambridge, Mass.
Director of Music,
McLean Hospital, Waverly
Conductor, Woman's Club Chorus,
Belmont

HAROLD HEEREMANS
UNIVERSITY COLLEGE
NEW YORK UNIVERSITY
CHURCH OF THE SAVIOUR
BROOKLYN, N. Y.

LONGY SCHOOL OF MUSIC, Inc.
One Follen Street, Cambridge, Mass.
Melville Smith, Director
E. Power Biggs, Teacher of Organ
Nadia Boulanger, Teacher of Composition
Catalogue on Request.

FREDERICK MARRIOTT
Organist - Carillonneur
ROCKEFELLER MEMORIAL CHAPEL
University of Chicago

HENRY F. SEIBERT
Organist and Choirmaster
Lutheran Church of the Holy Trinity
Central Park West at 65th Street
New York, N. Y.

Russell Hancock MILES M. Mus.
Professor of Music
University of Illinois
School of Music
at Urbana

CHARLOTTE KLEIN
Mus.D., F.A.G.O.
3217 Wisconsin Avenue
WASHINGTON, D. C.

RUTH HARSHA, Mus. D.
Ernest Williams School of Music
Central Methodist Church
300 Eighth Avenue — Brooklyn, N. Y.

HAROLD C. COBB
ORGANIST
SINAI TEMPLE
CHICAGO, ILLINOIS

HAROLD GLEASON
EASTMAN SCHOOL OF MUSIC
of the
UNIVERSITY OF ROCHESTER
New York

DeWitt C. Garretson
A.A.G.O., CHM.
St. Paul's Cathedral
Buffalo, N. Y.
Director of Music, Buffalo Seminary

Ernest Prang Stamm
Recital Organist
SAINT LOUIS

James Philip Johnston, F.A.G.O.
Organist and Choirmaster
Church of the Holy Innocents
Brooklyn, N. Y.

NEWELL ROBINSON
F.A.G.O., C.H.M.
Organist Choirmaster
Grace Church
Mount Airy Philadelphia, Pa.

J. Donald Willing
ORGANIST AND CHOIRMASTER
Plymouth Church of Shaker Heights
Cleveland

FRANK A. McCARRELL
Organist and Choirmaster
Pine Street Presbyterian Church
HARRISBURG, PA.
Recitals and Instruction
2519 NORTH SECOND STREET

JOHN HARMS
F.A.G.O.
St. John's Church, Far Rockaway, N. Y.
Temple Israel, Lawrence, N. Y.
CONDUCTOR NEIGHBORHOOD CHORUS OF NEW YORK

PIETRO YON
853 Carnegie Hall
NEW YORK CITY

C. HAROLD EINECKE
Mus. D., Mus. B., F.W.C.C.
Park (First) Congregational Church
GRAND RAPIDS, MICHIGAN

Harris S. Shaw, A.A.G.O.
Piano — Organ
Musicianship
Address: 175 Dartmouth St., Boston, Mass.

WILLIAM F. SPALDING
ORGANIST AND CHOIRMASTER
CHURCH OF THE ASCENSION
ORGANIST AND INSTRUCTOR
UNIVERSITY OF DENVER
DENVER, COLORADO

Anne Versteeg McKittrick,
F. A. G. O.—CHM.
Grace Church, Brooklyn Heights,
Brooklyn, N. Y.
Preparation for Guild Examinations
Studio: 254 Hicks Street, Brooklyn

RICHARD ROSS

Claude L. Murphree
F. A. G. O.
University of Florida
GAINESVILLE :: FLORIDA

WHITMER BYRNE, MUS. B.
Eighteenth Church of Christ, Scientist
RECITALS AND INSTRUCTION
7957 Marquette Ave.
CHICAGO

MARSHALL BIDWELL
Carnegie Institute
Pittsburgh
AVAILABLE FOR RECITALS

G. DARLINGTON RICHARDS
Organist - Choirmaster
SAINT JAMES' CHURCH
Madison Avenue at 71st Street
NEW YORK
Ten-Lesson Course in Boy-Choir Training

Dudley Warner Fitch
St. Paul's Episcopal Church
DES MOINES
RECITALS INSTRUCTION

GEORGE WM. VOLKEL
Mus. Bac., F.A.G.O.
All Angels' Church
NEW YORK CITY

E. WILLIAM BRACKETT

E. WILLIAM BRACKETT NOW AT BOCA RATON FIELD, FLA.

Private E. William Brackett, concert organist from Washington, D. C., who has played recitals throughout the East and Middle West, is now stationed at Boca Raton Field, Fla., one of the army air force's technical schools, where he will serve as chaplain's assistant and post organist.

Just prior to joining the army Private Brackett was accompanist for the National Cathedral Choral Society and accompanied the chorus in its recent presentation of Verdi's Requiem. In the summer of 1941 Mr. Brackett was one of the recitalists at the national convention of the American Guild of Organists, held in Washington. For the last two years he has been a student in organ and theory under Dr. T. Tertius Noble of St. Thomas' Church, New York City.

Private Brackett began his musical career as a student at Peabody Conservatory of Music, where he was graduated in 1935 with a bachelor of music degree. At the same time that he was attending Peabody he studied languages at Johns Hopkins University in the evenings and served as assistant organist at the Church of St. Michael and All Angels in Baltimore. After graduation he was organist and choirmaster of St. John's Church, Georgetown, where he directed the choir of men and boys. St. John's is the oldest church edifice in the District of Columbia.

For five summers Mr. Brackett served as organist at the National Cathedral in Washington and played recitals in that city.

Private Brackett is the son of Mr. and Mrs. E. A. Brackett of Minneapolis.

New Position for Hester Smithey.

Hester Smithey has resigned as organist of the National City Christian Church, Washington, D. C., which she served for six years, and has accepted the post of organist and director of choirs at Grace Episcopal Church, Woodside, Md., in suburban Washington. At Grace Church Mrs. Smithey will direct the adult choir, a junior choir and a boys' choir. She holds degrees in music and is treasurer of the District of Columbia Chapter, American Guild of Organists.

New England Choir Directors to Meet.

The first meeting of the New England Choir Directors' Guild will be held Tuesday evening, Oct. 6, at Boston University. The speaker, Dr. Archibald T. Davison, professor of choral music at Harvard University, will speak on choral work. He has been a member of the Harvard faculty for over thirty years. Harris S. Shaw is president of the New England Choir Directors' Guild.

Champion Electric Suctorians for Pumping Reed Organs

Built for Service Priced to Sell
Successful in Each

STANDARD SIZE $40.00 F.O.B.

Junior Suctorian, ample up to six sets of reeds, $30.00

Pipe Organ Service Company
3318 Sprague Street Omaha, Nebr.

JOSEPH W. CLOKEY
DEAN OF THE
SCHOOL OF FINE ARTS
MIAMI UNIVERSITY
•
OXFORD, OHIO

PORTER HEAPS
RECITAL ORGANIST
Chicago

Richard Keys Biggs
Blessed Sacrament Church,
Hollywood
Address 6657 Sunset Blvd., Hollywood

Grace Leeds Darnell
St. Mary's-in-the-Garden
521 West 126th Street, New York City
JUNIOR CHOIRS A SPECIALTY

Katharine Fowler, M. Mus.
Columbia Heights Christian Church
Washington, D. C.

JOHN A. GLASER
TRINITY LUTHERAN CHURCH
FLATBUSH, NEW YORK

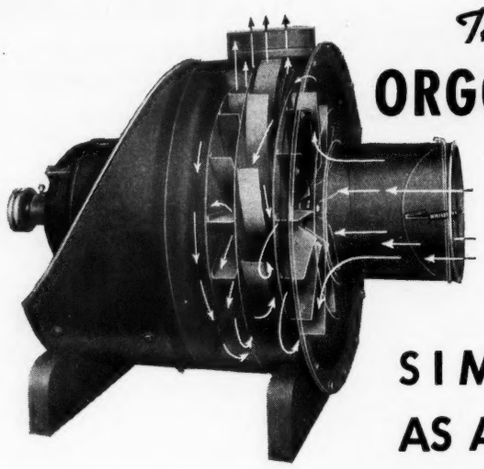
MAURICE GARABRANT
The Cathedral of the Incarnation
Garden City, N. Y.
Organist of Adelphi College
Conductor of the Long Island
Choral Society

W. LAWRENCE CURRY
Organist and
Director of Music
BEAVER COLLEGE
Jenkintown, Pennsylvania

Barrett Spach
Fourth Presbyterian Church
Chicago

VINCENT H. PERCY
ORGANIST AND CHOIRMASTER
The Euclid Avenue Congregational Church
CLEVELAND, OHIO

ROSSETTER COLE
Composition and Theory. Prepare for Examination in American Guild of Organists
1625 KIMBALL BUILDING, CHICAGO



The ORGOBLO

SIMPLE AS A FAN

The Orgoblo is like an enclosed fan. Light-weight impellers are mounted on an oversized motor shaft which has only two bearings. There are no belts or gears. Note the curved stationary vanes that direct the air —another exclusive Spencer feature that insures smooth flow and high efficiencies without surges at all loads.

It's all steel, compact and requires no special foundation. Operates efficiently at all loads without vibration or disturbing noise.

Wide clearances, low peripheral speeds, extra large shafts, and built like a bridge—with all metal, rust resistant and reinforced construction —the Orgoblo gives satisfactory service for a lifetime.

ASK FOR THE BULLETINS

SPENCER HARTFORD ORGOBLO FOR CHURCHES, THEATRES AND HOMES

THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

227B

CHICAGO OFFICE—53 WEST JACKSON BOULEVARD

Simplex Electric Organ Blowers

have certain definite advantages, in that the travel of air through the Simplex is direct. No obstructions to cause pressure resistance. Built entirely of steel. In quietness the Simplex has no equal. Blast wheels thoroughly balanced.

WRITE FOR PRICES

B. F. BLOWER CO., INC.
41 THIRD STREET FOND DU LAC, WISCONSIN

EDGAR S. KIEFER TANNING CO.
(Hand Leather Division)
TANNERS OF
LEATHER for the PIPE ORGAN and
MUSICAL INSTRUMENT TRADES
Send for Samples. Phone Franklin 0082
223 W. LAKE ST., CHICAGO, ILLINOIS

WHITE, SON COMPANY
SPECIALISTS IN THE MANUFACTURE OF
ORGAN LEATHERS
655 Atlantic Ave. Boston, Massachusetts

BUILDING REPAIRING
LaMARCHE BROTHERS
PIPE ORGANS
6525-31 Olmsted Ave. Newcastle 2071
A CHICAGO CONCERN SINCE 1918
MAINTAINING REBUILDING

Canadian College of Organists

OFFICERS OF THE C.C.O.

President—Charles Peaker, Mus. D., F.R.C.O., Toronto.

Secretary — Maitland Farmer, F.R.C.O., L.R.A.M., St. Paul's Church, Bloor Street East, Toronto, Ont.

Treasurer—H. G. Langlois, Mus. B., Grace Church on the Hill, Russell Hill and Lonsdale Road, Toronto.

Registrar—Charles E. Wheeler, F.C.C.O., London, Ont.

Registrar of Examinations—F. C. Silvester, 135 College Street, Toronto, Ont.

Examination Pieces for 1943.

The following pieces have been chosen for the June, 1943, Canadian College of Organists diploma examinations:

F. C. C. O.

1. Prelude and Fugue in G minor, Bach. (Novello, volume 8, page 12.)
2. Canon in B minor, Schumann. (Novello, or any edition.)
3. Tuba Tune, Cocker. (Stainer & Bell.)

A. C. C. O.

1. Fugue in G minor, Bach. (Novello, volume 2, page 41.)
2. Psalm Prelude No. 2 in E flat, Howells. (Novello.)

In future there will be one examination a year, the February examination having been discontinued.

JOHN HUSTON STATIONED AT CAMP WOLTERS, IN TEXAS

John Huston of Dallas, Tex., entered the army Aug. 6 and has been stationed permanently with the medical detachment in the infirmary at the reception center at Camp Wolters, Tex. He is one of three organists at the reception center who play at the Sunday services and give an organ meditation every evening. The latter is growing rapidly in popularity, especially with the hospital patients.

Mr. Huston studied with the late Hugh McAmis in New York last summer before being called into the service. He has obtained leave of absence from the Highland Park Methodist Church and Temple Emanu-El of Dallas and has persuaded his first organ teacher, Mrs. H. M. Whaling, Jr., formerly at Southern Methodist University, to take his place for the duration.

David Craighead Wins Scholarship.

David Craighead, organist at the First Presbyterian Church of Santa Ana, Cal., has been awarded the only available scholarship in the organ department of the Curtis Institute at Philadelphia. Mr. Craighead, who has been organist at the California church for one and one-half years, departed for Philadelphia Aug. 31.

FRANK ASPER WILL TEACH IN MEXICO NEXT SUMMER

Dr. Frank Asper, organist of the Salt Lake City Tabernacle, has been appointed to the faculty of the 1943 summer school of Mexico's National Conservatory of Music as the result of the series of recitals which he gave in Mexico in August. Dr. Asper, accompanied by Mrs. Asper, went to Mexico at the invitation of the Society of Chamber Music and immediately won the admiration of Mexico's music-loving public.

Before going home Dr. Asper gave a recital in the Church of Our Lady of Guadalupe, Mexico City, with the Lener Quartet. The program included Bach's D minor Concerto for organ and two violins, Vivaldi's E minor Sonata for organ and 'cello and the lento movement from Cesar Franck's F minor Quintet, in addition to several organ selections.

TRIBUTE TO MRS. REDIC BY CHURCH ON ANNIVERSARY

Mrs. Cora Conn Redic, organist of the First Presbyterian Church of Winfield, Kan., for the last twenty-four years, was paid a tribute at the service Sept. 20 for her faithful work. Members of the choir presented her with a corsage of gardenias. Preceding the offertory she was called to the chancel and Dr. Jackson, the pastor, praised Mrs. Redic for her faithfulness, her loyalty and her interest in the church, and gave expression to his appreciation of the music in the service. At this time she was presented with a basket of red roses.

John T. Burke in Los Angeles Post.

John T. Burke has been appointed organist of the First Congregational Church of Los Angeles, Cal. He will be associated with Arthur Leslie Jacobs, minister of music of this large church. Mr. Burke played his first service in Los Angeles Sept. 20. He has a master's degree in music from Westminster Choir College and was a pupil both of Carl Weinrich and Alexander McCurdy. For the past season he was assistant to Carl Pfatteicher at Phillips Andover Academy.

Quality Organ Pipes
Scientifically Scaled, Artistically Voiced.
Over 50 Years' Service to the Pipe Organ Industry. A trial order will convince.
JEROME B. MEYER & SONS, INC., Mfrs.
MILWAUKEE, WISCONSIN

PAUL N. HAGGARD & CO.
Sales Pipe Organs *Service*
610 S. MAIN STREET
TULSA, OKLAHOMA
Serving Oklahoma, Kansas, Arkansas and Texas

CLASSIFIED ADVERTISEMENTS

WANTED—MISCELLANEOUS

PIPE ORGANS WILL LAST longer when kept in good repair. Revoicing reed pipes, new tuning slides, tuning organs, rebuilding, new stops added. Estimates cheerfully given. Jerome B. Meyer & Sons, Milwaukee, Wis.

WANTED—ORGAN BUILDERS, CABinet makers and wood workers for war production. Applicants must meet federal requirements. Application blanks on request. M. P. MÖLLER, INC., Hagerstown, Md.

WANTED—(1) CONSOLE AND ACtion mechanic. (2) Experienced outside man for maintenance and service work. Holtkamp Organs, 3265 West Thirtieth Street, Cleveland, Ohio.

WILL TRADE—SIX-FOOT MASON & Namlin grand piano, in perfect condition, for Model E Hammond organ in equally good condition. Address K-6, THE DIAPASON.

TO ORGAN FIRMS—ORGANS SERViced for the trade; also erecting and finishing. A. E. and F. J. Lloyd, Organ Craftsmen, 85-21 Fifty-fifth Avenue, Elmhurst, L. I., N. Y. [10.]

WANTED—ORGAN BUILDER; GOOD references. Erecting and finishing organs in New York and vicinity. Steady work. One dollar an hour and up. Inquire of C-4, THE DIAPASON.

WANTED TO BUY—I AM INTERESTed in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address L-5, THE DIAPASON. [tf.]

WANTED — SMALL PIPE ORGAN. Please write full particulars in first letter. E. F. Foreman, 416 South Salina Street, Syracuse, N. Y.

WANTED — BACK NUMBERS OF THE DIAPASON and *The American Organist*, large or small collection. Give price. Address K-7, THE DIAPASON.

WANTED TO BUY—SECOND-HAND gown and hood. Fellow, A.G.O., or T.C.L. Address K-2, THE DIAPASON.

WANTED—SPOOL WIRE AND USED organ cables. Write description and price. Address J-3, THE DIAPASON.

FOR SALE.

FOR SALE — FOUR-MANUAL CONsole, electro-pneumatic, fifty-six stops, twenty-four couplers, thirty adjustable piston combinations. Two-manual and pedal Wilcox & White reed organ. One-manual Aeolian grand player reed organ and player rolls. One-manual, two-stop, Derrick-Felgemaker pipe organ. One seven-stop tubular-pneumatic church pipe organ. One practically new four-stop unit church organ. One three-manual theater organ, twenty-one sets of pipes, harp; low wind pressure. One one-manual Johnson pipe organ, nine stops. Address J-8, THE DIAPASON.

FOR SALE—LOW PRESSURE PIPES, A-1 condition, $35 to $55 per set; 8-ft. diapason, $68; pedal bourdon, twelve pipes, with chest, $95; Deagan chimes and harp, with actions; two-manual console, relay; tremolos, chests, shutters, cables. F.O.B. Chicago. Address K-3, THE DIAPASON.

FOR SALE—ONE AND ONE-HALF-h.p. Spencer Orgoblo, without motor. Fine condition. $75. Also fifteen-stop, two-manual new Reisner remote control combination action, complete, $140. Saxton, 263 Caroline Street, Saratoga Springs, N. Y.

FOR SALE—SEVERAL UNIT STOPS of pipes, with or without chests and relays. Also much other used organ material. Pipe Organ Service Company, 3318 Sprague Street, Omaha, Neb. Established 1923.

FOR SALE—PEDAL OPEN DIAPAson, with chest. Like new. Twelve-note tuba, 16 ft. Five-stop Möller duplexed chest, with relays. Ideal layout, as extra units can be added. Address F-7, THE DIAPASON.

FOR SALE—VERY FINE OLD MELodeon, in very fine condition. About the size of spinet piano. Case walnut. Also fine Hinners reed organ, like new. No reasonable offer refused. Address Earl Clark Music Store, Monroe, Wis.

FOR SALE — FINE TWO-MANUAL unit organ. Open diapason, violoncello, flute, bourdon. Complete with A.C. blower and generator, excellent condition. Address K-5, THE DIAPASON.

FOR SALE—NEW CHOIR GOWNS for holidays, $4.25. Black poplin pleated. Used blue fluted gowns, $3. Lindner, 425-T.D. Seventh Avenue, New York. Leaflet mailed.

FOR SALE—CHURCH ORGAN, TWOmanual, low pressure, twenty sets and chimes. No unification. Action electrified. Detached console. $1,425, crated. Address K-4, THE DIAPASON.

FOR SALE — TWO-MANUAL ELECtro-pneumatic console, with combination action, oak case, in A-1 condition. Specifications and details. Address J-9, THE DIAPASON.

FOR SALE — SEVERAL KINETIC blowers, ½, 1, 2, 3 h.p. each; Spencer 3 h.p. All in good condition. Reasonably priced. Address D-10, THE DIAPASON.

FOR SALE—TWO-MANUAL "HORSEshoe" type console. Ten sets Kimball pipes, five-inch pressure. Box 13, Fort Clinton, Pa.

FOR SALE—AEOLIAN ORGAN, COMplete, with harp and chimes, sixteen ranks. Fine specification. Address H-8, THE DIAPASON.

PIPE ORGANS
Yearly Maintenance Contracts
REBUILDING
ADDITIONS
REPAIRS
TUNING
Courteous and Dependable
Pipe Organ Service
by
Factory Trained Experts
Chester A. Raymond
Organ Builder
176 Jefferson Rd. Princeton, N. J.
Phone 935

MAYLAND CHIMES & HARPS
SINCE 1866
BROOKLYN NEW YORK

Dennison Organ Pipe Co.
Reading, Mass.
We Specialize in
Manufacturing Wood, Metal, Flue and Reed Pipe Organ Stops.
1847 1942

WE SPECIALIZE
in Parts and Supplies
for repairing, modernizing,
and enlarging pipe organs.
Insist upon our products.
ORGAN SUPPLY CORPORATION
540-550 East 2nd Street — Erie, Penna.

Telephone Harrison 2219 Church and Residence Organs
L. D. Morris Organ Company
Mechanical Experts
Designers-Builders of FINE PIPE ORGANS
Artistic Tone
410 South Michigan Blvd., Chicago, Ill.
Factory: 1039 Addison St. Telephone Lakeview 1334

WE SPECIALIZE
in rebuilding, maintenance and repairs of all makes of organs.
CANNARSA ORGAN COMPANY
Hollidaysburg, Pa.
New York Harrisburg Pittsburgh

DENISON BROS.
Manufacturers of
ORGAN STOP KNOBS FOR CHURCH AND REED ORGANS
Name Plates, Pistons, Tilting Tablets, Stop Keys, etc., of all kinds of Ivory and Imitation Ivory
Established 1877
DEEP RIVER - - CONN.

ESTEY ORGAN CORPORATION

BRATTLEBORO, . VERMONT

Builders of organs since 1846

◆

100% WAR WORK FOR THE DURATION

Builders of Organs from the Day of Victory Onward

SCHANTZ ORGANS

For those who desire an instrument of the highest quality.

Consult

A. J. SCHANTZ, SONS & COMPANY

Established 1873

Orrville, Ohio

ONE NIGHT in BETHLEHEM

A CHRISTMAS CANTATA FOR MIXED VOICES

WITH OPTIONAL PART FOR JUNIOR CHOIR
Text by JOHN MASON NEALE and the Scriptures
Music by WILLIAM A. GOLDSWORTHY
Performance time, 25 minutes —— Price.....$1.00

GENERAL ANTHEMS

Two Litanies—from the Services of the Riverside Church, N. Y. C., by Fosdick-Kinsley ..... .15
Four Responses—from the Services of the Riverside Church, N. Y. C., by Kinsley ..... .15
Come, O Thou Traveler Unknown—by J. R. Gillette ..... .16
Give Ear to My Prayer—by Caroline Gessler ..... .15
Thou Wilt Keep Him—by J. Warren Erb ..... .18
The Lord's Prayer—by W. A. Goldsworthy ..... .12
Who Shall Separate Us—by Thomas Harborne ..... .15
O God, Our Help in Ages Past—by Powell Weaver ..... .15
Soldiers of Christ, Arise—by Henry P. Cross ..... .15

—All of the foregoing for mixed voices—

FISCHER EDITION

J. fischer & bro.
119 west 40th st.
new york, n.y.

TO EXECUTIVES:

NOW YOU CAN HELP *Even More...*

New Treasury Ruling Permits Purchases UP TO $100,000 In Any Calendar Year of Series F and G WAR BONDS!

This is not a new Bond issue and not a new series of War Bonds. Thousands of individuals, corporations, labor unions, and other organizations have this year already purchased $50,000 of Series F and G Bonds, the old limit. Under the new regulations, however, these Bond holders will be permitted to make additional purchases of $50,000 in the remaining months of the year. The new limitation on holdings of $100,000 in any one calendar year in either Series F or G, or in both series combined, is on the cost price; not on the maturity value.

Series F and G Bonds are intended primarily for larger investors and may be registered in the names of fiduciaries, corporations, labor unions, and other groups, as well as individuals.

The Series F Bond is a 12-year appreciation Bond, issued on a discount basis at 74 percent of maturity value. If held to maturity, 12 years from the date of issue, the Bond draws interest equivalent to 2.53 percent a year, computed on the purchase price, compounded semiannually. The Series G Bond is a 12-year current income Bond issued at par, and draws interest of 2.5 percent a year, paid semiannually by Treasury check.

SAVE WITH

EVERYBODY EVERY PAYDAY 10%

War Savings Bonds

This space is a contribution to America's All-Out War Program by THE DIAPASON