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

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ORGAN MUSIC ON AIR IS "IDEAL LISTENING"

FIVE YEARS ARE REVIEWED

C.B.S. Opens Sixth Season of E. Power Biggs' Recitals—Total of 126 Composers Represented in 1,222 Performances.

In opening the sixth year of recitals on the organ in the Germanic Museum of Harvard University, played by E. Power Biggs and heard by admirers of organ music from coast to coast, the Columbia Broadcasting System states that "the great organ literature, from Bach to the moderns, forms ideal radio listening." A summary of the five years of radio performances on the instrument built by G. Donald Harrison says that "critics and public have rated the Biggs program first in its class in every one of the *Musical America* radio polls." The review adds: "Not only have the masterpieces of solo organ music received a wide hearing these past five years, but the extensive literature for organ and orchestra has once again been widely enjoyed, as it was in Handel's day." Thus, it is pointed out, "the oldest musical literature in the world—that for the organ—dating back to the thirteenth century and before, has during the past five years reached a national and international audience through the most modern of inventions—the radio."

One hundred and twenty-six composers have been represented in 1,222 performances on the broadcasts from 1942 to 1947. In number of appearances the highest ten have been: Bach, 424; Handel, 63; Mozart and Brahms, 31 each; Haydn, 28; Couperin and d'Aquin, 23 each; Mendelssohn, 21; Schumann, 20; Purcell and Dupré, 18 each; Vivaldi, Gabrieli and Franck, 13 each; Alain, Sowerby, Liszt and Reubke, 11 each.

Twenty-six first performances anywhere of contemporary compositions, most of them written for these broadcasts, have been given, the composers including Walter Piston, Virgil Thomson, Howard Hanson, Roy Harris, Cecil Effinger, August Maekelberghe, Bernard Piche, Emil Kornsand, Rayner Brown, William Parksgrant, Alec Templeton, Arthur Bird, Leo Sowerby, Quincy Porter, Richard Arnell, Robert Noehren, Daniel Pinkham, Ellis Kohs, Ned Rorem, Gardner Read and others.

The listing of concertos for organ and orchestra, and concerted music for organ and solo instruments includes 242 performances of compositions by sixty-seven composers, mostly moderns.

Features of the programs, mostly "firsts" for radio, have included the presentation of the entire organ works of Johann Sebastian Bach (a project requiring a year and a half to carry through), "The Art of Fugue" of Bach, the complete organ literature of W. F. Bach, the complete organ works of Handel, including his sixteen organ concertos (now in progress), the seventeen sonatas for organ and orchestra by Mozart, the complete organ works of Mendelssohn, Brahms and Hindemith, the "Book of Noels" of d'Aquin, and rare pieces such as Haydn's "Pieces for a Musical Clock," Sonatas of Frederick the Great, music of Henry VIII, as well as forgotten work of Krebs, Antoni Soler, and music by the fourteenth century "astrologer, mathematician, musician, and what not" John Dunstable, who lived at the time of Henry V and who is credited with the famous "Agincourt Song," in addition to numerous organ pieces.

ANDRÉ MARCHAL will give a recital Nov. 12 on the famous Boston Music Hall organ at Methuen, Mass., recently rebuilt and regarded by organists generally as one of the finest instruments in the United States. The seating capacity of the music hall is limited and those desiring to attend are urged to order tickets in advance from the Methuen Memorial Music Hall, Box L, Methuen.

ORGAN STUDENTS FROM MANY STATES AT COLUMBIA UNIVERSITY

THIS GROUP OF STUDENTS at Columbia University in New York who worked during the summer with Seth Bingham in his classes gives evidence of the widespread desire to acquire knowledge of organ playing. Those in the picture came from Bermuda, Georgia, Iowa, Louisiana, Mississippi, Missouri, New York, North Carolina, Ohio, Pennsylvania, Tennessee, Texas and Virginia.

POWELL WEAVER'S WORK HAS PREMIERE IN KANSAS CITY

A feature of the initial program of the fifteenth season of the Kansas City Philharmonic Orchestra Oct. 14 and 15 under the baton of Efrem Kurtz was the world premiere performance of a Fugue for Strings by the eminent Kansas City organist and composer Powell Weaver. The work was heard at its first presentation by an audience of 2,200. Miss Margaret Truman was one of those present. How the latest composition by Mr. Weaver impressed the critics is indicated by the following quoted from the review in the *Kansas City Times:*

The Fugue for Strings proved to be a beautiful composition, built on two strikingly lovely melodies and developed fugally with complete skill in harmony and instrumentation. It began as quietly as a Sunday morning in the country, and although it broadened in outline as its repeating themes developed and added volume as the succeeding voices entered, its essential mood did not change; rather the effect of its development resembled the heightening of light from dawn to noon, and though the interest did not flag, the quiet Sunday mood remained.

Mr. Weaver was present and stood to receive extended applause on the first performance of his new work, completed only last spring.

FRENCH NOTABLES TO HEAR MARCHAL IN WASHINGTON

M. Andre Marchal, organist of Ste. Eustache, Paris, will make an internationally flavored appearance in a recital at the First Congregational Church, Washington, D. C., Thursday, Nov. 6, at 8:15. His excellency, Ambassador Henri Bonnet, heads the list of patrons and diplomatic and consular representatives who will attend. Among other notables the family of M. Chautemps, several times premier of France, will be present. This is the first such event at which they will be present on foreign soil.

A GI arranging these details is Carl Sherwood Parker. A blind organist in the Cathedral at Sees, Georges Trouve, urged Parker to locate Marchal as soon as Paris was liberated. Exchanges of letters following return home kept the two in contact. The engagement by the Cleveland Museum and letters with Walter Blodgett made the rest possible.

Members of the District of Columbia Chapter of the American Guild of Organists are sponsoring the recital with the First Congregational Church and its organist, William Watkins, A.A.G.O.

EMORY L. GALLUP SEVERELY ILL IN CHICAGO HOSPITAL

Emory L. Gallup, organist and minister of music of the First Methodist Church of Evanston, is severely ill at St. Luke's Hospital in Chicago. An operation was performed in October and a brain tumor was discovered.

Dr. Gallup, who has held important positions in Chicago and in Grand Rapids, Mich., during the last thirty-five years, was obliged to resign as dean of the Illinois Chapter, A.G.O., several months ago when he was first taken ill. After having made a partial recovery he returned to the organ bench, but his condition became worse several weeks ago.

THREE-MANUAL BY MOLLER FOR POTTSTOWN, PA., CHURCH

Emmanuel Lutheran Church in Pottstown, Pa., is to have a three-manual organ, the contract for which has been awarded to M. P. Möller, Inc. The organ will have a drawknob console, with tablets for the couplers. The tonal resources are shown by the following stoplist:

GREAT ORGAN (Enclosed).
Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Octave Quint, 2⅔ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Chimes (Deagan A), 21 bells.

SWELL ORGAN.
Lieblich Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 12 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Plein Jeu, 3 rks., 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 12 pipes.

CHOIR ORGAN.
Geigen Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.
Chimes (from Great), 21 notes.

PEDAL ORGAN.
Diapason (20 from Great), 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bourdon (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Stopped Flute (from Swell), 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Lieblichflöte (from Swell), 4 ft., 32 notes.
Double Trumpet (20 from Swell), 16 ft., 12 pipes.

NEW YORK CHURCH OFFERS $100 COMPOSITION PRIZE

The Church of the Ascension, New York, will make an award of $100 for the best original cantata or anthem for mixed voices, fifteen to twenty minutes in length, suitable for Ascension Day. The work will be sung at a special service of music on Ascension Day, May 6, under the direction of Vernon de Tar, organist and choirmaster, and will be published by the H. W. Gray Company. Details may be obtained by writing to the secretary, Church of the Ascension, Fifth Avenue at Tenth Street, New York 11, N. Y.

NEW HOUSTON CHURCH TO HAVE LARGE ORGAN

ORDER TO AEOLIAN-SKINNER

First Presbyterian in Texas City Will Install Instrument of Three Manuals in Edifice to Be Completed in 1948.

The First Presbyterian Church of Houston, Tex., will have a large three-manual organ in its new edifice and the Aeolian-Skinner Organ Company has been commissioned to build the instrument. The church, of which Dr. Charles L. King is pastor, is erecting what will be one of the outstanding ecclesiastical edifices of the Southwest, to cost approximately $1,500,000. The musical activities of the church have been under the direction of Paul S. Pettinga since January, 1946, and the new instrument was planned by him in conjunction with the Aeolian-Skinner Company. The organ will be installed in the new church upon its completion some time in 1948.

Stop specifications for the organ are:

GREAT ORGAN.
Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quint, 2⅔ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Cymbel, 3 ranks, 183 pipes.
Trompette, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Chimes, 25 notes.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 68 pipes.
Diapason, 8 ft., 68 pipes.
Chimney Flute, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 56 pipes.
Principal, 4 ft., 68 pipes.
Flute Triangulaire, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.

CHOIR ORGAN.
Dulciana, 16 ft., 68 pipes.
Diapason, 8 ft., 68 pipes.
Viola, 8 ft., 68 pipes.
Nason Flute, 8 ft., 68 pipes.
Dolcan, 8 ft., 68 pipes.
Dolcan Celeste, 8 ft., 56 pipes.
Gemshorn, 4 ft., 68 pipes.
Koppelflöte, 4 ft., 648 pipes.
Nazard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1⅗ ft., 61 pipes.
English Horn, 16 ft., 68 pipes.
Cromorne, 8 ft., 68 pipes.
Rohr Schalmei, 4 ft., 68 pipes.
Harp, 8 ft.
Celesta, 4 ft.

PEDAL ORGAN.
Polyphonic Bourdon, 32 ft., 4 pipes.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft.
Quintaten (from Great), 16 ft.
Dulciana (from Choir), 16 ft.
Principal, 8 ft., 32 pipes.
Flute, 8 ft., 32 pipes.
Still Gedeckt (from Swell), 8 ft.
Quint, 5⅓ ft., 32 pipes.
Super Octave, 4 ft., 32 pipes.
Flute, 4 ft., 32 pipes.
Blockflöte, 2 ft., 32 pipes.
Fourniture, 4 ranks, 128 pipes.
Bombarde, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Chimes (from Great).

FAURE'S REQUIEM will be sung by the combined choirs of the Second Presbyterian Church, St. Luke's Hospital and Christ Church Cathedral, St. Louis, at the cathedral Sunday, Nov. 9, at 8 p.m. Pearl Walker, soprano, and Clifford Fiddish, bass, will be soloists. The orchestra will be drawn from the St. Louis Symphony. Lindsay Lafford, F.A.G.O., will play Handel's Sixth Concerto. Myron Casner, F.A.G.O., will conduct.

FRANK TAFT IS DEAD AFTER NOTED CAREER

ACTIVE IN VARIED FIELDS

Concert and Church Organist and Vice-President of Aeolian-Skinner Company Had Rare Bach Museum at His Home.

Frank Taft, prominent for a generation not only as an organist, but as a designer of organs, died in a hospital of his home town, Montclair, N. J., Oct. 15 at the age of 86 years. He was director of the residence organ department of the Aeolian Company for many years, and continued in this work when the organ department of the Aeolian Company was absorbed by the Aeolian-Skinner Organ Company, becoming a vice-president of the latter company. Five years ago he retired, but continued to act in an advisory capacity.

Mr. Taft had been instrumental in placing large organs in many American homes of wealth and had been heard in recitals in every part of the United States. After the turn of the century he moved to Montclair as organist of the First Congregational Church, retiring in 1912. He was a founder of the American Guild of Organists.

At his home in Montclair Mr. Taft had created one of the largest Bach collections existing today and this museum attracted organists from New York and from a distance. An article describing this rare collection was published in THE DIAPASON in June, 1936. There are in Mr. Taft's collection 200 framed pictures, including oils, engravings, etchings, lithographs, etc., besides many unframed pictures. Glass cabinets contain manuscripts, early edition books, bronzes, busts, statuettes, a medallion and a large silver cup with an engraving of Bach's head. Here also are a Bach Gesellschaft edition, all standard biographies and numerous pieces of Bach literature of all kinds. There are facsimiles of thirty-seven compositions of Bach, and among the rare volumes are such items as Burney's "History of Music," published in 1789, and "Walther's Lexicon," 1732. Hundreds of pictures line the walls of the museum, ranging from the five known authentic portraits of Bach to symbolic prints in which he figures.

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

Mr. Taft was born in East Bloomfield, N. Y. He went to Chicago in 1880 as a youth to study organ under Clarence Eddy, and he was Mr. Eddy's pupil for three years. Going to New York, he studied with Samuel P. Warren and was organist of the Clinton Avenue Congregational Church, Brooklyn; the Madison Avenue Reformed Church and Temple Beth-El, New York.

Mr. Taft leaves a son, W. Halsted Taft of Montclair. Mrs. Taft died several years ago.

FRANK TAFT

ROBERT DERICK APPOINTED TO ROCKY MOUNT, N. C., CHURCH

Robert Derick, minister of music of the Presbyterian Church of Verona, N. J., has resigned to become organist and choirmaster of the Church of the Good Shepherd (Episcopal) in Rocky Mount, N. C. Previously Mr. Derick was organist and choirmaster of the First Methodist Church in Montclair, N. J., and All Saints' Episcopal Church in Orange, and organist of Temple Adas Emuno in Hoboken, N. J., and Temple B'nai Abraham in Newark. Mr. Derick is also leaving the position of director of music in the Essex County Vocational and Technical High Schools in Newark and Bloomfield, conductor of the Esso Choristers of Bayway Refineries in Elizabeth, N. J., and accompanist for the Montclair Glee Club.

In addition to his duties as organist in Rocky Mount Mr. Derick is to be on the faculty of Atlantic Christian College in Wilson.

Mr. Derick, a pupil of the late Mark Andrews, also studied with Eugene A. Farner, Frank Scherer, Dr. T. T. Noble and Dr. David McK. Williams. Before the war he studied church music and conducting at the Staatliche Hochschule für Musik of the University of Cologne. His work in music education was done at New York University.

POSITIONS WANTED

POSITION WANTED—YOUNG EXPERIENCED man would like full-time position in church. Eastern seaboard preferred. Experience in many liturgical as well as nonliturgical churches. Student of well-known recitalists and has studied directing under prominent church musicians. Available immediately. Write M-15, THE DIAPASON. [1]

POSITION WANTED—CATHOLIC ORganist-choirmaster wishes change of position. A.A.G.O. Over twenty-five years' experience. Also band and orchestra trainer and conductor. West or Southwest preferred. Address K-3, THE DIAPASON.

POSITION WANTED—EXPERIENCED organist-choir director desires full-time position. Eastern Pennsylvania or vicinity. Address K-8, THE DIAPASON.

Other classified advertising on page 35.

JAPAN LOSES ORGANS BY THE WAR'S RAVAGES

ONLY TWO REMAIN IN EMPIRE

All in Tokyo Destroyed, American-Trained Native Recitalist Reports —Importation of American Instruments Is Planned.

Havoc wrought to organs in Japan by the war is disclosed in an interesting letter received by THE DIAPASON from Eizaburo Kioka, who has been giving recitals and placing organs in his native country for the last twenty years. Mr. Kioka reveals that only two organs are left in all of Japan and that Tokyo has no organs that survived the ravages of the war. Bombing accounts for the destruction of twenty. The surviving instruments are a Möller in Kyoto and another Möller in Sendai. The task those interested in organ music have set before them is to launch reconstruction work on a large scale and to this end the guidance and cooperation of American devotees of the organ is solicited.

For thirty years before the outbreak of the world war Japan had been making rapid progress in the promotion of organ music and the public showed deep interest in organs. It is hoped to kindle this interest anew as soon as normal conditions return, and with them comes the importation of American organs.

Mr. Kioka was the first Japanese organ student to be sent to the United States and he studied at Columbia University and at Yale, later being under the instruction of Widor, d'Indy and Straube in Europe. Since 1926 he has given 200 recitals in Japan, playing organs built by Estey, Möller, Casavant and several English and German builders. For the last two years he has served as organist for the Eighth United States Army at the headquarters main chapel in Tokyo.

DR. CLARENCE DICKINSON, organist and choirmaster of the Brick Presbyterian Church, will direct a festival service of Dickinson music at All Angels' Episcopal Church, West End Avenue at Eighty-first Street, New York, Sunday, Nov. 23, at 4 o'clock. Dr. George William Volkel, organist and choirmaster of All Angels', was a student of Dr. Dickinson and Mrs. Helen Dickinson in the School of Sacred Music of Union Theological Seminary.

IN THIS MONTH'S ISSUE

Columbia Broadcasting System, in opening sixth season of E. Power Biggs' recitals, states that "the great organ literature, from Bach to the moderns, is good listening."

Japanese organist writes of the destruction of all except two organs in the empire in the war.

Frank Taft, organist, devotee of Bach and designer of many organs for homes in the United States, dies in Montclair, N. J.

Specification of large Aeolian-Skinner organ for the First Presbyterian Church of Houston, Tex., is presented.

Professor Hope Leroy Baumgartner of Yale University proposes a creed for the composers of music for the church service.

Edmund Jaques, the New York organist, for many years at St. Paul's Chapel, sang fifty years ago in Leipzig at a memorial concert marking the semi-centennial of Mendelssohn's death.

Autumn dinner opens A.G.O. season in New York and chapters throughout the country report fall activities.

Dr. Reginald L. McAll is honored on his forty-fifth anniversary at the Church of the Covenant in New York.

THE DIAPASON

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The Greatest of These is Love	C. Albert Scholin	974	.15
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The Lord Is My Light	C. Albert Scholin	980	.15
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The Shepherds Had an Angel (Christmas)	Cecil E. Lapo	997	.15
*O For a Thousand Tongues	R. Deane Shure	983	.15
*Holy, Holy, Holy, Lord God Almighty	R. Deane Shure	1000	.18

*(For S.A.T.B. or Junior and Senior Choirs or Choir and Congregation)

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MARGARET PAGE INGLE

MARGARET PAGE INGLE, the Baltimore organist and composer, has been appointed organist and choirmaster at the First Presbyterian Church of that city and presides over a four-manual Roosevelt organ of ninety stops, rebuilt by Skinner. Before going to this church she served in the same position at the Memorial Episcopal Church and at St. Mark's Lutheran. She is head of the music departments in two well-known private schools—the Roland Park Country School of Baltimore and the Madeira School, near Washington. In both institutions she serves as choral director.

Miss Ingle, a graduate of the Peabody Conservatory, served as the first dean of the Chesapeake Chapter, A.G.O., and assisted in the organization of that chapter. Several times she has been an examiner for the Guild. The Chesapeake Chapter anthem prize was awarded to her several years ago for her "Awake, My Soul," published by the H. W. Gray Company. Three of her Christmas carol arrangements for women's voices have just been published by Charles W. Homeyer, Boston: "Hush, My Babe," Rousseau's Lullaby; "Shepherd's Carol," Italian carol of the Pifferari, and "Listen, Lordlings," English. Her arrangement for organ of Bizet's "Carillon" has just been published by Gray and "I Sought the Lord," for men's voices, is published by Kranz in Baltimore.

HARRY WILLIAM MYERS GIVES FAREWELL REQUEST RECITAL

Harry William Myers, A.A.G.O., who has been organist for nineteen years at the Broadway Baptist Church, Louisville, Ky., said farewell to his congregation Sunday afternoon, Sept. 28, at a superbly played recital. The program was composed of numbers requested by the congregation. At the close a sentimental touch was added by the playing of "Auld Lang Syne." The choir and congregation presented to Mr. Myers a new A.A.G.O. gown and hood. Oct. 1 he took up his new duties as organist and director at St. Paul's Methodist Church in Louisville.

The program of the farewell recital was as follows: Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Suite Gothique," Boellmann; "Meditation a Sainte Clotilde," James; "Piece Heroique," Franck; "Romance sans Paroles," Bonnet; Toccata, Fifth Symphony, Widor.

WHEELING CHOIR REUNION BRINGS OUT 120 OLD SINGERS

St. Matthew's Episcopal Church in Wheeling, W. Va., entertained 120 former choir boys Sept. 20 and 21 at the fifty-fifth anniversary reunion of the choir. Four of those in attendance were members of the original choir organized in 1892. At a dinner in the church an alumni association was formed to boost the work of the choir. At the Sunday service between 75 and 100 men marched with the choir in the procession and joined lustily in the singing of the hymns.

Robert Knox Chapman is the organist and choirmaster of St. Matthew's Church and is the latest of a long line of prominent men who have included among others Edwin Arthur Kraft, Paul Allen Beymer, Edmund S. Ender, Carl Wiesemann and Robert W. Morse.

For your 1947 Christmas Program

we suggest you consider this excellent list of

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✓Along the Street I Hear.....Marshall Bartholomew .18
It Was in the Cold of Winter / God, Whom So Justly I Adore .Marshall Bartholomew .15
Eight Burgundian Carols.....Marshall Bartholomew 1.25
†Rise Up Early.....Richard Kountz .18
The Manger at Bethlehem.....Robert Elmore .18
The above are new, 1947 publications.
I Heard the Bells on Christmas Day....Mark Andrews .16
The Christmas Child.....Seth Bingham .16
Carol, Sweetly Carol.....T. Frederick H. Candlyn .16
†Lo, The Messiah.....M. Castelnuovo-Tedesco .20
*As It Fell Upon a Night.....Katherine K. Davis .16
Sleep Baby Jesus.....Frederick Erickson .18
Lute-Book Lullaby.....Harold Friedell .16
Amish Carol of the Hills.....Harvey Gaul .15
*Christmas Eve.....Richard Hageman .20
Christ is Born.....Philip James .15
*Carol of the Sheep Bells.....Richard Kountz .15
†Holy Day Holly Carol.....Channing Lefebvre .18
✓Dark the Night.....George Mead .15
✓Nowell.....William S. Nagle .15
Everywhere Christmas Tonight.....T. Tertius Noble .15
*Sing We Noel Once More.....David Stanley Smith .15
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Our approach to organ architecture is a functional one. In other words, we design our instruments in accordance with the music they will be required to play.

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We consider both these tonal designs and styles of voicing good for the purposes for which they were intended.

The majority of our church organs lie somewhere between these two extremes, each influenced by the musical requirements of the particular church.

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G. Donald Harrison

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ORGAN IN CINCINNATI BY HILLGREEN-LANE

FOR THE COLLEGE OF MUSIC

Concert Auditorium to Have Large Three-Manual Which Will Be Completed in December—Stoplist Shows Its Resources.

The College of Music of Cincinnati announces the acquisition of a large three-manual Hillgreen-Lane organ for its concert auditorium. The instrument is to be completed in early December. The specifications were drawn by the college organ faculty: Dr. Sidney C. Durst, F.A.G.O., Eugene J. Selhorst, M.M., and Wayne Fisher, M.M., A.A.G.O. Mr. Fisher will give the opening recital.

Edward J. Schulte, well-known Cincinnati architect, redesigned the front of the auditorium to accommodate the instrument, using both display pipes and grillwork. The organ speaks into the auditorium from the rear and both sides of the stage, the largest tone openings being toward the center of the stage. The Hillgreen-Lane Company has incorporated several improved mechanical features in the instrument.

Stop specifications are as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 73 pipes.
Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn (from 16-ft. Gemshorn), 8 ft., 61 notes.
Principal, 4 ft., 61 pipes.
Flute Triangulaire, 4 ft., 61 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
Celesta, 8 ft. (prepared for).
Celesta, 4 ft. (prepared for).

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 85 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Stillgedeckt (from Lieblich Gedeckt), 8 ft., 61 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 pipes.
Flautina, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
Bassoon, 16 ft., 85 pipes.
Oboe (from Bassoon), 8 ft., 61 notes.
French Trumpet, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Quintaton, 16 ft., 85 pipes.
Geigen Principal, 8 ft., 73 pipes.
Hohlflöte, 8 ft., 73 pipes.
Quintaton, 8 ft., 61 notes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 89 pipes.
Rohrflöte, 4 ft., 73 pipes.
Dulcet, 4 ft., 61 notes.
Dulciana, 2⅔ ft., 61 notes.
Dulciana, 2 ft., 61 notes.
Dulciana, 1⅗ ft., 61 notes.
Dulciana, 1 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 32 pipes.
Diapason, 16 ft., 32 pipes.
Bourdon (from Contra Bourdon), 16 ft., 12 pipes.
Violone, 16 ft., 32 pipes.
Gemshorn (from Great), 16 ft., 32 notes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Quintaton (from Contra Bourdon), 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
'Cello (from Violone), 8 ft., 12 pipes.
Stillgedeckt, 8 ft., 32 notes.
Superoctave, 4 ft., 12 pipes.
Blockflöte, 4 ft., 32 pipes.
Sesquialtera, 3 rks., 96 pipes.
Harmonic Tuba (from Great), 16 ft., 32 notes.
Bassoon (from Swell), 16 ft., 32 notes.

THE SOCIETY OF AMERICAN MUSICIANS has announced the selections which must be played in the 1948 organ contest for young artists. The numbers are: Bach, Vivace from Third Trio-Sonata; Vierne, Scherzo from Fourth Symphony, and Bonnet, Concert Variations. Contestants must be under 30 years of age as of Nov. 15. A questionnaire is obtainable from the secretary of the society, E. J. Gemmer, 501 Kimball Building, Chicago. Students' applications must be in the hands of the secretary by June 15, 1948.

SIMPLE TESTS FOR ENSEMBLE

Balanced full organ is not enough. Does it conceal sections that do not balance with each other?

Is the Great the GREAT? Or is it just a skeleton manual "to be coupled to"? How many stops has the Great? How many the Swell?

If the Swell has twice as many as the Great how can one expect impressive intersectional contrast or efficient *variety* of intersectional cooperation? (The obstinate, "one-track" organ.)

Does any stop stick out? There is danger here—perhaps nothing is different enough to protrude!

No ensemble worthy of name was ever assembled from too-similar timbres. Character of individual members is essential.

Only from primary colors can true variety of tints be made. (Weigh this glance into the future against suave first impressions.)

The AUSTIN Great is always the GREAT. The total resources of the specification are divided and apportioned so that *each* section gets the maximum of build-up ease and cooperative ability.

The voices are colored as individually as blend will permit.

This combination of balanced sections and characterful stops yields combinational variety difficult to exhaust.

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WASHINGTON (National Cathedral)
"Program challenged sound musicianship and a perfect command of the keyboard. His solid technical equipment served him well, and his playing is distinctive for its accuracy and a pedal technique which is magnificent."
The Evening Star

CHICAGO (Lecture-Recital with Leo Sowerby)
"Stunning performance of the Sowerby Symphony in which all its taxing demands on the stoutest-hearted technician seemed to have been met."
The Diapason

DETROIT
"Program played with impeccable technique and mastery of the instrument. Mr. Noehren played with sympathetic understanding and with an amazingly clear technique."
The Diapason

NEW YORK (AGO Festival, St. Bartholomew's Church)
"Every number made heavily taxing demands upon the executant in one way or another, yet Mr. Noehren handled them with apparent ease. He played with a fine sense of style and control."
The Diapason

GRAND RAPIDS
"A musician whose interpretations are as impressive as his masterful technique. Without any distortion of the musical text, Noehren uses the resources of the organ to make his readings unfailingly expressive and interesting."
The Grand Rapids Herald

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HAZEL ATHERTON QUINNEY

MONTHLY ORATORIO AT OLD STONE CHURCH, CLEVELAND

An oratorio series will mark the musical services at the Old Stone Church in downtown Cleveland this season. These events, under the direction of Dr. Russell V. Morgan, organist and director since 1923, take place on the first Sunday evening of the month. The first one was a presentation of Mendelssohn's "Elijah" Oct. 5. The schedule is as follows:

Nov. 2—Harvest Cantata, Weber.
Dec. 7—"The Messiah," Handel.
Jan. 4—"The Holy City," Gaul.
Feb. 1—Requiem Mass, Mozart.
March 7—"Forsaken of Man," Sowerby.
April 4—"Hymn of Praise," Mendelssohn.
May 2—"Stabat Mater," Dvorak.
June 6—"The Creation," Haydn.

R.K.O. STUDIOS has engaged William Ripley Dorr to conduct the church music sequence in Leo McCarey's new picture, "Good Sam," and to appear as organist in the picture with a mixed choir of thirty voices. The music used is Farrant's "Call to Remembrance."

MRS. QUINNEY HONORED FOR 25 YEARS' SERVICE TO CHURCH

At the fifty-third anniversary dinner of the University Church of the Disciples of Christ, Chicago, held in the Quadrangle Club Oct. 3, Mrs. Hazel Atherton Quinney, church organist, and B. Fred Wise, minister of music and education, who have served the University Church continuously for twenty-five years, were honored. A special committee prepared an outstanding program. Prior to the development of the present church choir the church had a male quartet. The members of this quartet—Robert Kessler, Clyde Matson, Leslie Arnold and Haydn Parry Thomas—sang several selections as part of the dinner program. Addresses were made by Dr. C. C. Morrison and Dr. W. E. Garrison. Dr. Edward Scribner Ames, minister emeritus, served as toastmaster.

A beautifully engraved parchment was presented to Mrs. Quinney, showing the regard in which the church holds her. It reads as follows:

In appreciation of her twenty-five years of faithful and skillful service as organist, the University Church of Disciples of Christ presents to Hazel Atherton Quinney this expression of its gratitude and affection. Through these years she has made an increasingly valuable contribution to the worship and to the cultural and social life of the church. Talent and industry have raised her to high rank among the artists of her profession. Character and personality have endeared her to her colleagues in music and to the entire membership of the church.

Given at Chicago, Ill., this third day of October, 1947.

The testimonial is signed by the Rev. Irvin Lunger, minister; Dr. Ames, Fred Henderson, chairman of the congregation, and Gladys L. Finn, clerk.

Gifts of $100 to Mrs. Quinney and Mr. Wise were received from an anonymous member of the church.

Hazel Atherton was born at Elmwood, Ill. She was graduated from the Knox College Conservatory of Music, receiving most of her training under John Winter Thompson. Coming to Chicago, she was a pupil of Arthur Dunham and Frank Van Dusen. In 1936 she won the Phi Beta scholarship for woman organists.

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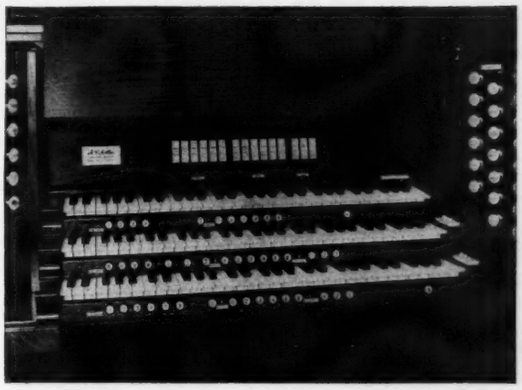

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Edmund Jaques Sang at Leipzig Memorial to Mendelssohn in '97

Half a century ago this month—in November, 1897—the fiftieth anniversary of the death of Felix Mendelssohn-Bartholdy was the occasion for a memorial concert under the direction of the famous Royal Conservatory of Music in Leipzig. On this occasion a young American, who won a reputation both with his voice and his organ technique, was on the program, singing the air "It Is Enough," from "Elijah," as shown on the program reproduced herewith. Edmund Jaques, the singer of that day, returned to this side of the Atlantic, and a long and distinguished career as a church musician followed his European study. The entire memorial program consisted of compositions by Mendelssohn and it will be noted that another American, Miss Lotte Demuth of Oberlin, Ohio, played the Violin Concerto in E minor. A photostatic copy of the program was given us by Mr. Jaques at the request of THE DIAPASON. In sending it Mr. Jaques made this comment:

While a chorister in York Minster (York, England), singing the solo in Mendelssohn's "Hear My Prayer," little did I realize that it would be my lot years afterward to sing at an important memorial concert in Germany honoring the man who founded the famous Königliches Conservatorium der Musik zu Leipzig. My assignment was the aria from the oratorio "Elijah," with full orchestra under the baton of Hans Sitt. This famous musician coached me in his private studio many weeks before that memorable day.

After serving historic St. Paul's Chapel in New York City for twenty-nine years Mr. Jaques retired on a pension Sept. 1, 1929. But that did not end his church activities and he still directs the intermediate and junior choirs at St. John's Episcopal Church, the "Church of the Generals," in Brooklyn. His retirement at St. Paul's marked the close of a ministry of music that has been distinguished. A special feature of his work was the series of noon musical services in Lent, which New York businessmen and office workers attended from year to year in large numbers.

Edmund Jaques is a native of London, and comes of an old Huguenot family. His father was postmaster at Pickering, in Yorkshire. Edmund became a choir boy at York Minster, where he remained until his voice changed. When he left York Minster the headmaster of the choir school testified to Jaques' "industry and his willingness and anxiety to do his best in everything he takes in hand."

The late Dr. Edwin George Monk, organist and choirmaster at York, was an excellent musician, but a severe disciplinarian. His method of training the boys was through fear. Dr. Monk always kept a good supply of canes in a convenient place; if a difficult passage was being rehearsed and did not go to suit him, he would bring the boys who he thought needed the rod down to the floor of the song school and there administer a thrashing. Another mode of punishment was to call an extra daily rehearsal for months at a time, after the evening service.

After leaving York Minster Mr. Jaques became a pupil of Frederick H. Burstall, organist of Liverpool Cathedral, with whom he studied for four years. During this time he accepted an offer from a church in Ontario to become its organist and choirmaster and went to Canada at the age of 18. In 1890 he returned to England and studied voice with William Shakespeare of London. He passed the examination for associate in the London College of Music. Returning to Canada, upon the recommendation of Dr. F. H. Torrington, director of the Toronto College of Music, and Dr. A. S. Vogt, then conductor of the Mendelssohn Choir, the Ontario government offered him the post of director of music at the Ontario Institution for the Blind, which he held for six years, resigning to continue his musical studies in Leipzig and Paris.

Graduating from the Royal Conservatory at Leipzig, Mr. Jaques went to Paris and studied organ with Alexandre Guilmant and voice with Jacques Bouhy. During his residence in Paris he filled the position of organist and choirmaster at St. Luke's American Episcopal Church.

In 1899 Mr. Jaques was appointed organist and choirmaster at St. John's Episcopal Church, Stamford, Conn., and from there he went to St. Paul's Chapel, Trinity Parish.

Mr. Jaques chose a bride among his choristers at St. Paul's Chapel, of Huguenot descent, like himself, a linguist from Queen Marie's country, Roumania, translator on the staff of a large organization. Mrs. Jaques can usually be found behind her desk in the advertising division of the United States Steel Export Company in New York—the desk with the pile of foreign dictionaries on the corner. This United States Steel subsidiary, which has offices in major cities throughout the world, is the sales organization which handles all of United States Steel's foreign business. Its correspondence is voluminous, and much of it is in foreign tongues. These communications may be concerning a transmission tower in Brazil, or a subway in Istanbul, or a hydro-electric plant in Mexico—but they come to Mrs. Jaques for translation.

MENDELSSOHN MEMORIAL CONCERT IN LEIPZIG IN 1897

Königliches Conservatorium der Musik zu Leipzig.

Freitag, am 5. November 1897

im Institutsgebäude.

Zum Gedächtniss Felix Mendelssohn Bartholdy's

gestorben am 4. November 1847).

(Compositionen von F. Mendelssohn Bartholdy.)

Ouverture zum Liederspiel »Heimkehr aus der Fremde« (Op. 89).

Concert für Pianoforte (Op. 25, G moll) . . . . *Wilhelm Backhaus* aus Leipzig.
Molto Allegro con fuoco. Andante.
Presto. Molto Allegro e vivace.

Arie aus dem Oratorium »Elias« . . . . . Herr *Edmund Jaques* aus Brantford (Ca.).

Es ist genug! So nimm nun, Herr, meine Seele; ich bin nicht besser, denn meine Väter. Ich begehre nicht mehr zu leben, denn meine Tage sind vergeblich gewesen. Ich habe geeifert um den Herrn, um den Gott Zebaoth, denn die Kinder Israel's haben deinen Bund verlassen, und deine Altäre haben sie zerbrochen, und deine Propheten mit dem Schwert erwürgt. Und ich bin allein übrig geblieben, und sie steh'n danach, dass sie mir mein Leben nehmen!

Concert für Violine (Op. 64, E moll). . . . . Fräulein *Lotte Demuth* aus Oberlin (Ohio).
Allegro molto appassionato.
Allegretto non troppo. Allegro molto vivace.

Fünfte Symphonie »Zur Feier der Kirchen-Reformation« (Op. 107, in D).
Andante — Allegro con fuoco. Allegro vivace.
Andante. Choral: Ein' feste Burg ist unser Gott. — Allegro vivace. — Allegro maestoso.

Einlass halb 6 Uhr. — Anfang 6 Uhr. — Ende gegen 8 Uhr.

Dieses Programm berechtigt zum Eintritt. Dasselbe ist an der Hauptthüre entfaltet vorzuzeigen.

Das Directorium des Königl. Conservatoriums der Musik.

EDMUND JAQUES

PURVIS PLAYS FIRST FM ORGAN BROADCAST ON COAST

What is believed to be the first legitimate organ recital on the Pacific coast to be broadcast via FM was played Sunday afternoon, Sept. 14, from Grace Cathedral, San Francisco, by Richard Purvis over radio station KWBR-FM. More than 400 people assembled in the nave of the cathedral to hear the performance, which was one of the series of "great masterpieces of organ literature concerts" played by Mr. Purvis the second Sunday of every month after evensong. The program was as follows: Prelude and Triple Fugue ("Clavierübung"), Bach; Cantabile, Franck; Symphony 6, Widor; "Meditation a Sainte Clotilde," James; "Carillon de Westminster," Vierne.

The response from the radio audience was so gratifying that station KWBR-FM has made arrangements to broadcast the entire series. The second recital was transmitted over the air lanes Oct. 12, when Mr. Purvis played the following program: Trumpet Voluntary, Purcell; Pavanne, Byrd; "Le Coucou," d'Aquin; Prelude, Fugue and Variation, Franck; "Suite Modale," Peeters; Berceuse, Dupré; March-Finale ("Deuxieme Suite"), Boellmann.

SPECIAL SERVICES DIRECTED BY M'CURDY IN PHILADELPHIA

Several of the most famous choral works will be presented under the leadership of Dr. Alexander McCurdy in a series of special Sunday vesper services at the First Presbyterian Church, Philadelphia. The series began Sunday afternoon, Sept. 28, with a performance of Mozart's Requiem by a chorus choir of fifty voices and four of the city's leading concert and oratorio artists as soloists. Participating in the accompaniments was an orchestra made up of musicians from the Philadelphia Orchestra.

Sunday afternoon, Oct. 5, a recital was played by Flor Peeters. Oct. 12 and 19 Mendelssohn's "Elijah" was presented and Oct. 26 the "Missa Brevis" by Zoltan Kodaly. Other works scheduled for the season include Debussy's "L'Enfant Prodigue" ("The Prodigal Son"); the "Mass of Saint Nicholas," by Richard Purvis; Franck's Solemn Mass in A; Mendelssohn's "Hymn of Praise"; Bach's Mass in B minor, the Magnificat and "Sages of Sheba"; the Christmas portion of Handel's "Messiah," to be sung by the associated Westminster choirs of greater Philadelphia; "The Incarnate Word," by Robert Elmore; Verdi's Manzoni Requiem; Brahms' Requiem; Dvorak's "Stabat Mater"; Sowerby's "Forsaken of Man" and others.

In addition there are daily organ recitals at 12:30 in the church. These vesper services and organ recitals are sponsored by the united congregations of the First, Second and Chambers-Wylie Presbyterian Churches.

SUMMER RECITALS PLAYED IN HISTORIC WILLIAMSBURG

Half-hour "meditations of organ music" were presented during the summer at the Bruton Parish Church in historic Williamsburg, Va. One of the programs played by Walter Hansen, organist and choirmaster of the church, consisted of these compositions: Prelude and Fugue in D, Bach; Chorale Prelude, "O Sacred Head, Now Wounded," Bach; Chorale Preludes, "O Sacred Head, Now Wounded" and "A Lovely Rose Is Blooming," Brahms; Cantabile, Franck; "Gloria," Dupré.

Louis Potter, conductor of the Washington Choral Society and organist of the Metropolitan Methodist Church in the capital, presented the following program: "Praeludium" in G major, Bach; "Cortege and Litany," Dupré; Pastorale, de Maleingreau; "Sunrise," Jacob; "Soeur Monique," Couperin; Spring Song, Shelley; Scherzo in E, Widor.

John K. Zorian, F.A.G.O., A.R.C.O., of Christ Episcopal Church in Williamsport, Pa., gave several recitals. One of his offerings included these numbers: Toccata in the Dorian Mode, Bach; Cantilena in A, Grison; Meditation-Elegie from First Suite, Borowski; Tuba Tune, Cocker; Gavotte, Martini; "Praeludium," Jarnefelt.

FOR YOUNG MEN WHO DESIRE to continue their study of music the navy has adopted a new program of enlistment for musicians. Detailed information and entrance applications may be had by writing to the officer-in-charge, U. S. Navy School of Music, U. S. Naval Receiving Station, Washington 25, D. C., or your local navy recruiting school. Those whose applications are accepted are sent at government expense to the School of Music, Washington, D. C., for an audition. Upon successfully completing this audition and after recruit training at the Naval Training Center, Great Lakes, Ill., they are transferred to the School of Music for the basic course of instruction and assignment to one of the unit bands of the navy. Pay for musicians in the navy ranges from $75 a month while in boot training to $165. Certain allowances are added to this amount, in addition to food, room and clothing.

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REGINALD L. M'ALL 45 YEARS AT COVENANT CHURCH IN N. Y.

Forty-five years of service by Reginald L. McAll, Mus.D., as organist of the Church of the Covenant, Presbyterian, New York City, were completed Oct. 1.

Friends and fellow church members of Dr. McAll gathered at the church Friday evening, Oct. 17, to do him honor. The pastor, the Rev. Raymond Rosche, presided at the ceremonies and after a few remarks of appreciation of Dr. McAll's long service to that church called on various officers and members as well as representatives of other organizations. Among those who spoke were E. H. Voelker, clerk of the session; Samuel Pitts, treasurer of the church; Miss Agnes Band, for the young people; Raymond Perrine, for the choir; Dr. William P. Merrill, pastor emeritus of the Brick Presbyterian Church; Dr. Howard V. Yergin, a former pastor, for the Synod of New York; the Rev. Deane Edwards, for the Hymn Society of America; Miss Jane Whittemore, for the former National Association of Organists; Dr. Carlyle Adams, editor of the *Presbyterian Tribune;* Mrs. Charles Corbett, Dr. Clarence Dickinson and several others. A letter was read from Dr. Harold V. Milligan conveying the felicitations of the American Guild of Organists. Miss Sarah Kemball presented a "fruit of the month" gift for Mrs. McAll and George Reddington presented Dr. McAll with a handsome watch and an electric metronome. After concluding remarks of affection by Dr. McAll, a social period was enjoyed by those present.

Dr. McAll came to this country from England in September, 1897. He was graduated from Johns Hopkins University in 1900 and continued his music study at the Peabody Conservatory. His first organ position was at St. John's, Georgetown, D. C., in 1901, and he went to Covenant the following fall.

At the turn of the century Covenant Church was widely known for the singing of its Sunday-school, under the stimulating guidance of Cleveland Cady. The original materials and methods there employed were developed by Dr. McAll and many years later he recorded them in his well-known book "Practical Church School Music," which is still the only reading text-book on the subject.

Dr. McAll was active in the National Association of Organists during its entire existence from 1908 to 1934, when it was merged with the American Guild of Organists. He was its president from 1926 to 1929. He also served on the council of the Guild for two years. Aside from the church, Dr. McAll's principal interest is the Hymn Society of America, of which he served as president for two years, 1931-2. He is now its executive secretary and is chairman of its hymn festival committee, thus assisting in the present marked revival of fine congregational singing and the use of the better new hymns all over the country. Dr. McAll also acquired a practical knowledge of the tonal design and construction of organs and has served on standardization and similar committees.

Today Covenant Church possesses a new Möller organ which was designed by Dr. McAll and installed in 1939. It is possible to have distinctive evenings of chamber and other music for the benefit of its latest neighbors in the Tudor City development. In the future there will be many others to enjoy the worship and music of the church, for the headquarters of the United Nations will stretch north from East Forty-second Street, immediately east of the church.

DR. REGINALD L. M'ALL

JOHN GEORGE GOLL, ORGAN EXPERT, TAKEN BY DEATH

John George Goll of New Rochelle, N. Y., an organ builder and maintenance expert, died Sept. 22 in the New Rochelle Hospital at the age of 60 years.

Mr. Goll was born in Weilheim, Germany, and educated in Freiburg. He was engaged by the Welte-Mignon Company of Freiburg and specialized in automatic player equipment for both piano and organ. In 1912 the company sent him to its Poughkeepsie, N. Y., plant, where he had charge of the outside finishing work. Later he was transferred to the organ division in the Bronx. When the Welte-Tripp Organ Company was formed at Sound Beach, Conn., he was made superintendent of the plant. At the time the W. W. Kimball Company bought the Welte-Tripp Company Mr. Goll continued as an erection and finishing expert for the company and remained in the East, associated with D. R. Salisbury, who has represented the W. W. Kimball Company organ division for many years.

Mr. Goll leaves his widow, Mrs. Rose Zajic Goll; a brother, Ernest Goll of Newark, N. J., and a sister, Mrs. Marie Scheufele, in Germany.

HOMER HUMPHREY IS BUSY AT THE N. E. CONSERVATORY

Homer Humphrey of the faculty of the New England Conservatory of Music has returned to Boston from his summer home and has resumed his teaching activities for the season. Mr. Humphrey has long been connected with the New England Conservatory and has trained many organists. Although, as announced last month, Mr. Humphrey has resigned as organist and choirmaster of the Second Church in Boston, he is not giving up his activities in the field of church music and as a recitalist.

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WICKS ORGAN OF THE MONTH

A WICKS ORGAN *in* *Ludington • Michigan*

Stearns Memorial Organ for the Community Church of Ludington, Michigan, is a recent fine, three manual Wick's installation. Organized in 1924, Community Church has grown to great prominence in this field with sixteen or more denominations represented in it's membership. The Reverend Paul Haskell Clark, Minister, and Mr. Erving Hansen, distinguished musician, Organist and Choir Master, are both delighted with this Wicks Organ.

The Organ is a splendid example of careful designing to provide an adequate tonal structure for all present requirements with well planned preparations for later additions.

Of a future thirty or more ranks approximately eighteen comprise the foundation of the present installation. A wise selection of stops, expert voicing and scaling, together with the special adaptability of Wicks Direct Electric Action, have resulted in an instrument of amazing versatility and unusual musical excellence. This very interesting stop list will be gladly mailed to you upon request.

Let Wicks experts help YOU with YOUR organ problems.

WICKS ORGANS

HIGHLAND ★★ ILLINOIS

Credo for Composer of Music for Service That Will Be Worthy

[Professor Baumgartner, a member of the music faculty of Yale University and a well-known organist and composer, has sent THE DIAPASON *the following contribution to a panel discussion Sept. 16 under the auspices of the Committee for Interchurch Cooperation of Bridgeport, Conn., of the recently published article in The Christian Century by Professor Richard T. Gore of the College of Wooster entitled "Blasphemy in Church Music."]*

By HOPE LEROY BAUMGARTNER

"Blasphemy" is a strong word. To use it with reference to any type of church music would seem to imply some special knowledge of the taste of the Almighty and the Almighty's concurrence with the critic's judgment. It may also imply that, in the critic's opinion, God is greatly concerned with details of ritual and is offended if music of a type disapproved by the critic is offered in worship. Whatever we may think of the values of ritual —and they are, I believe, considerable—I think we should recognize at the beginning of our discussion that the ultimate purpose back of any ritual for today is not to placate with our words and music some man-like potentate in the heavens, but to help human beings to come into contact with the object of their worship. I therefore hold that any music used in a ritual of worship should be judged by what it does to people rather than by some standard assumed to emanate directly from God.

I suspect that the writer of the article in *The Christian Century* may not be quite as presumptuous as his words. He is probably using a well-known literary shock technique to add emphasis to his idea that much of the music used in our Protestant churches is positively unworthy, or so far below the best that might be offered as to constitute an affront to God and an offense to the intelligent worshiper. Stripped of its sensational phraseology, his basic charge contains enough truth to merit our attention. I am inclined to agree that most of the examples criticized in the article are inferior in one way or another, but I feel that he has gone beyond reason in his condemnation of Dubois' cantata "The Seven Last Words," which, to my way of thinking, contains music that was sincere and moving for the time when it was written. If our taste in music has revolted against some of the weaknesses of the nineteenth century, we should be able to express our views with something less than a sneer or the imputation of base motives to a composer now unable to defend himself.

Although I believe it is possible to worship God with no music at all or with any type which a sincere group of worshipers may be able to offer, I mention this belief as no excuse for complacency about our present standards or lack of standards. On the contrary, I feel strongly that composers of church music and those charged with formulating policies should be alert to their responsibilities, to the end that worthy music adapted to the requirements of particular communions and the conditions of the local churches should be written, selected and used.

I doubt whether composers are much given to the formulation of written creeds, but I have an idea that the majority of composers eventually develop an unwritten *credo* which lives in their music. Any statement of aims and ideals for the contemporary composer of church music might well, I believe, run something like this:

1. I shall put into every piece of church music I write the best thinking of which I am capable. Specifically, I shall not trim my personal standards to make my music more attractive to the publishers and their less discriminating patrons.

2. I shall gladly draw inspiration from the church music of the past, but shall not be content merely to imitate the work of my predecessors.

3. I shall try to make each setting of a religious text a fitting expression of the spirit of the words and shall try to set the individual lines in such a way that the words can be clearly understood if sung with attention to their proper enunciation.

4. I shall remember that church music at its best is not popular music. I shall therefore avoid anything obviously reminiscent of the popular music of the present or recent past. I shall aim, moreover, to make my church music as different as possible from secular music in general, although I recognize that there can be no easy or definitive line of demarcation between sacred music and the more serious types of secular music, just as there can be no possible line dividing religion on the one hand from life on the other.

5. I shall remember that church music is not concert music—that its reason for being is to uplift rather than to entertain, and that it is usually the better when felt to be a mere part of an integrated service than when it stands out. From this proposition the following corollaries naturally stem:

(a) Church music should generally be more conservative in style and technique than much of our contemporary secular art-music, not because it is sinful to experiment in the field of church music, but because many of the current experiments in secular music have no value for the expression of religious ideas. I feel strongly that, even today, the church composer should base his practice very largely on the virile principles of melody and combined part-movement developed during the great polyphonic periods of music history, but that he should not hesitate to use any resource of melody or harmony from the twentieth century, or even the despised nineteenth century, if that resource can be turned to good account in expressing an idea inherent in a particular text. I believe it is certainly no more reprehensible for a composer to use features of our vigorous modern musical speech than for a minister to preach in phrases more nearly resembling those of a first-rate newspaper editorial than the words of the epistles as found in the King James version of the Bible. Just where to draw the line between desirable and undesirable features of musical modernism may require considerable experience in the "feel" of fine church music, as well as in the use of musical resources; some composers seem to know instinctively how far to go and where to stop, while others unfortunately wallow in modernism if they so much as approach the border. Some other writers, too cautious to be alive today, continue to write in the sweetest and weakest idioms of the nineteenth century. Perhaps a few individuals of this type are still needed to care for the wants of people whose education ceased in the year 1900, but I protest that it is not my duty to be one of them.

(b) Church music, for the most part, may well be simpler than much of our concert music. This is dictated in part by the fact that much of our religious music should be devotional in character and in part by the fact that many choirs must limit their offerings to music which volunteer singers can be expected to learn. What is needed is not the simplicity of emptiness—the only kind practiced by ignorant writers who know only a few formulas of melody and harmony and therefore never write anything to challenge the thought of a singer or listener —but rather that of a strong, clearly-stated idea, well developed in a logical form. The Bach chorale harmonizations and much of the polyphonic church music of the sixteenth to the eighteenth centuries, though not exactly easy for most choirs to perform well, have much of this simplicity of effect. The better nineteenth and twentieth century anthems also have it. I shall therefore aim to write as clearly as possible, avoiding fussy and unprofitable technical difficulties. On the other hand, I shall not always write for choirs of the most meager proficiency and shall not hesitate to employ the best resources I know, regardless of difficulty, when I find them necessary to the full expression of the text.

6. I shall, as a rule, avoid humming accompaniments and all other vocal and instrumental tricks which tend more to mere prettiness than to substantial worth.

7. Although I hold that church music has no room for anything bombastic or flamboyant, even in the guise of making a "joyful noise unto the Lord," I believe that some religious texts demand a treatment which is frankly dramatic. Is there any sense in setting a Palm Sunday or Easter narrative or any other picturesque or vivid text in a drab, unimaginative way merely because one is writing for the church instead of for the stage? In my opinion there is no more excuse for dullness within the walls of the church building than in any other place where intelligent beings congregate. I should like to make a distinction, therefore, between a *dramatic* treatment, which I believe to be necessary in setting certain types of texts, and a *theatrical* treatment, which may be defined as cheap showmanship in music and which I contend has no place at any time in religious music.

In conclusion permit me to say that I regard the outstanding requirements for the church composer to be a sincere aim, adequate knowledge of his field and scrupulous integrity of workmanship.

NEW HIGH SCHOOL CLASS AT CAPITAL STUDIES ORGAN

TRAINING OF YOUNG ORGANISTS among high school pupils goes on apace under the skilled leadership of Katharine Fowler at the McKinley High School in Washington. The picture shows the present class under her tutelage, with Miss Fowler in the upper left corner of the photograph. Second-year members of this class gave a recital Oct. 22, presenting the following program indicating the grade of work they are doing: Prelude, Fugue and Chaconne, Buxtehude (Pauline Ufkes); Chorale Prelude, "I Call to Thee," Bach, and "Lindo," Mallon (John Mallon); Chorale Prelude, "Salvation Now Is Come," Bach (Betsey Crist); Cantabile, Franck (Patricia Smith); "Carillon de Westminster," Vierne (Robert Twynham).

The class was organized in February, 1945, and in the two and one-half years twenty-four pupils have taken the organ courses. Two of them won four-year scholarships in a conservatory, three others attend a conservatory and four hold church positions.

SIR PERCY C. BUCK IS DEAD; NOTED ENGLISH ORGANIST

Sir Percy Carter Buck, distinguished English organist, died Oct. 3 in London at the age of 76 years. He was appointed to the King Edward chair of music at the University of London in 1925, a post he held until his retirement in 1937, when he was made emeritus professor of music.

Sir Percy, who received his knighthood in 1936, was educated at the Royal College of Music and Worcester College, Oxford. He was 25 years old when he became organist of Wells Cathedral. Four years later, in 1900, he took a similar post at Bristol Cathedral. From 1901 to 1927 Sir Percy was organist of Harrow School and from 1910 to 1920 professor of music in Dublin University.

Among the books of which Sir Percy was the author are "Unfigured Harmony," "Organ Playing," "First Year at the Organ," "The Organ" and "A Complete Method for the Study of Technique and Style." His revision of the second edition of "The Oxford History of Music" appeared in 1929. His compositions include works for the piano, for string instruments, for the organ and for voices.

In 1896 he married Lucy Bond, daughter of the late Dr. Thomas Bond, senior surgeon of Westminster Hospital.

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Rare Organ of 1869 Acquired by College in North Carolina

By JOHN T. FESPERMAN

Restoration of a two-manual and pedal organ possessing sixteen stops and dated 1869 by its German builder has been completed in the music building of Davidson College, in North Carolina. Built by Peter Rosar, a German immigrant, at Lancaster, N. Y., seventy-eight years ago, the instrument was brought to the attention of Robert Noehren, instructor in organ, some time ago by Charles H. Finney of Houghton College. It was standing in the parish-house of St. John's Lutheran Church, Erie, Pa., where apparently it found little use and had fallen into disrepair. Mr. Noehren sensed its value and during the summer of 1946 was able to acquire it from the church for the department of music at the college. The college engaged Herman Schlicker of Buffalo to restore the instrument. Mr. Schlicker's experience was peculiarly suited to the task, for he was for many years associated with the Hans Steinmeyer Organ Company of Oettigen, Germany, and the firm of Joseph Rinckenbach in Alsace-Lorraine, where he helped rebuild a historic Silbermann organ.

The organ is entirely unenclosed and stands on a platform raised six feet above the auditorium level, so that the player faces the audience with his back to the case.

A search for information concerning the builder led only to the following paragraph from the *Lancaster Star* of July 26, 1878, in a series of articles entitled "Reminiscences of Old Lancaster":

During the year 1866, the manufacture of church organs was begun in Lancaster by a German. About two years afterward a brick building for the business was erected near the Erie Railway station by William E. Grimes, who was understood to furnish the capital for carrying it on. Several instruments were built by the German—one of considerable size for the Romish Church in Kalamazoo and one for the Romish Church in Lancaster itself.

But somehow the organ business did not prosper. There was trouble between Grimes and the builder of organs, who, whatever may have been his skill in stopped and open diapasons, and hautboy and trumpet stops, was said to be not correct in his financial practice. So the business was closed up and the building was eventually enlarged and converted into a malt-house, which it is at present.

It is obvious, upon hearing the organ, that the builder was a man of no mean ability and it is believed the instrument authentically represents German traditions in and before his day. The sound of the organ belies its size. Many who have heard it were amazed that it possesses only sixteen stops. The ensemble, full, yet clear, gives the impression that there are manual reeds, which is not the case. There are marked differences between this instrument and typical American organs of its day and later. This is apparent particularly in the mild treatment of the 8-ft. and 4-ft. voices and the contrasting development of the upperwork. Throughout the instrument there is a general increase of tone in the trebles. All chests are extra large. The 8-ft. principal of manual 1 is surprisingly mild and is no larger in tone than its companions, the 8-ft. viole di braccio and the metal 8-ft. bordun. The principal is well developed harmonically and has a charming singing quality. The bordun has a dark, fluty quality, but is voiced with much restraint and blends admirably with the other voices. The viole di braccio is no less successful; it has a broad treatment which is a happy relief from the typical gamba type of string so often found on tracker organs in this country.

The blending quality of the entire instrument seems unique. This is shown in the quality of the 4-ft. octave, which is so unobtrusive in combination that its use with the 8-ft. stops seems merely to have a brightening effect. Indeed, one never loses the impression of "oneness" about the tone, no matter how the stops are combined. The quint and 2-ft. octave have a climactic effect on the tone; they are scaled quite alike, but the quint has a more flute-like development, in contrast to the principal character of the 2-ft. octave. The mixture, with its emphasis on the quint ranks, gives a pervading reedy quality and is remarkably successful in that it so surely completes the entire ensemble. It has a full clarifying effect which is as useful in the middle register as it is in the upper octaves. There is only one break, but it is so skillfully handled that it escapes the listener's notice when used with the other necessary voices.

On the second manual the geigen is milder and stringier than the first manual principal, but has that lovely quality typical of the other 8-ft. and 4-ft. voices. The flauto traverso is the only manual stop of wood throughout. It has a pronounced "chiff" at the attack of the tone which gives a certain percussive quality. The 8-ft. aeolsgeige is a quiet stop of dulciana character. The 4-ft. flauto amabile is capped and has a clear, bright character. The 2-ft. piccolo is one of the most beautiful voices in the organ. The tone is full and ample and provides a point to the 8-ft. and 4-ft. stops. The second manual is useful as a sort of positiv. In fact, the builder himself referred to it as such in his markings on the chests and relative parts, although its stops and location hardly deserve calling it a true positiv.

The pedal is unique for an organ of this size. The 16-ft. sub bass is small-scaled and light in tone and is a suitable bass for the lighter manual stops. The 8-ft. principal bass is of open wood, small-scaled, and provides a clear octave to the sub bass. The 16-ft. posaune is one of the most interesting voices in the organ. It is a free reed using polished brass with rectangular boots of wood and wooden resonators. Its tone is not large, but imparts fullness and weight to the ensemble.

The tracker action is reliable. The touch is no heavier on either manual than that of a grand piano. As the ensemble is built up entirely on manual 1 there is little use for inter-manual coupling, which would tend to make the touch heavier.

Since its installation last June the Rosar organ has been put to many practical tests. It is proving to be no mere museum piece. On the contrary, all who have heard or played it have expressed their enthusiasm for its striking ability to serve as a thoroughly expressive musical instrument.

Mr. Schlicker and his associate, Norman Allen, had the assistance of Mr. Noehren and his students, who spent many hours at the many mean tasks which are inevitable in the restoration of such an instrument. The practical experience and knowledge obtained by the student helpers has given them an insight into the details and ideas of organ design.

Following are the specifications:

MANUAL I.

Bordun (capped metal and stopped wood), 16 ft.
Principal (metal and wood), 8 ft.
Viole di Braccio (metal and wood), 8 ft.
Bordun (capped metal), 8 ft.
Octave (metal), 4 ft.
Quinte (metal), 2⅔ ft.
Mixture, 4 rks. (metal) (12-15-19-22), 2 ft.

MANUAL II.

Geigen Principal (wood and metal), 8 ft.
Flauto Traverso (wood), 8 ft.
Aeolsgeige (wood and metal), 8 ft.
Flauto Amabile (metal), 4 ft.
Piccolo (metal), 2 ft.

PEDAL.

Sub Bass (stopped wood), 16 ft.
Principal Bass (open wood), 8 ft.
Posaune (wood), 16 ft.

The wind pressure is two and one-half inches.

Davidson College also possesses a complete first edition of Dom Bedos de Celle's great work "L'Art du Facteur des Orgues," published in 1766, which has been in the college library since its foundation in 1840, with a complete edition of the great French Encyclopedia of Diderot.

ORGAN OF 1869 RESTORED AT DAVIDSON COLLEGE

ESTABLISHMENT OF A NEW teaching chair to be known as the Walter W. Naumburg professorship of music at Harvard University is announced. The new professorship was made possible through a gift of more than $250,000 from Walter W. Naumburg, a retired New York banker. Mr. Naumburg's endowment follows earlier gifts from him and from his father, Elkan Naumburg, which made possible the Naumburg fellowships for graduates of Harvard College who have shown marked ability in composition.

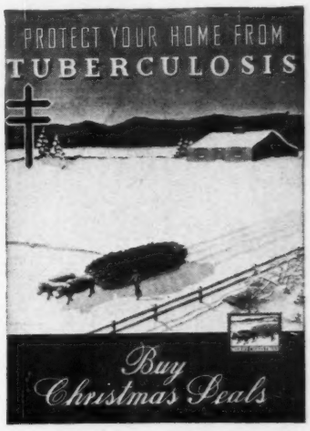
PAUL PETTINGA APPOINTED TO UNIVERSITY OF ILLINOIS

The resignation of Paul S. Pettinga as minister of music of the First Presbyterian Church of Houston, Texas, is announced. Mr. Pettinga resigned to become assistant professor of music at the University of Illinois, teaching organ and giving recitals.

Before going to Houston in January, 1946, Mr. Pettinga had been associated with the University of Illinois for over six years, including two and a half years' leave of absence for military service. He was discharged from the service in September, 1945, at which time he resumed his duties at the university, continuing until the end of that year.

During the time he was in Houston Mr. Pettinga attracted attention as a recitalist, playing for the Galveston and the Houston Chapters of the American Guild of Organists, and also for the 1946 convention of the Texas Music Teachers' Federation in Beaumont.

Mr. Pettinga, a graduate of Oberlin College, with a bachelor's degree in arts and both bachelor and master's degrees in music, married the former Pauline Wagar, also an Oberlin graduate. With their two daughters they will make their home in Champaign.



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New York Season Opens with Dinner and Address by Dr. Paul Henry Lang

The annual autumnal dinner in New York was held at Schrafft's restaurant Oct. 14 in honor of the successful candidates in the 1947 A.G.O. examinations. After a few words of welcome Warden S. Lewis Elmer announced that St. Louis would be the scene of the 1948 national biennial convention. He also said that in this, the Guild's fifty-second year, the drive for new members and chapters, with emphasis on the examinations, would continue. Regional chairmen are preparing combined chapter sessions to meet with Warden Elmer in his tour of twelve Southern and South Central states.

Miss Jane E. Whittemore, past dean of the Metropolitan New Jersey Chapter, spoke informally of her interesting experiences with organs during a recent tour of the Latin-American countries, mentioning particularly an excellent instrument of German construction placed in the cathedral of Guatemala City just before the war.

Following this Warden Elmer presented certificates as fellows to E. Bronson Ragan and Charles Dodsley Walker; as associates to Harold W. Fitter, John F. Cartwright, Harriet L. Dearden, Retta Jean Rippey, John Alves, Elizabeth Papineau, Charles B. Allison and Marjorie Abbott Peacher, and as choirmaster to Charles B. Allison.

Dr. Paul Henry Lang, author and professor of musicology at Columbia University, addressed the assembly on the status of music and musicians, particularly organists, at the present time. After a series of witty, sharp contrasts between the eighteenth and nineteenth centuries and the present, Dr. Lang asserted that the musical situation has steadily grown worse, to the point where patrons and sponsors know more of dollar signs than of music. In condemning art exploited in the manner of big business, he pointed out that radio, which could have been by far the most useful means of education, had become instead the most useful medium for advertising.

Dr. Lang praised the Guild for the high standard of its examinations and its success in raising the quality of church music, and called upon the organist to attain as high a place in the community today as was enjoyed by his eighteenth century predecessor. Those men were the most modern and forward of their day and Dr. Lang said organists of this day should be willing and able to present modern living music, even to the extent of prevailing upon their churches to allow it.

"Only the spirit of the Guild can accomplish this," he said, "and a broad concept of the church's place in the scheme of things is a constant challenge to organists and choirmasters everywhere."

HAROLD FITTER.

Program for Pasadena Chapter.

The Pasadena and Valley Districts Chapter had its first meeting of the 1947-48 season Oct. 13 at the First Methodist Church in Pasadena, where a large audience heard John Paul Clark, A.A.G.O., organist of the church, assisted by Merlyn Pearce, soprano, and Mrs. Ada Player present an interesting program devoted to the works of contemporary French, German and American composers. The recital was preceded by a dinner, with fifty members present, at Churchill's restaurant. Dean Charles Anderson presided and presented the officers and committees with plans for the year. A coming event sponsored by our chapter is a recital by Flor Peeters on the evening of Nov. 24 at Thorne Hall, Occidental College.

The recital program included: "Cathedral Strains" from Suite for Organ, Bingham; Triple Chorale, "Sancta Trinitas," Tournemire; "Carillon," DeLamarter; "The Nile" (voice, violin and organ), Xavier Leroux; Chorale Improvisation, "Nun ruhen Alle Wälder" (voice, violin and organ), Karg-Elert; Impromptu from Third Suite, Vierne; "Comes Autumn Time," Sowerby.

RUTH BAMPTON, M.S.M., Librarian.

Election by Vermont Chapter.

New officers were elected at a meeting of the Vermont Chapter at Rutland Sept. 27, at which time a more active post-war program was planned. The following were chosen: Dean, Richard W. Harvey, Rutland; sub-dean, Mrs. C. A. Shufelt, Burlington; recording secretary, Bertram C. Baldwin, Jr., Brattleboro; corresponding secretary, James Stearns, Brattleboro; treasurer, Mrs. Paulita Holcomb, Burlington; chaplain, Father Norris of Poultney.

Preceding the business session Mr. Harvey demonstrated the old Hook organ in use at the Rutland Congregational Church, where he is organist and director, and described the resources of a new three-manual instrument under construction to replace it. Mrs. Gladys Hutchinson, the retiring dean, opened the business meeting and the retiring secretary, Mrs. Shufelt, reported proposals for reactivation of the chapter.

The day's events included a luncheon at the Hotel Brock, followed by a visit to the Vermont Marble Company's unique exhibit at nearby Proctor. The concluding event was a recital on the three-manual Skinner organ in Trinity Episcopal Church by Professor Irving D. Bartley, F.A.G.O., of the University of New Hampshire.

The new officers have planned a meeting in Montpelier Nov. 29 to which the members will be asked to bring their pastors as guests.

JAMES STEARNS,
Corresponding Secretary.

Interesting Eastern Michigan Events.

The meeting of the Eastern Michigan Chapter Sept. 13 was a tour of Woodward Avenue organs in Detroit. Members of the Lansing Chapter, our guests for the day, were offered the opportunity to do the playing. Dinner was served at the Central Y.W.C.A., followed by a short business meeting. The group then adjourned to St. John's Church for a joint recital by Wendell Wescott, dean of the Lansing Chapter, and August Maekelberghe, the former playing the Bach Toccata, Adagio and Fugue in C and the Reubke Adagio and Allegro from the Ninety-fourth Psalm Sonata. Mr. Maekelberghe's portion included works by Angelelli, Prokofieff, Mendelssohn, Peeters and Van Hulse. All were enthusiastic about the character and quality of the first meeting, which set a standard for the year.

The October meeting was conducted at the First Congregational Church, with a dinner Oct. 21, followed by a fine program. J. Kirby Bransby, sub-dean of the Akron, Ohio, Chapter, spoke on the construction of the organ. A demonstration-lecture on hymn playing, accompanying and other phases of service playing was delivered by Charles Vogan, assisted by Frieda Opt-Holt Vogan of the University of Michigan Music School. Improvisation and service playing in general were taken up by August Maekelberghe.

The chapter is cooperating with the First Baptist Church in bringing Richard Ellsasser for a recital in January and is sponsoring E. Power Biggs at the Detroit Institute of Arts Feb. 10.

DON RICHARDSON FREY, Secretary.

The Warden's Column

ST. LOUIS, JULY 5 TO 9, 1948, THIRD A.G.O. NATIONAL BIENNIAL CONVENTION (nineteenth national convention). This was the unanimous decision of the council at its meeting Oct. 13, after careful consideration of all the invitations received and reports from chapters and branches.

With chapters in every state, let our slogan be *"100% OF THE CHAPTERS AT THE 1948 CONVENTION."* All deans and regents were notified at once and urged to start immediately to interest their entire membership. This will undoubtedly result in an unprecedented attendance. I now earnestly request every member in the United States to help in making the convention an overwhelming success. We all know what tremendous inspiration is received from attending Guild conventions and what genuine pleasure is in store for us in the social contacts made. We are all grateful that it is possible to hold these conventions, which the war prevented for a time. The St. Louis convention committee, headed by Edward Grossman, chairman, promises the Guild a rare week of events of the greatest interest to church musicians. A national convention committee has been appointed, with Seth Bingham as chairman. This committee consists of the fifteen regional chairmen, who are in close touch with Guild organizations in their regions, which cover the entire country. They will cooperate with the St. Louis committee and we are assured of a program of the highest type. Our membership will be kept informed of plans and developments in connection with the convention.

The board of judges for the current organ composition competition is as follows: Seth Bingham, F.A.G.O., chairman; Dr. Edward Shippen Barnes, F.A.G.O., and August Maekelberghe, F.A.G.O. The prize offered by J. Fischer & Bro. consists of $100 and royalty. Manuscripts are to be received at the Guild office by Jan. 1, 1948.

Copies of the fiftieth anniversary yearbook have been distributed gratis to all members of the A.G.O. in good standing. Others may obtain them for $1. Chapters requiring additional copies should write to national headquarters promptly. They will be supplied as long as the edition of 12,000 lasts.

A detailed notice of the fifth national conclave of deans and regents in New York Dec. 29 and 30 will be mailed the latter part of November and will be published in the December issue of THE DIAPASON. An attractive program is being prepared, including a recital at which the test pieces in the 1948 examinations will be played at St. Bartholomew's Church by M. Searle Wright, F.A.G.O. A round-table on the subject of examinations will be conducted by Dr. Philip James, chairman of the examination committee, and Gustave Reese will speak.

Many inquiries are being received regarding the three Guild examinations. We are very happy that this is so, and anticipate a record year for the examinations.

ON TO ST. LOUIS, JULY 5-9!

S. LEWIS ELMER.

Open Indiana Season with Picnic.

The first meeting of the year for the Indiana Chapter was a picnic at Woollen's Gardens, Indianapolis, Sept. 17. The splendid shelter-house was an attractive setting for the dinner, which Mrs. Alice Cahow Trueblood and her committee provided in true picnic fashion. Dean Paul Matthews announced that through the efforts of Sub-Dean Dale Young and his committee the chapter has been increased by the addition of forty colleagues and twelve subscriber members.

The informal program after the dinner consisted of a demonstration of flower arrangements for the home by Mrs. A. C. Crump of the Arbogast Floral Company. The elaborate wiring of flowers for corsages suggested to some of us that an organ is not the only intricate system of wires, wrappings and boxes.

The program for the year is a full and varied one, with recitals and dinner meetings.

SUSAN SHEDD HEMINGWAY, A.A.G.O.,
Secretary.

TO ALL MEMBERS OF THE A.G.O.: During the conclave of deans in New York Dec. 29 and 30 there will be a round-table on the subject of examinations. You are invited to submit questions regarding the three Guild examinations, sending them to the chairman at National Headquarters by Dec. 1. A few questions will be chosen for general discussion at the meeting. Gustave Reese will speak.

Preceding the round-table the test pieces for the 1948 examinations will be played at St. Bartholomew's Church by M. Searle Wright, F.A.G.O.

PHILIP JAMES,
Chairman Examination Committee.

Pass the Guild Examinations.

Announcement is made by the examination committee of the following additions to the list of those passing the 1947 examinations:

Mrs. Elizabeth R. Shufelt, fellow.
Marjorie R. Jackson, associate.
Charles B. Allison, choirmaster.

Warden Elmer Visits Toledo.

The Toledo Chapter was honored Oct. 16 by a visit from the warden of the Guild, S. Lewis Elmer. While here he conferred with Dean Fred W. Church and met for luncheon with the officers and executive committee of the chapter.

In cooperation with the Toledo Museum of Art, the Toledo Chapter will bring to Toledo Andre Marchal on Sunday, Nov. 30.

Flor Peeters delighted Toledo organists and music-lovers with his recital at the museum Oct. 17, which he gave under great difficulties, having fallen shortly before curtain time and bruising his left hand severely.

HELEN M. MOSBACH,
Publicity Chairman.

Report on Summer at San Diego.

The San Diego, Cal., Chapter opened its fall season with an evening at the new studio apartment of Ethel W. Kennedy Sept. 8. Mary Henson, the new dean, opened the meeting. The winter season of concerts by Weinrich, Peeters and Claire Coci was announced. Paul Sheldon, sub-dean and program chairman, announced his program, with Marguerite Nobles and Lillie High reporting on the choir school held at Redlands in August. Mr. Sheldon introduced Ethel W. Kennedy, who told of the two-day meeting of the A.G.O. at Claremont in August. With the help of Mary Henson, Charles Shatto and Paul Sheldon, who also attended, a vivid description was given.

Refreshments were served by the hostess and her committee. Several tried the electric organ installed in the living-room. With the adieus came complimentary remarks about the home, which made this reviewer happier than she already was over being able to entertain the Guild.

ETHEL W. KENNEDY.

News of the American Guild of Organists — Continued

Guild Music School Is Held in Rhode Island; Recital by Helsing Nov. 10

The Rhode Island Chapter announces a number of interesting events on its fall program. The first is the opening of the fourth session of the Guild music school, after a lapse of two years, on Oct. 20. Sessions were held in St. Stephen's Church in Providence. Hollis E. Grant, dean of the chapter, is the director of the school. Six courses were offered Oct. 20, 21, 27 and 28 (Monday and Tuesday evenings for two consecutve weeks) and classes were fifty minutes in length, running from 7 until 10 p.m.

The faculty included two members of the Brown University faculty, a member of the staff of St. Dunstan's School and the president of the Rhode Island Federation of Music Clubs. William Dinneen, assistant professor of music at Brown University and organist and choirmaster of the First Congregational Church, Unitarian, offered a survey of church music history. Paul J. D. Baltzer, organist and choirmaster of Calvary Baptist Church, discussed choirmastership, including elementary and advanced phases of conducting. I. James Hallan, co-director of music at St. Dunstan's School and organist and choirmaster of St. Martin's Church, presented a brief survey of program material for the choir. He dealt with nonliturgical and liturgical anthems and service material, with emphasis on contemporary composers. Professor Ralph M. Blake of the Brown University philosophy department discussed plainchant. Professor Blake has been a student of Gregorian music for many years. A class in junior choir management was led by Mrs. Anne Mason Francis, president of the Rhode Island Federation of Music Clubs and choir director of St. James' Church, Woonsocket. She discussed the organization and management of junior choirs, rehearsal techniques, vocal instruction and repertoire. A course was conducted by Roy P. Bailey, organist and choirmaster at All Saints' Memorial Church, in recital program planning. He dealt with the art of program building for small or large organs and how to interest the public and the music-lovers in organ music.

An important event on the fall calendar will be the presentation of Clarence Helsing in a program of organ music at All Saints' Memorial Church in Providence Nov. 10. Mr. Helsing is a graduate of the New England Conservatory of Music in 1940. Later he earned his bachelor of music degree with honor at the same institution. In the past he has been a pupil of Homer Humphrey but at present is a pupil of Clarence Watters of Trinity College, Hartford. He has also studied sacred music and choral methods with Dr. F. Melius Christiansen, Everett Titcomb and Albert Snow. During the war Mr. Helsing served three years in the navy and organized numerous glee clubs among navy personnel. For three years he served as organist and choirmaster at the Gloria Dei Lutheran Church in Providence. At present he is organist and choirmaster of Emanuel Lutheran Church in Manchester, Conn. Mr. Helsing is also conductor of the Hartford District Lutheran Choral Union. The program he will present is as follows: Prelude and Fugue in D major, Bach; Gothic Symphony, Widor; Communion on a Noel, Huré; "Regina Coeli," Titcomb; Scherzo, Symphony 2, Vierne; Canzone, Homer Humphrey; "Carillon de Westminster," Vierne.

In December a Christmas party and recitals by two well-known organists will be given at times and dates to be announced later.

BESSIE W. JOHNS, Registrar.

"Old-Style" Dinner in Kingston, N. J.

The Central New Jersey Chapter opened the fall season with a dinner Oct. 8 at the Presbyterian Church in Kingston, N. J., where Mrs. James Conover, dean of the chapter, is organist. An "old-style" country dinner with turkey and all the "fixings" was served by the young women of Mrs. Conover's Sunday-school class. Clever programs gave the note of autumn in Guild colors—a gold leaf silhouette mounted on scarlet background. Group singing kept things humming between courses, greatly aided by the efforts of the chaplain, the Rev. David Coddington.

Kilroy was present in the person of an old Presbyterian parson in "technicolor" who discoursed learnedly on organ pipes, benches, etc., using a text from a well-worn copy of Sears, Roebuck & Co.'s catalogue. Miss June Bird of Hightstown, N. J., contributed two groups of charming songs. The young people of the Kingston church gave an original one-act farce, "A Rehearsal for the Guild Play," by Ed Riggs, chapter treasurer, taking off various local members, much to their amusement or discomfiture. The same cast presented a comedy by Pierre entitled "Are We Dressing?"

The affair was attended by eighty-three members and friends.

RAMONA C. ANDREWS, Registrar.

OPEN WISCONSIN SEASON

THE FIRST FALL MEETING of the Wisconsin Chapter was held on the evening of Sept. 28 at the home of the dean, Mrs. Chester C. Muth, in Milwaukee. A capacity crowd filled the charming house almost to bursting and the informality and good-fellowship was greatly enjoyed. After a buffet supper the dean conducted a business meeting at which she outlined the events for the year. We are to have a series of recitals—Walter Baker on the afternoon of Nov. 2, Claire Coci Jan. 25 and E. Power Biggs Feb. 29. Members of this chapter are also playing a series of noonday recitals in October and November.

After the distribution of year-books Elmer Ihrke and Fred Smith played several numbers on Mrs. Muth's Hammond. Dr. Herman Nott gave an interesting account of his experiences at the Berkshire Festival.

MRS. E. L. FILTER, Secretary.

Hartford Chapter Off to Good Start.

The Hartford, Conn., Chapter has had a grand start for its program for 1947-48. The first event was a picnic Sept. 7 at the McLean Reservation in Simsbury. The first fall business meeting was held Oct. 6 at the Church of the Good Shepherd and was preceded by a dinner. Over fifty were present. The dean, Mrs. Genevieve Ford Brooks, introduced the members of the executive board and the chairmen and members of new committees. The speaker was Edward Hall Broadhead, Mus.M., organist at the Second Church of Christ, Scientist, and member of the faculty at the Julius Hartt School of Music. His subject was "What Is Good Church Music?" Mr. Broadhead's talk was pointed and stimulating and the discussion which followed it indicated that the members were thinking seriously about their work.

Mrs. Brooks announced the recital by Andre Marchal, which the chapter is sponsoring with the cooperation of Professor Arthur Quimby and the music department of Connecticut College, New London. After the recital a reception was held to give members and friends an opportunity to meet M. Marchal.

Another feature to come in October was the annual service to honor Dr. Albert Schweitzer. This year the service was held at the Asylum Hill Congregational Church and in addition to the Schweitzer tribute the Guild paid tribute to Edward F. Laubin, who is in his thirty-seventh year as organist of the Asylum Hill Church. The choral works presented at this service were compositions of Mr. Laubin. They were: "I Heard the Voice of Jesus Say," "Offering," "Trust in Him at All Times" and "Te Deum." Dr. David McKeith, the minister, gave an interesting talk. Following the service members of the A.G.O. and friends enjoyed a reception.

GEORGE H. FAY, Publicity Chairman.

New Berkshire Chapter Officers.

At a meeting Oct. 6 in the First Methodist Church of Pittsfield, the Berkshire Chapter elected the following officers: Dean, Miss Alberta Zimmerman, who succeeds Ludwig Theis, recently resigned: sub-dean, Edwin B. Stube, organist of the First Methodist Church, North Adams; secretary, Bruce M. Williams; treasurer, Kenneth D. Beardsley. Mrs. Howard Fohrhaltz, director of the choir school at the First Methodist Church in Pittsfield, was named as chairman of the membership committee, and the Rev. William M. Crane, A.A.G.O., of Richmond, Mass., was elected chaplain of the group. Miss M. Jeanette Bastion, organist of the First Congregational Church, Lee, and Mrs. Charles A. Calkins of the First Methodist Church, Pittsfield, continue as chairmen of publicity and the program committee respectively.

A round-table discussion on "Mechanical Devices of the Organ and Their Value to the Organist" was led by Bruce M. Williams, organist of First Church of Christ, Scientist. Many present told of embarrassing moments due to unusual console equipment.

Plans for the Virgil Fox recital under the auspices of the chapter were discussed. It is to take place Nov. 6 in the First Congregational Church, Pittsfield.

BRUCE M. WILLIAMS, Secretary.

Zeuch Gives New Hampshire Recital.

The New Hampshire Chapter opened the 1947-1948 season with a recital Oct. 7 at Grace Episcopal Church in Manchester on the Carpenter memorial organ. William E. Zeuch, organist and choirmaster of the First Church in Boston, was the recitalist. Mr. Zeuch ably demonstrated his technical mastery in a well-chosen program which included: Allegro, Second Concerto, Handel; "Sheep May Safely Graze," Air in D and Bourree, Bach; "Chant du Soir," Bossi; Gavotte, Grieg; "The Little Red Lark," Clokey; Toccata, Gigout; Finale, First Symphony, Vierne; "Finlandia," Sibelius; "Ronde d'Amour," Westerhout; Evensong, Johnston, and "Minuet a l'Antico," Seeboeck.

GERMAINE PELLERIN, Secretary.

Cleveland Dinner Opens Year.

The Northern Ohio Chapter opened its fall season Oct. 6 with a dinner at Clark's Shakertown restaurant in Cleveland. After dinner a recital at the Fairmount Presbyterian Church was played by Miss Sara Hammerschmidt, M.Mus., a member of the organ faculty of Baldwin-Wallace Conservatory of Music.

Coming events as announced by Dean J. Lewis Smith included a tour of six of Cleveland's west side churches Oct. 27. Nov. 17 there will be a meeting at the Euclid Avenue Congregational Church, with a recital by the organist, Vincent H. Percy. EDWIN D. ANDERSON, Secretary.

Mrs. Spivey Host to Chapter.

The first fall meeting of the Georgia Chapter was held at the home of the dean, Mrs. Walter B. Spivey, Atlanta, Sept. 16. A report on the church music institute under the direction of Dr. and Mrs. Clarence Dickinson, which was sponsored by the chapter in June, was given by the retiring dean, Mrs. Victor B. Clark. Ninety-eight persons were registered from six states. Four new members were accepted by the chapter.

The dean announced programs for the year which include events as follows:

Nov. 18—Recital by Robert Baker at the Temple.

Feb. 2—Recital by Virgil Fox.

Feb. 10—Sacred concert by the Atlanta Civic Chorus, sponsored jointly by the Georgia Chapter and the Atlanta Music Club.

March 8—Dinner and business meeting, followed by recital by student organists, at Peachtree Christian Church.

May 9—Youth choir festival, Glenn Memorial Church.

June 7 to 11—Church music institute.

Mrs. Robert F. Cunningham, Jr., bulletin chairman, stated that a publication to be known as "Undertones" would be issued monthly and asked for items of interest concerning members.

A musical program was presented by Alice Tomlinson, contralto, accompanied by Rolland Tomlinson and Irene Leftwich Harris, pianist. Refreshments were then served in the garden by the hostess.

DIXIE STEVENS, Registrar.

Peoria Chapter Visits Pekin.

Members of the Peoria Chapter were guests of the Pekin members at a program presented on the evening of Sept. 30 in Grace Methodist Church. The program included: "Jesu, Joy of Man's Desiring," Bach, and Allegro Vivace, Fifth Symphony, Widor (Mrs. Irving M. Weimer); "Evening Hymn," Gardner, and "O Lord, God, unto Whom Vengeance Belongeth," Robert Baker (Grace Methodist choir); "The Bells of St. Anne de Beaupré," Russell; Fountain Reverie, Fletcher, and "Dance des Clochettes," Rebikoff (Florence V. Diers); "Is Not His Word Like a Fire," Mendelssohn (F. Forrest Wilson, baritone); "Ye Nations, Offer to the Lord," Mendelssohn (Grace Methodist choir); "Gregorian Concerto," Yon (Mrs. Myers Mayberry and Mrs. Irving M. Weimer).

Organ and Choir Clinic in Waterloo, Ia., Draws 150 Church Musicians

The first annual organ and choir clinic sponsored by the Waterloo, Iowa, Chapter was held in Grace Methodist Church Sept. 21. One hundred and fifty organists and choir directors participated in clinic meetings under the direction of our guest speaker, Dr. William H. Barnes, Chicago organist, and Dr. E. Liemohn, head of the music department at Wartburg College, Waverly, Iowa.

Dr. Liemohn had charge of the choir clinic and presented a wealth of material and knowledge for use in adult choirs. His classes had the opportunity of singing much new material, learning the art of directing, rehearsal procedure, repertoire, music for special occasions and junior choir training. He demonstrated using voices and music suitable for an average small choir.

Dr. Barnes spoke on the modern organ and its use; stop specifications, organ upkeep, hymn playing, anthem playing, solo accompaniments and electronic organs. He suggested that more simple and quiet preludes, postludes and choir numbers be used, to provide a better background for prayer and meditation.

Classes ended at 5:45 o'clock and dinner was served by the ladies of the church. At 8 o'clock Dr. Barnes played the following program: Rigaudon, Campra; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," and Chorale and Four Variations on "O God, Thou Faithful God," Bach; "Psalm 19," Marcello; Cantabile, Franck; Prelude on "B-A-C-H," Richard Keys Biggs; "Clair de Lune," Karg-Elert; "Marche Champetre," Boex; "Regina Coeli" and "Cibavit Eos," Titcomb. Outstanding was the Prelude on "B-A-C-H" by Richard Keys Biggs.

Much credit is due Emlyn Owen, organist at radio station KXEL and the First Congregational Church, and Mrs. Byr Della Sankey Feely, the dean, who were co-chairmen for the clinic. Plans are under way to repeat this clinic next year.

LORETTA M. MALEY,
Publicity Chairman.

Activities of Youngstown Chapter.

The Youngstown, Ohio, Chapter opened the 1947-48 season with a dinner at the Dinner Bell restaurant Sept. 22. Hazel W. Buchanan, the dean, presented the following guests: J. Collins Lingo, recently appointed music director in the Youngstown public schools; Miss Julia Serafino, representing the Monday Musical Club; Mrs. M. P. Mahrer, of the women's committee of the Youngstown Symphony Society. Laura Belle Hornberger, program chairman, outlined the year's projects and distributed beautiful crimson-colored year-books. The Rev. Maynard A. Stull, pastor of St. Luke's Lutheran Church and recently appointed chaplain, led the group in repeating the religious principles of the Guild.

The speaker of the evening was the Rev. W. Frederic Miller, a Guild member and associate pastor and minister of music of the First Presbyterian Church. Mr. Miller was in charge of the music at the world conference of Christian youth held in Oslo, Norway, last summer and gave a very interesting account of the conference. Beautiful colored pictures taken by Mr. Miller of famous cathedrals in Norway and France were screened.

On Oct. 27 at the First Reformed Church Caro Carapetyan, head of the music department at Kent State University, was the guest speaker, his subject being "Choral Principles." Public school music teachers were guests of the Guild at this meeting. Samuel S. Badal, Jr., organist-director of the host church and teacher of organ in Youngstown College, opened the program with a twenty-minute recital.

Other Guild events that have outgrown seating capacity in our churches will be held in Stambaugh Auditorium on the following dates:

Nov. 30—Hymn festival by church and school choirs.

Feb. 8—"Requiem," by Faure, to be sung by united church choirs and members of the Youngstown Symphony Orchestra.

Feb. 15—Recital by Alexander Schreiner.

News of the A.G.O.— Continued

Marchal's New York Recital.

A capacity audience listened spellbound to the magic playing of André Marchal, French organ virtuoso, in St. Paul's Chapel, Columbia University, New York, on the evening of Oct. 20. The Guild-sponsored program ranged from Du Mage to Langlois. The classic Harrison instrument has never sounded to better advantage, and it must have been a revelation to many to hear what ardent colorists Bach and his great contemporaries really were. This was set forth with superb artistry in the pieces by de Grigny, Clerambault and d'Aquin of the opening group.

Since almost everything in Marchal's performance calls for superlatives, let me mention two points on which I disagreed. In the first movement of Bach's Second Trio-Sonata one melodic line was somewhat obscured, possibly because the brustwerk and positiv divisions, admirably piquant in themselves, do not offer sufficient color contrast. And the initial measures of the "Grand Jeu" by Du Mage were for me unaccountably slow. But what plasticity and tenderness in the middle movement of the Bach and what robust good humor in the finale!

The music of Oliver Messiaen stirs controversy, but he has a powerful advocate in André Marchal. His eloquent interpretation of the first "Ascension" number ("Father, the Hour Is Come") almost persuaded us! Jehan Alain's "Variations on a Theme by Clement Jannequin are a happy blending of the old with the new, and effectively preserve Jannequin's charm. There is truly magnificent music in the Te Deum of Langlais, given with tremendous verve by the recitalist.

The recital ended with an exhibition of Marchal's prodigious powers of improvisation, using two themes submitted by M. Searle Wright and Dr. Lowell Beveridge.

Sensitive registration, wonderful rhythmic control, an absence of any sensationalism, an intense and unerring musical instinct—these are some of the qualities that go to make up the supreme artist that is André Marchal. He gives us organ playing at its greatest. SETH BINGHAM.

Canon Miller Speaks in Tacoma.

Another successful season was forecast for the Tacoma, Wash., Branch at its first autumn gathering, held Sept. 22 at St. Luke's Episcopal Church. The occasion was an open meeting welcoming the new precentor of St. Mark's Episcopal Cathedral in Seattle, Canon Poland Miller. Canon Miller is well known as both organist and choirmaster and has made an extensive study of sacred music of the polyphonic period.

In his talk Canon Miller traced the growth of music from the ecclesiastical modes of the Gregorian chant through the golden age of polyphony to the German chorales of the Reformation. After the Reformation, he pointed out, secular influences were dominant and church music became "secular-minded." The most important need today, said Canon Miller, is purification of church music.

Music of the fifteenth and sixteenth centuries, played on the organ by Canon Miller and illustrating the highlights of his talk, concluded the evening.

ESTHER HILD, Secretary.

Alabama Chapter Guests of Dean.

The Alabama Chapter, its new colleagues, subscribing members and friends were entertained Oct. 16 at the home of Dean Myrtle Jones Steele in Birmingham. After a short period devoted to the transaction of business Minnie McNeill Carr outlined the aims of the Guild and Laura Jackson Davids sketched its history. Refreshments were served.

A luncheon meeting Oct. 8 was held in the parlors of the old First Presbyterian Church. Plans were completed for the entertainment Oct. 23 of Warden Elmer and the carillon recitals the following week by Kamiel Lefevre, carilloneur of the Riverside Church, New York. First Church has recently bought the clavier originally used in the old Park Avenue Baptist Church, New York, for the practice use of its organist and its carilloneur, Mrs. Steele, on the Rushton carillon. Mrs. Steele and Mrs. Carr, organist at the Independent Presbyterian Church, gave a very interesting demonstration of the use of the clavier. Phyllis Cain prefaced this with a talk on the history of bells.

Several new colleagues have been added to this chapter: Vernon Skoog, director of music at old First Presbyterian; Raymond Anderson, director at McCoy Memorial; William Kroh, All Saints' Episcopal; Kenneth Lamkin and Gordon Wilson. A special drive for subscribing members has so far resulted in sixteen additions.

LAURA JACKSON DAVIDS.

Open District of Columbia Season.

The District of Columbia Chapter began its 1947-48 season of activities with a meeting at All Souls' Unitarian Church Oct. 6, Dean Theodore Schaefer presiding. Temple Dunn, reporting for the choir library committee, presented a plan by which directors might lend or donate their seldom-used anthems to a central pool, with borrowing privileges for their use. It was felt that such a cooperative library would be particularly helpful to smaller churches on limited budgets, and the committee was instructed to proceed with necessary arrangements.

Since a concert by local artists and Guild members will be presented Nov. 5, it was voted that the November meeting be held on the same evening, preceding the program. A recital by either Marchal or Peeters under Guild sponsorship had been considered, but both are appearing in Washington under other auspices.

Following the business meeting Mr. Atwater presented an interesting program of recordings of various organs and a film on organ building in the Casavant factory. DONALD L. ENGLE, Registrar.

Wismar Host to Missouri Chapter.

The first meeting of the season of the Missouri Chapter was held at Holy Cross Lutheran Hall in St. Louis Sept. 29 with Walter Wismar, organist and choir director, as our host. After dinner Mr. Wismar and his choir performed some beautiful unaccompanied anthems. We then went on a tour of the plant of the Concordia Publishing Company, one of the largest religious publishing-houses in the country. Mrs. Charlotte Brune Bishop, our program chairman, outlined the chapter programs for the year.

PAUL FRIESS, Secretary.

Santa Barbara Chapter.

The Santa Barbara, Cal., Chapter is celebrating its fourth month of existence with a concert series to benefit the entire county. Beginning with a Flor Peeters recital in November, it is making plans for a Bach festival in February and a choral concert in May.

An interesting feature of the last meeting was a round-table discussion of the place of music in the service, with ministers, organists and choirmasters participating.

Officers of the chapter are: Josef Monro Langlo, dean; Miss Ruth Kelsey, sub-dean; H. Carlisle Estes, secretary; Miss Frances Wishard, treasurer; Roderick Mount and Mrs. Grace Rains, members of the executive committee.

It is hoped that the chapter will become a leader in the musical progress of Santa Barbara, a town already known for its cultural advantages.

H. CARLISLE ESTES, Secretary.

Picnic Opens Dallas Season.

For its opening event of the year the Texas Chapter met Sept. 15 at Lee Park in Dallas for a picnic. About forty members and patrons were present.

Under the leadership of our new dean, Mrs. W. E. Blomdahl, we are expecting a most interesting year. Our sub-dean, Mrs. Fred Buchanan, program chairman for the year, gave a resume of the year-book for 1947-48. We are to have reciprocal programs with the Fort Worth Chapter, lecture-recitals, our annual Guild service and at least one outstanding artist recital.

We feel honored to have Warden Elmer with us Oct. 19 for a tea, discussions and a "get-to-know-your-warden" meeting.

In May we are to celebrate our thirtieth anniversary. Thirty years ago our chapter was founded by Mrs. J. H. Cassidy of Dallas, who is still an active member of the group. Officers for 1947-48 are: Dean, Mrs. W. E. Blomdahl; sub-dean, Mrs. Fred Buchanan; secretary, Mrs. Katherine Hammons; registrar, Miss Rachel Ball; treasurer, Robert Y. Evans; parliamentarian, Miss Dora Poteet; chaplain, the Rev. J. D. Barron.

ANNETTE BLACK.

Galveston Chapter's Activities.

The Galveston, Tex., Chapter held its monthly meeting Oct. 7 at Trinity Episcopal Church. Dean Ernest Stavenhagen III presided over the business session. Announcement was made of the coming recital of Flor Peeters Nov. 13. Also to be presented this season is E. Power Biggs Feb. 23. The Guild will sponsor a presentation of the Requiem by Gabriel Faure under the direction of Dr. T. M. Frank of Texas City at Trinity Episcopal Church March 2.

Miss Evanthia Constantine, organist of the First Baptist Church, gave a recital after the meeting and a reception was held at the home of Mr. and Mrs. Michael Collerain. EBBA NILSSON, Registrar.

Warden Elmer Houston Guest.

The first meeting of the Houston Chapter was set for Oct. 20. We were fortunate in having as our guest and speaker S. Lewis Elmer of New York, warden of the Guild. Dinner was served at St. John the Divine Church cafeteria. Mr. Elmer was entertained at noon by the executive board at the River Oaks Country Club.

Great enthusiasm is expressed by our new dean, G. Alex Kevan, F. T. C. L., A.C.C.O., and the chapter is looking forward to a very active season. The new year-book gives meetings as follows:

November — Program commemorating century of Mendelssohn, at St. Paul's Methodist Church, arranged by Lanson Demming, minister of music.

December—Christmas party arranged by Mrs. Ruth Red at her home.

January—Annual Guild service at the First Evangelical Church in connection with the dedication of the new Schulmerich tower chimes. Dr. Alexander McCurdy of Philadelphia will give a program of organ numbers.

February—Recital by E. Power Biggs.

March—Father Victor Di Primco will give "Music of Catholic Liturgy" at St. Anne's Academy.

April—Recital by students of members of the Guild at the South Main Baptist Church; also the annual choir festival.

May—Annual picnic.

An extra program will be a meeting at the home of Mrs. Gladys Hovurty Dickinson for those interested in the Hammond electronic organ.

ESTELLE M. KEIGAN, Secretary.

Williamsport, Pa., Chapter.

The Williamsport, Pa., Chapter's first meeting of the 1947-48 season was held Oct. 13 at the Village tea-room. A business meeting took place, Gordon Brearey, the dean, presiding. Activities for the season were discussed and plans were made for the presentation of three recitals by nationally famous organists. The first of these was set for Nov. 6, featuring Flor Peeters, at Trinity Episcopal Church. The executive committee was authorized to go ahead with arrangements for the other two recitals later in the season.

For Dec. 7 the chapter has planned a student recital, to be followed by a social.

Installation of new officers was conducted by Mrs. Henry C. Wray. Officers for this season are: Gordon Brearey, dean; Frederick A. Snell, sub-dean; John K. Zorian, secretary, and Mrs. R. W. Andrews, treasurer.

JOHN K. ZORIAN, Secretary.

Mrs. Feely Plays in Des Moines.

The Central Iowa Chapter presented Bvr Della Sankey Feely, dean of the Waterloo Chapter, in a program Oct. 14 at Grace Methodist Church, Des Moines. Her numbers were well chosen, offering both classical and modern compositions, with two or three descriptive pieces to please the layman.

A reception in the church parlors followed the recital.

Mrs. Feely played these compositions: Toccata and Fugue in D minor, Bach; "Bist du bei mir," Bach; "Tambourin," Rameau; Chorale in A minor, Franck; "The French Clock," Bornschein; "The Little Red Lark," Clokey; "Variations de Concert," Bonnet; "Bell Benedictus," Weaver; Roulade, Bingham; Miniature Trilogy, Coke-Jephcott.

Mrs. Alice Brown of the Central Iowa Chapter was to return the compliment by presenting a program Oct. 28 for the Waterloo Chapter and friends.

MRS. PEARL RICE CAPPS, Secretary.

Inspect Organs in Petersburg, Va.

Thirteen members of the Petersburg, Va., Chapter participated in a pilgrimage to inspect several organs on Sunday afternoon, Oct. 12. St. John's Episcopal Church was the first one visited. It is said that the instrument was 100 years old at the time of installation and that it had been in that church for forty-three years. It was manufactured by the Hook & Hastings Company and is of the tracker type. Although it is a small organ, the tone is good and the volume adequate for the size of the auditorium, as demonstrated by the organist, Miss Belle Sydnor. The Estey organ in Trinity Methodist Church was heard for the first time at the morning service Sunday, May 20, 1928. The first organist was the late Howard Freas. It is a three-manual with twenty-seven speaking stops and 1,475 pipes. It is the only organ in town having an echo division, which consists of five stops.

Miss Mary Patteson, dean of the chapter and organist at the Tabb Street Presbyterian Church, gave a brief resume of the history of that church's organ and told several amusing incidents relative to the various changes at the time they were made. It was first installed in 1867 and a water wheel was added in 1875. In 1883 it was rebuilt and enlarged and between 1901 and 1904 an electric motor was installed. It was at that time that one of the prominent members, when solicited for a donation, said: "I'm not so sure it is right to worship God mechanically, but if the others contribute, so will I." Shortly after the installation of the electric motor a fashionable wedding was scheduled to take place in the church. As none of the Petersburg organists had any experience in playing such an up-to-date instrument they were afraid to attempt it lest their musical reputation suffer. A prominent physician, who also was a musician, came to their rescue with the statement that since he had no musical reputation to sustain he would play for the ceremony.

The organ in the First Christian Church was rebuilt this year by Arpard E. Fazakas of Nutley, N. J. Records indicate that the original organ was installed in 1874 by Jackson & Son, having been manufactured by Jardine & Son of New York. It was of the tracker type but has been electrified and modernized with a new console.

The Petersburg, Va., Chapter held its first meeting for the year Sept. 22 in the home of Miss Mary Patteson, the dean, the session being attended by fourteen members. The following program for the year was submitted by Raymond Herbek, A.A.G.O., minister of music of the West End Baptist Church:

October—Pilgrimage to various local organs, beginning with the oldest and ending with the latest rebuilt organ.

November—String and organ recital, Charles Craig, F.A.G.O., soloist.

December—Christmas party. Sponsorship of "The Nativity," a Christmas cantata by Raymond Herbek, A.A.G.O.

January—Lecture by James Sydnor on "Choir Training."

February—Piano and organ recital by Hubert Tillery and Raymond Herbek.

March—Lecture by Dean Howell on "Church Music in America."

April—Organ recital by Vernon de Tar, New York City.

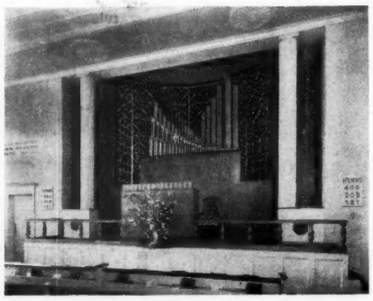
May—Annual banquet and election of officers.

The program was received enthusiastically. MRS. CLYDE LANSKEY, Secretary.

Abba Leifer
RECITAL ORGANIST
CHICAGO SINAI CONGREGATION
ROOSEVELT COLLEGE,
CHICAGO, ILL.
"Remarkable ear for registration."
—Chicago Daily News.

Kenneth Cutler
RADIO STATION WILL
THE UNIVERSITY OF ILLINOIS,
URBANA

ET NON IMPEDIAS MUSICAM



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News of the A.G.O. —Continued

Eichinger Gives Lecture-Recital.

Forty members of the Washington Chapter met at the University Methodist Temple in Seattle Oct. 14. Walter A. Eichinger spoke on hymn playing and demonstrated his points on the four-manual organ. Further plans for the all-city hymn festival were announced by Talmage F. Elwell, chairman of the committee in charge. Mr. Eichinger was presented with an album of organ recordings in recognition of his becoming an associate.

Peeters Recital in Verees' Memory.

The Syracuse Chapter met for a picnic and social evening at the home of Mrs. Nigel Andrews Sept. 27, at which time final plans and arrangements for a recital Oct. 6 by the Belgian organist, Flor Peeters, in memory of Leon Verrees, founder of the chapter, were discussed. This recital was very successfully presented at Mizpah Auditorium.

MISS M. LILLIAN JEROME, Secretary.

Fort Wayne Chapter News.

The regular meeting of the Fort Wayne Chapter was held Sept. 23 at the First Presbyterian Church. Miss Harriet Northrop, dean of the chapter and minister of music at the First Presbyterian Church, gave a comprehensive history of the chorale prelude and discussed in detail numbers which she afterward played by Scheidt, Pachelbel, Buxtehude, Bach, Brahms, Karg-Elert, Edmundson, Sowerby and Noble.

RALPH W. DOCTOR, Secretary.

Minnesota Meetings.

The October meeting of the Minnesota Chapter was held Oct. 10 with the Twin City Choirmasters' Association. Dinner was served at the Minneapolis Y.M.C.A. At the business meeting Mrs. Arthur Fellows, the dean, announced an artists' series of recitals which will be sponsored by the Guild this year. The first organist to play will be Andre Marchal, in November.

Following the dinner and business meeting a recital was played by Rupert Sircom at Westminster Presbyterian Church, Minneapolis. Mr. Sircom played the following compositions: Four Chorale Preludes, Bach; Sinfonia, "As the Rain and Snow Falleth from Heaven," Bach; Aria, "Slumber, Beloved," Bach; Meditation on "Ave Maris Stella," Grace; Postlude on "Martyrs," Grace; "Now Sinks the Golden Sun," Simonds; "Holy Mother, Hear My Supplication," Dupré; "While the King Sitteth at His Table," Dupré.

The first fall meeting of the Minnesota Chapter was held at the home of Mrs. Emil Schaefer Sept. 22. The meeting was in the form of a tea. The program consisted of a quiz with several members participating and some two-piano music played by Mrs. Schaefer and her daughter.

Louisville, Ky., Chapter

The first meeting of the Louisville Chapter was a family-style basket picnic at historic "Big Rock," in Cherokee Park, Sept. 13. Preliminary plans for a recital by Andre Marchal at the Memorial Auditorium Nov. 23 were presented to the membership.

The season really got under way with the dinner meeting at the Arts Club Oct. 6. The program was given by Harry William Myers, A.A.G.O., organist and choirmaster of St. Paul's Methodist Church, who gave a review of the compositions to be played by M. Marchal.

HARRY WILLIAM MYERS, Registrar.

Christmas Music on Display.

So that organists and choirmasters would have an opportunity to hear and examine music appropriate to Christmas in time to obtain such music for their churches, the Long Beach, Cal., Chapter presented a program of Christmas music Oct. 7 at Trinity Lutheran Church. Appearing on the program were Elizabeth Cook Loomis, organist of Calvary Presbyterian Church; Joseph Riddick, organist of Grace Methodist Church; Madge K. Lewis of the First Church of the Brethren; S. Raymond Parmelee of the Pacific Coast Club and Edith Wyant, organist at Trinity Lutheran. Music from a Los Angeles music company was on display in the foyer during and after the program.

Howard Moore, dean of the chapter, announced that the Guild will sponsor a concert Nov. 4 in the First Presbyterian Church, proceeds from which will be given to the Long Beach Public Library for the purpose of purchasing a copy of the Bach Gesellschaft works of Bach, which costs approximately $400. It was announced also that the Guild is sponsoring a series of lecture recitals at the First Methodist Church by Howard Moore.

Wallace Herrewig, vice-president of the Church Music Guild of Long Beach, announced that a religious drama is to be sponsored at Christmas time by that organization and asked for the support and assistance of the A.G.O. in this project. In addition to the dramatic leads there will be a fifty-voice speaking choir and a 100-voice singing choir, Mr. Herrewig announced. By a unanimous vote the A.G.O. agreed to lend its support.

Preceding the meeting, dinner was enjoyed at Lilian Ekel's.

IRIS LEWIS ESHELMAN.

Fifty at Grand Rapids Dinner.

Fifty members of the Western Michigan Chapter met at the Burton Heights Christian Reformed Church in Grand Rapids Oct. 13 to exchange greetings before sitting down at a long dinner table decorated with candles and fruit in an autumn motif. A splendid dinner, arranged by Mrs. Marjorie Mueller, hostess for the evening, was served by one of the circles of the church. The business meeting was conducted by Dean Doris James. The program was presented in the chancel of the church, where the members gathered in the choir stalls. Frank K. Owen, organist of St. Luke's Episcopal Church, Kalamazoo, led a discussion of the duties of the organist as accompanist. Mr. Owen emphasized musical taste and skilled musicianship. He illustrated his points with examples at the organ. Special interest was shown in the techniques of monotoning and its accompaniment, and the group formed an impromptu choir. Guild members entered into further discussion of Mr. Owen's points and gave him hearty applause for his inspiring treatment of problems we all face.

ROBERT ERNEST SHEETS,
Publicity Chairman.

Meetings in Albuquerque.

The Albuquerque, N. Mex., Chapter held its first business meeting of the season Sept. 22 in the guild hall of St. John's Cathedral. Mrs. Edith De Witt Miller was elected sub-dean to fill a vacancy. Dean Joseph Grant appointed Mrs. Ancona and Alice Schuetz to formulate plans for a mimeographed bulletin to be published monthly. This will tell of the activities of the chapter. Alice Schuetz was appointed editor of the bulletin.

For the October meeting the Albuquerque group made a tour of inspection of six of the church organs of the city. At each church the organist gave a brief demonstration on the instrument, and its size and possibilities were discussed. The group then returned to the guild hall for a brief business meeting and refreshments. Mrs. Miller, program chairman, announced an interesting series of programs for the winter.

ALICE EIFFERT, Secretary.

Metropolitan New Jersey Chapter.

The first fall meeting of the Metropolitan New Jersey Chapter was held Oct. 14 in the music department of L. Bamberger & Co., Newark, N. J. The dean, Mrs. Nellie Gordon Blasius, opened the meeting with an introduction of new members. This was followed by a forecast of the interesting events planned for the season.

Leonard J. Fox had prepared a presentation of new choral music and was assisted by Mrs. Cornelia S. Hunter and Clarence E. Robinson. The last half of the meeting was devoted to a demonstration of the Allen electronic organ by Dr. Carl Wiesemann, after which the members were invited to inspect the instrument and ask questions of Dr. Wiesemann.

HELEN C. ROCKEFELLER, Registrar.

Program at Hagerstown, Md.

The first fall meeting of the Cumberland Valley Chapter was held Oct. 11 at St. Paul's Methodist Church, Hagerstown, Md. The following organ program was presented by A. Norman Lindsay: Festival Toccata, Fletcher; "Ich ruf' zu Dir," Bach; Chorale in A minor, Franck, and "At Sundown," Maitland. A vocal trio, directed and accompanied by Carl J. Farnsworth of Shepherd College, Shepherdstown, W. Va., sang four numbers.

A business meeting was held at the conclusion of the program. Dean Ascher S. H. Edelman called upon Dr. Homer Blanchard to give the outline of the programs for the year as arranged by the committee of which he is chairman.

Members of the chapter offered their congratulations to Mrs. William E. Peacher, Jr., who was successful in passing the associateship examination. Dinner was served at the Hager House.

CARL J. FARNSWORTH, Secretary.

Baltimore Hears Thomas B. Dunn.

The October meeting of the Chesapeake Chapter was held at Grace and St. Peter's Church, Baltimore, Oct. 7. After the business session and the musical program there was a social gathering in the parish-house at which about seventy-five members and guests were present. The music was a recital by Thomas B. Dunn, organist and choirmaster of St. Paul's Church, Chestnut Hill, Philadelphia, and a member of the faculty of the Peabody Conservatory of Music. He played: Second Sonata, Hindemith; "Le Banquet Céleste," Messiaen; "Kyrie, Gott Vater, Heiliger Geist," Bach. The recital was admirable not only because of the performance—the understanding of the music, the clarity of phrasing and the effective registrations—but also because the three compositions are not often heard. The sonata, with its definite sonata-form first movement, the symmetrically constructed second movement and the closing fugue, shows that classical forms and recent harmonic concepts can join forces to produce music that promises to endure. The Bach Kyrie, one of a set of liturgical preludes, is a five-part structure built upon a simple but impressive subject, and is one of the master's compositions that are worthy of more frequent performance than is usually the case. It served as a splendid finale to the program.

South Carolina News.

The South Carolina Chapter held its October meeting Oct. 6 at Trinity Episcopal parish-house in Columbia, with a dinner for organists and ministers. The women of Trinity served dinner to approximately seventy-five present. Dean Robert Van Doren presided and introduced the guest speaker of the evening, the Rev. F. Clyde Helms, pastor of the Shandon Baptist Church, Columbia, who delivered an interesting and instructive address on "Music in Christian Worship." In stressing the importance of coordination between ministers and organists Mr. Helms told of two humorous occasions. A minister was preaching on the text "Thou Shalt Not Steal" and at the close of the sermon he asked the congregation to sing the hymn which the organist had chosen—the hymn was "Steal Away." On another occasion a Baptist minister was baptizing a new convert and called for a hymn just prior to the immersion—the hymn, which the organist had previously chosen, was "Throw Out the Life-Line."

"Technique alone on the part of an organist or a singer is not enough," said the Rev. Mr. Helms. "Music must come from the soul to play the right part in the worship of God."

After dinner the members of the Guild adjourned to Satterlee Hall for a business meeting, presided over by Dean Van Doren.

The next meeting of the chapter will be held at St. John's Episcopal Church Nov. 3. A workshop on the "St. Matthew Passion" by Bach will be held. The Guild plans to sponsor this work during the Easter season of 1948 with the combined choirs of all members taking part.

L. GREGORY PEARCE, Reporter.

Supper Meeting in Wilkes-Barre.

A "covered dish" supper meeting of the Wilkes-Barre, Pa., Chapter was held at the home of Ruth Turn Reynolds Sept. 22. Plans for the year were outlined by the dean, Dorothy Turner, and reports by members who had attended summer schools were given. The dean announced a business meeting at Holy Trinity Lutheran Church Oct. 13.

LOUIE W. AYRE, Secretary.

Plan Activities in Buffalo.

The Buffalo Chapter began its fall and winter activities with a fellowship dinner Sept. 23 at the Kenmore Y.W.C.A. Dr. Roberta Bitgood, recently transferred to the chapter, was guest of honor. Dean Clara Pankow gave an outline of the year's program, which includes a recital by E. Power Biggs, with Roger Voisin, trumpeter of the Boston Symphony Orchestra; a recital by Andre Marchal; a junior choir festival; a senior choir festival; a Guild night with a program by academic members and a session analyzing a choirmaster examination. An F.A.G.O. class is being conducted by Dr. Bitgood.

MAUD OLLIS, Secretary.

Redwood Empire Chapter.

The Redwood Empire Chapter opened its fall season with a dinner at the Santa Rosa, Cal., Methodist Church Oct. 7. Hans Hoerlein, the retiring dean, was presented with an A.G.O. pin. The new dean, Gordon Dixon, gave an informal talk on "An Organist's Odyssey," describing many organs he had visited during the summer. This was followed by a recital by Robert MacPherson, baritone, and Claire Coltrin, organist. Miss Coltrin's organ numbers were "Psalm 18," Marcello; Pastorale in F, Bach, and "Noel Basque," Benoit.

CLAIRE COLTRIN, Publicity Chairman.

Tennessee Chapter.

The Tennessee Chapter held its first fall meeting Oct. 14 at St. Mary's Cathedral, Memphis. Miss Frances McFadden, organist-director, was program chairman for the meeting. Dinner was served to forty-three members and guests. Following the dinner and business session L. Fergus O'Conner, A.R.C.O., organist and choirmaster St. John's Episcopal Church, Memphis, gave the following program: Toccata and Fugue (Dorian), Bach; Chorale Preludes, "O Man, Bewail Thy Grievous Fall" and "Come, Saviour of the Gentiles," Bach; Concerto in B flat, Handel; Sonata in G (first movement), Elgar.

SALINA KELLOGG ACREE,
Corresponding Secretary.

Fort Worth Chapter.

The Fort Worth, Tex., Chapter held its opening meeting at the Broadway Baptist Church in the form of a dinner Oct. 6, with William Barclay, dean, presiding. Musical selections from light opera were sung by Mrs. W. A. Bratton and E. A. Scarbrough, accompanied by Mrs. Paul Joyce. Mr. Barclay then presented plans for the year, with emphasis on the three recitals by Flor Peeters Nov. 15, by David Craighead March 15 and by Virgil Fox April 6.

Miss Dora Poteet represented the Texas Chapter in Dallas and Dr. Robert F. Jones acted as chaplain in the absence of the Rev. Robert Boshen. Fifty members and guests were present.

MRS. PAUL JOYCE.

Lexington, Ky., Chapter Dinner.

The Lexington, Ky., Chapter met for dinner Oct. 13 at the home of the dean, Mrs. Earl Bryant, associate hostesses being Mrs. Eleanor Knox, Miss Carrie Kidd and Mrs. Lurline Duncan. There was a splendid attendance. After dinner a business meeting was held, at which Mrs. Era Wilder Penniston, chairman of the program committee, reported an interesting series of programs to be presented during the year.

We welcomed three new members—Mrs. Shepherd Collis, Mrs. Joseph Stallard and Thomas Harborne.

It was decided to follow Dr. Diggle's suggestion for a recital to be given in November. This is to be given by Boies Whitcomb, A.A.G.O., Nov. 10 at the Second Presbyterian Church.

LURLINE DUNCAN, Secretary.

Central California Chapter.

An informal meeting Sept. 20 opened the new season of the Central California Chapter in Anderson Hall on the College of the Pacific campus. Plans for the new season were discussed. Recordings from the Carnegie collection at the college were played by Dean Brandon. Organ and choral music from 1400 to 1750, with the exception of Bach, Palestrina and Handel, was played. Miss Frances Hogan gave the program notes.

FRED TULAN.

News from Utah Chapter.

The Utah Chapter met Oct. 11 at the First Baptist Church in Salt Lake City for a dinner prepared by the women of the church. Twenty-eight members and friends were present. After dinner a business meeting was held. Because of the resignation of Robert Cundic it was necessary to elect a new treasurer. Miss Florence Tucker was chosen by acclamation. Sub-Dean Walter Teutsch, chairman of the program committee, gave an outline of the work planned for the year.

Two members—Miss Florence Tucker and Miss Gladys Bullock—played for the group.

ELEANOR H. TODD, Registrar.

Lilian Carpenter Plays in Knoxville.

The first meeting of the fall season of the Knoxville, Tenn., Chapter was held Oct. 2 at the Fourth Presbyterian Church. After the business session the church's new Kilgen two-manual organ was examined and an informal recital was played by Curtis Hughes of Maryville College and Joy Baugh.

Sunday afternoon, Oct. 12, Lilian Carpenter was presented in a recital at the First Baptist Church. Mrs. J. W. Carter acted as hostess at a reception for Miss Carpenter at the First Baptist Church in Maryville, Tenn., on Saturday before the recital.

ALFRED E. LUNSFORD, Secretary.

Springfield, Mass., Chapter.

The new season was opened Oct. 6 for Springfield, Mass., at Wesley Methodist Church with a business meeting and an interesting talk by Ralph A. Harris, followed by a social hour. Mr. Harris, who succeeds Frederick Chapman of Hartford as regional director, spoke to us on the importance of taking Guild examinations and the value of choirmasters.

Our next meeting will be on our first anniversary, Nov. 11, when we visit organs in Northampton, Mass.

VALERIE BEAL, Secretary.

Southern Ohio Chapter

The opening event of the Southern Ohio Chapter for the 1947-48 season was a dinner and combined board and chapter meeting, held at the Masonic Temple, Cincinnati, Oct. 14. Dean J. Walter De Vaux presided. After dinner reports were made by the following chairmen of committees: Robert McIntosh, membership; Wayne Fisher, student chapter; George Higdon, program. The program for the year, which includes recitals, social gatherings and other events of interest, was outlined. Plans were made for holding a contest for candidates taking the examinations next spring.

The next event of the chapter was to be a recital by Richard W. Ellsasser at the First United Church, Oct. 27.

HELEN M. SMITH, A.A.G.O., Registrar.

Oklahoma City Chapter.

The Oklahoma City Chapter was entertained at a dinner at the home of Mrs. Harry Lee Virden Oct. 6. Dr. Virden is rector of Trinity Episcopal Church, Guthrie. After the business meeting, presided over by Mildred Andrews, W. J. Reynolds, minister of music at the First Baptist Church of Oklahoma City, presented the program on "The Church Organist."

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[News items which fail to give the date and place of the event reported cannot be published. Accounts of meetings or recitals sent more than two weeks after the event must yield precedence to up-to-date news. Correspondents should observe these rules to assure their chapters of representation.]

Christmas Music Continues to Issue from the Publishers

By HAROLD W. THOMPSON, Mus.D.

The jolly carol has become a staple of our Christmas services, but recently there has been a trend toward a somewhat more elevated and atmospheric choral number, frequently modal in melody. I have been interested in a number of new carols by Donald E. Sellew which illustrate this trend and show also a commendable desire for fine texts.

His "When Christ Was Born of Mary Free" uses a text found in a sixteenth century manuscript; it is given unaccompanied treatment with some divisions and with effective antiphonal effects on Glorias. "Ben Jonson's Carol" is another unaccompanied work with some divisions. "This Little Pilgrim" has a text by a sixteenth century poet, Robert Southwell. Preferably it is to be sung unaccompanied; there are no divisions, but there is a soprano solo which could be taken by a children's chorus.

These three beautiful, refined and not difficult works are published by Hall & McCreary. Mr. Sellew has another in Ditson's list, "Still the Night with Snow So Deep." It is charming, easy and unaccompanied, with divisions on only one line. These four numbers establish the composer as one who makes truly fit music for the great feast.

Mrs. Annabel Morris Buchanan, who has edited American traditional music with great ability, has a splendid new number on a German melody in the Aeolian mode—"Mary's through a Thornwood Gone" (J. Fischer). It is unaccompanied, with a soprano solo. The imaginative text, given with both German and English words, is one of the medieval legends of a thorn bearing a rose. Another admirable modal carol is Robert Nelson's "The Matchless Maiden" (J. Fischer). The text is of the fifteenth century, but the music is by Mr. Nelson. There is a mezzo soprano solo, and you may use (very effectively) a viola. Yet another modal number is Jane C. Watt's "Hymn to the Virgin" (C. Fischer), unaccompanied with soprano solo and a touching text from about the year 1300. In those days Latin lines were intruded with excellent effect, as here. Certainly at least one carol in this group would please any person of taste.

Frank C. Butcher, who has done some superior arrangement of carols, has a new one called "Sunny Bank" (Birchard). The words are said to be of the fifth century—probably a misprint for the fifteenth—and they are charming. The music is based on an old French melody and a theme from a pianoforte sonata by Domenico Scarlatti; the combination has resulted in one of the most graceful carols I have seen for years. There is opportunity for echo choir and also, if you desire, for bells.

Several numbers specialize in choral effects, some of which might be called stunts, but most of them legitimate. Julia Ferry's "Carillon Heigh-Ho" (C. Fischer), edited by Dr. Williamson, is unaccompanied, with some divisions. This is a stunt but one that "comes off." M. J. Luvaas has arranged a Danish carol called "Joyous Bells of Christmas" (Kjos), likewise with some divisions for his unaccompanied, skillful effects. Harry Banks has bell effects in his "Hark! Hear the Merry Bells" (John Church Company), but this jolly number is accompanied. Carl F. Mueller's "The Marches of Peace" (C. Fischer) is unaccompanied, with divisions for women; its effects are like those of trumpets, and its stirring text is by the poet Whittier.

Dr. H. Alexander Matthews, who has contributed so much to Christmas in his cantatas and carols, has arranged a Danish carol called "O'er Bethlehem's Plains" (Elkan-Vogel). There is a bright and at the same time tranquil melody, with unaccompanied humming effects and a good soprano solo.

If I am not mistaken, William S. Nagle was one of Dr. Matthews' pupils; at any rate, he has an attractive and melodious unaccompanied carol called "Hark to the News, Neighbour" (Ditson), with a jolly melody which reminds me of certain old French carols. For a short while the sopranos are divided. Edward Shippen Barnes used to be in Philadelphia, too, before California called. His new carol called "Bethlehem" (J. Fischer) is distinctly lyrical in feeling and would be performed best by a quartet that can catch the delicacy which few other American composers can approach.

Ralph Marryott always has at least one new carol of quality every season. His "Over Bethlehem's Town" (Ditson) uses a children's choir or medium solo (soprano) against an unaccompanied mixed choir, though for contrast there is a middle verse for plain SATB. I would much prefer the children, but a light and silvery solo soprano would be right also. In Dr. Christiansen's "St. Olaf Choir Series" (Augsburg) there is a short number, unaccompanied *ad lib.*, called "The Christmas Symbol." Sopranos and basses divide a little in this gracious little piece.

Last year the firm of J. Fischer published late three numbers which I wish to mention now. Two are by Elmore and Reed: "In David's Town," on a French melody, with alto solo, and "Come Now, Ye Shepherds," a Tyrolese tune with optional soprano solo, all unaccompanied. Both are effective vocally. A third number is Dorothy R. Emery's "It Came upon the Midnight Clear," for junior and mixed choirs, with a part for flute and use of descant. The junior choir sings in two parts.

Those who use more than one choir may find one of the following valuable:

Buckley—"That Glorious Song of Old." Uses junior choir (S), and also S solo. (Ditson.)

Goldsworthy—"Silver Lamps." Uses juniors or SA solo voices. (Gray.)

Otis—"Whence Those Sounds Symphonious." SATB plus SSAA. Unaccompanied. (Boston.)

For Women's Voices

There are five numbers for women's voices, all fairly well known previously in other forms:

French-Christy—"Sleep of the Infant Jesus." SSA. (Hall & McCreary.)

Mexican-Niven—"A Song for the Little Jesus." SSAA. Spanish and English words. Unaccompanied. Very pretty tune. (J. Fischer.)

Neidlinger-McKinney—"The Birthday of a King." SSAA, from a well-known solo. (J. Fischer.)

Sweelinck-Ramseyer—"Christ the Lord Is Born Today." SSAA, unaccompanied. (Boston.)

Arkhangelsky-Bement — "O Light Divine." SSAA, unaccompanied. Useful at Advent. (Ditson.)

For Men's Voices

There are only two numbers to be mentioned here. The Burgundian carol "Along the Street I Hear" (Galaxy), edited by Marshall Bartholomew, was commended last time in its edition for SATB. The men will sound even better. George H. Durham's "The Sweet Refrain" (Boston) has harmonies that remind you of the English glees of the nineteenth century, but lots of people like that kind of music.

For the New Year

There is only one good new number here, "A New Year Song" (J. Fischer) for SATB plus S or T solo, by W. H. Viebrock and Charlotte Garden.

New Editions

Dr. Alfred E. Whitehead has issued with Ditson "Three Christmas Carols (Third Set)," including the lovely Corner tune which everyone likes. The simple arrangements are excellent. Cyr de Brant has done another good job with "Melodies of Christendom" (Schmidt) for SAB, five of the best-loved carols. Mr. Luvaas edits Bach's "O Rejoice, Ye Christians, Loudly" (Kjos) from Cantata 40, a fine chorale. E. S. Breck brings out Handel's "Glory to God" (C. Fischer), in case your choir does not have copies of "The Messiah"—which is unlikely. J. Alfred Schehl has arranged "Silent Night" (M. Schwarz Music Company, Cincinnati), with parts for violin and 'cello—a good idea. Mr. Christy has an edition of "Sleep of the Infant Jesus" for SSATBB (Hall).

Cantatas

There are two easy cantatas: "There Were Shepherds" (Presser), by Louise E. Stairs, and "From the Realms of Glory" (Lorenz), by Gerald F. Frazee. These are for volunteer choirs.

Sacred Vocal Solos

Here are four solo numbers:

Carr—"As on the Night." Medium voice. Pretty text by Wither, 1623. (G. Schirmer).

Kennedy, Amanda—"Star of the East." Three keys. Uses the old melody "Star of the Sea." (C. Fischer.)

McFeeters—"Gentle Mary." Pretty Catalan folk-tune. High. (G. Schirmer.)

Neidlinger—"The Birthday of a King." Three keys. New edition of a song popular since 1890. (G. Schirmer.)

SAINT-SAENS' SYMPHONY for Organ will be broadcast Sunday, Nov. 9, at 3 p.m. Eastern standard time, over C.B.S. by the New York Philharmonic Symphony Orchestra, with Edouard Nies-Berger as soloist and Conductor Muench directing the orchestra.

GRAY-NOVELLO

Christmas Music

NEW

CHORAL

The Infant Saviour (S.A.T.B.).....G. W. Kemmer
Go Tell it on the Mountains (S.A.T.B.).....R. E. Marryott
A Carol of the Annunciation (S.A.T.B.).....E. Burgess
Christmas Carol from Lapland (S.S.A.)...arr. C. Dickinson
While Shepherds Watched (S.S.A.).....F. Schreiber
The Little Jesus (Unison).....J. Holler
Lullaby, Little Jesus (S.A.).....R. Magney

ORGAN

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Princess Elizabeth Selects Organ Music and Wedding Hymns

Organ music, anthems and hymns which will make up the musical program at the wedding of Princess Elizabeth, heir to the throne of England, who will be married to Lieutenant Philip Mountbatten Nov. 20, have been announced. At the organ of Westminster Abbey for the ceremony will be Dr. William Mackie, the Abbey organist.

Before the service the organ music will be the Sonata in G major, first movement, by Elgar; the Andante Cantabile from the Fourth Symphony, Widor; the "Fugue a la Gigue," Bach; selections from Handel's "Water Music," and Parry's Bridal March and Finale.

On the arrival of King George and Princess Elizabeth a fanfare of trumpets will be sounded and the procession will move to the sanctuary while "Praise, My Soul, the King of Heaven" is sung. This tune was composed by the Rev. H. F. Lyte, author of "Abide with Me," whose centenary falls on the wedding date. The same hymn was sung at the wedding of King George and Queen Elizabeth.

The hymn which will follow the address of the Archbishop of York, Dr. Cyril Garbett, will be the Scottish metrical version of the Twenty-third Psalm.

After solemnization of the marriage by the Archbishop of Canterbury, Dr. Geoffrey Fisher, the Sixty-seventh Psalm, "God Be Merciful unto Us and Bless Us," will be sung.

Following the litany and the Lord's Prayer will come a motet, "We Wait for Thy Loving Kindness, O God," composed for the occasion by Dr. Mackie. The final prayer and blessing will be followed by the Threefold Amen by Orlando Gibbons, Westminster organist in 1623.

During the signing of the registers in the chapel of Edward the Confessor, the anthem "Blessed Be the God and Father," by Samuel Sebastian Wesley, a favorite anthem of the queen, which was sung at Elizabeth's christening, will be sung. The procession of the bride and bridegroom will be heralded by another fanfare of trumpets leading into the Mendelssohn Wedding March. The fanfares were composed for the wedding by the master of the king's musick, Sir Arnold Bax.

KENNETH POOL ON SOUTHERN BAPTIST SEMINARY FACULTY

Kenneth Pool has been appointed a member of the faculty of the School of Church Music, Southern Baptist Theological Seminary, Louisville, Ky., where he teaches organ and piano. Mr. Pool was graduated from Furman University in 1945. In 1946 he was graduated from the University of Michigan with a master of music degree, having majored in organ under the late Dr. Palmer Christian.

Following is the program of a recital Mr. Pool played Sept. 23 at the Clifton Baptist Church: "Psalm XVIII," Marcello; Three Chorale Preludes, Bach; Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; Elevation and Communion from "Messe Basse," Vierne; Prelude and Fugue on the Name of "B-A-C-H," Liszt.

HUDSON SNOW has been appointed organist of the First Congregational Church of Oak Park, Ill., succeeding Eldon Hasse, who has enrolled at the School of Sacred Music, Union Theological Seminary, in New York. Mr. Snow, who is a pupil of Frank Van Dusen, has held positions at the First Congregational Church of Pasadena, Cal., the College Church in Adrian, Mich., and the Methodist Church of the Redeemer in Chicago.

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Letters from Our Readers

Mr. Pigott Takes Issue with Mr. Wood.

Pittsburgh, Pa., Oct. 16, 1947.—Dear Mr. Gruenstein:

Mr. Donald Thorning Wood's article in the October issue almost forces comment in the interest of bringing out the facts. Since some of his statements are very broad, they ought to be examined for soundness. The first sweeping statement is that masking wipes out soft stops; no definite limit is set to this effect. The statement needs immediate qualification, because as a general statement it is untrue. Soft stops of mild harmonic development will be masked in varying degree by loud stops of the same or higher harmonic development, at the same pitch. But stops of decided character—that is, with high harmonic development—will not mask even when soft. For example, a dulciana or soft flute will be rather readily masked by a diapason; but an oboe or a gamba will not.

None of the higher pitch stops will mask appreciably by the 8-ft. voices. The reason for these conditions is that the ear does not readily sense a 10 per cent increase in intensity of a loud tone, although it can usually sense, say, a 30 per cent increase in the same harmonic development. But if the added sound, although soft, is at a higher pitch, it is easily detected, because the tone quality has been altered. The higher harmonics of the oboe or gamba come through the much louder diapason because they were not there before.

Similarly the 4-ft., and all mutations above, and mixtures will not mask, but, on the contrary, apparently reinforce the tone by adding brilliance. It is upon this property that the modern classic organ and the seventeenth and eighteenth century organs are founded. A tone analyzer will show quantitatively these changes of quality; the ear is also sensitive to them, far more than to small changes of loudness.

The second very broad statement is that in the romantic organ stops were regarded as soloists and combinations were a by-product, not a design. Anybody who has played the organs of the romantic period knows that this statement is not supported by the facts. To give one example only, the Columbia University original Skinner organ would unquestionably be classed romantic by the classic proponents, having no mutations and one mixture. Yet Lemare, Will Macfarlane, Samuel A. Baldwin, Charles Heinroth and other fine organists had nothing but commendation for it, and the blend was particularly fine, according to them. The writer has never heard the 8-ft. bellow mentioned by Mr. Wood in either romantic or any kind of organ by a reputable builder. It is suggested that Mr. Wood check my references on the matter of harmonic development, given in my December, 1945, letter, pointing out that Professor Boner's analyses showed that an 8-ft. and 4-ft. reed could give as much harmonic development as a full diapason chorus. These data show perfectly clearly that harmonic development is not limited to mutations and mixtures, but can be attained by other means.

One must not entertain the haughty idea that *all* the organists and *all* the organ builders of 1900-1920 were submorons without any musical sense or ears. It should not be forgotten that we had during this period Skinner, Jamison, the Austins, Whitelegg, the Möllers, Odells and other unquestionably skilled and discriminating figures in the organ world, who built instruments that suited a good many outstanding musicians. Many of these capable people are still building the fine organs of today. We only had one Hope-Jones, so we ought not to cast these other extremely able people into limbo quite so confidently as the ultra-classicists appear to do. The twentieth century minds in music are quite as worthy of respect as those of the eighteenth. Dipping into statistics for a moment (disgustful occupation for the musician), we find the following:

A study made of a number of romantic organs, all built between 1900 and 1915, by reputable builders, yields the result that of the manual stops 11 per cent were 16-ft. pitch, 65 per cent 8-ft., 16 per cent 4-ft., 6 per cent 2-ft., 2 per cent mixtures, with mutations almost absent. These data show that Mr. Wood's statement that these organs were nearly all 16-ft. and 8-ft. is not correct. A similar study of a large group of classical type organs, picked from the builders that have especially promoted the type, yields the following: 8 per cent 16-ft., 52 percent 8-ft., 17 per cent 4-ft., 8 per cent mutations, 7 per cent 2-ft., 8 per cent mixtures. This information shows the classic type to have a little less 16-ft. than the romantic, about the same 4-ft. and 2-ft., and the increase in upper work is almost entirely in the mutations and mixtures, with a reduction of 8-ft. content.

The foregoing figures now permit us to assess Mr. Wood's calculations of combinations. Unfortunately these do not appear to have any weight, since they are predicated on a misconception of masking and fail to consider one other serious reduction of combinations. It is reasonably clear to any intelligence that single mutations and mixtures cannot be used alone or in combination with each other. Further, many soft combinations—in fact, most of them—cannot include the mutations and mixtures successfully. It is therefore evident that a classic organ containing 16 per cent of off-octave voices suffers a very much larger reduction of feasible combinations than a romantic organ with 3 per cent of them.

May I repeat, the classicists would advance their cause much better if they would leave these attempts to make the organs of 1900-1920 look as if they were an unconscionable musical offense, and their own favorites the superlative harmonies of the celestial choir, because the exaggeration is too obvious and gets a little tiresome. If the classic organ is as superior as its supporters declare, it will capture the musical taste of the country just by letting people listen to it.

Very truly yours,
R. J. S. PIGOTT.

Professor Gore Elucidates His Views.

Wooster, Ohio, Sept. 19, 1947.—Dear Mr. Gruenstein:

Many thanks for reviewing my article. Guess I have stirred up something! Many organists and ministers have commended me unreservedly; others share your feeling that I pitched it too strong. There was method in my madness, sir. Had I covered the subject in vague generalities, nobody would have paid any attention. But I am not the first to be specific in this respect: Dr. Davison's "Protestant Church Music in America," which was published in 1933, delivers broadsides at specific hymns and anthems.

But I see that you have made the mistake, as have many others, in supposing that I *recommended* nothing but Bach, Palestrina and plainsong. I didn't even advocate their use, but merely mentioned them as examples of good church music. Actually my notions of good church music are very catholic; they embrace the older polyphonists, all the great baroque composers, Mozart, Haydn, Beethoven, Mendelssohn, Brahms, the excellent composers of Russian church music, and such twentieth century figures as Vaughan Williams, Sowerby, Thiman and Randall Thompson. The list of good church music is almost endless.

I certainly see nothing to be gained in setting before people music that is unintelligible. On the other hand, I believe most churchgoers can appreciate much better music than is generally offered them. By "better" I do not mean fancier; the most beautiful and moving music is nearly always simple.

Regarding the use of secular material, I should be the last to decry it. The church has always appropriated the art of the secular world and always will. But a great deal depends on what is taken. There is a world of difference between the folksongs that became Lutheran hymns or the secular cantatas of Bach that became the "Christmas Oratorio" and the sexy operatic excerpts that were taken over in later times.

Another point: The fact that inappropriate music is in very wide use does not excuse it in the least. Atrocious architecture in churches is just as widespread. But, as you remark, there has been for some time a gradual improvement. Let us hope it will continue.

Sincerely yours,
RICHARD T. GORE.

Quotes Joseph Ashton's Book.

Detroit, Mich., Aug. 30, 1947.—Dear Mr. Gruenstein:

Having read your excellent editorial on "Blasphemy in Church Music" I decided to send my congratulations at once. I like the way you handle these controversial issues. Our idealists, and we need them in all walks of life, too often seem "to lose the common touch." Have you read Joseph Ashton's book, "Music in Worship"? It is very good reading and here is a fragment from the first chapter:

"There is in all true church music a spirit of adoration, aspiration and reverence, and a sense of assurance. To aid the soul to become more keenly and deeply conscious of itself, its supreme personal quality, its high and enduring worth, is the ideal of church music. This is its mission. But in the nature of things this ideal will be variously realized, since the church includes all sorts and conditions of men. It is obvious that there cannot be a single, universal standard equally appropriate to all, but that there will properly be various standards and types of church music."

Professor Gore should read this book. * * * You are right in recognizing the fact that not all congregations would appreciate his idea of good church music. He has much in his favor but seems to fail to realize that we are not all Roman Catholics and Lutherans. It is true that we should preserve and use all that is fine and beautiful of the things we have inherited from the past without being bound and limited to them entirely. This applies to worship as well as all other phases of life. All power to the professor. Had he not written the article we would not have read your fine editorial. * * *

FRANK ULRICH BISHOP.

Our Policy Under Scrutiny.

Somerville, Mass., Oct. 6, 1947.—Dear Mr. Gruenstein:

THE DIAPASON is to be congratulated on printing Donald Thorning Wood's very excellent article (October, 1947, issue), which completely refutes the myth that "classical" organs are lacking in variety of tonal color as contrasted with the "romantic" organ.

However, in the same issue THE DIAPASON sees fit to take yet another swipe at modernism in music. THE DIAPASON is provoked (and rightly!) at the extreme cases of ultra-modernism, yet—significantly—you rarely utilize such vigor to denounce the sloppy rubbish being thrust upon organ lovers over and over, *ad nauseum:* Merkel, Guilmant, *et al.*, while the empty pomposity of Widor, Boellmann, etc., only elicits your praises.

Since we live in an era of great and radical changes, these are bound to affect the arts; and much of the extreme ultra-modernism to which you object is but a valuable stage in the formation of new styles. The truth is that most organists and lovers of organ music are woefully ignorant of the history and development of organ music and are unwilling to devote any time to cultivating a serious appreciation of various forms and periods. Lord bless us, they "know what they like"!

Atrophied minds shy away from the new and the different and find it difficult to absorb new forms. Still it is shocking to see such a prominent journal as THE DIAPASON airily dismissing some of the greatest composers of our time ("Stravinsky, Hindemith, Schönberg and company").

"Where there is a lack of tune there surely can be no soul," is absurd and ridiculous. As a dogma it is truly fantastic in its implications.

Nevertheless, I hope THE DIAPASON will take to heart these words of Mr. Hunt: "What we refuse to put up with is being bored by the musical small talk of composers with nothing worth while to say." Bravo!! For example: How difficult it is for many people to listen to the "primitive" polyphony of the age preceding the fourteenth century. At first it sounds ugly and crude. Yet, with a little study and repeated listening its great beauty reveals itself.

Fortunately, those who would have us retreat to the bulwarks of Stainer and Dubois are a vanishing race. One can imagine THE DIAPASON—had it existed in the eighteenth century—fulminating against the radical and unmusical works of Haydn! (who by the way proclaimed that "art is free, and should not be fettered by (such) mechanical regulations").

Mr. Helman complains that many modern pieces display an "amazing technique" (this—from the land of Dunstable). Aha! Can it be that so many organists shy from these works simply because they lack not only the broad-minded appreciation but also the *ability* to play them? (I cite Carl Weinrich's magnificent performance of Harold Lamb's Toccata.)

Condemnations of virtuosity for virtuosity's sake, though quite true, ring hollow from THE DIAPASON.

As for the dear "folk who say: I love to hear an organ," they are doubtless related to the fellow that "drops in" at a recital to hear "The Indian Love Call"—and God deliver us from them!

Yours respectfully,
CHARLES H. WHITTIER.

Music and Arithmetic Different.

Toledo, Ohio, Oct. 4, 1947.—Dear Mr. Gruenstein:

The editorial item and comment (Harold Helman on British organs) is timely and I congratulate you again for printing the remark about the lack of tunefulness. In my simple mind there can be no room for argument on the question; music *is* for tunefulness; arithmetic and mathematics are a science and not music. Last month's editorial on polyphony of the sixteenth century ties in well with the rest of the argument. You are right all the way in this matter.

It is no wonder that the common public does not attend organ concerts, and the public never will as long as the junk called "modern" (I mean the stuff that is really all discordant, etc.) is included in the programs. Frankly, some pieces played are just an insult to man's intelligence—against the dignity of man as a creature of God.

I forget who said this, but some big shot did, that where the sixteenth century contrapuntalists used discords to sweeten the concords following, the presentday "note technicians" use concords to sour the discords following.

Thank you sincerely for laboring so continuously for melody and for music.

THOMAS C. ANDREWS.

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Items for publication must 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, NOVEMBER 1, 1947

[Changes of address received later than the 20th of the month cannot be made in time for the next issue. Back numbers, if available, can be sent only on payment of 15 cents a copy.]

Shelley's Death Ends an Era

With the passing of Harry Rowe Shelley an era in American church music may be said to have come to a close, for, at the age of 89 years, he was the last of a group that included Dudley Buck, Macfarlane, Woodman, Burdett, Warren, Brewer, and others whose anthems achieved widespread popularity. That was the golden age—or should we say the dark age?—when a melody was not despised and when there was no choir library that did not contain "Hark, Hark, My Soul," "The King of Love My Shepherd Is," "Breast the Wave, Christian," or Buck's "Te Deum," the Englishman Maunder's cantata "Bethlehem" and other numbers that will bring back happy memories to many a veteran organist or choir singer.

In our obituary of Dr. Shelley last month we recalled a fact long known among publishers that "Hark, Hark, My Soul" was rated as the best seller among anthems for many years—some say even to this day. In answer to an inquiry made by THE DIAPASON the publishers, G. Schirmer, Inc., have informed us that the record shows 30,800 copies of that anthem sold. This may well arouse the envy of many a modern composer—unless these modern writers have overcome the human sin of envy. Parenthetically it may be said that while it is fashionable to decry the anthems of the majority of anthem writers of the Shelley era, his name still appears on the service lists even of some of our best choirmasters.

Posterity will decide the real value of Shelley's legacy to American church repertory. It has done so in many other cases and can be depended upon to do a good job. Meanwhile that 30,800 mark is a good one for any composer of today to strive to attain.

Proving All Things

Criticism of our editorial expressions, no matter how severe, is always welcomed by THE DIAPASON. It serves to stimulate our thought and to lead us and our readers to examining our attitude on various subjects, with a view to correction and improvement. Charles H. Whittier of Somerville, Mass., has provided us aforetime in his communications with the impetus to self-study. So we are pleased to publish in another column a letter from him, referring to quotations from a British critic, even though he intimates that we have an "atrophied mind" and belong to a "vanishing race" because we do not condemn one class of composers with the same vehemence with which he does it or refrain from condemnation of some so-called modern music.

We are still not inwardly convicted of any turpitude because we admire much that Guilmant, Widor and others of their day composed, nor do we feel that to characterize their works as "sloppy rubbish" is justified. We fear that Mr. Whittier falls into the sin of intemperance in expression, as so many have done in their zeal and in the firmness of their opinions.

If we would all adopt the advice of Paul to the Thessalonians to "prove all things; hold fast that which is good" we would be more fair. No period has provided nothing but good music, but each one from Palestrina to the present day has made its contribution of things that are immortal, along with the chaff.

Mr. Whittier is quite correct in saying that "we live in an era of great and radical changes." That makes it a time in which to be especially cautious to sift out the meritorious from the ephemeral or extreme, which will pass out with its era. If doing this indicates an atrophied mind, we plead guilty, without any appeal for mercy.

Our congratulations to a prolific composer whose works are about as familiar to American church musicians as they are to English. On Oct. 12, the eve of Dr. Vaughan Williams' seventy-fifth birthday, there was to be a celebration at the Dorking Halls. Two of his choral works—the "Sea Symphony" and "Five Tudor Portraits"—were to be performed by the Croydon Philharmonic Society and the London Symphony Orchestra. The conductor was Alan J. Kirby. Dr. Vaughan Williams is represented on choral programs and in services on this side of the Atlantic perhaps more than any other English composer of the present day.

Record Book for Choirs

A thoroughly practical record book for choirmasters, into which is crowded more information than one would consider possible in a booklet that is small enough to fit into a coat pocket, has been published by the Augustana Book Concern of Rock Island, Ill., under the title of "The Choirmaster's Workbook." The editor is Dayton W. Nordin. To enumerate some of the contents, there is space for listing all anthems in a choir library, with their rating—grades 1, 2 and 3—the number of copies on hand, etc. There is space for listing "music worth investigating," besides lists of organ and choir music, "basic organ literature," with brief descriptions of some of the listed music. Blanks are also provided for keeping a record of all the music used at services throughout the year, attendance records, etc. A list of the favorite anthems of choirmasters as given by those who attended the church music institute at Northwestern University is another feature. And in addition to all of the foregoing there are special articles by eminent church musicians that are of special help to the young and inexperienced director.

CALVARY CHURCH, NEW YORK, TO HAVE MUSICAL SERVICES

A series of monthly Sunday evening services of music at Calvary Episcopal Church in New York City is announced, with the choir and soloists under the direction of J. H. Ossewaarde, organist and choirmaster. Oct. 12 Darke's "The Sower" was presented. The remaining offerings of the season are to be as follows:

Nov. 9—Requiem, Brahms.
Dec. 7—"Hora Novissima," Parker.
Jan. 11—Christmas Oratorio, Bach.
Feb. 8—"The Creation," Haydn.
March 7—"Forsaken of Man," Sowerby.
March 21—"Passion according to St. John," Bach.
April 18—Litany in B flat, Mozart, and "Canticle of the Sun," Mrs. H. H. A. Beach.

HANS W. HEINSHEIMER has been appointed director of symphonic and dramatic repertory of G. Schirmer, Inc., New York. Mr. Heinsheimer, whose recent book "Menagerie in F Sharp" has brought him nationwide attention, has been associated with the New York branch of Boosey & Hawkes, the London music publishers, for nine years. Prior to his arrival in America he was in charge of the opera department of Universal Edition in Vienna for fifteen years and served, at the same time, as editor of *Anbruch*, the Viennese musical magazine.

The Origin of Mixtures

Stagsden, Bedford, England, Sept. 6, 1947. To the Editor of THE DIAPASON. Dear Mr. Gruenstein:

May I beg a little space in your excellent journal for airing my personal view of the origin of the organ mixture? I have had something to say about it in my new book, now being published by Weekes of London, but as it is not yet released I am anticipating what I say in it as follows:

Man could sing centuries before the first musical instrument was ever thought of. The monks sang their chants long before the first organ was built. Now the vocal registers vary in pitch-level and the monks pitched their chants to suit the average man's voice. However, there would be the lower and higher-pitched voices that would find the average pitch-level intolerable, so they would have either to be silent or else join in at a different pitch-level. The low-pitched voices would begin by monotoning on a bass note, while the high-pitched voices would sing an octave higher or a harmonic higher, as best suited them. To sing a melody a fifth higher (not a fourth) comes naturally to man, or a fourth lower (not a fifth). Boys and women would sing an octave higher than, and deep basses would take the octave lower than the *cantus*. Thus harmony made its primitive beginning.

The earliest pipe organ produced only one note at a time, but very soon the organ builder copied the vocal diaphony and added the fourths, fifths and octaves. At first, however, it was impossible to introduce more than two pipes per note, since the absurdly inadequate wind supply—only a small blacksmith's bellows being used—made it difficult to maintain speech. The problem of wind supply was the real cause of all the trouble in those days. So inadequate was the supply that the organist could not afford to hold the key down for more than a split second; hence the staccato method of accompaniment. The builder made the key stiff intentionally in order to prevent the player from exceeding his ration of supply! But since the two, three or four-rank pipe-note had to be thus manipulated it should be clear that the "organum" would not sound as crude as we have been led by musical histories to suppose. The staccato notes would produce quite a bell-like effect—an effect which would be impossible in the legato style of playing.

I would also point out that the introduction of thirds is due to the later type of "faburden" part, which consisted of similar motion in thirds and sixths with the *cantus*. The earliest faburden was, of course, a mere drone, and our pedal bourdon is named after it. The first mixtures consisted of very, very lightly blown metal open pipes, speaking mostly the fundamental, so that the cohesion of the ranks was perfect. Let anyone try the experiment of voicing a four-rank mixture note comprising 1, 5, 8, 12 on one-inch wind (or less), making the quints and unison slightly weaker than the octave, and he will realize what I am talking about. This note must be tapped and not held when tested. The octave represents the *cantus*, the twelfth the descant, the fifth the faburden and the unison the drone (or original *falso bordone*).

Later it was found that the varying tone qualities of musical instruments (and of the human voice) were due to the harmonic content provided by nature, so that organ builders were encouraged to preserve the harmonic tradition in the compounding of organ stops. Only so, of course, could they, with the limited means at their disposal at the time, provide adequate foot-pounds of power to cope with the singing of massed choirs and lusty-voiced congregations. I do not propose here to state the case for the modern mixture in the modern organ—a subject fully dealt with in my forthcoming book, "The Modern British Organ." In this letter I have tried to formulate my own theory of the origin of the organum, and I hazard the guess that it will take some disproving.

NOEL A. BONAVIA-HUNT.

WALTER HINRICHSEN, owner of the Peters Edition, who for the last two years has been music officer of information control division, office of military government for Germany, in Berlin, will return with his wife to the United States at the end of November. He has made plans to found a publishing-house in New York and to concentrate in his catalogue on the old masters and modern American composers.

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of Nov. 1, 1912—

Will C. Macfarlane was appointed municipal organist of Portland, Maine, to preside over the large Austin organ, the gift of Cyrus H. K. Curtis. He left St. Thomas' Church, New York, to accept this position.

Robert Moritz Mohr, for forty years a well-known manufacturer of metal pipes, died late in September in New York at the age of 88 years. He was of German birth and took part in the revolution in 1848 in Berlin. In 1876 he took charge of the metal work for Hilborne L. Roosevelt. Mr. Mohr taught the organ business to his sons, who founded the present firm of Louis F. Mohr & Co.

Under the heading "As to a Paper's Policy," THE DIAPASON enunciated some principles to which it still adheres. The editorial was as follows:

In obedience to the new federal postal law THE DIAPASON publishes in this issue its sworn statement of ownership, etc., and we take occasion to say that this paper will not join the efforts made by a number of publishers to avoid compliance with the statute. It no doubt is true that the measure was the outgrowth of a desire to "get even" with certain newspapers, but as publicity for others is the main object of a newspaper, be it a daily or a class publication, we do not see what objection there can be to the application of a little of that publicity to the affairs of the purveyors of news.

As for section 2 of the law, requiring the labeling of all reading matter for which payment is made as advertising, we may say that THE DIAPASON never has received pay for any reading matter. We can only regret that any paper, musical or otherwise, ever should consent to sell its editorial or news columns, and we consider the "puff" for cash a distinct bane and disgrace to any editor who stoops to it. And it is to the credit of the organ builders that not once has one of them, nor any organist, whether he was an advertiser or not, even faintly suggested to the editor that he wished to corrupt our columns in the way indicated.

THE DIAPASON closes its third year with this issue and is happy to say that it has found its career encouragingly remunerative under the strictest divorce of its advertising columns from its reading matter.

Twenty-five years ago the following news was recorded in the issue of Nov. 1, 1922—

A census report of the Department of Commerce in Washington, issued Oct. 7, showed that in the preceding year 1,296 pipe organs had been built in the United States, their aggregate value being $7,913,602. The 1919 census showed the number built in that year as 948, valued at $3,431,421. The figures show a gain of more than 130 per cent.

Harold Gleason gave the initial recital on the Skinner organ of ninety-four ranks of pipes in Kilbourn Hall, Eastman School of Music, at Rochester, N. Y., Sept. 26.

The large new Skinner organ in St. Luke's Church, Evanston, Ill., was opened with a great feast of recitals the week of Oct. 13, with Herbert E. Hyde, organist and choirmaster of St. Luke's, and other Chicago organists at the console.

Ten years ago the following news was recorded in the issue of Nov. 1, 1937—

The Federal Trade Commission held rebuttal hearings in Atlantic City the week of Oct. 18 and in Washington Oct. 26 in the case involving the Hammond electronic organ and a large amount of testimony was added to the record.

A maple tree was planted in memory of Lynnwood Farnam at Dunham, Que., where he first studied music and held a position as organist as a boy, and friends paid eloquent tributes to the famous organist.

Reginald L. McAll completed thirty-five years at the Church of the Covenant, New York, and the anniversary was celebrated.

The large four-manual organ in St. Stephen's Episcopal Cathedral at Harrisburg, Pa., built by M. P. Möller, Inc., was played for the first time Sept. 19. Alfred C. Kuschwa, organist of the cathedral, was at the console.

ERNEST H. SHEPPARD has been appointed organist and director at Trinity-St. Andrew's United Church in Renfrew, Ont., and has taken charge of the choir in a new church edifice with a three-manual Casavant organ. For the last ten months Mr. Sheppard has been at Pembroke, Ont., near Renfrew.

Nies-Berger Gives Premiere of Clokey Work with Orchestra

Edouard Nies-Berger, nationally prominent recitalist and official organist of the New York Philharmonic Orchestra, made his debut as a conductor at the Town Hall in New York City Oct. 4, when he directed the Nies-Berger Chamber Orchestra and received the acclaim of a large audience of music-lovers. The new organization is made up of twenty-four members of the Philharmonic. The principal feature of the program was the first public performance of Joseph W. Clokey's new Partita in G minor for organ and strings, Mr. Nies-Berger playing the solo part. The direction was from the organ bench, a fact which impressed those present.

The occasion was one in which organists should delight, for Professor Clokey, as all readers of THE DIAPASON know, is a distinguished organist and composer. A seasoned and discerning organist who sent THE DIAPASON his comment on the performance of the evening described the concert as "superb" and states that it offered "a rare evening of musical pleasure." The program, he adds, was perfectly balanced and sustained the interest of the tremendously enthusiastic audience from start to finish, eliciting applause seldom heard in Town Hall. Mr. Clokey's work, written in the modern idiom, was interpreted in a manner the composer no doubt would have approved warmly. The delicate nuances were exquisite in their effectiveness. Much spirit and grand rhythmic precision added to the zest of the program.

Reactions of the New York critics included such comment as that in the *New York Times,* which rated the concert as a *tour de force,* while Jerome D. Bohm in the *Herald Tribune* included the following in his review:

Mr. Nies-Berger proved no less distinguished a conductor than he is an organist. He has a masterly command of the technique of conducting; his beat is firm, yet elastic, and while his gestures are elaborate they always emanate expressively from the music in hand and never have mere showmanship as their goal. The conductor's stylistic solidity was at once patent in his disclosure of the first American performance of his arrangement of the Overture to Monteclair's "Jepthe" and his discourse of Mozart's D major "Divertimento" was exhilarating in its blend of rhythmic buoyancy and sensitively molded phrasing. * * *

Wholly arresting, however, was the unfolding of Schoenberg's "Verklaerte Nacht." Mr. Nies-Berger's conception of this highly romantic score was truly perceptive, achieving moving eloquence in the climactic pages, and the sound of the strings throughout was transparently sensuous.

The Partita of Joseph W. Clokey, who is dean emeritus of fine arts at Miami University, Oxford, Ohio, is an expertly tailored composition along academic lines. Mr. Nies-Berger, who played the organ solo part admirably, accomplished the still more difficult feat of conducting while facing his instrument, so that the sounds of the slow-speaking organ were timed to be in perfect accord with those of the more flexible strings.

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THE BASSOON

Although the normal pitch of both the organ and orchestral bassoon is 16 feet, this voice when used in the organ is employed at 32, 8 and 4 feet as well. The first example of an organ bassoon extended to 32 feet is in the organ of Princeton University Chapel.

The bassoon instinctively takes on the character of the musical phrase to which it is given, be it gay, mournful, humorous or contemplative, all with the same quality of tone. Its character may suggest the ludicrous, the grotesque or the sinister.

Both the organ and orchestral bassoons have the same general characteristics; the quality is unmistakable throughout the range. Although Audsley speaks of the occasional use of wooden resonators in the 16-foot bassoon, they are normally constructed of metal, so that the lower third of their length is a slender parallel tube, the upper two-thirds having a slim conical form.

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New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Let All Mortal Flesh Keep Silent," by August Maekelberghe, published by J. Fischer & Bro.; Variations on a Recitative, by Arnold Schoenberg, published by the H. W. Gray Company; Variations and Finale on an Old Flemish Song, by Flor Peeters, published by Elkan-Vogel Company; Sonatina for Organ and "Poem" for viola (or violin) and organ, by Leo Sowerby, published by the H. W. Gray Company.

Listed above are several recently published works designed on large proportions and of the style and type commonly dubbed "ultra-modern" or "advanced."

It is always difficult for an honest reviewer writing for a journal that has to consider norms and averages of taste and is not confined to any one interest, fad or fetish, to deal successfully with forward-looking, largely experimental works of the type now under consideration. I have always felt that the business of a reviewer for such a magazine (THE DIAPASON, to be specific) is that of a describer rather than a critic. In short, his duties are so to set out the pertinent facts about scope, type, practical values or otherwise, idioms, attractiveness to specific audiences, difficulties, etc., that the reader can determine whether or not the particular work considered can be of use in a definite field. My own biases and preferences should not enter into this appraisal. Competency and deftness of writing should be encouraged. Poor work should not be fostered. But questions of idiom, of choice of styles, personal idiosyncrasies—these are matters left to the consciences of the composers. Originality should be encouraged; but mere peculiarities or extravagances condemned.

Any piece that combines freshness and eloquence of idea (theme) with vocabulary fitting and adequate to its statement, technical efficiency to mold the material into a coherent, logical form having climactic sufficiency and a pattern that has point and symmetry—any piece meeting these demands is a good piece of music, regardless of the particular idiom or period chosen.

Mere technical consideration or analysis of the compositions listed above will be of little value. None is of practical use except in the highest categories of technical skill—all will require organs of large resources if they are to have a fair chance. All are severely dissonant, with little apparent fluency of melodic line. The ingratiating elements of music are not cultivated—sharply etched rhythms and terse motives are favored as against the lucid curve of the true melodic line. If you like the frankly experimental you'll find it in these works. We must be willing to study them, fathom the composers' intentions, like or dislike them as we choose. But we must not neglect or ignore them. Only by knowing the new can I truly appreciate the old. Publishers who put their capital and prestige into such large-size, non-commercial issues as these are to be commended for their progressive spirit. Composers who tie up their energies in such test-tube writing cannot expect widespread appreciation and applause. These pieces are for the curious and unsatisfied—not for the player confined to a small instrument and an audience averse to change and reluctant to accept the unfamiliar.

This reviewer has served his purpose if he has given a clear and unbiased description of what these publications are like. The buyer is free to accept or reject according to his need and desires. Which is as it should be!

"Novellette" ("La Maison Grise"), by Philip James; Festal March ("Perstare et Praestare"), arranged for organ by Philip James; published in the St. Cecilia Series by the H. W. Gray Company, New York City.

Two pieces of interest by one of our most successful composers. The first is a graceful dance style (rococo, of course!), pungent with dissonance, a number that will require careful registration and deft manual management if that harsh element is not to be too apparent. The march is a virile measure, set for full organ with plangent fanfares for heavy solo reeds. It will be a stirring number culminating in a roof-raising finale that should arouse to enthusiasm the most phlegmatic audience. These pieces are not for babes; the composer is an alert experimentalist—he is not afraid of clashing dissonances or of unusual chord progressions. It is not music of solace or of resignation; in fact, the contrary is true. It will enliven, perhaps irritate.

"Suite Breve," by Jean Langlais; Canzona, by Ludovic Panel; "Marche Solennelle," by Emile Bourdon; published by S. Bornemann, Paris; the H. W. Gray Company, agents, New York City.

Jean Langlais presides at the great organ, following in the footsteps of Cesar Franck, at the famous church of Sainte Clotilde in Paris. There are many mannerisms in this suite which reflect the writing habits of the older composer. This is not a "short suite"; it is rather one of several, four to be precise, short pieces. Altogether it makes a large-scale work of imposing facade. The independent sections are titled, in order, "Grand Jeu," Cantilene, "Plainte" and "Dialogue sur les Mixtures." There is much harsh dissonance and use of unrelated triad successions, bleak part-writing and avoidance of the familiar and ingratiating. But we are given pulsing music of power and drive.

The other two pieces listed are more in the ordinary mold—perhaps of more practical value to all but the concert organist. The Canzona, dedicated to the memory of Albert Dupré, is a Salome-like tune treated too long for its intrinsic worth; it is clever music without much glamor—easy for the most part. The "Marche" is a good example of its type—that of the Borowski, Lemmens, Lemaigre specimens.

Two Hymn Preludes, by Winfred Douglas; published in St. Cecilia Series by the H. W. Gray Company, New York.

A twin issue of unusual interest. The first piece is based on "Breslau," with incidental use of "Confiteor Alma Siderum"; it is designed for Advent use. The second number is an Epiphany prelude, motivated on "Stuttgart." This publication is service music at its best—an adept combination of lovely themes, imagination and lofty design. The grade is easy to intermediate—the musical values are far beyond its technical demands.

Prelude on a Benedictine Plainsong, "Adoro Te Devote," by Garth Edmundson; published by J. Fischer & Brother.

A simple exposition on a sober theme, an easy piece with a positive beauty. The composer has learned to say a great deal with the expenditure of a few notes—the trite and unnecessary is absent; what remains is worthy of attention and appreciation. It forms ideal service music.

"Crepuscolo," "Preludio e Fuga," by M. Enrico Bossi; published by Edward B. Marks Corporation, New York City.

In these newly published works the eminent Italian organist and composer reminds us of what a loss we sustained when he died (in 1925). Here we find genuine organ writing, mature creative ability and the most expert of craftsmanship. From the lyrical beauty of the twilight sketch to the bravura of the large-scale Prelude and Fugue is a wide sweep, but this composer succeeded in bridging the span most successfully.

Transcriptions for the Organ from the Works of Edward MacDowell, Volume 3, arranged by R. S. Stoughton; published by the Arthur P. Schmidt Co., Boston.

Two of the most colorful and ingratiating collections of transcribed music for the organ have been the pair of books published some quarter of a century or more ago by this publisher. Such tried favorites as "To a Wild Rose," "To a Water-Lily," "A Deserted Farm," "Romance" and "Nautilus" were included therein. Now comes the third book, equally interesting and of like values. The pieces included are perhaps a little more on the pretentious side than those in the first volumes. The six pieces in the new publication are titled: "In the Woods," Lento ("Siesta"), "Indian Idyl," Cantilena ("Beauty in the Rose Garden"), Aubade (sung outside the prince's door) and "Flute Idyl." The beautiful originals have been adapted with reverent care by the expert arranger. The result is delightful music, offering unusual opportunities for color and expression.

Christmas Symphony, by J. S. Bach, arranged for organ and piano by W. A. Goldsworthy; published by J. Fischer & Brother, New York City.

This beautiful and characteristic pastorale (an instrumental interlude from the "Christmas Oratorio"), makes a first-class ensemble number for the festival season in this new version. The transcriber has done his work with good taste and efficiency.

Selected Solos for the Organ, by H. Markworth; Books 5 and 6; published by Concordia Publishing House, St. Louis, Mo.

From the pen of this composer over the past two decades have come preceding volumes of this series; the new issues carry on a fine tradition. He does not attempt elaborate music, but sets down service voluntaries of simple but excellent grade. Book 5 consists of chorale preludes; the later volume contains half a dozen pieces such as marches, service preludes, etc.

VASSAR COLLEGE has published in a volume of marked value the programs of nine organ recitals, twenty-six chapel services and seven special services, as well as three choral concerts, presented during the past school year. The program notes by Professor E. Harold Geer are a special feature of the book. All the music presented in the course of the year is listed for reference. The organ list shows that the works of some 108 composers were heard.

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Kitchener Center.

The opening meeting of the season in Kitchener was held Sept. 13 in the parish hall of St. Louis' Roman Catholic Church, Waterloo, with the new chairman, Edgar V. Merkel, presiding. Three very interesting films were shown—the Toronto Symphony Orchestra in a program of contemporary works; "A City Sings," Winnipeg's annual music festival, and, of particular interest, "Singing Pipes," the story of the building of organs at Casavant Freres, Ltd., St. Hyacinthe, Que. Bernard Piché, formerly at the Basilica in Quebec, was featured in the last-named film. After a short business meeting our host, Raymond G. Massel, director of music at St. Louis', took the members through the church. The meeting came to a close with the serving of refreshments. DOROTHY PETERSEN, DIAPASON Secretary.

Toronto Center.

The Toronto Center had the honor of presenting Sir Ernest MacMillan in a lecture-recital at the Metropolitan United Church Sept. 23. His subject, "Bach's Catechism," was of vital interest to everyone and drew a large audience. Members from the Toronto Mendelssohn Choir, under the direction of F. C. Silvester, sang a number of the chorales, illustrating the works discussed.

It was a memorable evening and the net proceeds of over $170 made a worthy contribution to BORF.

MURIEL GIDLEY, Chairman.

Oshawa Forms New Center.

About twenty organists from Oshawa and nearby communities gathered at St. George's Church, Oshawa, Ont., Sept. 22 to consider the formation of a local center of the Canadian College of Organists. Eric Dowling, president of the College, outlined the aims and objects of the College and led a general discussion in regard to College affairs. He was assisted in this by Kenneth Scott, general secretary. The meeting voted to form a center to be known as the Oshawa Center, and elected the following officers: Chairman, C. A. Walker; vice-chairman, W. G. Rapley; secretary, Miss Elizabeth B. Weller, A. R. C. M.; treasurer, Kelvin James, A.T.C.M.; executive committee, the officers and Reginald Geen, M. Goldburn, John D. Driscoll, Miss M. F. Dillon and Leon B. Nash.

After the meeting refreshments were served by Mrs. C. A. Walker and an enjoyable social hour ensued.

The Oshawa Center has planned a dinner and recital at St. George's Church by Dr. Charles Peaker.

St. Catharines Center.

A dinner at the Hotel Leonard Sept. 9 opened this season's activities for the St. Catharines Center. We were delighted to welcome as our guest and speaker G. D. Atkinson of Toronto, who presented a very entertaining address on the subject "Why Music?" Lewis Jones, A.C.C.O., presided during the early part of the meeting and then relinquished the duties of chairman to the new president of our center, George Hannahson.

Oct. 5 our regular meeting was enjoyed at the home of Mr. and Mrs. Lewis Jones. Papers of interest were read by G. Kay on the origin of organs and their subsequent development and by the president on early church music. Mrs. Hazel Schwenker was elected vice-president of the center.

EDITH BENSON, Secretary-Treasurer.

Hamilton Center.

The Hamilton Center held its first regular meeting for the season Oct. 5 in Grace Anglican Church. Chairman Harold Jerome opened the meeting with a few remarks, drawing attention to the recitals by Howard Jerome, Howard LeRoy and Cyril Hampshire, which will be given in aid of the British Organ Restoration Fund. Leslie Sommerville introduced the speaker for the evening, Mrs. Charles Pritchard, who chose for her subject her recent trip to England. Mr. and Mrs. Ernest Berry convened the luncheon and proved to be a very charming host and hostess.

CHARLES A. SNIVELY, Secretary.

Montreal Center.

A dinner meeting of the Montreal Center was held in the Westmount Baptist Church Hall Sept. 30, when thirty members and their guests were present. Kenneth Meek presided and introduced the speaker of the evening, Dr. Arthur Egerton. In a short, witty and absorbing account of his travels in Great Britain during the summer Dr. Egerton told of the festivals at Canterbury, Hazlemere and Edinburgh; of the singing of the cathedral service at St. Paul's, Westminster Abbey, and King's College, Cambridge, and particularly of his stay in London, where he visited many worthy institutions, in addition to playing a recital over B.B.C.

William Bulford and R. G. Harries reported on the convention held in Toronto.

The next meeting of the center will be held in November, when a program of virginal and recorder music will be presented under the direction of Kenneth Meek.

DONALD MACKEY.

London Center.

A business meeting of the London Center was held at the home of Miss Hazel Taylor Sunday evening, Sept. 28. Brief reports of the convention held in Toronto were presented by T. C. Chattoe, J. Park and Edward Daly. The chairman, Gordon Jeffery, told of his plans for a series of recitals by three or four local members and one American guest organist.

AILEEN GUYMER, Secretary.

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Programs of Organ Recitals of the Month

Robert Baker, New York City—Dr. Baker gave four Sunday afternoon recitals at Temple Emanu-El in October, presenting the following programs:

Oct. 5—Allegro from Fourth Concerto, Handel; Adagio from Concerto in D minor, Vivaldi; Rondo for the Flute Stop, Rinck; Prelude and Fugue in A minor, Bach; Canon in B minor, Schumann; "Benedictus," Reger; Prelude and Fugue on "B-A-C-H," Liszt; "The Primitive Organ," Yon; Adagietto, McKay; "Carillon-Sortie," Mulet.

Oct. 12—Adagio and Finale from Concerto 1, in G major, Handel; "Air Tendre," Lully; "The Fifers," d'Andrieu; Fantasie and Fugue in G minor, Bach; Gavotte, Wesley; Folk-tune, Whitlock; "Comes Autumn Time," Sowerby; Scherzo in E major, Gigout; "Clair de Lune," Vierne; Chorale in A minor, Franck.

Oct. 19—Prelude in G major, Arioso in B flat major, Fugue in G minor and Prelude in E flat major, Bach; Three Short Intermezzi, Schroeder; Chorale in B minor, Franck; "Rhythmic Trumpet," Bingham; Berceuse, Crandell; "Westminster Carillon," Vierne.

Oct. 26—Fantasia in F minor, Mozart; Arioso, Sowerby; "Storm King Mountain," Dickinson; "Carillon," Roberts; Fantasie and Fugue in C minor, Bach; "Divertissement," Vierne; Aria, Peeters; Toccata in D flat major, Jongen.

H. Frank Bozyan, New Haven, Conn.—Mr. Bozyan played the following program on the Newberry memorial organ at Yale University Sunday afternoon, Oct. 12: Toccata, Sweelinck; Canzona, Des Pres; Ricercare, Willaert; Aria and Giga, Loeillet; Fantasie and Fugue in C minor and "Jesu, meine Zuversicht," Bach; Two Noels, d'Aquin; Pastorale, Milhaud; "Les Vêpres du Commun des Saints" (eight settings), Chausson.

Julian Williams, Sewickley, Pa.—Four recitals on Tuesday evenings in October were played by Mr. Williams at St. Stephen's Church. His programs were these:

Oct. 7—Prelude, Fugue and Chaconne in C major, Buxtehude; Prelude and Bell Symphony, Purcell; Chorale Preludes (Orgelbüchlein), "Christ Lay in the Bonds of Death," "He Who Will Suffer God to Guide Him" and "Hark! A Voice Saith: All Are Mortal," Bach; Symphony, Weitz; Communion, Purvis; Chorale Prelude on "Croft's 136th," Parry; A Folk-tune, Whitlock; Allegro, Second Symphony, Vierne.

Oct. 14—Toccata, Muffat; "Recit de Tierce en Taille," de Grigny; Fantasie and Fugue in G minor, Bach; Prelude, Suite, Op. 5, Durufié; Allegro Vivace, Symphony 1, and Chorale, Symphony 2, Vierne; "La Nativite, Poemes Evangeliques," Langlais; Scherzo, Titcomb; Chorale Improvisations, "O God, Thou Faithful God" and "Lord Jesus Christ, Be Present Now," Karg-Elert.

Oct. 21—Canzone, Gabrieli; Chorale, "O Sacred Head Once Wounded," Kuhnau; Toccata, Adagio and Fugue in C major, Bach; A Fantasy, Darke; "Kyrie Eleison," Purvis; Air, Elmore; Prelude on "Andernach," Willan; Scherzo, Whitlock; Byzantine Sketches, "In Paradisum" and "Tu es Petra," Mulet.

Oct. 28—Prelude and Fugue in F major, Buxtehude; "Paduana Hispania," Sweelinck and Scheidt; Trumpet Tune, Purcell-Dupré; Prelude and Fugue in G major, Bach; Elevation and "Alleluia," "L'Orgue Mystique," Book 30, Tournemire; "Requiescat in Pace," Sowerby; Chorale Prelude on "Martyrdom," Parry; "Carillon," Pastorale and Finale, Third Symphony, Vierne.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—Mr. Kraft has resumed his Sunday evening recitals at Lake Erie College in Painesville and his program Oct. 12 was as follows: Aria from the Opera "Ptolemy," Handel-Kraft; Pastorale, Second Symphony, and Minuetto, Third Symphony, Widor; Prelude and Fugue in B minor, Bach; "The Passing of Summer," H. Alexander Matthews; "A Sylvan Idyll," Gordon Balch Nevin; Third Sonata, Borowski; Largo, Handel.

Nov. 9 Mr. Kraft will play: "Psalm 18," Marcello; Prelude and Fugue in A minor, Bach; "Songe d'Enfant," Bonnet; Theme, Arabesques and Fughetta, Van Denman Thompson; Antiphon on the Litany, Alan Floyd; Praeludium based on the Introit for the Third Mass at Christmas, F. Campbell-Watson; "Piece Heroique," Franck; "The First Noel," Balogh; Scherzo-Canon, Jadassohn; Toccata, H. Alexander Matthews.

Edward H. Hastings, Boston, Mass.—Mr. Hastings, organist and choirmaster of the Dudley Street Baptist Church, was heard in a recital Sept. 11 at the West Parish Congregational Church of Bethel, Maine. His program was as follows: Concerto No. 3, Felton; Pastorale, Bach; Toccata and Fugue in D minor, Bach; Allegro and Andante, Third Sonata, Guilmant; Largo from "New World" Symphony, Dvorak; Toccata, de Maleingreau; "On Wings of Song," Mendelssohn; "Verset de Procession sur L'Adoro Te" (No. 1), Boellmann; Finale from First Symphony, Vierne.

In a recital Sept. 16 at the First Congregational Church, Wolfeboro, N. H., Mr. Hastings played: Rigaudon, Campra; Concerto No. 3, Felton; Five Chorale Preludes, Bach; "Marche Religieuse," Guilmant; "The Little Red Lark," Clokey; "Pomp and Circumstance" March, Elgar; Prelude on an Irish Folksong, Beach; Toccata, de Maleingreau; "On Wings of Song," Mendelssohn; Finale, First Symphony, Vierne.

Irving D. Bartley, F.A.G.O., Durham, N. H.—Mr. Bartley, assistant professor of organ at the University of New Hampshire, gave a recital Sept. 27 at Trinity Episcopal Church in Rutland, Vt., presenting this program under the auspices of the Vermont Chapter, A.G.O.: Second Symphony (Allegro and Cantabile), Vierne; Hymn Fantasies, "Italian Hymn" and "St. Clement," McKinley; Cantilena, McKinley; Third Sonata, Mendelssohn; First Movement of Concerto in G, Bach; "Jagged Peaks in the Starlight," Clokey; Fanfare, Lemmens; "Cathedral Shadows," Mason; Festival Toccata, Fletcher.

James Winship Lewis, Baltimore, Md.—Mr. Lewis, organist and choirmaster of Grace and St. Peter's Church, Baltimore, was heard in a recital at Christ Church in Cambridge, Mass., Aug. 13, playing: Toccata in E minor, Pachelbel; "Messe pour les Paroisses," Couperin; "Noel sur les Flutes," d'Aquin; Fugue in C (the Fanfare), Three Chorale Preludes and Prelude and Fugue in D, Bach; Cantabile, Franck; "Litanies," Alain; Elevation and "Ave Maris Stella," Dupré.

J. H. Ossewaarde, New York City—Mr. Ossewaarde presented the following program at Calvary Episcopal Church on the evening of Oct. 1: "Psalm XIX," Marcello; "Soeur Monique," Couperin; Prelude in D minor, Clerambault; Preludio, Corelli; Prelude and Fugue in E flat, Bach; Three Preludes on Hymn-tunes (MS.), Darwin Leitz; Sonata on the Ninety-fourth Psalm, Reubke.

Homer Wickline, Pittsburgh, Pa.—Mr. Wickline was heard at the City Hall Auditorium in Portland, Maine, in the summer series Aug. 6 and played this program of American compositions: Fanfare, Sowerby; "At the Foot of Fujiyama," "From the Southland" and "Ancient Hebrew Prayer of Thanksgiving," Gaul; Caprice, Kinder; Sonata in One Movement, Homer; Evensong (Sonata Rhapsody), Candlyn; "Gargoyles," Edmundson; "In Memoriam," Wickline; "Toccata Francaise," Bedell.

Edward H. Johe, Washington, Pa.—Mr. Johe's vesper recital at the Second Presbyterian Church Sept. 28 was marked by the performance of the following compositions: Toccata and Fugue in D minor, Bach; "The Musical Clocks," Haydn; First Sonata, Borowski; Mountain Sketches, Clokey; "Soliloquy," Rowley; Rhapsodie on Breton Melodies, Saint-Saens; "Chinese Boy and Bamboo Flute," arranged by James H. Spencer; Londonderry Air, arranged by Sanders; "Exultemus," Whitlock.

Mildred Andrews, Norman, Okla.—Miss Andrews gave a Cesar Franck program Sept. 28 in the faculty series at the University of Oklahoma and included among her offerings the following: Chorale in E major; Chorale in A minor; Grand Symphonic Piece.

Donald Pearson, Poughkeepsie, N. Y.—Mr. Pearson played the following program in the chapel of Vassar College Sunday evening, Sept. 28: Toccata and Fugue in D minor, Bach; "Von Gott will ich nicht lassen," Buxtehude; Concerto in F, "The Cuckoo and the Nightingale," Handel; Canon in B, No. 6, Schumann; Suite for Organ (Fantasy for Flute Stops), Sowerby; Prelude on "Iam Sol recedit Igneus," Simonds; Finale, Symphony in D minor, No. 1, Vierne.

Joseph H. Greener, M.Mus., A.A.G.O., Seattle, Wash.—Five American composers were represented on the program of a recital by Mr. Greener at the University Christian Church Sunday evening, Oct. 12. The list of offerings included: Chorale Prelude, "Awake, a Voice Saith," Reger; Chorale Prelude, "O World, I E'en Must Leave Thee," Chaix; Fantasia and Fugue in C minor, Bach; Communion, Purvis; "In Paradisum," Bedell; "Humoresque Americana," Murphree; "The Legend of St. Michael" (Concert Overture), Diggle; "Premier Chorale," Andriessen; "The French Clock," Bornschein; Toccata (A Song of Joy), Greener.

Lindsay Lafford, St. Louis, Mo.—At the Second Presbyterian Church Mr. Lafford played the following organ works as special preludes to the services in September: "Water Music Suite," Handel; Sixth Sonata, Mendelssohn; Sonata No. 4, Rheinberger; Toccata, Adagio and Fugue, Bach. Mr. Lafford also broadcast recitals from the auditorium of Concordia Seminary over station KFUO Sept. 21 and 28, the programs being: Sonata in D minor, Guilmant; Chorale Improvisations, "O Welt, ich muss Dich lassen" and "Nun danket Alle Gott," Karg-Elert, and Concerto No. 2, in B flat, Handel; Folktune and Scherzo, Whitlock; Fantaisie, Saint-Saens.

Burton Lawrence, Mus.M., A.A.G.O., Chicago — Mr. Lawrence, organist of Second Church of Christ, Scientist, in Chicago, gave a recital at the First Presbyterian Church of Yakima, Wash., Aug. 10, and presented the following program: Prelude and Fugue in A minor, Bach; "Sheep May Safely Graze," Bach; Chorale in A minor, Franck; "Cathedral Windows," Karg-Elert; "A Mighty Fortress Is Our God," Karg-Elert; "Clair de Lune," Debussy; "The Squirrel," Weaver; Scherzo, Second Symphony, Vierne; Toccata, Fifth Symphony, Widor; "Carillon," Sowerby.

Rollo F. Maitland, F.A.G.O., Philadelphia, Pa.—One of the features of the celebration of Pennsylvania week was a recital on the Wanamaker organ in Philadelphia Wednesday morning, Oct. 15, by Dr. Maitland, Pennsylvania-born organist. Following was his program, mostly of Pennsylvania composers: Concert Overture in A, Maitland; "Legend," Cadman; Canzonetta, S. Marguerite Maitland; Caprice, "The Brook," Dethier; "Cherubs at Play," Frances McCollin (dedicated to Dr. Maitland); Grand Festival March, Herbert. The last number was composed for a Pittsburgh celebration when Mr. Herbert was conductor of the Pittsburgh Symphony Orchestra. It was transcribed by Dr. Maitland from the composer's autograph score and played by him at the first guest organ recital to be broadcast from the Wanamaker organ, twenty-five years ago, the occasion being a Victor Herbert program, with the composer present.

Allan Bacon, Stockton, Cal.—Mr. Bacon of the faculty of the College of the Pacific gave a recital at the First Methodist Church of Los Angeles Sunday afternoon, Sept. 28, with the following program: Prelude and Fugue in C minor, Bach; Four Chorale Settings, Bach; Allegro and Scherzo, Symphony No. 2, Vierne; Aria in F, from Tenth Concerto, Handel; Prelude in D minor, Clerambault; "Canyon Walls," Clokey; "Petite Pastorale," Ravel; "The French Clock," Bornschein; Toccata on "O Filii et Filiae," Farnam.

T. William Street, Warrenton, Va.—On Oct. 15, his eighteenth anniversary as organist and director at St. James' Church, Mr. Street gave a recital, presenting the following program: Prelude in C major, Bach; Toccata in B minor, Silvey; "Dreams," Wagner; "Clair de Lune," Debussy; "Temple Bells," Peele; "Moonlight" (by special request), Lemare; Funeral March and Hymn of Seraphs, Guilmant; Barcarolle, from Fourth Concerto, Sterndale-Bennett; Cantilena in B minor, Guilmant; Fugue in F major (first performance), Hewlett; "Pilgrims' Song of Hope," Batiste; Improvisation on "Of the Father's Love Begotten," Street.

Charles H. Finney, Houghton, N. Y.—Mr. Finney gave the dedicatory recital on a rebuilt two-manual organ in the Rushford, N. Y., Baptist Church Oct. 10, demonstrating the resources of the instrument with these selections: "Exultemus," Kinder; Fugue in G minor (the lesser), Bach; Psalm Prelude, Op. 32, No. 3, Howells; "Impromptu," Vierne; "Distant Chimes," Snow; "Work, for the Night Is Coming," Bingham; "I Need Thee Every Hour," Miller; "Rejoice, Good Christians All," Bach; "Kaleidoscopic Hymnal," Groton; "The Bells of St. Anne de Beaupré," Russell; "Thou Art the Rock," Mulet.

Charles Wright, F.A.G.O., Bridgeton, N. J.—The Bridgeton Matinee Musicale presented Mr. Wright in a recital of contemporary organ music at the Second Presbyterian Church Sunday afternoon, Oct. 4. His offerings were the following: Chorale Fantasia on "Triumphant Sion," Charles H. Elwell; Communion and "Chartres," Purvis; Aria and "Elegie," Peeters; Variations on a Noel, Dupré; "Carillon," Sowerby; Scherzetto and "Carillon," Vierne.

Gordon Farndell, Pella, Iowa—Mr. Farndell of the Central College faculty has launched a series of bi-weekly vesper musicals on alternate Sundays. It was begun Sept. 12. Sept. 21 the program was as follows: "A Fantasy," Darke; "Out of Love Comes Great Suffering," Peeters; "Ave Maria," Schubert; "Ein' feste Burg," Reger; Prelude and Fugue in B minor, Bach; Communion, Harwood; Chorale Prelude on "Kilmarnock," Floyd; Reveries on the Hymn-tune "University," Grace; Prelude on "Irish," Kitson; Fugue from Sonata, the Ninety-fourth Psalm, Reubke.

Leslie P. Spelman, Redlands, Cal.—Mr. Spelman of the University of Redlands faculty will give a recital under the auspices of the A.G.O. Sacramento Chapter at Sacramento, Cal., Nov. 3, with the following program: "Psalm 19," Marcello; "Joseph est bien Marie," Balbastre; Aria from Tenth Concerto, Handel; Prelude and Fugue in A minor, Böhm; "O God, Be Merciful to Me" and Prelude and Fugue in D major, Bach; Ballade, Clokey; Intermezzo and Berceuse, Bonnet; "Puer Natus Est," Titcomb; "Sonata da Chiesa," Andriessen.

For the vesper recital at the University of Redlands Oct. 19 Mr. Spelman selected these works of Netherlands composers: Fantasia in the Manner of an Echo, Sweelinck; Chorale Prelude on "How Brightly Beams the Morning Star," Zwart; Fantasie on "Het Oude Wilhelmus" and "Een Veste Burg," Pomper; "Psalm 138," verses 1 and 4, and "Psalm 22," verse 1, arranged by Worp.

Kenneth Osborne, Redlands, Cal.—In a vesper recital at the University of Redlands Oct. 26 Mr. Osborne played: Prelude, Fugue and Chaconne, Pachelbel; Chorale Prelude, "When Adam Fell the Human Race," Pachelbel; Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "Behold, a Rose Is Blooming," Brahms; Sonata No. 1, Hindemith; Toccata, Andriessen.

Frederick Boothroyd, Mus.D., Colorado Springs, Colo. — The program of Dr. Boothroyd's memorial recital at Grace Church on the afternoon of Oct. 9 was as follows: Toccata, Pachelbel; Suite from "King Arthur," Purcell; "Ronde des Princesses," Berceuse and Finale, from "The Firebird," Stravinsky; Fantasie Overture, Fricker.

Paul Friess, F.A.G.O., F.T.C.L., St. Louis, Mo.—Mr. Friess, of the faculty of Lindenwood College, St. Charles, Mo., played the following program at the college Oct. 28: Toccata, Adagio and Fugue in C major, Bach; Prelude, Fugue and Variation, Franck; "Soliloquy," Rowley; Meditation, H. A. Matthews; Chorale and Fugue, Sowerby.

Douglas Petersen, Grand Rapids, Mich.—In a recital Sunday afternoon, Oct. 19, at the Westminster Presbyterian Church Mr. Petersen played: Credo, "We All Believe in One God," Bach; Three Chorale Preludes, Bach; Prelude and Fugue in B minor, Bach; Fantasie in C major, Franck; "Apparition of the Church Eternal," Messiaen; Sarabande and "Rhythmic Trumpet," Baroque Suite, Bingham; Chorale and Fugue (Suite for Organ), Sowerby.

Iris Margaret Weeks, New York—Mrs. Weeks will give four recitals in November on Tuesdays from 11 to 11:30 at the Brooklyn Museum and they will be broadcast by station WNYC. Among her programs will be the following:

Nov. 18—Prelude Toccata, Pierne; "Offrande Musicale," de Maleingreau; Cantilene in A flat, Hollins; Intermezzo and Andante from First Symphony, Widor; "Grand Choeur," MacMaster.

Nov. 25—Scherzo-Fanfare, Loret; "Lied des Chrysanthemes," Bonnet; Cantabile, Loret; Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; Toccata, Callaerts.

C. Harold Einecke, St. Louis, Mo.—Dr. Einecke was presented in a recital at Salem Evangelical and Reformed Church in Quincy, Ill., Oct. 15, and played these compositions: Te Deum (Praeludium), Buxtehude; Chorale Prelude, "Deck Thyself, My Soul," Telemann; Prelude and Fugue in E minor (Cathedral), Bach; "God's Time Is Best" (from Cantata No. 106) and "I Stand at the Threshold" (from Cantata No. 156), Bach; "Sheep May Safely Graze," Bach; Prelude on "B-A-C-H," Richard Keys Biggs; "The Musical Clocks," Haydn; Chorale, Honegger; "Bell Benedictus," Weaver; "Carillon de Westminster," Vierne.

John Doney, Carlisle, Pa.—Mr. Doney was heard in a vesper recital at the Allison Methodist Church Oct. 19. He played: "Grand Choeur Dialogue," Gigout; Arioso in A, Bach; "God's Time Is Best," Bach; piano, Minuet and Trio, Schubert; Nocturne, Paderewski; Gavotte and Musette, Miller, and Polka, "The Age of Gold," Shostakovich; Trumpet Tune, Purcell; Gavotta, Martini; Toccata, Fifth Symphony, Widor.

Evanthia Constantine, Galveston, Tex.—The Galveston Chapter, A.G.O., presented Miss Constantine, organist of the First Baptist Church, in a recital at Trinity Episcopal Church Oct. 7. The following program was given: "Biblical Sonata" (The Battle between David and Goliath), Kuhnau-Nevins; Toccata, Adagio and Fugue in C major, Bach; "Elegie," Peeters; Prelude, Samazeuilh; Allegro Vivace, First Symphony, Vierne; Toccata, Jongen.

Mildred Hiller, Bogota, N. J.—Miss Hiller will give a recital Sunday afternoon, Nov. 23, at the Church of the Atonement and will present the following program: Prelude and Fugue in E minor, Chorale Prelude, "Sleepers, Wake," Air in D and Fugue in G minor, Bach; "Romance sans Paroles," Bonnet; Sixth Sonata, Mendelssohn; Cantilena in A flat, Demarest; "Will-o'-the-Wisp," Nevin; Londonderry Air; "Now Thank We All Our God," Karg-Elert.

Programs of Organ Recitals

Parvin Titus, F.A.G.O., Cincinnati, Ohio—In a recital at the Central Christian Church of Lexington, Ky., Oct. 26 Mr. Titus played these compositions: Introduction and Toccata, Walond; Arias, "Rest Thou in Peace and Be Still" and "When Thou Art Near," Bach; Prelude and Fugue in D major, Bach; Preludes on Hymn-tunes—"Now, My Tongue, the Mystery Telling," Edmundson; "When I Survey the Wondrous Cross," Noble; "My Song Is Love Unknown," Vaughan Williams, and "Praise God from Whom All Blessings Flow," Grace; Chorale in E major, Franck; Second Meditation, Guilmant; Scherzo, Second Symphony, Widor; "Song without Words," Bonnet; "Carillon," Vierne.

Wendell Westcott, Lansing, Mich.—Mr. Westcott gave a recital at the Central Methodist Church Sunday afternoon, Oct. 5, and presented this program: Toccata, Adagio and Fugue in C major, Bach; "The Soul of the Lake," Karg-Elert; "Sportive Fauns," d'Antalffy; "Song of the Basket Weaver," Russell; "Gargoyles" (from "Three Gothic Impressions"), Edmundson; Toccata on the Hebrew Melody "Leonie," Bingham; Adagio and Finale from "Ninety-fourth Psalm" Sonata, Reubke.

Margaret Whitney Dow, F.A.G.O., Redlands, Cal.—Miss Dow gave the following program at vespers at the University of Redlands Oct. 5: Sixth Symphony, Widor; "Thoughts of Autumn," Jongen; "Comes Autumn Time," Sowerby.

Eugene M. Nye, Seattle, Wash.—The choir guild of Trinity Church presented Mr. Nye in a recital at the church Sunday afternoon, Oct. 12, and he played these numbers: Suite from Water Music, Handel; "Lord Jesus Christ, I Call to Thee," Bach; Fourth Concerto, Bach; Trumpet Tune, Purcell; "Lo, a Rose Is Blooming," Brahms; "Chant de May," Jongen; Chorale in E major, Franck; Second Sonata, Mendelssohn; "Pax Vobiscum," Edmundson; Fantasia on the Welsh Tune "Twrgwyn," M. J. Morgan.

Paul Callaway, Washington, D. C.—In a recital at the Washington Cathedral after evensong Sept. 7 Mr. Callaway, organist and choirmaster of the cathedral, played: Fantasie and Fugue in C minor, Bach; Sonata in E flat, Bach; Book 18, "The Mystic Organ" (Quasimodo), Tournemire; Chorale, Roger Sessions; "Eclogue," Wagenaar; Introduction and Fugue, "Ad Nos, ad Salutarem undam," Liszt.

Elmer A. Tidmarsh, Mus.D., Schenectady, N. Y.—The following program will be given at the Union College Chapel Sunday, Nov. 9, at 4 p.m. by Dr. Tidmarsh: "Fireworks Music" and Largo from "Xerxes," Handel; "Romanza," Canon in B minor and Evensong, Schumann; Sonata on the Ninety-fourth Psalm, Reubke.

Harold Fink, Lawrenceville, N. J.—In a recital at the Lawrenceville School Nov. 23 Mr. Fink will play: "Now Thank We All Our God," Mueller; "Sleepers, Wake," Bach; Prelude and Fugue in G, Bach; "Romance sans Paroles," Bonnet; Introduction and Passacaglia, Willan; Carol, Whitlock; Allegro Vivace and Finale, First Symphony, Vierne.

Mabel Zehner, Ashland, Ohio—Miss Zehner, who gave the recital at the City Hall Auditorium in Portland, Maine, Aug. 20, played these numbers: Prelude, Dethier; A Madrigal, Jawelak; Impromptu, Vierne; Prelude and Fugue in D major, Bach; "Harmonies du Soir," Karg-Elert; "Les Preludes" (Symphonic Poem), Liszt-Kraft; "Bells through the Trees," Edmundson; "Electa ut Sol," Dallier.

Thomas Curtis, Toledo, Ohio—In his recital Sunday evening, Sept. 21, at the Washington Congregational Church, the Rev. Mr. Curtis played the following program: Toccata on "O Filii et Filiae," Farnam; "Ave Maria," Schubert; Three Chorale Preludes, Bach; Prelude and Fugue in G major, Bach; March in D, Rebikoff; "Clair de Lune," Karg-Elert; Intermezzo, Adagio and Finale-Allegro, Third Symphony, Vierne.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch will give a recital at Central College, Pella, Iowa, Sunday afternoon, Nov. 9, and will play: "A Suite of Pieces," Bach-Edmundson; "Soeur Monique," Couperin; Pastorale, "The Faithful Shepherd," Handel; Sonata in A minor, Rheinberger; "Fireside Fancies" Suite, Clokey; "Song of the Lonely Njeri," Saxton; Fanfare and Gothic March, Weitz.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following before services at the Church of the Pilgrims in October: Improvisations on "Bread of the World" and "O Sacred Head," Saxton; "De Profundis Clamavi," Maekelberghe; Chorale and Fughetta, Walton; Autumn Song, Elmore; "Portals," Carl Anton Wirth; Allegretto, Capocci; Variations and Finale on an Old Flemish Song, Peeters.

Charles H. Demorest, Chicago—Preceding the lecture at the First Church of Christ, Scientist, in Evanston Sept. 9 Mr. Demorest played: Fantasie, Demorest; Adagio, Eighth Sonata, Guilmant; Second Arabesque, Debussy; Nocturne, "Midsummer Night's Dream," Mendelssohn; "In Remembrance," Demorest; "On Wings of Song," Mendelssohn; "But the Lord Is Mindful of His Own" ("Elijah"), Mendelssohn.

Carl G. Alexis, Rockford, Ill.—The choir school of the First Lutheran Church presented Professor Alexis, assisted by Mrs. Walter Hedin, pianist, in a Sunday evening program Oct. 5. The program numbers were: Sonata No. 1 in D minor, Guilmant; piano and organ, Largo, Handel; Pastorale, Op. 26, Guilmant, and "Scotch Poem," MacDowell; "Chorale Symphonique," Diggle; Toccata and Fugue in D minor, Bach.

Harold C. O'Daniels, Binghamton, N. Y.—Mr. O'Daniels opened his second series of weekly noon recitals at Christ Church Oct. 2 with the following program: "Psalm XVIII," Marcello; Cantilene, Foote; "Suite Ancienne," Holloway; "Marche Champetre," Boex; Largo, from "Xerxes," Handel.

Francis Murphy, Jr., Philadelphia, Pa.—At his recital at Christ Church Oct. 1 Mr. Murphy played these compositions: "Psalm 19," Marcello; Third Trio-Sonata, Bach; Prelude, Fugue and Variation, Franck; Three Chorale Preludes, Zechiel; First Chorale, Franck.

Giuseppe Moschetti, Toronto, Ont.—Mr. Moschetti was heard in his eleventh recital at the Eaton Auditorium on the evening of Oct. 22, playing this program: Allegro from Concerto No. 2, Vivaldi-Bach; Fughetta in C major, Lemmens; Fantasia No. 1 in F minor, Mozart; Aria from Tenth Concerto, Handel; Prelude and Fugue in C minor, Bach; Toccata, Andriessen; "Bourree et Musette," Karg-Elert; "Echo of an Abbey," Moschetti; Finale, Franck.

ENHANCE INTEREST IN MUSIC OBJECT OF ORGANIZATION

The recently created American Music Conference was officially launched in Chicago Sept. 11. In setting the new organization in motion, Louis G. LaMair, chairman of the board of trustees, announced the appointment of Clare A. Johnson as executive secretary. A non-profit educational organization, chartered in Illinois and backed by the music industry, the conference will seek to create enthusiasm for music, especially through training in the schools.

Among the objectives of the American Music Conference are: To emphasize the public benefit of the greater use of music for educational, recreational and cultural purposes; to foster interest in the extension of music education in the schools and in the improvement of standards of music instruction and education; also to give greater impetus to the teaching of music as a profession; to increase appreciation of the value of music in the home, in character building agencies for youth, in the church, and as an avocation; to encourage participation by adults in instrumental and choral music, as well as to broaden the audience for all kinds of music; to further interest in and attendance at the performances of professional musicians in the cultural and entertainment fields; to promote the use of music in industry and in therapy; to undertake studies and surveys; conduct or sponsor musical projects, competitions and festivals and give support to, or cooperation with, other agencies for the development of music and musical activities.

THE FIRST MEETING of the season for the Van Dusen Organ Club was held Oct. 13 in the American Conservatory organ salon, Chicago. In the absence of the retiring president, Victor Mattfeld, who is now studying at Yale, the vice-president, Robert Rayfield, presided. Dr. Van Dusen welcomed the group and outlined the aims and purposes of the club. He also explained in detail the many advantages that were enjoyed by student members of the club. The program was by past presidents of the club who are still residents of the city. Those taking part were Esther Timmermann, Edward Eigenschenk, Robert Rayfield and Winston Johnson. Election of officers and directors took place with the following results: President, Robert Rayfield; vice-president, Alden Clark; secretary, Lorraine Storz; assistant secretary, Malcolm Benson; recording secretary, Esther Timmermann; treasurer, Peter Fyfe.

MALCOLM BENSON has been appointed organ instructor at Wheaton College, Wheaton, Ill., to assist Dr. Frank Van Dusen. He has also been appointed to teach organ at the American Conservatory in Chicago to take the place of Victor Mattfeld, who is on leave of absence to study in New York.

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W. ARNOLD LYNCH TO TEACH AT SOUTHWESTERN COLLEGE

W. Arnold Lynch of Topeka, Kan., has been appointed to the faculty of Southwestern College, Winfield, Kan., to succeed Arnold Blackburn, who has been invited to teach at Oberlin, his alma mater. Mr. Lynch leaves the First Presbyterian Church of Topeka after serving it as organist and director for eleven years. He has resigned also from the faculty of Ottawa University, where he taught for the last two years. At Winfield Mr. Lynch will teach organ, counterpoint and composition and will be musical director of Grace Methodist Church, the college church. Miss Grace Sellers of the piano faculty is the organist.

Mr. Lynch will be succeeded in his Topeka church by C. J. McKee as director and Richard Gayhart as organist. Mr. McKee is supervisor of music in the Topeka schools and Mr. Gayhart is a sophomore at the University of Kansas and a pupil of Laurel E. Anderson. Last year he was organist of the First Methodist Church of Lawrence. William P. Stroud succeeds Mr. Lynch at Ottawa University.

BELL MUSIC COMPETITION AROUSES GREAT INTEREST

Scores of inquiries received by Schulmerich Electronics, Inc., Sellersville, Pa., makers of "Carillonic Bells," following the company's announcement of a contest for original compositions, have surprised the president, George J. Schulmerich. Mr. Schulmerich stated that he did not expect such a gratifying response to the contest and that from all appearances competition will be strong. As stated in the first announcement in the August issue of THE DIAPASON, the contest was started to stimulate the imagination of American organists in composing bell music, and is open to all musicians. The prize-winning composition will be played at recitals throughout the United States by Dr. Alexander McCurdy, head of the organ department of Curtis Institute. Thirteen cash prizes, totaling $1,000, will be awarded to the winners of the contest.

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Statement of the ownership, management, circulation, etc., required by the act of Congress of Aug. 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946, of THE DIAPASON, *published monthly at Chicago, Ill., for Oct. 1, 1947:*

State of Illinois }
County of Cook } *ss.*

Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the publisher of THE DIAPASON and that the following is, to the best of his knowledge and belief, a true statement of the ownership and management of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 25 East Jackson Boulevard, Chicago 4, Ill.

Editor—Same.

Managing editor—None.

Business manager—None.

2. That the owner is (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given):

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S. E. GRUENSTEIN.

Sworn to and subscribed before me this 1st day of October, 1947.

[SEAL] JANET PEARSON.

[My commission expires Nov. 13, 1949.]

VALENTINA WOSHNER FILLINGER will play "The Stations of the Cross," by Marcel Dupré, at Our Lady of Sorrows Church, 3121 West Jackson Boulevard, Chicago, Sunday afternoon, Nov. 9, at 4 o'clock, under the auspices of the Chicago Club of Women Organists. Admission is free and everyone is invited.

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Catholic Church Music

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

In the realm of church music the only mass to be reviewed this month is a "Missa Rosa Mystica." It is for four mixed voices, with organ accompaniment, and is by the Rev. Petrus Singig, O.F.M. The composer is director of sacred music at the Conservatory of Rio de Janeiro.

While some choirs may welcome a work of the type here presented, this reviewer can hardly feel enthusiastic about it. It smacks too much of the Caecelian type of mass, which is happily obsolete. The rhythmic pattern is monotonous and the melodic line angular. In addition, the range for sopranos lies too low. In short, this mass attempts to follow the letter of the law in regard to the elimination of repetitions and to maintaining a simplicity of style, but it misses the spirit of liturgical practices by lacking continuity and melodic and harmonic flow, by which a work becomes truly an art form.

Edward Grey has arranged Lambelloti's old favorite, "On This Day, O Beautiful Mother," for two equal voices. Why this hymn is ever used is a mystery, but, if it must be sung (generally at weddings), this is a good arrangement.

In the province of organ music the following numbers are of importance:

Theodore Marier has written two suites under one cover—the first on the Blessed Sacrament and the other in honor of the Blessed Virgin Mary. These short numbers are based on Gregorian themes and cleverly adapted to average ability. While only two staves are used, pedal indications are definitely marked, enabling the player to use the pedals in the correct places.

From the pen of that great artist, Flor Peeters, we have "Thirty-five Miniatures for Organ." These miniatures are extraordinary in every respect. Melodically, many of them are ravishingly beautiful; harmonically and contrapuntally just what one would expect from a composer of Peeters' standing. Each number is distinctive in style, possessing its own idiom, while seemingly a part of the whole scheme of the volume.

"Three Religious Pieces" by Allanson Brown are worthy of serious consideration. The titles of the pieces are: "The Shrine of St. Joseph," "Elevation" and "Communion." These numbers are melodious, interesting both rhythmically and harmonically. They are not difficult and should prove good selections at low mass.

An organ work of outstanding merit is the "Litany for Organ" by the Rev. Joseph Muset. The complete litany comprises four volumes of organ compositions. One volume of fourteen selected works has already made its appearance in Australia. The remaining thirty-four compositions will be found in a three-volume edition which is now published. This reviewer is in receipt of only the first American volume, in addition to the one published in Australia, which was given to him by the composer. Judging the complete work by the pace set in these volumes, this series should mark a milestone in modern liturgical works for organ.

We quote from a portion of the description of this work by Theodore Marier, found on the flyleaf of the first volume: "The composer employs throughout his *magnum opus* the complex as well as the simple aspects of composition technique for the purpose of giving external shape to the prayer that springs from within him. He begins each composition with a prayer to the Blessed Virgin Mary, addressing her under various titles by which she is known throughout the world."

Various musical forms are used throughout the work—chorales, canzonas, serenatas, partitas, passacaglias, toccatas, etc.

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MAEKELBERGHE APPOINTED TO ST. JOHN'S IN DETROIT

August Maekelberghe, F.A.G.O., has been appointed organist and choirmaster of St. John's Episcopal Church in Detroit. He succeeds John Edwards, who has retired because of illness after serving this parish for forty-two years.

The large church, situated in the downtown district, has two organs, one of them a Casavant of seventy-two ranks of pipes, and there is ample opportunity for recital work.

Mr. Maekelberghe left the Church of the Messiah to accept the new position. He is also on the faculty of Marygrove College and Mercy College in Detroit.

PETER FYFE has been appointed organist and director of music at St. Martin's Episcopal Church in Chicago. Previous to this appointment he was organist at the Harvard Congregational Church in Oak Park. Before entering the service during the war he had held other Chicago positions. For two years he was stationed in Cairo, Egypt. Mr. Fyfe is studying with Dr. Frank Van Dusen.

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The designer of the organ was Raymond G. Massel, organist and choirmaster at St. Louis'. Mr. Massel, who is 21 years of age, has been playing the organ there since he was 14, first as assistant organist. There are two choirs under his direction—a junior choir of forty boys and an adult choir. The Rev. Jerome A. Ruth is the pastor.

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TWO RECITALS BY MARCHAL IN CLEVELAND IN NOVEMBER

November musical events at the Cleveland Museum of Art will include recitals by Andre Marchal, organist of the Church of St. Eustache, Paris, Nov. 19 and 26 at 8:15 p.m. M. Marchal's first recital will present compositions with Gregorian inspiration by Perotin Le Grand, Pierre Attaingnant (1531), Titelouze (1563-1633), de Grigny, Clerambault (1676-1749), Couperin Le Grand (1668-1733), Pachelbel, Buxtehude, Gigout, Dupré, Tournemire, Durufle, Ermend Bonnal (1880-1944) and Jean Langlais.

The program of the second recital will include music of a popular inspiration, the compositions to be played being: "Questa Fanciulla," Landino (1325-1397); Variations on "Mein junges Leben hat ein End," Sweelinck (1562-1621); Trumpet Tune and Air, Purcell (1658-1695); "Les Cloches," Le Begue (1630-1702); "Noel with Variations," d'Aquin (1694-1772); Pastorale, Bach; "Variations sur un theme de Clement Jannequin," Alain (1911-1940); "Communion pour une Messe de Noel," Jean Hure (1877-1930); "Nativite" ("Poeme evangelique" No. 2), Langlais, and "Carillon Orleanais," Henri Nibelle.

ROLLO MAITLAND MARRIES MRS. ALTON F. REICHGERT

Dr. Rollo F. Maitland, the Philadelphia organist, and Mrs. Alton F. Reichgert, formerly of West Chester, Pa., were married Oct. 18 at the Church of the New Jerusalem, Philadelphia, of which Dr. Maitland is the organist. The ceremony was performed by the pastor, the Rev. Richard H. Tafel, and Miss Marguerite Maitland, daughter of the bridegroom, was at the organ. A small number of guests were present.

Dr. Maitland is known throughout the United States as a concert organist. Mrs. Reichgert, widow of A. F. Reichgert, who was superintendent of the Chester County Hospital, is the daughter of Mrs. H. C. Miller of Parkesburg, Pa., and the late Mr. Miller, composer and publisher of band and orchestra music. She is also a musician. In 1915 she was a student of Dr. Maitland at the Philadelphia Conservatory of Music.

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COMPOSITION CONTEST INITIATED IN LOS ANGELES

To encourage contemporary composers to write music for the church, the music commission of the Church Federation of Los Angeles is sponsoring a contest of original unpublished compositions, including anthems, responses and organ numbers, open to all citizens of the United States. All compositions will remain the property of the composers. Judges are Dr. Ernest Kanitz, professor of composition, University of Southern California College of Music (chairman); Edward Shippen Barnes, composer; A. L. Jacobs, director of the department of music, Church Federation of Los Angeles; Clarence Mader, organist of Immanuel Presbyterian Church, Los Angeles; Dr. Robert Guy McCutchan, editor of the Methodist Hymnal; Howard Swan, director of choral activities, Occidental College. The decision will be announced in February, 1948. Compositions must be postmarked not later than Dec. 31, 1947, and sent to "Commission on Music, Church Federation of Los Angeles, 3330 West Adams Boulevard, Los Angeles 16, Cal.

A small cash award will be made to the composer of the winning entry in each classification, and honorable mention will be given the second place composition. These two entries from each class will be used in a festival at Immanuel Presbyterian Church, Los Angeles, in the spring of 1948 and will be recommended for publication.

SIR WALTER G. ALCOCK DIES AT AGE OF 85 IN SALISBURY

Sir Walter Galpin Alcock died at Salisbury, England, Sept. 11, at the age of 85 years. His retirement from the post of organist of Salisbury was announced in THE DIAPASON in the August issue.

Sir Walter studied under Sullivan and Stainer at the National Training School of Music and shortly afterward became assistant at Westminster Abbey, a post he held until 1916, when he accepted that at Salisbury Cathedral. He had also held independent positions at Holy Trinity, Sloane Street, and the Chapel Royal. In 1893 he joined the staff of the Royal College of Music as teacher of organ playing. His compositions include church services and many anthems.

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New Chapter in Ohio

Congratulations to the society's members in Ohio on the formation of the new Ohio Chapter of the Hymn Society of America, the first to be created since the amendments to the constitution last January.

Twenty-two members met Sept. 22 in the Y.M.C.A. at Columbus. A letter from the national executive committee authorizing the chapter was read by the temporary secretary, Mrs. Lucile S. Meyer, who is an officer also of the Southern Ohio Guild Chapter. Professor Louis H. Diercks of Ohio University was elected chairman. Five regional vice-chairmen were chosen as follows: Donald Kettring for the central area; the Rev. W. Scott Westerman for the southeastern area; William Ulrich for the southern area; the Rev. Frederick Otto for the northwestern area, and the Rev. Oscar Olson, D.D., for the Cleveland area. The treasurer is Miss Mabel Zehner of Ashland and Mrs. Meyer was continued as secretary. A constitution for the chapter was presented by a special committee and was ratified.

A general program followed, including a fine paper by Donald Kettring on "Source Books for the Hymnologist." Afterward there was discussion of the question "How can the Ohio Chapter encourage the use of high-grade hymns in the local church?"

The formation of this chapter should provoke similar action in other states.

Twelve New Timely Hymns

All our members have received the well-bound collection of "Hymns of Christian Patriotism," with specially selected tunes, which was issued last month. We strongly suggest that all other readers of this column obtain copies from the undersigned, and after selecting the hymns which appeal especially to them, confer with their pastors or church musicians with a view to introducing a few for choral and congregational use. The significance of the book may be gauged by the fact that recent hymnals do not usually include as many new hymns as does this attractive collection.

A special note on the tunes: Six of the hymns are given new settings, obtained through the invitation of the American Guild of Organists. A majority of them are suited for unison singing. A steady demand for them has begun. They are sold at 25 cents a copy, 20 cents each for ten copies or more to one address, and 15 cents each for quantities above 100 to one address. They have been ordered for choirs and for small hymn festivals, and inquiries have come regarding their provision for congregations as a supplementary item.

There is no reason why this booklet should not have very wide use, not only as an addition to the church hymnbook, but for special services on the theme of patriotism in the light of Christian purpose and belief.

Hymn Festival in New York

On Sunday evening, Nov. 23, at 8 o'clock, a mass hymn festival will be held in the First Presbyterian Church of New York. It is planned and projected by its organist, Willard I. Nevins. Choirs in churches which are directed by graduates of the Guilmant Organ School will join with the First Church choir to commemorate the centenary of the death on Nov. 20, 1847, of the Rev. Henry Francis Lyte, author of "Abide with Me," written only a few weeks before his death. This hymn will be sung as an anthem to a setting by Ivor Atkins. On the same occasion certain of the hymns mentioned above will be sung for the first time. The Rev. Philip S. Watters, D.D., now headmaster of Drew Seminary for Young Women at Carmel, an authority on the subject, will deliver an address on hymnody, with special reference to Mr. Lyte, and the period in hymnody since his death.

REGINALD L. MCALL.

MISS JENNE BERHENKE DIES AFTER SUFFERING A STROKE

Miss Jenne Edna Berhenke, for twenty-seven years organist and director at the Woodlawn Lutheran Church, Chicago, died Sept. 26. She was stricken Sept. 21 with a cerebral hemorrhage and never regained consciousness. Funeral services were held at her church on the afternoon of Sept. 28 and burial was at Lena, Ill.

Miss Berhenke was born in Lena Nov. 12, 1892. After piano study with Miss Clara Dorman of Freeport she came to Chicago to enter the Chicago Musical College and upon her graduation became an instructor in piano and theory at the college. Later she was appointed registrar of the Gunn School of Music. After having been accompanist and manager of the Toskey studio and choir agency Miss Berhenke organized the Octavo Choir Bureau. For the last four years she had been connected with the Gamble Hinged Music Company.

Miss Berhenke was at one time national vice-president of the Phi Beta fraternity. At the time of her passing she was membership chairman of the Pi Alpha Chapter and vice-president of the Chicago Artists' Association, which she had served for several years as program director.

During the war Miss Berhenke gave of her time and talent to the USO and was successful as a chaperon to the young hostesses who came to help entertain the service men.

Miss Berhenke is survived by her mother, whose home is in Lena, Ill.

E. POWER BIGGS gave the first performance of a new organ work by the English composer Benjamin Britten, entitled Prelude and Fugue on a Theme of Vittoria, in his recital Sunday, Oct. 12, over CBS from Cambridge, Mass. His program opened with the first three of Bach's Six Schübler Chorale Preludes and closed with the last three from the same group.

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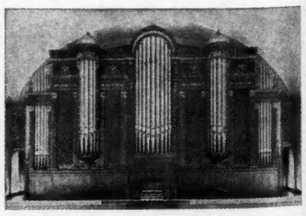

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REV. GERHARD BUNGE PLAYS ORGAN INSTALLED BY HIM

The Rev. Gerhard Bunge, whose dual career as pastor and organist has given him a statewide reputation in Iowa, has resigned as pastor of St. Paul's Lutheran Church in Ottumwa to go to St. Donatus, Iowa, ten miles from Dubuque, where he will be pastor of a beautiful rural church on the Mississippi River. Before leaving Ottumwa he gave a recital Oct. 12 on an organ in the new church edifice. He had assembled and installed this organ, a three-manual of seven ranks of pipes, in the period since July, 1946, making use of an Austin console, Wurlitzer and Hillgreen-Lane chests, pipes from Jerome B. Meyer and the Pipe Organ Service Company, relays and switches from Reisner, a Kinetic blower, etc. The two chambers are mounted above the sacristy, with the console in the choir loft. A number of church members assisted at various times.

At the recital the Rev. Mr. Bunge played: Chorale Prelude on "Onward, Christian Soldiers," Bunge; Variations on Londonderry Air, Bunge; Grand Chorus in March Form, Guilmant; Adagio from C minor Sonata, Guilmant; Nocturne in E major, Mendelssohn, and "Sortie Toccata," Dubois.

PROGRAM OF BELL NUMBERS PLAYED BY EARL B. COLLINS

Earl B. Collins gave a unique recital at the First Presbyterian Church of East Orange, N. J., on the afternoon of Oct. 12, when his program consisted entirely of compositions employing bells and was entitled "The Sound of Bells." A set of Schulmerich carillonic bells was installed in the church last spring and Mr. Collins made use of them in some manner in all of the following numbers: Bell Prelude, Clokey; "Evening Bells and Cradle Song," Macfarlane; "Carillon," Sowerby; "Melody for the Bells of Berghall Church," Sibelius; "Carillon," Myron J. Roberts; "Carillon de Westminster," Vierne; "The Bells of St. Anne de Beaupré," Russell; "Angelus," Massenet; Preludes Numbers 4 and 6 from "Six Grands Preludes," Dallier.

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SERVES CHURCH 50 YEARS; RECEIVES POPE'S BLESSING

Mrs. James G. (Margaret McHugh) Watson of Portsmouth, Va., who recently retired after serving as organist of St. Paul's Catholic Church for more than fifty years, was tendered a reception by the clergy and congregation of the church Sept. 22 at the Hotel Portsmouth. A signal honor was conferred upon Mrs. Watson when Msgr. Joseph F. Govaert, the pastor, presented her with the papal blessing for her long years of faithful service. It was the privilege of Mrs. Watson to preside at the organ for the first mass of nine young men of Portsmouth ordained to the priesthood. As a token of gratitude she was presented with a silver tray from the clergy and members of the parish. Resolutions in appreciation of the life's work of Mrs. Watson were read by Mrs. Everett Hewitt, chairman. Mrs. Watson responded, reviewing many of the incidents of her long service at the organ of St. Paul's. The choir of the church, directed by Professor L. Paul Gross, the new organist, sang several selections at the reception.

Mrs. Watson was a teacher of organ and piano for forty years. She is a member of the American Guild of Organists, the Portsmouth Music Study Club and the Virginia Federation of Music Clubs, and has been active in promoting musical programs in the community.

The first organ Mrs. Watson played was an old tracker Jardine, hand pumped, which was burned when the church was destroyed by fire in 1897. In 1905, when the present St. Paul's Church was dedicated, a three-manual Möller was installed, which was at that time the second largest organ in the South.

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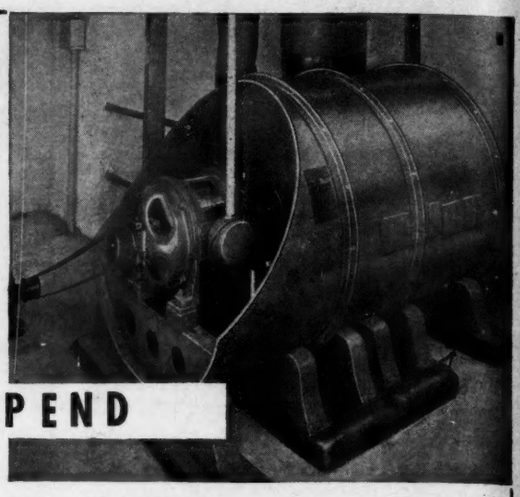

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"Positions Wanted" advertisements are on Page 2.

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