

THE DIAPASON

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ORGAN BY HOLTkamp OPENED IN CLEVELAND

IN FIRST UNITARIAN CHURCH

Scheme of Completely Redesigned Instrument of Three Manuals Dedicated as a Memorial—Recital by Walter Blodgett.

Complete reconstruction and redesigning of the organ in the First Unitarian Church of Cleveland, Ohio, has been carried out by the Votteler-Holtkamp-Sparling Organ Company and a dedicatory recital on the instrument was played Jan. 25 by Walter Blodgett, organist and choir director of the church. The organ has been made a memorial to the Rev. Minot Simons, minister of the church from 1900 to 1919, and to a group of members of the First Unitarian Church and of the First Universalist Church, which was merged with the First Unitarian.

The original organ was the one over which the late James H. Rogers presided and it was built by M. P. Möller in 1906. Originally it stood in the front part of the church. The new specifications were prepared by Walter Holtkamp and Mr. Blodgett.

The swell and pedal divisions are placed within the tower. The great stops are in the opening of the arch. The Rückpositiv is placed in the front center of the choir gallery. The swell division is enclosed. The chimes are enclosed separately, with additional space provided for future additions to the instrument.

The three-manual console is movable to any place in the choir loft. Mechanical aids to the player include four adjustable combinations for each division and four general combinations which affect the entire instrument. These are duplicated by pedal controls.

The stop specification shows the following resources:

GREAT.

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Flute, 8 ft., 61 pipes.
Quintaton, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Quinte, 2½ ft., 61 pipes.
Superoctave, 2 ft., 61 pipes.
Fourniture, 4 rks., 244 pipes.
Cromorne, 8 ft., 61 pipes.
Chimes.

SWELL.

Gedeckt, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Aeoline, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 122 pipes.
Geigen, 4 ft., 61 pipes.
Bourdon, 4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Cornet, 3 rks., 183 pipes.
Plein Jeu, 4 rks., 244 pipes.
Fagotto, 8 ft., 61 pipes.

RÜCKPOSITIV.

Copula, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Cymbal, 4 rks., 201 pipes.

PEDAL.

Contrabass, 32 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Quintadena (from Great), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Flauto Dolce, 8 ft., 32 pipes.
Quinte, 5½ ft., 32 pipes.
Choralbass, 4 ft., 32 pipes.
Octava, 2 ft., 32 pipes.
Terzian, 2 rks., 64 pipes.
Posaune, 16 ft., 32 pipes.
Trumpet, 8 ft., 32 pipes.
Chimes.

Mr. Blodgett's program consisted of the following selections: Passacaglia and Fugue in C minor, Bach; "Out of the Depths I Call to Thee," "Rejoice, Christians," "O Sacred Head Now Wounded" and Vivace from Third Trio-Sonata, Bach; Chorale in E major, Franck; Flute Solo, "A Maggot" and Gigue, from

LA CROSSE CHAPTER RECEIVES CHARTER FROM WARDEN ELMER



THE LA CROSSE, WIS., CHAPTER of the American Guild of Organists was organized Jan. 28 under auspicious circumstances, with the warden, S. Lewis Elmer, as speaker at the first meeting. Besides the members of the chapter many organists interested in the Guild attended the meeting.

Mr. Elmer traced the history of the Guild from the first days of its organization and spoke at length regarding its object and purpose. After explaining the

advantages which its members share with one another, the warden spoke of the efforts which the Guild is making to benefit many more organists every year. He closed his address by presenting the charter for the newly-established chapter to Sister M. Agnetis, dean of St. Rose College of Music, through whose efforts the La Crosse Chapter was organized. Discussions regarding examinations, meetings, officers, etc., followed. Sister M. Zitana was appointed dean of the chapter and Sister M. Antonice secretary.

Concerto in B flat, Arne; "Carillon," DeLamarter; "Rest Thou in Peace" (on a Bach melody), Russell Broughton; Sixth Symphony (Intermezzo, Cantabile and Finale), Widor.

E. O. SHULENBERGER IS DEAD; END COMES SUDDENLY FEB 18

Elden O. Shulenberger, for many years one of the most prominent men in the organ building industry, died at Hagerstown, Md., Feb. 18. The end came suddenly, according to reports from Hagerstown, but details were not available at the time this issue of THE DIAPASON went to press.

Mr. Shulenberger had been on the staff of M. P. Möller, Inc., for approximately forty years and during most of that time was secretary and sales manager of the company. He was 67 years old. For several years he had not been in good health, but he continued his activity to the end. Mr. Shulenberger was known to all the organ builders and to hundreds of organists throughout the country.

Funeral services were held Feb. 21.

Clyde English to College Post.

Clyde English, organist-director at the Sixth United Presbyterian Church, Pittsburgh, has been appointed instructor of organ at Westminster College, New Wilmington, Pa. He succeeds the late Dr. Gordon Balch Nevin, who died last November. Mr. English will teach in New Wilmington part of each week and will continue his activities at the Sixth Church.

Recital by McAll March 21.

On Tuesday evening, March 21, a Lenten recital of church music for the organ—especially the small organ—alone, and with cello and voice, will be given by Reginald L. McAll at the Church of the Covenant, New York. The final recital of this series at Covenant will be given by Charles M. Courboin Monday, April 17.

STIMULATING SERVICE GIVEN BY DICKINSONS

NEW YORK CHURCH IS FILLED

Dr. Dickinson Makes Use of Own Compositions in Evening of "Worship through Music" for A. G. O. at Brick Church.

By ROBERT BAKER

Drs. Clarence and Helen Dickinson presented one of the most distinctive and stimulating services of many seasons as the feature of the February Guild night in New York City. The program, given in the Brick Presbyterian Church Feb. 17, filled the church to overflowing in spite of the inclement weather.

It was the request of the Guild that the program be devoted to the works of Dr. Dickinson and that the evening be illustrative of the liturgical planning for which the Dickinsons have become nationally famous. Obviously those who came expecting something unusual and different were not disappointed.

The program was designed as "a service of worship through music," and all who were there will bear testimony that it was truly so. Dr. Dickinson had at his command practically every musical resource an organist could desire—so much so, in fact, that it would have been easy for one's thoughts to have dwelt on the superlative Brick Church choir, with its excellent soloists, or the choir of Union Theological Seminary, which sang as the antiphonal choir, or the harp and violin (and cello, or (and particularly) Dr. Dickinson's thrilling accompaniments on one of Mr. Skinner's finest organs. But one found, instead, that all these things merely served to enhance and make clear the spiritual messages of the texts and to create an intimate and very personal sense of true worship.

The service was divided into two principal sections, the first being designed to bring the worshiper into a consciousness of God's presence and the second an expression of his response to that presence. Mrs. Dickinson gave a brief explanation preceding each number, showing the progression of religious experience through the various numbers and setting the mood for the music to follow.

Because of its unusual and beneficial nature, the program is reproduced below, with brief annotations. It opened with the prelude, "Exaltation," for violin, cello, harp and organ, followed by the processional hymn, "Rejoice, Give Thanks and Sing" (chosen for its particular fitness at a musical service), the pastoral prayer and the Lord's Prayer. "God to Man" was the first topic, with these numbers: Praise, "Great and Glorious" (an opening anthem of praise); penitence, "Lord God, We Lift to Thee a World Hurt Sore" (an expression of corporate guilt and sin); assurance of pardon, "The Shepherd's Story—Nowell" (following the pattern of the Greek Orthodox and Roman liturgies, wherein the assurance of pardon follows immediately upon the Kyrie, in the Greek being the "Light Celestial" and in the Roman the "Gloria in Excelsis"; hence, the appropriateness of "Nowell!"); illumination, (a) God reveals himself through his word, "Thy Word Is Like a Garden, Lord"; (b) the Holy Spirit illumines the revelation of God, "Soft Are the Dews of God"; (c) God redeems man unto life eternal, "Easter Litany." (These three anthems combined to create in the worshiper a sense of God's presence.) The second topic was "Man to God" with these numbers: Creed, "We Believe," in the hymn "Faith of Our Fathers" (the affirmation of faith being an outgrowth of the sense of the presence of God); adoration and dedication-silent prayer, "We Adore Thee" (as occurring in the Hebrew service; during the silent prayer Dr. Dickinson

CHORUS OF 200 SINGS IN EIGHTH EVANSTON CHOIR FESTIVAL

One of the annual events to which churchgoers of Evanston look forward is the festival choral evensong in which six choirs participate. This year the service took place at St. Luke's Church Feb. 20. It was the eighth of these offerings under the auspices of the Evanston Choir Association and those taking part were the musical forces of the First Baptist, First Congregational, St. Luke's, St. Paul's English Lutheran, First Methodist and First Presbyterian Churches.

Charles Baker of St. Paul's Lutheran played a fifteen-minute recital as a prelude, among his numbers being a movement of Hindemith's Second Sonata and Bach's Prelude and Fugue in A minor. Other organ numbers were Franck's Cantabile, played by Dr. William H. Barnes, and the postlude, the Finale from Widor's Second Symphony, played by Mrs. Mary Porter Gwin. The choral numbers included the opening chorale, "Now Let Every Tongue Adore Thee," sung with spirit by the chorus; Burleigh's fine arrangement of the Negro spiritual "Go Tell It on the Mountain" and Herbert E. Hyde's "O Give Thanks," Roberta Bitgood's "Prayer Is the Soul's Sincere Desire" and Williams' "The King's Highway" and Genet's "Eternal Ruler of the Ceaseless Round."

Herbert E. Hyde, organist and choir-master of St. Luke's Church, played the service with his fine command of the resources of the large organ and the singing of the anthems was conducted by Emory L. Gallup, Miss Sadie Rafferty, Theodore Harrison and Elias Bredin. St. Luke's choir sang the West Magnificat and Nunc Dimittis in E flat and versicles and responses by Tallis. The chorus of 200 voices gave a fine example of unity and precision in tempo and attack despite the fact that rehearsals must have been limited. Father Frederick L. Barry welcomed the singers and congregation to St. Luke's.

played a phrase of his "Reverie," transposed to a higher key to lead more smoothly into the quiet anthem of response which followed; going forth into the world: (a) Strong in faith in God's love and care, "Still There Is Bethlehem"; (b) strong in purpose to reveal his love to men, "The Earth and Man"; prayer (which binds all men "by gold chains about the feet of God"), "For All Who Watch Tonight." The recessional hymn was "Blessing and Honor and Glory and Power" (tune, "O Quanta Qualia"). The choral amen, following the benediction, was sung from the narthex. The postlude was the Allegro from "The Storm King" Symphony.

EARL B. COLLINS WILL GO TO EAST ORANGE CHURCH

After twenty-five years of an exceedingly busy career in Pittsburgh, Earl B. Collins will leave June 1 to become organist and musical director of the First Presbyterian Church of East Orange, N. J. Here he will join his former pastor, Dr. C. Marshall Muir, with whom he had been associated for the last ten years at the Bellefield Presbyterian Church of Pittsburgh.

Mr. Collins was born in Sherburne, N. Y., of a musical family, studied organ as a boy and later attended Syracuse University, where he received his Mus.B. degree in piano and organ. In the first world war he served first as a Y.M.C.A. secretary and later as a private in the medical corps. While still in uniform he played his first service at the Bellefield Presbyterian Church of Pittsburgh twenty-five years ago and he has held this position ever since. In 1920 he joined the faculty of the Pittsburgh Musical Institute, where he is still teaching piano and organ. In 1936 he was appointed organist and teacher of organ at the Pennsylvania College for Women. The next year he succeeded the late Dr. Charles N. Boyd as instructor in sacred music at Western Theological Seminary. Mr. Collins has conducted several glee clubs, most notable of which have been five nurses' choral groups in as many of the Pittsburgh hospitals, and the Cecilia Choir, organized by Dr. Boyd. He has been a frequent recitalist and lecturer on musical subjects, especially in the field of hymnology.

In 1920 Mr. Collins married Virginia Grant, whom he met at Syracuse University. Mrs. Collins is a talented poet and is in considerable demand as lecturer on carols and pageantry. They have two children—Leland Gordon, a private in the Signal Corps, and June Grant, a junior at the Pennsylvania College for Women.

Mr. Collins is an active member of the Western Pennsylvania Chapter, A.G.O., and was its dean in 1930.

JAMES DAY OF MEMPHIS, TENN., VETERAN ORGAN MAN, DEAD

James Day, representative of Henry Pilcher's Sons in Memphis, Tenn., for many years and a man held in the highest regard by the organ fraternity in the South, died Jan. 31. He had been connected with the Pilcher establishment for just forty years.

Mr. Day was a native of Scotland and served his apprenticeship as an organ builder with Ingram & Co. in Edinburgh. He came to the United States in 1903 and after a year in Boston joined the Pilcher staff. He had worked on organs in virtually every state.

Special Services Directed by Royce.

Under the direction of Frederick Royce special musical offerings have been arranged at St. Mary's Church, Hamilton Village, Philadelphia. March 8 a recital is to be given by M. Searle Wright of New York. March 15 Bach's cantata No. 154 and a part of the Brahms "Requiem" will be sung, and March 22 Haydn's "The Seven Last Words." March 29 Mr. Royce will give a recital and April 5 Dubois' "The Seven Last Words" is to be the offering.

Second Daughter in Weinrich Home.

A daughter, Cynthia, is a new arrival in the home of Mr. and Mrs. Carl Weinrich at Princeton, N. J. The young lady put in her appearance Feb. 3. She has a sister, Elise, 5 years old. Mr. Weinrich, who is on a recital tour of the Middle West, reached his home from a tour of colleges in North and South Carolina two days before the addition was made to his family.

DR. WOODMAN'S MEMORY HONORED AT SERVICE

TRIBUTES PAID AT CHURCH

Warden Elmer, Dr. Morgan Phelps Noyes and Dr. Phillips P. Elliott Speak in Brooklyn—Own Compositions Sung and Played.

A memorial service for Raymond Huntington Woodman was held Sunday afternoon, Feb. 13, at the First Presbyterian Church of Brooklyn. All of the music used was composed by Dr. Woodman in the course of his more than sixty years' service as organist and organist-emeritus of the church and included: Prelude; Suite in G minor (Festival Prelude and Meditation); introit, "I Was Glad When They Said unto Me"; anthems, "The Lord Is My Rock," "Let My Prayer Be Set Forth before Thee," "A Sword," "Blow Ye the Trumpet in Zion," "A Song in the Night" and others. Robert Baker was at the organ.

The speakers were S. Lewis Elmer, warden of the American Guild of Organists; the Rev. Morgan Phelps Noyes, D.D., minister of the Central Presbyterian Church of Montclair, N. J., and the Rev. Phillips Packer Elliott, D.D., minister of the First Presbyterian Church.

In introducing Warden Elmer Dr. Elliott directed attention to the fact that thirty or more members of the A.G.O. occupied seats in the front part of the church. Warden Elmer paid a warm tribute to Dr. Woodman and spoke of his service to the Guild through the years.

"Dr. Woodman was the fourth warden of our Guild, assuming office in 1901," said Mr. Elmer. "It was Dr. Woodman who gave great impetus to the Guild examinations by inducing several organists of established position to take the fellowship examination in 1902.

"As is stated so well in the *Church Lantern*, he had gentleness with strength in a rare degree. As organist for seventy years, sixty-one of which were spent in this church; as composer and teacher, we, the American Guild of Organists, honor him today as we did upon various anniversaries, notably the fiftieth, fifty-fifth and sixtieth. We all took pleasure in telling him how we admired and loved him while he was still with us. The deepest affection for Dr. Woodman as a man and a musician is held by our entire profession in a very unusual measure. He exemplified all that the Guild stands for, and we shall always treasure his memory."

"There are three memories that seem to stand out in my mind as I find myself thinking today of this great friend," said Dr. Noyes. "First and last, I think of Dr. Woodman on yonder organ bench in this church. The first time I ever saw him was there one afternoon when he was at practice, filling his church with music when I made my first visit to this village. And the last time I ever saw him was on that organ bench as he was paying his tribute in music to one of the long-time members of this Christian fellowship. I am rather glad that my first and last glimpses of him were here in this church which he served so long and so gloriously.

"Even if Dr. Woodman had not been a great artist, he would have been to those of us who have been close to him a great man and a great Christian gentleman. One would not say that he was a gentleman of the old school, although there was about him a fineness of courtesy which we associate more with an older generation than we do with our own hurrying generation. Dr. Woodman belonged to no school. He was himself, and he was a gentleman by instinct, as he was a Christian by profession."

Dr. Elliott paid tribute to Dr. Woodman as a Christian and a musician, adding: "The philosopher, Immanuel Kant, who influenced modern thought more than any other man, never went more than forty miles from the place he was born and lived and taught. Our Lord himself went no more than a hundred miles from his home in Nazareth. And so it is true that influence is to be measured not by the movement of life, but by the quality and intensity with which a man does his work, and although Dr. Woodman gave recitals all over the land, and although it was his privilege to study abroad, he did his work here, and out

from this center went the circles of his influence. It is accurate to say there is no part of the Christian world that does not know of him and does not bless his name because of his contribution to Christian worship."

CALVARY BAPTIST CHURCH, NEW YORK, RECALLS J. T. NOE

Dr. William Ward Ayer, pastor of Calvary Baptist Church, New York, announces the reappointment of J. Thurston Noé as organist and choir director, a position he held during two previous incumbencies—1923 to 1938 and 1931 to 1936. During these periods he organized a choir of 100, an orchestra of twenty and a solo quartet. A large Welte organ was installed under his supervision when the edifice was rebuilt in 1931.

After serving as a faculty member of Hunter College in charge of choral groups and instructor in theory, Mr. Noé was called to South Methodist Church, Manchester, Conn., where he presided over the musical activities from 1941-43. At Calvary Church a feature of the Sunday services is the broadcasting period over station WHN, morning and evening, in which the full choir and quartet participate.

A native of New Jersey, Mr. Noé began his musical studies at an early age, making his debut as a pianist at 11. Later he became interested in the organ and at 15 he became the pupil of Dr. Alexander Russell, concert director at Wanamaker Auditorium, New York. After seven years Mr. Noé was appointed organist at the auditorium and assistant to Dr. Russell. During his first term of service at Calvary Church and after three years at St. Mark's in Brooklyn, he was granted a leave of absence from Wanamaker's to make a tour of Europe to study cathedral organs.

ELMORE OFFICIAL ORGANIST OF PHILADELPHIA ORCHESTRA

Robert Elmore, who appeared with the Philadelphia Orchestra Dec. 10 and 11, Ormandy conducting, and played the Handel Concerto in F major ("Cuckoo and Nightingale"), has been appointed official organist of the orchestra.

Feb. 7 Mr. Elmore gave a recital at the University of Delaware in Newark under the auspices of the Newark Music Society and presented this program: Prelude and Fugue in E minor, Bach; Adagio in A minor, Bach; Prelude and Fugue in D major, Bach; "Hymn of Glory," Yon; "Cantilene Pastorale," Guilman; Fantasia on the Christmas Carol "Good King Wenceslas," Read; "Supplication," Elmore; "Rhumba," Elmore; Toccata, Renzi.

Musical services at Holy Trinity Church, Philadelphia, under Mr. Elmore's direction in March and April will be the following:

March 5—"Deck Thyself, My Soul," Bach.

March 19—"Forsaken of Man," Sowerby (with augmented choir, David Craighead at the organ and Mr. Elmore conducting).

April 2—"The Darkest Hour," Moore.

April 9—Easter carol service.

HOMER HUMPHREY HONORED; TWENTY YEARS AT CHURCH

A recital by Homer Humphrey at the Second Church in Boston Feb. 1 marked the completion of his twentieth year of service as organist and choirmaster of that church. Notwithstanding the severe cold of the evening there was an excellent attendance. After the recital an informal reception was held for Mr. and Mrs. Humphrey. The program was varied and calculated to suite the size of the auditorium and the resources of the instrument. The organ is a three-manual Hutchings with a floating chancel division, and comprises forty-five stops.

Mr. Humphrey is well-known among New England organists both through his long association with the New England Conservatory of Music and his activities in the musical life of Boston, and has been identified prominently with the American Guild of Organists, which he has served as dean of the Massachusetts Chapter.

Homer Corliss Humphrey was born in Yarmouth, Maine, Aug. 1, 1880. In 1899 he entered the New England Conservatory to major in 'cello, with the organ as his secondary subject, but soon changed

IN THIS MONTH'S ISSUE

Service of worship through music, in honor of Drs. Clarence and Helen A. Dickinson, is held at the Brick Presbyterian Church of New York for the A. G. O.

E. O. Shulenberg, well-known figure in organ world and for many years an officer of M. P. Möller, Inc., dies suddenly.

Analysis of recital programs published in THE DIAPASON in 1943, made by H. W. MacCormack, shows that Bach and Franck are still in the lead.

Interesting letter from Henry Willis is a contribution toward recent discussions in THE DIAPASON.

Memorial service for R. Huntington Woodman in Brooklyn church which he served more than sixty years is marked by warm tributes.

Byrd anniversary marked by instrumental and choral program in Church of St. Mary the Virgin, New York.

THE DIAPASON.

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to the organ, making it his major subject. His organ study at the conservatory was with Wallace Goodrich and counterpoint and composition were taken with the late George W. Chadwick. In 1901 Mr. Humphrey was graduated from the conservatory and the next year he won the soloist's diploma in organ playing. He also studied with Joseph Bonnet in Paris. He was appointed a member of the New England Conservatory faculty in 1904 and has continued in that capacity since that time.

Mr. Humphrey held positions in other prominent New England churches before going to the Second Church in 1924. At an early age he conducted a chorus and is the former conductor of the Choral Art Society of Fall River, Mass. As a composer he has also made a name for himself. He has written a Nocturne for orchestra. Fifteen years ago he won the Paderewski prize for chamber music with a Trio for piano, violin and 'cello. In 1930 the New England Conservatory alumni prize song contest was won by him with his "Give Me of Thy Delight."

In 1919 Mr. Humphrey married Miss Alice B. Campbell and they make their home in Boston.

NEW YORK CHORAL CONCERTS DIRECTED BY JOHN HARMS

John Harms, F.A.G.O., was organist in Town Hall, New York, at a concert given by the Hadassah Choral Group Jan. 15. Mr. Harms played the Andriessen Third Chorale for organ and was accompanied by the Saint-Saens "Deluge," "Joshua," by Moussorgsky, and "Psalm 142," by Julius Chajes.

The John Harms Chorus presented the Verdi "Requiem" at the Church of the Heavenly Rest Feb. 7. Charlotte Lockwood Garden was at the organ. Mr. Harms conducted the chorus of eighty voices. The Verdi "Requiem" was given also at Emmanuel Church, Brooklyn, Sunday evening, Feb. 13, under the direction of Mr. Harms. George William Volkel was at the organ.

Mr. Harms has been appointed to the faculty of the Juilliard Summer School and will teach theory and keyboard harmony.

Death of Mrs. Georgina Wild Ennis.

Mrs. Georgina Wild Ennis, 79 years old, widow of James I. Ennis, a Chicago attorney and nationally known handwriting expert, who died in 1930, died Jan. 26 at her home. She is survived by a son, Colonel Arthur I. Ennis, and a daughter, Mrs. Marjorie Mueller. Mrs. Ennis was a sister of the late Harrison M. Wild, the Chicago organist, and was a member of the Harrison Wild Organ Club. She had a large circle of friends among Chicago organists.

MISS BLANCHE N. DAVIS

DEAN BLANCHE N. DAVIS OF
RHODE ISLAND A.G.O. DEAD

Blanche N. Davis, dean of the Rhode Island Chapter of the American Guild of Organists and for twenty-five years organist and choir director at Pembroke College, died suddenly Jan. 11. She was 66 years old.

Miss Davis had been active as an organist over a period of fifty years, first at the Church of the Saviour and later at St. Martin's, Providence, where she established a boy choir. At the time of her death she was director at the Edgewood Congregational Church. In recent years she had made considerable researches in the history of the organ and organ construction.

Miss Davis studied with Arthur Ryder, Felix Fox, Edward Shippen Barnes, Howard Hagan and at Columbia University. She was a past president of the Schubert Club and a member of the

Short Story Club and the Chaminade Club.

In February, 1943, the Rhode Island Chapter, A.G.O., of which she was a charter member, surprised Miss Davis by celebrating her birthday and her fiftieth anniversary as a church organist. In addition she was feted at a reception by the Edgewood Congregational Church.

Miss Davis intended to finish a book on early Rhode Island organs, on which a great deal of work was done by her. The chapter has been given the notes and material through the kindness of her sister, with the object of eventually publishing a completed work.

Miss Davis is survived by a sister, Mrs. William C. Chambers of Edgewood, R. I.

DR. HARVEY GRACE IS DEAD;
ENGLISH EDITOR, ORGANIST

Dr. Harvey Grace, the eminent English organist and writer on organ subjects, died in London Feb. 16, according to word received in the United States. He was best known to many Americans as editor of *The Musical Times*, a post he had held since 1918, and for his arrangements of much music for the organ.

Dr. Grace was organist of Chichester Cathedral from 1931 to 1937. In 1932 the Lambeth degree of doctor of music was conferred on him. He was the author of "French Organ Music, Past and Present," published in 1919; "The Complete Organist," "The Organ Works of Bach," "The 'Organ Works of Rheinberger'" and a number of other books.

Dr. Grace was born Jan. 25, 1874.

Mrs. Conrad on Leave from Church.

Vera Melone Conrad, the Harrisonburg, Va., organist, has been granted a leave of absence from her church to accompany her husband, Captain George D. Conrad, on his next assignment. Captain Conrad recently returned to the United States after sixteen months in England with the Eighth Air Force. He will be stationed temporarily at Harrisburg, Pa. Mrs. Conrad has been the minister of music at the Harrisonburg Methodist Church for the last twelve years.

WHAT! NO
PICTURE HERE

It will do just as well at the bottom, for its only purpose is to make you look at this advertisement. You have merely become accustomed to its being at the top of the page.

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For Easter and Lent; New Issues Reviewed; Music for War Time

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

This year we have few numbers for Easter to add to the two mentioned last month. The most widely useful that I can mention is "Christ the Lord Is Risen Again" (Schmidt), by W. R. Voris, a number of only three pages. A very beautiful medieval French melody is here arranged for accompanied singing, in two parts. I believe that it was published years ago for mixed voices and was then popular, as it certainly deserved to be. Now it will be available for junior choirs or for women's voices.

The same firm is publishing an easy and tuneful anthem by Ernest A. Dicks called "Blow, Golden Trumpets," eight pages in length.

Hermene Warlick Eichhorn is publishing with J. Fischer a cantata of twenty-four pages for women's voices in three parts, with a mezzo soloist also indicated. It is called "Mary Magdalene." Of the five short and pretty sections the first is concerned with the Crucifixion, the others with the Easter story. Instead of a mezzo soloist you may use unison, or even speech (choir or single reader).

A tuneful and very easy number best for quartet is Lawrence Keating's "Angel of the Eastertide" (Presser). It runs to seven pages and has a short duet for S-A.

I greatly regret that the new Easter numbers published by J. Fischer and announced in their admirable *Fischer Edition News* have not reached me as this article goes to press. Usually that firm is among the promptest; so I suppose that war's conditions interrupt service. In case you have not seen the *News*, let me list the promised numbers:

Clokey—"Two Motets for Easter."
Whitford—"When Christ Awoke Victorious." Occasional division of S and B.
Goldsworthy—"Easter Gladness." For junior choir (SA) and senior choir (SAB). Text from old Latin hymn.
Work-Negro Spiritual—"He Arose." Unaccompanied. Arranged by the distinguished professor at Fisk University.

For the Lenten Season.

For the Lenten season I suggest T. Carl Whitmer's new accompanied anthem of six pages for chorus, "Take Up Therefore Thy Cross" (Schmidt). Occasionally the women's parts divide.

Bernard Rogers has an extended choral work of 130 pages called "The Passion" (Elkan-Vogel Company, Philadelphia), the text selected by Charles Rodda from "St. Matthew and Other Sacred Books." The six sections take you from the triumphal entry to a final part suited to the Easter theme. Unfortunately the music is reproduced, not engraved, and my eyes, which had a bad time with the proofs of the Eichhorn cantata, kept me from reading this number carefully. There are incidental solos for women and men.

"The Legend of the Dogwood Tree" (Ditson) is a new Lenten carol by Ralph E. Marryott. The melodious, singable music is in four parts and can be done unaccompanied by any choir which cares to attempt this sort of narrative carol. Quite properly the words and theme are naive.

"Behold the Lamb of God" (Ditson) is a Lenten choral service compiled by Griffith J. Jones and Hazel Crooks McRae, twenty-seven pages in length. The best of its music is from Handel's "Messiah"; there are sections by Dubois, Gounod and others. Its feature is the use of speaking choir and solo speaking parts.

War, Peace, Patriotic

Here I should like to recommend first, for quality and general availability for any choir singing in four parts, Eric Thiman's "Lord of Our Life" (Novello, late 1943). To be sure, it is really a song of the church triumphant, but the well-known text is also splendid for time of war and as a prayer for strength and peace.

Though they are rather for concert, I should like to mention Dr. Thiman's "Songs of England" (Novello, 1943), an admirable set for which you may get orchestral parts. The time of performance is about twenty minutes. The last section, "A Prayer for England," could be used in church and should certainly be published separately. The writing is both

suave and manly.

A short choral prayer for peace is George Wald's "O God, Who Art Peace Everlasting" (Galaxy, '43). The admirable text is from a Mozarabic liturgy; the music is simple and austere. It will go best with unaccompanied chorus.

Robert B. Reed's "Rise Up, O Men of God" (J. Fischer) has a sturdy tune for Dr. William P. Merrill's virile words. It opens with voices in unison, and closes, after harmony, with unison again, this time with descant *ad lib*. It is a happy idea.

Dolph Swing's "Our Father's Tender Care" (Gray, '43) contrasts the mood of gentle faith with the dramatic strength of God. There is a flowing soprano solo to open, and later the soprano soars high above the chorus.

Dr. Howard McKinney's "A Chorale for Our Country" (J. Fischer), on a Swiss psalm-tune, recommended last year, now appears in an edition for unison or two-part and should be very popular.

Dr. Robert L. Bedell's "Four Hymns for National Days," published by the composer, are intended for unison singing. The fourth is for the dedication of a service men's honor roll.

We have all had trouble reaching the high notes in "The Star-Spangled Banner"—or have been told that we must have trouble. Edward J. Smith of Albany has published an edition which solves the difficulty by slipping from the key of C to the key of A when the rockets appear. The modulation may cause as much trouble as the high notes. Ernest Charles has composed for medium voice a "Hymn to the United States Navy" (G. Schirmer, '43), which does not seem to me an improvement over "Eternal Father, Strong to Save."

Other Anthems, Mixed Voices

Robert B. Reed's "God Bless Thy Year" (J. Fischer) is something new and useful, partly because there are so few numbers for the new year, partly because he has given an unhackneyed text easy and decidedly pleasant music.

Mark Dickey took the well-known hymn-tune "Dominus Regit Me" and turned it into a sort of extended chorale called "The King of Love" (B. F. Wood, '43), giving the organist something to do and pleasing, I believe, a congregation that is accustomed to the form.

Late in 1943 the house of J. Fischer published one of Seth Bingham's most ambitious and impressive anthems, "Immortal Love," a difficult unaccompanied work for chorus and high solo that will repay the time required to prepare a good performance.

"Sing Ye with Gladness" (J. Fischer), by Gladys W. Fisher, is one of those useful, cheerful numbers that somebody is always dedicating to Dr. Harvey B. Gaul and his festivals in Pittsburgh. It moves along briskly in effective praise.

New Editions

C. Albert Scholin has an edition for SATB of Mendelssohn's "O Rest in the Lord" (Mills Music, 1943). Kenneth E. Runkel has an edition for SABar of the Franck "O Lord Most Holy (Panis Angelicus)," published by Ditson; also an edition for three choirs of Gounod's "Send Out Thy Light" (Schmidt, '43)—that is, for junior choir (two-part), chapel choir (SAB) and seniors.

HARRISON M. WILD CLUB PLANS BIRTHDAY LUNCHEON MARCH 7

The Harrison M. Wild Organ Club of Chicago will hold its annual birthday celebration in the form of a luncheon set for March 7. This will take place at the Central Y.W.C.A. on Monroe Street. An effort is being made to bring together a large representation of the membership.

The club held its monthly luncheon Feb. 8 at the Y.W.C.A., with a good attendance. Walter Flandorf, the invited speaker, gave an informative picture of the aims and workings of the American Guild of Organists and as dean of the Illinois Chapter directed attention to the varied benefits that organization plans for its members.

Frederick E. Bieler in Service.

Frederick E. Bieler, organist of the Northwood School at the Lake Placid Club in northern New York, has been called into the service and left his peacetime position Feb. 10 for Camp Upton, on Long Island, whence he will be sent to a permanent camp.

Lent and Easter Carols and Anthems

WOMEN'S VOICES

Alleluia	S.A.....	Bach-Lefebvre	.10
Alleluia	S.S.A.....	Bach-Lefebvre	.10
Christ Is Risen Today!	S.S.A.....	Katherine K. Davis	.12
An Easter Alleluia	S.S.A.A.....	T. Tertius Noble	.15
The World Itself Keeps Easter Day	S.S.S.A.....	Katherine K. Davis	.15
Alleluia, Come, Good People	S.S.A.A.....	Katherine K. Davis	.10

S.A.T.B. WITH CHILDREN'S CHORUS

Hungarian Boys' Easter Carol	Harvey Gaul	.16
Easter Carol of the Three Orphans	Harvey Gaul	.15

MIXED CHORUS

It Is Finished! (New, 1944)	T. Tertius Noble	.15
Hosanna to the Son of David	M. Mauro-Cottone	.15
Christ of the Fields and Flowers	Harvey Gaul	.15
In that Garden He Kneled to Pray	Albert D. Schmutz	.12
The Lord Is Risen!	S. Rachmaninoff	.12
(Choral version by T. Tertius Noble)		
Let All the Multitudes of Light	Claude Means	.16
An Easter Alleluia	T. Tertius Noble	.16
Thou Art the Way	Carl F. Mueller	.16
Rejoice, O Earthborn Sons of Men	Morten J. Luvaas	.16

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HAROLD TOWER



HAROLD TOWER'S DEPARTURE from Grand Rapids, Mich., Feb. 25 to assume his new position at the Church of Our Saviour, Akron, Ohio, as announced last month, was preceded by a round of entertainments and other manifestations of friendship that gave evidence of the affection in which he is held in the city where he has served as a church musician for many years. Mr. Tower was guest of honor at a luncheon given by the St. Cecilia Society Feb. 4. On Feb. 5 the music committee of Trinity Methodist Church gave a dinner in his honor and Feb. 7 he was the guest of the Western Michigan Chapter, A.G.O., at the home of Stanley Baughman, the dean. Then came a dinner by the Grand Rapids music teachers Feb. 12 and the next Sunday the Oberlin Club gave a supper. There were luncheons by the Troch Club and the Trinity Choir Mothers' Guild. After Mr. Tower's final vesper service the official board of Trinity Church arranged a reception with all the choirs present. Finally the Women's City Club

gave a dinner for Mr. Tower just before his departure. There was also a Camp Henry reunion at Westminster Presbyterian Church.

WILLIAM H. BARNES' BOOK
OUT IN ITS FOURTH EDITION

"The Contemporary American Organ," William H. Barnes' practical and informative book on "the evolution, design and construction of the organ," has gone into its fourth printing—evidence of the fact that many organists and others have found the volume useful. The reprint is the result of the steadily continuing demand for the work. There are many illustrations and the text includes twenty-one chapters, ranging from a history of the organ to automatic players and suggestions to prospective purchasers of organs, with a supplement devoted to electronic instruments. Unification, tuning, the various types of actions and consoles, and many other matters on which very little has been published in other books, is included. There are 366 pages.

The first edition of "The Contemporary American Organ" came out in 1930 and revised editions followed in 1933 and 1937.

BIGGS' MARCH BROADCASTS
INCLUDE NEW KORNSAND WORK

E. Power Biggs' programs over the air from the Harvard Germanic Museum on the Columbia network Sunday mornings in March will be:

March 5—With the Fiedler Sinfonietta, Concerto No. 11, in G minor, Handel; Brandenburg Concerto in D minor, Bach.

March 12—Music for viola and organ, with William Primrose.

March 19—Organ music of Johannes Brahms, Chorale Preludes, Preludes and Fugues.

March 26—With the Fiedler Sinfonietta, Concerto for Organ and Orchestra, Kornsand.

The work by Kornsand is a first performance and the composition was written specially for Mr. Biggs' series.

Easter Sunday, April 9, Mr. Biggs will broadcast a new concerto by Leo Sowerby.

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- II. Journey to the Sepulchre—Trio for solo voices.
- III. Resurrection—A cappella chorus.
- IV. In the Garden—Mezzo-soprano solo.
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If some one some day will offer a prize for versatility, combined with faithfulness, in the service of the church, it would seem inevitable that the award should go to a remarkable man in Worcester, Mass.—Charles A. Bostock—who for twenty-seven years has been at All Saints' Church as sexton, assistant organist and director of three of the church's choirs. He also is a member of the choir of men and boys conducted by William Self, organist and choirmaster of All Saints'.

Mr. Bostock was born in Ashford, Kent, England, in 1876. Incidentally, his father has been verger of the parish of All Souls, Folkestone, for nearly sixty years. He is also a lay reader there and a ringer of the chimes.

Charles Bostock came to America in 1914, just missing the ill-fated Titanic, on which he had hoped to sail. He spent a year and a half in British Columbia and then moved to Worcester, immediately joining All Saints' choir, and about a year and a half later, in 1917, he was engaged as sexton. From that time on Mr. Bostock has worked as assistant to the organist. There have been seven of the latter during the twenty-seven years. Two or three years ago he was given the definite title of sexton and assistant organist. In the intervals between organists Mr. Bostock has always filled in, doing the entire job. After the destruction of All Saints' by fire in 1932 and the sudden death of Mr. Webber, the organist, Mr. Bostock played for the services at Horticultural Hall and for the church school services at Classical High before the new church accommodations were completed.

At one time Mr. Bostock wrote music for a G.F.S. hymn, "Bear Upward, Bear Onward." As an avocation he has done considerable painting and some of his work has been exhibited in a local artists' exhibit at the Worcester Art Museum. At the present time Mr. Bostock has complete charge of the so-called youth choir, a group of post-high school girls who sing during the summer when the boy choir is not available; the St. Cecelia Choir of girls in the junior and junior high departments, who sing regularly at the 10 o'clock service every Sunday, and the little primary choir that sings at the 9:15 service every Sunday. Incidentally, Mr. Bostock plays the organ at both the 9:15 and 10 o'clock services.

Mr. Bostock also has a flair for amateur dramatics and does amusing skits and character parts. Three or four years ago when the church put on Kennedy's "The Terrible Meek" he took the part of the cockney soldier and did a grand job.

Mr. and Mrs. Bostock have three children—two girls and a boy, Charles, now in the service. Incidentally, last August Mr. Bostock became a great-grandfather, but this added responsibility does not seem to have diminished his energy in the least. Two years ago the parish recognized Mr. Bostock's unusual services by holding a reception for him and Mrs. Bostock upon his completion of twenty-five years as sexton.

CORPORAL JAMES B. PORTER GIVES ALASKA ORGAN MUSIC

Corporal James B. Porter, who is assigned to the chaplain's office of the army base at Fairbanks, Alaska, and plays for the Protestant services, has been invited to promote the cause of organ music in that faraway territory. He gave a recital at St. Matthew's Church in Fairbanks Jan. 25, with Pfc. Edison Page as guest pianist. The program was as follows: "Sheep May Safely Graze," by Bach, arranged by E. Power Biggs for organ and piano; Fantasie in G major, Bach; three of the pedal piano Sketches by Schumann, all on the organ, and "The Processional," by Katharine Lucke for the organ. As a closing number there was another organ and piano duet, Andante Cantabile, by R. W. Martin. The program was lighter than others given by Corporal Porter, but the recital was very well attended and received so well that the officials of the church asked that the two men repeat it for the Sunday evening service Jan. 27.

CHARLES A. BOSTOCK



HOWARD KELSEY APPOINTED TO SECOND BAPTIST, ST. LOUIS

Howard Kelsey has been appointed minister of music of the Second Baptist Church of St. Louis, succeeding Arthur Lieber, who is rounding out forty-two years of service there. Mr. Kelsey will have a motet choir of fourteen professional singers and a solo quartet for Sunday morning services. The present chapel choir of twenty volunteers, under the direction of Mrs. Carl Westin, will sing at the evening services, the two choirs being combined for oratorio performances. The organ, originally an Odell, was rebuilt by M. P. Möller in 1941 as the Gale-Blewett memorial organ. The church is one of the oldest in the city and occupies one of the most impressive buildings in St. Louis.

Mr. Kelsey has been at the First Congregational Church of St. Louis since July 1, 1936, and has two choirs here—a paid group of twenty-two and a junior choir of thirty. He also holds the position at Temple B'Nai El Fridays and Saturdays.

G. E. La Marche Hit by Automobile.

George E. La Marche, well-known Chicago organ man, is recovering from injuries sustained when he was struck by an automobile in Oak Park Jan. 11. Mr. La Marche had left a bus and was crossing the street when the car threw him a considerable distance. His leg was broken and he suffered cuts and bruises. He was taken to the hospital, where he remained a week, and then to his home, where he has been resting in bed while the fracture heals.

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EDWARD B. MARKS' FIFTIETH ANNIVERSARY AS PUBLISHER

Edward B. Marks rounded out a half-century of publishing last month with a celebration marking his fiftieth year as the founder and active head of the Edward B. Marks Music Corporation. As a tribute to the achievements of Mr. Marks leading figures in both popular and classical music combined forces to mark the occasion.

It was on Feb. 7, 1894, that Mr. Marks hung out his 25-cent tin sign in the window of a basement at 304 East Fourteenth Street, New York, and set up shop as a music publisher under the name Joseph W. Stern & Co. He preferred to use the name of his associate and song-writing partner rather than his own, for he still maintained a connection with a prominent Broadway notion firm for which he traveled extensively and sold buttons, hair-nets and assorted items. His first published song was a popular number he had written with his partner, "The Little Lost Child." Stern, the composer, and Marks, the lyricist, were destined to spend the next quarter-century in partnership. "The Little Lost Child" subsequently sold over a million copies.

In 1920 Mr. Stern retired and Mr. Marks assumed sole control. Shortly after the last war he began building his catalogue of classical, standard and educational material.

In the realm of organ music the firm of Edward B. Marks is publishing a catalogue of outstanding compositions, including works of Karg-Elert, Bonnet, Vierne, Widor, Roland Diggle and numerous others.

After fifty years Mr. Marks is as active as ever. He has completed a second book of reminiscences, "They All Had Glamour," to be published March 20 by Julian Messner, Inc., and continues to be the directing force in his large organization.

BIDWELL GIVES RECITAL IN MEMORY OF NEVIN AND DETT

Dr. Marshall Bidwell gave a program in memory of Gordon Balch Nevin and R. Nathaniel Dett at his recital in Carnegie Music Hall, Pittsburgh, Jan. 15. He played: Overture to "Coriolanus," Beethoven; Harpsichord Praeludium, Bach; Fantasie and Fugue on the Chorus "How Brightly Shines the Morning Star," Reger; "Virgin's Slumber Song," Reger; Minuetto from Fantasy, Op. 78, Schubert; "Bell Prelude," Clokey; "Song of Sorrow," Nevin; "Sonata Tripartite," Nevin; "Danse Gracieuse," Edmundson; "Mammy," Dett; Concert Study, Yon.

Dr. Bidwell's programs Jan. 1 and Feb. 5 consisted of works of Johann Sebastian Bach.

A new feature of the Carnegie Hall recitals consists of programs for young people, designed both to entertain and instruct youthful music-lovers attracted to Carnegie Hall. One of these programs was presented Jan. 2, Mr. Bidwell playing: Overture, "Light Cavalry," Suppe; Clock Movement from Symphony in D, Haydn; Hungarian Dance No. 6, in D flat, and Waltz in A flat, Brahms; "Funeral March of a Marionette," Gounod; "Evening Bell" and "The Clock," Kulak; Symphonic Poem, "Omphale's Spinning Wheel," Saint-Saens; "Fellow Countrymen, Mexico Needs You," Mexican National Anthem; Mexican Folk-songs, "La Golondrina" ("The Swallow"), Serradell, and "Jarabe Tapatio" (Mexican Hat Dance), Cortez; "Estrellita" (Little Star), Ponce; "Arab Dance" and "Dance of the Reed-Pipes," from "Nutcracker Suite," Tchaikowsky; "The Hurdy-Gurdy Man," Goossens; "Stars and Stripes Forever," Sousa.

In Memory of Pietro A. Yon.

The choir of St. Barnabas' Catholic Church, Woodlawn, N. Y., paid homage Jan. 30 to the memory of Pietro A. Yon, who died Nov. 22, by presenting his works at the 11 o'clock high mass. Joseph R. Martucci, organist and director of St. Barnabas, studied with Mr. Yon from 1921 to 1924. He was heard in two of his late teacher's compositions for organ, the Allegro from the "Sonata Cromatica" and the "Hymn of Glory." The choir sang the following music by Mr. Yon: Processional, "Gesu Bambino"; mass, "Regina Pacis"; offertory, "O Quam Suavis Est"; recessional, his last choral composition released the month he died, "They Call Him Jesus."

CHARLOTTE HAVENS TAKES POST AT MERCHANTVILLE, N. J.

Miss Charlotte Havens has been appointed organist of the First Presbyterian Church of Merchantville, N. J. Miss Melba Pifer is director of three choir groups at the Merchantville church. Miss Havens had been organist and director at the Episcopal Church of Our Saviour, Camden, N. J.

Miss Havens is a graduate of Harcum Junior College, Bryn Mawr, Pa., where she studied piano with Edith Hatcher Harcum, a former pupil of Leschetizky. Miss Havens then was graduated from Beaver College, Jenkintown, Pa., where she received her B.A. degree with a major in music. She studied with W. Lawrence Curry, A.A.G.O., M.S.M., head of the music department at Beaver College, and with Miss Ruth Bampton, M.S.M., now affiliated with the University of Redlands. Miss Havens has assisted Harry H. Huber, M.Mus., organist-choirmaster of the Broadway Methodist Church, Camden, and she has appeared in recital with him. At present Miss Havens is studying organ with Walter L. Flexon, organist of the Methodist Church of Haddonfield.

Junior Choir Contest in New York.

Under the auspices of the Federation of Music Clubs a junior choir contest was held in the Middle Collegiate Church, New York City, Feb. 19. Certificates were presented in class A unison to the Middle Collegiate choir, directed by Herbert S. Sammond, and in class B, two parts, to the First Methodist choir of Flushing, Elizabeth Anderson, director. The Mrs. Morris special cup was awarded to St. Mary's, Auburndale, Jean Cameron director, for the best tone in class A. The contest was in charge of Grace Leeds Darnell, chairman of junior choirs for the federation.

Give Gaul's Work in North Carolina.

The choirs of the Front Street Methodist Church, Burlington, N. C., and the Presbyterian Church of the Covenant of Greensboro, N. C., under the direction of Clarence O. Southern, with Miss Alyse Smith as organist, sang Dr. Harvey Gaul's "The Babe of Bethlehem" Sunday afternoon, Dec. 19, before a large audience in the Front Street Methodist Church. The concert was repeated in Greensboro at the Presbyterian Church of the Covenant that evening with Mr. Southern directing and Mrs. Lawrence Crawford, organist, accompanying the chorus.

Gordon F. Mason's Chorus Sings.

The Octave Singers of Schenectady, N. Y., under the direction of Gordon F. Mason, gave their annual performance of Handel's "Messiah" at the Scotia Methodist Church Jan. 11. Despite the manpower situation Mr. Mason had exceptionally fine bass and tenor sections. Duncan T. Gillespie played the organ accompaniments with feeling. The soloists were Martha Wilson, soprano; Vivian Bauer, contralto; Frederick Kruger, tenor, and Earl Stires, baritone. For the spring concert, on which rehearsals have been started, Mr. Mason has a chorus of eighty-nine members.

Recital by Schreiner in Wheaton.

A recital by Alexander Schreiner, organist of the Mormon Tabernacle in Salt Lake City, is to be given at the Gary Memorial Methodist Church of Wheaton, Ill., on the evening of March 10, under the auspices of the church choir. The organ in this church is an Austin three-manual.

Unusual Carol Program in Omaha.

The Omaha Music Teachers' Association presented a program of carols of Christmastide Dec. 27 at the First Unitarian Church, under the sponsorship of the Unitarian Evening Alliance. The program took a backward glance at some of the lesser-known carols, continued with some for certain saints' days, formerly celebrated during the Twelve Days, and contained a group each for the new year and for Epiphany. Organ numbers based upon old carols were played by George A. Johnson, dean of the Nebraska A.G.O., and Vernon C. Bennett. Solo and ensemble carols were sung by prominent singers. Miss Helen Williams assisted with violin obbligati and the First Unitarian junior choir, under Mrs. Kenneth Hunt, with descants. The Rev.



Handel, and diapasons

George Frederic Handel (1685-1759) was ostensibly a composer of opera, oratorio, cantata and music of the Church, and as such, made important use of the organ as a medium of expression. Few were his works for organ alone. The most important of these were twelve organ concertos. Originally they were inserted between sections of his oratorios with the purpose of providing relaxation, and in order that a lighter atmosphere might pervade the audience.

Handel's forty operas, written from 1711 to 1737, contain in many instances, the inimitable characteristics which pervade his oratorios and which seem to be the essence of his style. Of twenty-seven oratorios, probably the most revered, and certainly the most frequently performed, is "The Messiah."

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John W. Cyrus read the introduction and incidental notes written and arranged by Henrietta M. Rees, organist and accompanist.

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THE REV. RALPH W. SOCKMAN, D.D.

Mark Byrd Anniversary with Program by Women's Voices and Instruments

An evening of choral and instrumental music for the Guild was presented at the Church of St. Mary the Virgin, New York City, Jan. 31. The program, which commemorated the anniversary of William Byrd, was under the direction of Ernest White. Edgar Hilliar presided at the organ and Edith Weiss-Mann assisted at the harpsichord.

The featured work on the program was the seldom-heard Mass for Three Voices by Byrd. Other works by the same composer were the anthem "Rejoice! Rejoice!" and the instrumental solos Pavane and "The Woods So Wild." The anthem is a marvelously-wrought piece, effectively contrasting accompanied unison vocal with a *cappella* polyphonic sections. It was performed, as was the mass and all of the other choral music, by a well-disciplined chorus of women's voices. The tonal balance was good at all times and the voices were sufficiently light to achieve clarity in the contrapuntal textures.

Both of the instrumental works were played on the organ by Mr. White. This seemed rather strange since both were originally written for virginal and would have undoubtedly come off more effectively on the harpsichord.

Compositions for the latter instrument performed by Miss Weiss-Mann were Three Fugues of Johann Pachelbel and the massive Prelude and Fugue in A minor by Vincentius Lübeck.

One of the most rewarding moments musically of the entire evening occurred in the "Hymn of St. Adalbert," from the tenth century. The mystical, luminous qualities of the simple, unaccompanied music sung in unison were most impressive. Other early choral works included in the program were: "O Jesu Meek," Thomas Ravenscroft; "Urbs Beata Jerusalem," Urbanus Kungesperger; "Alleluia-Psalms," from the fourteenth century, and the Bach cantatas "Schmücke Dich, O liebe Seele" (recitative and aria) and "Jesu, Der Du meine Seele" (aria duetto).

Several modern works were also heard. Mr. White at the organ played the Adagio from the Fifth Symphony of Widor and the choir sang "O Salutaris" by André Caplet and the motet "Ave Verum" by Anton Bruckner. Two of the most effective of the modern choral offerings were "Our Lady Sings Magnificat," by E. L. Voynich, which opened the program, and the "Tantum Ergo," by Zoltán Kodály, which was sung at the conclusion in a service of benediction. Although both of these works have their roots in the polyphonic era, their richly-colored harmonic texture is of the twentieth century. The Voynich composition and the Byrd mass were both sung in the chapel behind the high altar, which lent an enchantingly distant and ethereal quality to the music. The remainder of the program was performed in the choir-loft.

Such a varied program of interesting music, beautifully performed by a small chorus of women, is ample proof that the mere shortage of male voices is no excuse for giving up hope or relaxing musical standards during these difficult times.

SEARLE WRIGHT.

Rocky Mountain Chapter.

The passing of Canon Winfred Douglas has cast a shadow over the Rocky Mountain Chapter. He had been a mem-

ber for many years and we have lost a true friend and counselor, and a great musician. He was ever an inspiration to our members and whenever it was our good fortune to have him present at our meetings we felt privileged.

Our chapter is having interesting discussions on various phases of music for the church service. Such topics as weddings, registration, playing a "smooth" service, etc., have been discussed at the monthly meetings. We also sponsor one recital a month. These are given at St. John's Episcopal Cathedral and consist of organ numbers by a Guild member and a group of numbers by some outstanding choral group in the city.

MYRTLE FREELAND, Secretary.

Warden Elmer Visits Chicago.

Members of the Chicago organ fraternity had the opportunity to meet S. Lewis Elmer, warden of the Guild, on Jan. 27. The announcement attracted a large group of members of the Illinois Chapter to the luncheon at the Republic dining-room. The warden, introduced by Dean Walter Flandorf and S. E. Gruenstein, responded with an informative talk in which he took up some of the plans of the Guild for the future, delved into the history of the organization and answered a number of questions that individual members presented. His visit served to bring headquarters and the group in Chicago into more intimate touch with one another and as a consequence many members are better acquainted with the national aims and problems of the organization. Mr. Elmer was voted a charming guest by all who met him.

Western Washington Chapter.

The Western Washington Chapter gave a recital at Seattle Pacific College Feb. 15. Eleanor Bosserman Chapman opened the program, playing Allegro Vivace, Sammartini; "Prayer and Cradle Song," Guilman, and Toccata, "Cascades in the Sunlight," by Savage. This group was followed by piano and organ numbers played by Mildred Schoenhals, pianist, and Talmage F. Elwell, organist. Their offerings included "Sheep May Safely Graze," Bach, arranged for piano and organ by E. Power Biggs, and Clifford Demarest's Fantasia. George Vause, instructor in music at Seattle Pacific College, closed the program with the following organ numbers: Chromatic Fantasia, Bach-Reger; Reverie, Vause; Contrapuntal Prelude on "Tallis' Canon," Edmundson (dedicated to Mr. Vause), and "Thou Art the Rock," Mulet.

A silver offering amounting to \$40 was turned over to the Guild Albert Schweitzer fellowship fund.

After the recital members of the chapter and friends were invited to the home of Mr. and Mrs. Robert Schenken for a short business meeting and social hour.

Sunday evening, March 12, the chapter will sponsor the annual Guild worship service at the First Christian Church, Seattle. Mrs. Helen L. McNicoll, organist of the church, is arranging the program.

TALMAGE F. ELWELL, Dean.

Metropolitan New Jersey.

Steps for the improvement of organ and choir work in churches were taken at the meeting of the Metropolitan New Jersey Chapter Feb. 7 in the Prospect Presbyterian Church, Maplewood, N. J. Walter N. Hewitt, A.A.G.O. (Chm.), offered a resolution for increased activity by members for the good of their own churches and the profession. It was suggested that contact with other members would develop ideas that could be used to advantage.

The annual contest for the encouragement of better playing among younger

people was announced by Roberta Bitgood, M.S.M., F.A.G.O. (Chm.). A student division and young artist division are provided. The contest is to be held May 13 in the North Reformed Church, Newark.

The principal part of the evening's program was a recital of organ music by six members. The program: Prelude and Fugue in F, Buxtehude, and Aria from Concerto for Strings, Handel (Roberta Bitgood, M.S.M., F.A.G.O.); "By the Waterside in Babylon," Karg-Elert, and Chromatic Fantasia, Thiele (Florence Werner); Chorale Prelude, Tebaldini, and Fantasia in E minor, Merkel (Grenville Comross); Grand Chorus on Credo III, Biggs, and Adagio from Violoncello Concerto, Elgar (Harry Thurber); Melodie, Rachmaninoff, and "Legende," Bedell (Edwin Jacobus); Etude, Op. 25, No. 10, Chopin, and Arioso, "Dank sei Dir, Herr" (arranged by Schminke), Handel (Walter N. Hewitt, A.A.G.O.).

Mr. Hewitt was the host of the evening, and the meeting was in charge of Dean Clarence Robinson, M.S.M.

A recital by Dr. Clarence Dickinson features the next meeting of the chapter, April 3, in the Second Presbyterian Church, Newark.

FLORENCE D. WERNER, Registrar.

Works of New Haven Composers Heard.

Compositions by members of the New Haven Chapter and other New Haven composers made up the program of a recital under the auspices of the chapter Feb. 6 in Trinity Church (on the Green). The evening was one of unusual interest and drew a congregation of about 200. The program included mostly first performances of new works.

Compositions played and the performers were: Prelude and Fugue, from "Partita Classica," David Stanley Smith, F.A.G.O. (H. Frank Bozyan); Sonata No. 1, Hindemith, and Toccata in G major, Jepson (Pauline Voorhees, F.A.G.O.); Elegy, "To an Unnamed Hero," H. Leroy Baumgartner, F.A.G.O. (played by the composer); Andante Cantabile from Sonata "Pange Lingua," Miles I.A. Martin, F.A.G.O. (played by the composer); "Gargoyles," Richard Donovan, and Dorian Prelude on "Dies Irae," Bruce Simonds (Robert P. Oldham).

After the program a reception was held at the United Church for members of the chapter. Mrs. Luther Noss and Mrs. Richard Donovan poured.

Central Missouri Chapter Revived.

The Central Missouri Chapter is reviving after a lapse of nearly two years. The new officers are: Mrs. R. T. Dufford, dean; Miss Helen Harms, sub-dean; Mrs. George Lefevre, secretary, and Charles Liedl, treasurer.

A preliminary meeting was held at the dean's house Dec. 11, at which time it was found that ten members wished to continue their membership. A second meeting was held at the same place Jan. 24, at which two new members were proposed: Marilyn Wiegner and Eleanor Roberts of Stephens College. Plans were made for a meeting at the time of the recital of Carl Weinrich at Stephens College Feb. 28.

NESTA WILLIAMS, Secretary pro tem.

Liturgical Year Akron Subject.

The Akron Chapter presented an open service on the subject "The Organ and Choir in the Liturgical Year" at St. John's Evangelical Lutheran Church Sunday afternoon, Feb. 6. Selected chorale preludes from Bach's "The Little Organ Book" were played by Marie Beldler, Clarence Lightritz and Claude C. Brandt, organist of the church. Appropriate chorales in the Bach harmonizations were sung by the senior choir under the direction of Mrs. C. D. Reese.

The Warden's Column

Plans for the 1944 A.G.O. spring music festival in New York City May 15 to 19 are developing splendidly. Please note the dates and arrange to be with us if you can possibly do so. This invitation is to all members of the American Guild of Organists, wherever they may be. It is hoped that many of those in the national service will attend. They will be especially welcome. We not only want our members and their guests to enjoy the elaborate and outstanding feast of music to be given that week, but are very anxious to have them present at the annual general meeting and dinner on the evening of May 19, when the national Guild elections will take place, reports of the national work of the Guild will be made and we shall have a famous speaker. We anticipate a chapter representation even larger than at the dinner meeting Dec. 28, which proved to be of such unusual interest. Deans and regents are invited to attend a meeting of the council at the Faculty Club, Columbia University, Monday afternoon, May 15, at 5:30, followed by dinner at the club. The program of recitals, lectures, services and visits to points of interest will be announced next month.

It was a great pleasure to visit eight chapters and one branch recently, mostly in the Middle West. Two of the chapters—La Crosse, Wis., and Auburn, N. Y.—are new and their charters were presented with appropriate ceremonies. The itinerary was as follows: Illinois Chapter, Chicago; Wisconsin Chapter, Milwaukee; La Crosse Chapter, St. Rose Convent, La Crosse, Wis.; Dubuque Branch, Dubuque, Iowa; Tri-City Chapter, comprising Davenport, Iowa, Rock Island and Moline, Ill.; on the return trip the Western Pennsylvania Chapter, Pittsburgh, and later the Auburn Chapter, New York. In Pittsburgh an opportunity was given to address a meeting of clergymen on the aims of the A.G.O. Their cooperation with the organists was requested. Many applications for membership were asked for en route and the welcome information was given all along the line of candidates preparing for the Guild examinations.

Everywhere a most friendly and cordial reception was accorded me as an emissary of the Guild. Questions and discussions were invited and were participated in freely with profitable results. The various dinners, luncheons and personal conferences, aside from being delightful socially, were productive of much good for the Guild. Reports were carried back to the council of the pronounced general interest in the Guild and its work, which was evident, and it is my hope that some helpful constructive suggestions were received at the various centers. An impression was received, stronger than ever before, of the importance of the national mission of our great organization. Plans are being made for more of these tours for the Guild, as the opportunities for conferring on local situations and difficulties which sometimes arise, as well as on comprehensive national plans, with the consequent exchanges of ideas, are of the greatest value.

The Guild examinations for 1944 will be held May 3 (choirmaster), May 25, and 26 (fellow and associate). Candidates for the associateship must have been elected colleagues not later than April, 1944. All candidates must register not later than May 1 by paying the specified fee for the examination.

Faithfully yours,

S. LEWIS ELMER, Warden.

News of the American Guild of Organists—Continued

Annual Dinner in Boston

Attended by 119; Address
Made by T. Tertius Noble

The annual dinner of the Massachusetts Chapter was held Jan. 24 at the Second Church in Boston through the courtesy of Homer Humphrey, former dean. In spite of wartime difficulties, the hospitality committee, Mrs. Albert Jackson, chairman, served an excellent dinner to a record attendance of 119. Edgar M. Randle, tenor, sang an interesting group of songs.

Dr. T. Tertius Noble was the speaker of the evening. His "sermonette" was delightfully informal and humorous and was principally concerned with his personal contact with church music from his boyhood days to his recent retirement. His years of service at Ely Cathedral and at York Cathedral were recounted with much color and interesting detail. He concluded with a brief talk on the choir school of St. Thomas' Church, New York, its beginning and accomplishments and its influence in the lives of the boys.

MARGARET R. MARTIN, Secretary.

Tennessee Chapter.

The Tennessee Chapter met on the evening of Feb. 7 in the Idlewild Presbyterian Church, Memphis, for a business session and program of organ music. Mrs. Frank Sturm, the dean, presided and serving with her were Mrs. Lillian Martin, secretary; Mrs. J. Q. Wolfe, treasurer; Miss Kathleen Johnson, librarian, and Mrs. W. E. Meachem, registrar. Sam Loring, chairman of the year-book committee, distributed the neat little printed books that were a gift from Mrs. E. R. Bailey, a former Memphis musician who now resides in San Francisco. The chapter voted sincere appreciation of Mrs. Bailey's generosity.

It was decided to bring a concert organist to Memphis for a recital in May, the name and date to be announced later.

Resolutions were drawn in memory of James Day, a faithful member of the Guild for many years. Mr. Day was the representative of Henry Pilcher's Sons. He died Jan. 29 of a heart attack.

Following the business meeting a program, arranged by Thomas H. Webber, Jr., of chorale preludes was given on the Skinner organ over which Mr. Webber presides. The program was as follows: Paper, "Chorale Preludes," Miss Kathleen Johnson; "Amsterdam," McKinley, and "O God, Have Mercy on Me," Bach (Miss Martha McClean); "Now Thank We All Our God" and "From My Deepest Heart," Karg-Elert (Clifford Tucker); "O Filii et Filiae," Verrees, and "All through the Night," Edmundson (Miss Mary Elizabeth Durett); "Faith of Our Fathers," McKinley, and "O God, Our Help in Ages Past," Verrees (Mrs. Earl Whitsitt).

MRS. FRANK STURM, Dean.

Friedell Guest in Philadelphia.

The January meeting of the Pennsylvania Chapter was held Saturday, Jan. 29. About forty members attended the dinner at the Hotel Warburton, Philadelphia. The guest of the evening was Harold W. Friedell, from Headquarters, New York. At the conclusion of the dinner we went to St. James' Church, where Mr. Friedell played the test pieces of the 1944 examinations for both the associateship and the fellowship. The remainder of the evening was spent in the choir room, where problems arising in the paper work were discussed. The attendance was very gratifying.

ADA R. PAISLEY.

Latin-American Music the Topic.

A meeting of the Rhode Island Chapter was held at the home of Colonel and Mrs. E. Estey, Pawtucket, Feb. 6, at which time the treasurer announced the purchase of another war bond from the chapter's funds. Additional contributions have come in for the ambulance fund, now totaling over \$18.

At a meeting of the executive committee Hollis Grant was appointed to fill the unexpired term of the late Miss Blanche Davis as dean, with Lawrence Apgar as sub-dean.

Dean Grant announced that the chap-

ter is the proud parent of the first branch to be established in the state—Westerly. Mrs. Larkin is regent and there are seven charter members. Requests have been received from Newport for assistance in establishing a similar group there.

After the business meeting the chapter was pleased to have as guest speaker William Sewall Marsh, whose interest in fretted instruments led him into Spanish and Latin-American music to such an extent that he is the author of "Musical Spain from A to Z" and many magazine articles published in the United States, England, Spain and Cuba. He is the possessor of an extensive library of books, printed music and records representative of nearly every country. An enjoyable evening was spent listening to Mr. Marsh's remarks and illustrations via recordings. He grouped the South American countries in four large divisions. From all of these he had selected representative composers and their works.

The chapter has been given the responsibility of finishing and publishing the work of Blanche N. Davis and Miss Louise Winsor was appointed by the dean to act as chairman of a group to work on it as well as on a memorial program.

Two of our members have come to special public notice—William Dineen for his article in the *Musical Quarterly* and Peter Chase for unusual bravery while in the service of the navy.

MARGARET L. WEILAND, Registrar.

Back Program in Stockton, Cal.

The Central California Chapter, in cooperation with the music enjoyment class of the adult division of the Stockton schools, presented a two-hour program of the works of Bach Jan. 27 at Trinity Lutheran Church. About 160 people were present. Miss Virginia Short, teacher of the music enjoyment class, gave an introductory talk and made brief comments between the groups of numbers. The program was preceded by the playing of hymn-tunes on the tower chimes by A. E. Brungardt, who also accompanied the congregational singing. The program proceeded as follows: Chorale Preludes, "Wer nur den Lieben Gott" and "Kyrie, Gott Vater" (played by George Brandon); hymn, "O Sacred Head"; Toccata and Fugue in D minor and "Jesu, Joy of Man's Desiring" (Allan Bacon); hymn, "Wake, Awake, for Night Is Flying"; Chorale Preludes, "Wachet auf," "Ich ruf zu Dir, Herr Jesu Christ" and "Alle Menschen müssen sterben" (Ardene Phifer); hymn, "A Mighty Fortress"; Toccata and Adagio, from Toccata, Adagio and Fugue (Eleanor Bertuleit); hymn, "Praise to the Lord, the Almighty"; Prelude and Fugue in E minor (Frances Hogan).

GEORGE BRANDON, Secretary.

Piano and Organ Program in Utica.

The monthly meeting of the Central New York Chapter was held at the Munson-Williams-Proctor Institute in Utica Feb. 1 and was in the form of the annual piano and organ program. A large audience turned out for what proved to be a very enjoyable event. Margaret Griffith and George Wald played the Concerto in D minor by W. F. Bach and the Chorale in A minor by Franck. Helen Ehlinger and Paul McMahon played the "Concerto Gregoriano" by Yon. Mary Nightingale and Margarethe Briesen were heard in the Symphonic Piece by Clokey.

Many interesting events are planned by the chapter, including a recital by an outstanding organist and the annual junior choir festival.

GEORGE WALD,
Corresponding Secretary.

Waterloo Chapter Activities.

The Waterloo, Iowa, Chapter began its year's activities with a social affair in the form of a potluck supper Jan. 8 at the home of Mrs. Byrdella Sankey Feely, secretary of the chapter. Forty-eight members, ministers and friends were present. Dean Ellen L. Parrott led the round-table discussion, which took up some of the problems of the choir and organist. The Rev. A. L. Drake of the First Baptist Church of Waterloo, the Rev. D. L. Shelmandine of St. Mark's Episcopal, Waterloo, the Rev. E. Frichel of St. John's Lutheran, Charles City, and the Rev. Gerhard Bunge of Immanuel Lutheran Church, Independence, were the principal speakers. Mrs. Adelaide

Altland, the sub-dean, in behalf of the chapter welcomed the guests.

The sum of \$25 was voted to the ambulance fund, a project of the Guild.

The membership is now fifty colleagues and fifty-three subscribers, which is a good gain over last year.

Warden S. Lewis Elmer stopped off at Waterloo Jan. 15 and met a few of the officers and the dean of the chapter. The work of the Guild was discussed and helpful suggestions were offered. This short visit was deeply appreciated and will add much to the enthusiasm of our work this year.

MRS. ADELAIDE E. ALTLAND, Sub-dean.

Noble Cain Speaks in Virginia.

Through the efforts of Wendell Sanderson, director of music in the Richmond public schools, the Virginia Chapter had two interesting sessions with Noble Cain, composer and choral director. Sunday afternoon, Feb. 6, Mr. Cain held a rehearsal for Guild choirs at Grace Baptist Church. Over 200 singers attended. Monday evening Mr. Cain was the speaker at a well-attended supper meeting. He discussed the value of fine hymns and of choral music suitable for many occasions. He also gave a practical list of anthems, many based on hymn-tunes. His talk was most helpful, as the chapter is planning a hymn festival.

NINA R. SWANN, Publicity Chairman.

Minnesota Dinner and Recital.

The Minnesota Chapter held a dinner meeting in the Minnesota Union Building on the campus of the university Feb. 18. Following the meeting a recital was given in Northrop Auditorium. Arthur B. Jennings played: Un Poco Allegro, from Fourth Trio-Sonata, Bach; Adagio for Strings, Barber; Finale, First Symphony, Vienne. Wilbur Held played the Allegro Vivace, Fifth Symphony, Widor, with the Swinnen cadenza. Edward Berryman played: Prelude in B minor, Bach; Chorale Prelude, "When in the Hour of Deepest Need," Bach; Scherzo, Second Symphony, Vienne; Finale, Second Symphony, Widor.

FLORENCE HUDSON, Secretary.

St. Petersburg Chapter.

The St. Petersburg, Fla., Chapter held a console meeting Sunday afternoon, Feb. 13, at the First Methodist Church. The following program was presented under the direction of Mrs. Emma A. Corey, organist of the church: Berceuse ("Jocelyn"), Godard (Emma Corey, organ; Norma May, piano); Adagio, Fifth Symphony, Widor, and "Fountain Sparkling in Sunlight," Goodwin (Margaret Gifford); "It Shall Come to Pass" ("Holy City"), Gaul (Nonneth Choir); "Exaltation," Warner, and Arabesque, Seely (Emma Corey); "The Lord's Prayer," Malotte (Wesley Deffenwerth, baritone); "Jesu, Joy of Man's Desiring," Bach, and Grand Aria, Demarest (Emma Corey, organ; Margaret Gifford, piano).

MARGUERITE S. SALTSMAN, Secretary.

Meeting of Kansas City Chapter.

The Kansas City Chapter held a dinner meeting at St. Paul's Episcopal Church Feb. 15. Dinner was served by the Evening Guild Auxillary of the church to twenty chapter members. The dean, Clarence D. Sears, presided at the business meeting, at which reports of committees were heard and plans were discussed for a hymn festival and other spring activities. Two new members, Mrs. Hobart M. Shields and Miss Margaret Krehbiel, were reported. A talk on the Lutheran Hymnal was delivered by Mrs. Paul Esping. Miss Pearl Voepel reported on the church and choral institute at Northwestern University, which she attended last summer, and emphasized the inspiration she received from the course. An interesting report was read from Mrs. A. R. Maltby, who represented the dean at the conclave in New York Dec. 27 and 28.

HESTER CORNISH, Registrar.

New Members Play in Tampa.

The Tampa, Fla., branch held its first 1944 meeting on the evening of Jan. 10 at the First Christian Church. A recital was given by three new members: Mrs. Carrie Hudson, Miss Caroline Waller and William Mathis. The three gave a creditable performance and our branch is proud of these young artists. Mrs. Hudson is organist of the Riverside Baptist Church; Miss Waller is substitute organist at the Hyde Park Methodist Church and Mr. Mathis, a recent graduate of Stetson University, DeLand, Fla., and more recently released from the army, is now director and organist at the Tampa Heights Methodist Church.

After the recital members and guests went to the basement, where sandwiches, cookies and coffee were served.

NELLA WELLS DURAND, Secretary.

Resourceful Oklahoma

Chapter Meets Rations
and Never Misses Dinner

The Oklahoma Chapter held its first 1944 meeting the night of Jan. 4 in the church-house of Trinity Episcopal Church, Tulsa. The feature of the evening's program was a study of the appoggiatura of Handel's "Messiah" and the traditional manner of the interpretation. This study was continued from the December meeting and was conducted by Dean Marie M. Hine. It proved of great interest and value to the young organists and choir directors.

On the night of Feb. 1 the chapter met at the same place, with dinner as usual. The program was devoted largely to a study of Beethoven's Third Symphony, the "Eroica." An analysis and interesting discussion were given by Mrs. Loy Wilson, while Mrs. John S. Kolstad, at the piano, played excerpts of the principal themes and movements.

In reading the A.G.O. chapter letters in the February DIAPASON the writer noticed that some chapters announced that "because of rationing no dinner will be served this year." The idea occurred to us that some of the chapters might be interested in the experience in Oklahoma. Ever since organizing in 1922 the monthly chapter meetings have centered around the dinner. Last fall we were confronted with rationing points, food shortage, etc. Rather dubiously the dean decided to try "pot-luck dinners" and appointed as dinner committee Mrs. J. Harold Haynes and Mrs. E. H. Benedict. Through the efficient management of these co-chairmen the dinners have met with unanimous favor. It might profit some readers to have a vision of the monthly menu. For December the meat dish was chicken pot-pie; in January pork was down in price, therefore pork chops; February we had a pointless meal, fish, which the committee purchased from a local fish house—small individual lake trout already cooked. Some of our organists raise poultry, others have victory gardens, others can fruit and vegetables, thus (notwithstanding the rationing) we do have plenty and exceptionally well-balanced menus.

JOHN KNOWLES WEAVER, Sub-dean.

Ear Training Ithaca Subject.

In conformity with its wartime policy of holding bi-monthly meetings, the Ithaca Chapter met Jan. 24. At the brief business meeting which followed the dinner at the Victoria Inn it was voted to send a contribution toward the ambulance fund. The members then heard a stimulating talk by the subdean, Dr. Conrad H. Rawski, on "Ear Training for Organists." Dr. Rawski presented the subject in its physiological and psychological as well as its practical aspects.

The chapter gave its permission for the establishment of a branch in Auburn.

RICHARD T. GORE, F.A.G.O., Dean.

Western Pennsylvania Chapter.

Two important meetings have been held recently by the Western Pennsylvania Chapter—Dec. 7 with Dr. T. Tertius Noble and Jan. 31 with Warden S. Lewis Elmer. Dr. Noble pointed out how the Guild could inspire people to adopt higher standards through the use of well-written works. After Dr. Noble's talk a program of his compositions was given in the church by the choirs of St. Stephen's Church, Sewickley; the Bellefield Presbyterian Church and the Shadyside Choir, with Dr. Noble conducting and playing part of the program.

The meeting Jan. 31 was a dinner meeting at the Sixth United Presbyterian Church, where we had the privilege of hearing Mr. Elmer speak on the possibilities of the Guild. He told of his plan to reach the organists of as many churches in the country as possible. After Dr. Elmer's talk Alfred Johnson, who recently returned from North Africa, gave a brief resume of some of his experiences while with the armed forces. The meeting closed with a splendid performance of a Beethoven Concerto for piano and orchestra, with Dean Emlich at the organ and John Austin Holland at the piano.

The principal March event will be a recital by Alfred Hamer at Trinity Cathedral March 27. Mr. Hamer, who came to the cathedral in 1924 from Boston, has maintained the highest musical standard.

G. N. TUCKER.

News of the American Guild of Organists—Continued

Marshall E. Bretz Plays for Guild in Cincinnati; Church Host to Organists

Marshall E. Bretz, M.S.M., gave an outstanding recital Jan. 24 for the Southern Ohio Chapter and a large audience at the Seventh Presbyterian Church, Cincinnati, where he is organist and director of music. He was assisted by his wife, Marion Farries Bretz, contralto soloist.

A dashing performance of the Allegro from the Tenth Concerto of Handel, transcribed by Dupré, opened the program. The lovely solo cantata "Strike, Thou Hour," by Bach, was sung with warmth and artistry by Mrs. Bretz. Bach's Toccata, Adagio and Fugue was treated with musical understanding, the fugue being played cleanly at a dazzling speed. D'Andrieu's "Les Fifers" and Clarence Dickinson's Berceuse represented the lighter side of organ music.

Paul Hindemith's Second Sonata was the major work on the second half of the program. All three movements were played. This was the first performance of the entire work in Cincinnati. The Prelude and "Divertissement" from the "Pieces en Style Libre" by Vierne were especially charming, as was the atmospheric "Skyland" by Charles Vardell, Jr. Bach's Arioso was sung in German with simplicity and great feeling by the soloist. The program was brought to a rousing close with Edmundson's brilliant Toccata on "Vom Himmel hoch."

After the recital a reception was held in the church house for Mr. and Mrs. Bretz. A committee of women of the church extended warm hospitality, greatly appreciated by the members of the Guild. Serving at the tea table were Mrs. Robert S. Alter, wife of the former dean of the chapter; Mrs. Cleon Dickens, secretary of the chapter, and Mrs. Arnold W. Ganzell, chairman of the entertainment committee.

The February meeting of the Southern Ohio Chapter was held at the studio home of Miss Goldie Taylor Feb. 14. The meeting started as a valentine party. As each person arrived a numbered card was drawn and the partners were determined by matching the numbers on the cards, which were in duplicate. After a cordial welcome by the hostess each one present was called upon to tell who she or he was and where he worked and played, and to describe his special hobby. The program for the evening was then turned over to J. Alfred Schehl and A. Sears Pruden. A "Dr. I. Q." program conducted by Mr. Pruden put the members on their mettle attempting to answer questions about music in general, organists and national and local history. Robert S. Alter broke his long silence on the musical saw by playing two delightful solos, accompanied by Mr. Pruden on the piano. Mr. Schehl and Mrs. Lucile Meyer starred in an amusing playlet, "A Piano Lesson by Prof. Kreutzenberger." The music and dialogue by Mr. Schehl kept the audience in an uproar. Both were in 1890 costumes. Mr. Pruden gave a demonstration on the piano of how various nationalities would improvise on the familiar tune "In the Shade of the Old Apple Tree."

A buffet supper was served and the social hour made a pleasant finale to the evening, despite snow, sleet and ice.

ETHEL HAAG, Registrar.

Central Tennessee Chapter.

An interesting meeting of the Central Tennessee Chapter was held Feb. 15 at the Cathedral of the Incarnation, Nashville. The boy choir, directed by Robert Strobel, organist of the cathedral, sang four numbers. Then Mr. Strobel played the following numbers: "Asperges Me," as developed from a Gregorian melody, Philip C. Kreckel; Postlude on the Gregorian Theme "Deo Gratias" and Allegro, Latzelberger. Lawrence H. Riggs reviewed in an interesting manner the book "Music in Worship," by Joseph N. Ashton, in which the great importance of the prelude as a preparation for the message of the minister, and of good faithful work by consecrated ushers was stressed. One interesting point developed was that of the necessity of thorough and judicious ventilation so that the church

service will not become "dead on its feet for lack of proper ventilation."

At the business meeting which followed in the parish-house it was announced that Noble Cain would be in Nashville Feb. 27 and 28 and would conduct meetings for the combined choirs of Nashville at the Belmont Methodist Church. The following were voted in as members of the Guild: Miss Bertie Greer, Dr. Claude Almand and Miss Sarah Locke.

Mrs. T. M. Hudson was appointed sub-dean to fill out the term of Mrs. Jeff Clark, who has left our district.

JAMES G. RIMMER, Secretary.

Recital by Gore in Buffalo.

A large group of Buffalo Chapter members and friends met in the Central Park Methodist Church for dinner Feb. 22. Dean DeWitt C. Garretson presented the guest artist of the evening, Richard T. Gore, F.A.G.O., organist at Cornell University, who brought greetings from the Ithaca Chapter, of which he is dean.

Mr. Gore gave a recital on the four-manual Skinner organ. His program was artistically played, showing brilliant technique. The program: Fantasia in Echo Style, Sweelinck; "Tiento de Falas," Cabanilles; Prelude, Fugue and Chaconne in G minor, Buxtehude; Three Chorale Preludes, Bach; Sonata in C minor, "The Ninety-fourth Psalm," Reubke; Communion, from "L'Orgue Mystique," Tournemire; Vivace from Sonata No. 2 and Adagio from Sonata No. 1, Hindemith; Canonic Toccata on "Vigili et Sancti," Gore; Introduction, Passacaglia and Fugue in E flat minor, Willan.

EDNA L. SPRINGBORN, Secretary.

New Chapter in Auburn, N. Y.

A new chapter came into being in Auburn, N. Y., Feb. 19, when Warden S. Lewis Elmer visited the city and presented the new group with its charter at a dinner meeting in the Cayuga Museum. The following officers were appointed by the warden: Dean, Miss Louise C. Titcomb, F.A.G.O., organizer of the chapter; sub-dean, Harry S. Mason; secretary, Mrs. Louise Fell Klumpp; treasurer, Miss Gertrude Dixon.

After a short business meeting Mr. Elmer spoke interestingly about the Guild—its history, development and purposes. The group then adjourned to the First Presbyterian Church, where Harry S. Mason played his "Five Preludes on a Thirteenth Century Sacred Folk-tune." By request Miss Titcomb, organist of the church, played "Sunrise," Jacob, and the Finale from Vierne's First Symphony.

There are nineteen charter members of the chapter.

Eastern Michigan Chapter.

The January meeting of the Eastern Michigan Chapter was held at the First Baptist Church in Detroit Jan. 31, with Dr. Cyril Barker, organist of the church, as host. Henry Overley, organist of St. Luke's Church, Kalamazoo, gave a very interesting and thought-provoking lecture on the subject of "Music—Sacred or Secular?" This was followed by a demonstration-lecture by John Challis of Ypsilanti on the predecessor instruments of the piano.

The February meeting was held on the evening of Feb. 15 in the Boulevard Temple Methodist Church. After a business meeting conducted by Dean A. R. Maekelberghe, our colleague, John Callaghan, organist of St. Bernard's and St. Catherine's Catholic Churches, gave a recital on the four-manual Casavant organ. Mr. Callaghan's program was as follows: Chorale Prelude, "Come, Redeemer of the Gentiles," Vivace from Third Trio-Sonata and Dorian Toccata, Bach; Suite for Organ (played from manuscript), J. J. McGrath; "O Golgotha," from Passion Symphony, de Maleingreau; Intermezzo, Verrees; Finale, Franck. Refreshments were served after the recital.

MARK WISDOM, Secretary.

Missouri Chapter Events.

The monthly dinner meeting of the Missouri Chapter was held Jan. 31 at the Eden-Immanuel Evangelical and Reformed Church, St. Louis, with Mrs. Harry Bishop as hostess. Judging from the dinner and program this meeting should serve as a pattern for those to follow. We endeavored to cooperate with the fourth war loan drive by installing another war bond booth with Anna Louise Petri in charge, assisted by Miss Laura

Dorothy Spear, and sales amounted to over \$500 for the evening. We are also doing our part in the financing of the new ambulance proposed by the A.G.O.

After the customary business session a beautiful program was given to demonstrate practical and inspiring organ music for the church service. Those taking part were Margaret Mrazek, Charlotte Bishop, assisted by the splendid choir of Eden-Immanuel; J. L. Manson and Wilford B. Crawford. The organ numbers were: Andante from Sonata in D minor, West; "Siesta," Laurene; "Hornpipe" ("Water Music"), Handel; Larghetto, Wesley; Pastorale on a Twelfth Century Melody, Edmundson; Fugue in C major, Buxtehude; "Harmonies du Soir," Karg-Elert; "Beside Still Waters," Bingham; "Chapel Radiance," Kern; "Prayer," Tanguay; Prelude on "St. Clement," McKinley, and Grand Chorus on Credo No. 3, Biggs. The choir sang "Open Our Eyes," Macfarlane, and "Lord, Thou Hast Been Our Dwelling-Place," Mueller.

On Jan. 30 it was our pleasure to present Hugh Porter at Centenary Methodist Church in conjunction with the Sunday Evening Club. The program was played before a capacity audience. Mr. Porter impressed one and all with his fine musicianship. This was the first of a series of recitals planned for this year. Our next guest will be Alexander Schreiner, who will be here in March.

ARTHUR R. GERECKE.

Carillonner Speaks in Cleveland.

After dinner at White's restaurant, Cleveland, Jan. 17 a large group from the Northern Ohio Chapter assembled at the Old Stone Church on the public square. Paul Allen Beymer, the dean, gave a short report of his trip, with others from our chapter, to the meeting in New York between Christmas and New Year's.

Our speaker for the evening was Percival Price, carillonner of the University of Michigan. Mr. Price obtained the diploma of the Belgian National Carillon School at Mechlin under the tutelage of Jef Denyn. He began his professional duties at Toronto in 1922 as the first carillonner outside Europe and later was placed in charge of the Rockefeller memorial carillon in New York City, from which post he went to Ottawa at the inauguration of the peace tower carillon. He has been heard on most of the carillons both in Europe and America and is the author of a comprehensive book on the carillon. His talk was illustrated with slides of many carillon towers in Europe, England and America and phonograph records. He stressed some of the advantages of a "singing tower" as a war memorial for Cleveland that will be a cultural addition to our university circle, bringing pleasure to thousands now and to future generations who would be able to listen to the voice of the war memorial. How much better such a singing tower memorial would be than any monument of stone, no matter how artistic! The tower could contain a memorial chamber in which the names of all our war heroes could be inscribed. The movement for the erection of the tower could be started now, leaving the bells to be installed after the war, when the necessary metals are again available.

J. LEWIS SMITH, Treasurer.

Chesapeake Chapter Notes.

Both the January and February meetings of the Chesapeake Chapter were held at the First Presbyterian Church, Baltimore. At the January meeting, held Jan. 4, it was a privilege to have as our speaker Stanley Chapple, conductor of the Baltimore & Ohio Glee Club and assistant to Dr. Serge Koussevitzky. The topic was "Choral Conducting."

At the February meeting, held Feb. 7, we had a demonstration of how to present a new anthem to the choir. The anthems were introduced by Mrs. Schamberger, Mr. Bratt, Mr. Weaver and Mr. Ender, using the following numbers: "Jesus, Lord and Precious Saviour," Lundquist; "Behold, Now, Praise the Lord," Titcomb; "O Thou, the Central Orb," Wood; "Very Bread, Good Shepherd, Tend Us," Warner Hawkins; "Nightfall," Lawrence; "The Eternal God Is Thy Refuge," Thiman.

Our annual clergyman's dinner will be held at the Second Presbyterian Church Tuesday, March 7.

GRACE A. FRESH, Secretary.

East Tennessee Clergy Dinner.

The annual clergy dinner of the East Tennessee Chapter was held in the John Sevier Hotel, Johnson City, Jan. 31. The welcome was voiced by the dean, Miss Christine Williams. Mrs. Graydon Rion presented Dr. W. R. Rigell, who spoke on "The Church Organist." Clearly defining the duties and privileges, he stressed the importance of good music in the service. He said: "Music removes the dust from the soul of mankind." The place cards and table decorations were beautifully carried out in the Guild colors of gold and orchid, ably arranged by Misses Lucille Campbell and Christine Williams. Mrs. W. G. Rion, Secretary.

Fifteen Choirs, 450 Voices in a Junior Choir Festival Held at Grand Rapids, Mich.

More than 450 youthful vested choristers, from fifteen choirs and ranging from kindergarten age to the 'teens, took part in a junior choir festival sponsored by the Western Michigan Chapter at Westminster Presbyterian Church in Grand Rapids Sunday afternoon, Jan. 30. The festival attracted so large an audience that some were turned away for lack of room. The program was varied, all of the choirs singing numbers which they had used in regular church services. The general standard of singing was high, with accuracy of pitch and firm attack the rule. Words were pronounced clearly and the singing created a genuinely devotional atmosphere.

General arrangements were under the direction of Stanley Baughman, dean of the Western Michigan Chapter. This is the first program of the kind the Guild has presented and it is hoped to make it an annual event.

The Western Michigan Chapter was entertained Feb. 7 at a buffet supper as guests of Dean and Mrs. Stanley N. Baughman at their home in Grand Rapids. Thirty members and guests attended. The event was in honor of the first dean of the chapter, Harold Tower, who leaves March 1 to be organist and choirmaster at the Church of Our Saviour, Akron, Ohio. Final arrangements were made for bringing three recitalists to Grand Rapids this spring.

The massed choir festival which the chapter is sponsoring will be held March 5.

Alexander Schreiner of Salt Lake City will give a recital at the Park Congregational Church March 8. This will be the first in a series of three guest recitals.

SYLVIA TEN BROEK, Secretary.

Pasadena and Valley Districts.

The Pasadena and Valley Districts Chapter had its regular meeting at the Oneonta Congregational Church Feb. 14. Ivonne Brown Love, organist of the church, played: Toccata on "O Filii et Filiae," Farnam; Andante, Gluck; Nocturne, Imbrie, and Chorale Prelude on "St. Theodolph," McKinley. The Oneonta Chancel Choir, directed by Albert H. Button and accompanied by Mrs. Love, sang three anthems. John E. P. Clarke, organist and choirmaster of All Saints' Episcopal Church, played: Little Prelude and Fugue in F minor, Bach; "Hark, a Voice Saith All Are Mortal," Bach, and "Grand Choeur," Guilmant. The evening was closed with a social time and Mrs. Wickland had charge of the refreshments.

ETHEL WOOLLEY, Librarian.

Ministers Are San Diego Guests.

The February meeting of the San Diego Chapter was held at the San Diego Club Feb. 7. After dinner the dean, Miss Edith Gottfrid, welcomed the guests of the evening, ministers of the churches represented by members of the Guild. The program chairman, Mrs. Ethel Kennedy, introduced the Rev. Thomas Law Coyle, of the First Presbyterian Church, who acted as master of ceremonies. Addresses were made by the Rev. Field Tooley, Elmer Friedlund, Dallas Turner, G. Root, O. R. Warford, Rabbi Moise Bergman and Dr. Frank Lowe. In concluding the program Dr. Lowe said in part: "The minister and musician are inseparable, finding the authority for their partnership in the One Hundredth Psalm, 'Make a joyful noise unto the Lord. Come before his presence with singing, and into his courts with praise.' The pastor has a unique opportunity tactfully to promote the music department of his church by reminding the congregation of its importance, especially by his own attitude of appreciation. Most organists and music directors are quick to practice teamwork with sympathetic ministers, literally turning their backs upon the congregation that they may serve humbly and faithfully as typified by the indispensable but often unnoted musical background by which the worship is often made effective."

CAROLINE MCKAY.

Central Texas Chapter.

The Central Texas Chapter met at the home of Dr. and Mrs. W. E. Doty in Austin Jan. 17. After a short business session a very interesting program was given by Dr. Putnam Aldrich of the music faculty of the University of Texas. The subject of Dr. Aldrich's lecture was "The Ornaments in Bach's Organ Works."

Mrs. F. S. GUSTAFSON, Secretary.

Bach, Franck, Handel

Lead 1943 Programs;

Analysis of Recitals

An analysis of the programs of recitals published in THE DIAPASON in the course of the year 1943 has been prepared by Private H. W. MacCormack, in peacetime a devotee of the organ in New York state, but now in the armed forces of the nation in the California-Arizona maneuver area. This informative tabulation sheds interesting light on the present tendencies in selecting programs and there is much material for thought and discussion among organists in the listings made by Mr. MacCormack.

That recitalists are still devoted first to the works of Bach and Franck is clearly indicated by the fact that the greatest number of performances recorded is of the Bach Toccata and Fugue in D minor, followed by the Chorale No. 3, in A minor, of Franck and his "Piece Heroique," which are tied with fifty-seven performances, while Widor's Toccata follows them closely. Bach also leads all others in number of times in which his compositions have been played—1,812—many times the record for any other composer's works. Garth Edmundson is shown this year to hold first place in popularity among American composers, followed by Joseph W. Clokey, while Leo Sowerby, Pietro Yon and Seth Bingham come after them among the Americans most frequently listed.

Following is the list of compositions in the order of their number of performances, the figures after the name of each composer indicating the number of times the work was played:

- Toccata and Fugue in D minor, Bach, 79.
Chorale No. 3, Franck, 57.
"Pieve Heroique," Franck, 57.
Toccata from Fifth Symphony, Widor, 53.
"Jesu, Joy of Man's Desiring," Bach, 48.
"Herzlich thut mich verlangen," Bach, 46.
Fantasie and Fugue in G minor, Bach, 44.
Trumpet Tune and Air, Purcell, 44.
"Tu es Petra," Mulet, 42.
"Es ist ein' Ros' entsprungen," Brahms, 39.
"Nun danket Alle Gott," Karg-Elert, 39.
"Ich ruf' zu Dir," Bach, 37.
"In dulci Jubilo," Bach, 37.
Prelude and Fugue in G major, Bach, 36.
"Come, Sweet Death," Bach, 35.
Prelude and Fugue in A minor, Bach, 33.
Finale from First Symphony, Vierne, 33.
Passacaglia and Fugue in C minor, Bach, 32.
"In Dir ist Freude," Bach, 31.
"Dreams," McAmis, 31.
Largo, Handel, 30.
Prelude and Fugue in E minor, Bach, 28.
Aria from Suite in D, Bach, 28.
"Sheep May Safely Graze," Bach, 27.
Arioso in A, Bach, 27.
"Suite Gothique," Boellmann, 27.
"Nun komm, der Heiden Heiland," Bach, 26.
Fugue in E flat ("St. Anne"), Bach, 26.
Toccata on "Vom Himmel hoch," Edmundson, 26.
"Ave Maria," Schubert, 26.
"Wachet auf, ruft uns die Stimme," Bach, 25.
"The Bells of Ste. Anne de Beaupré," Russell, 25.
Fugue in G minor (lesser), Bach, 24.
Prelude and Fugue in D major, Bach, 24.
Toccata in F major, Bach, 24.
"Carillon de Westminster," Vierne, 24.
Londonderry Air, Anonymous, 23.
Prelude and Fugue in E minor (Cathedral), Bach, 23.
Prelude in D minor, Clerambault, 23.
"The Squirrel," Weaver, 23.
"L'Organo Primitivo," Yon, 23.
"Ronde Française," Boellmann, 22.
"Variations de Concert," Bonnet, 22.
Toccata on "O Filii et Filiae," Farnam, 22.
Chorale No. 2, Franck, 22.
"Carillon," Sowerby, 22.
Andante Cantabile from Fourth Symphony, Widor, 22.
"Nun freut Euch," Bach, 21.
Scherzo from Second Symphony, Vierne, 21.
"Chant de Mai," Jongen, 20.
"Carillon-Sortie," Mulet, 20.
"Romance sans Paroles," Bonnet, 19.
Cantabile, Franck, 19.
"Rhosymedre," Vaughan Williams, 19.
"Vater unser im Himmelreich," Bach, 18.
Prelude and Fugue in B minor, Bach, 18.

- Toccata, Adagio and Fugue in C major, Bach, 18.
"Erbarm' Dich mein, O Herre Gott," Bach, 17.
Festival Toccata, Fletcher, 17.
Chorale No. 1, Franck, 17.
"Liebster Jesu, wir sind hier," Bach, 16.
"Canyon Walls," Clokey, 16.
"Jagged Peaks in the Starlight," Clokey, 16.
Andante from "Grande Piece Symphonique," Franck, 16.
Canon in B minor, Schumann, 16.
Scherzetto, Vierne, 16.
"Alle Menschen müssen sterben," Bach, 15.
"O Mensch, bewein' Dein Sünde gross," Bach, 15.
Prelude and Fugue in C minor, Bach, 15.
"Herzlich thut mich verlangen," Brahms, 15.
"Bells through the Trees," Edmundson, 15.
"Clair de Lune," Karg-Elert, 15.
Prelude and Fugue on B-A-C-H, Liszt, 15.
"Will-o'-the-Wisp," Nevin, 15.
"Vision," Rheinberger, 15.
"Song of the Basket Weaver," Russell, 15.
Allegro Vivace from Fifth Symphony, Widor, 15.
"Das Alte Jahr vergangen ist," Bach, 14.
Doric Toccata, Bach, 14.
Fantasie in G major, Bach, 14.
"Twilight at Fiesole," Bingham, 14.
Allegro con fuoco from First Sonata, Borowski, 14.
Prelude and Sarabande from Suite in F, Corelli, 14.
"Soeur Monique," Couperin, 14.
Largo from "New World" Symphony, Dvorak, 14.
Pastorale from First Sonata, Guilmant, 14.
Andante Cantabile from Fifth Symphony, Tschalkowsky, 14.
Allegro from Sixth Symphony, Widor, 14.
"Christ lag in Todesbanden," Bach, 13.
"Wir glauben all' an einen Gott," Bach, 13.
Prelude and Fugue in C major, Bach, 13.
"Grandmother Knitting," Clokey, 13.
"Le Coucou," d'Aquin, 13.
"Legend of the Mountain," Karg-Elert, 13.
"Vom Himmel hoch, da komm' ich her," Pachelbel, 13.
"Benedictus," Reger, 13.
"Song to the Evening Star," from Tannhäuser, Wagner, 13.
Toccata, "Deo Gratias," Biggs, 12.
"The Kettle Boils," Clokey, 12.
"Grand Jeu," du Mage, 12.
"Meditation a Ste. Clotilde," James, 12.
Gavotte, Martini, 12.
Sonata No. 6, Mendelssohn, 12.
"Finlandia," Sibelius, 12.
Prelude to "Parsifal," Wagner, 12.
Andante Sostenuto from "Symphonie Gothique," Widor, 12.
"Nun danket Alle Gott," Bach, 11.
"Wer nur den lieben Gott lässt walten," Bach, 11.
Roulade, Bingham, 11.
Prelude, Fugue and Chaconne, Buxtehude, 11.
"Grandfather's Wooden Leg," Clokey, 11.
"Cortege et Litanie," Dupré, 11.
Finale from "Six Pieces," Franck, 11.
"Toccata per l'Elevazione," Frescobaldi, 11.
"Harmonies du Soir," Karg-Elert, 11.
Cantilena, McKinley, 11.
"Noel," Mulet, 11.
Sonata, "The Ninety-fourth Psalm," Reubke, 11.
Sketch in D flat, Schumann, 11.
"Pilgrims' Chorus," from "Tannhäuser," Wagner, 11.
Scherzo from Fourth Symphony, Widor, 11.
Adagio from Fifth Symphony, Widor, 11.
"Jesu, meine Freude," Bach, 10.
"Fugue a la Gigue," Bach, 10.
Minuet, Boccherini, 10.
"Schmücke Dich, O liebe Seele," Brahms, 10.
"Von Gott will ich nicht lassen," Buxtehude, 10.
"Wind in the Chimney," Clokey, 10.
Toccata in G major, Dubois, 10.
Prelude and Fugue in G minor, Dupré, 10.
Festival Prelude on "Ein feste Burg," Faulkes, 10.
Fountain Reverie, Fletcher, 10.
Pastorale, Franck, 10.
Prelude, Fugue and Variation, Franck, 10.
Allegro Maestoso from Sonata No. 3, Guilmant, 10.
Concerto No. 2, Handel, 10.
Concerto No. 4, Handel, 10.
Concerto No. 10, Handel, 10.
"Water Music" Suite, Handel, 10.
"Psalm XIX," Marcello, 10.
Sonata No. 2, Mendelssohn, 10.
Trumpet Voluntary, Purcell, 10.
Allegro Vivace from Fifth Symphony, Vierne, 10.
"Carillon," Vierne, 10.
Finale from Sixth Symphony, Widor.

The following works, included in

groups appearing in the foregoing list, received additional performances separately as follows (figures in parentheses indicate the resultant total number of performances):

- Fantasie in G minor, Bach, 10 (54).
"Priere" and Toccata from "Suite Gothique," Boellmann, 6 (33).
Fugue in D major, Bach, 7 (31).
Prelude in B minor, Bach, 10 (28).
Adagio from Toccata, Adagio and Fugue, Bach, 6 (24).
Allegro from Concerto No. 4, Handel, 11 (21).
Air from "Water Music" Suite, Handel, 9 (19).
Chorale and Variations on "Vater unser im Himmelreich," from Sonata No. 6, Mendelssohn, 7 (19).
Allegro from Concerto No. 2, Handel, 8 (18).
Fugue in G minor, Dupré, 6 (16).
Allegro from Concerto No. 10, Handel, 6 (16).

The number of performances of works of various composers were as follows:

- Bach (organ works), 1,812.
Bach (transcriptions), 281.
Handel (organ works), 272.
Handel (transcriptions), 205.
Franck, 289.
Karg-Elert, 288.
Widor, 270.
Vierne, 248.
Mendelssohn (organ works), 157.
Mendelssohn (transcriptions), 30.
Boellmann, 174.
Guilmant, 170.
Edmundson, 150.
Clokey, 126.
Purcell (organ works), 76.
Purcell (transcriptions), 31.
Sowerby, 107.
Dupré, 105.
Wagner (transcriptions), 105.
Mulet, 104.
Bonnet, 96.
Brahms, 92.
Yon, 87.
Bingham, 82.
Buxtehude, 75.
Schumann (organ works), 58.
Schumann (transcriptions), 12.
Rheinberger, 68.
Dubois, 61.
Pachelbel, 61.
Reger, 60.
Tschalkowsky (transcriptions), 49.
Corelli (transcriptions), 48.
Rogers, 48.
Russell, 48.
Clerambault, 47.
d'Aquin, 47.
Whitlock, 47.
Noble, 46.
Debussy (transcriptions), 42.
Schubert (transcriptions), 42.
Borowski, 41.

By nationalities the summary, based on original organ works only, is as follows: American and Canadian organ composers, 2,089.

French organ composers, 1,995.
German organ composers other than Bach, 1,159.

English organ composers, 490.

The works of Bach and of Handel are not included at all in this last tabulation.

GORDON FARNDALL IN LONDON

IN ARMY EDUCATIONAL WORK

Gordon Farndall, A.A.G.O., has been stationed in London for nearly five months, according to word from Mrs. Farndall, who remains at home in Warren, Ohio. He is in the special service division of the army and the work is educational. Mr. Farndall reports that it is a real privilege to be in London, where musical opportunities are numerous and varied, and it has been an inspiration to him to play on several of the large cathedral organs. Black-out restrictions are a definite obstacle to practice, which must be done after office hours, but Mr. Farndall has given one recital and hopes to be able to do more work on the organ as the daylight hours increase. "He has met several Guild members over there and those meetings are always happy ones," writes Mrs. Farndall.

J. W. CROSBY WILL RETIRE;

GILLEY TO ANNAPOLIS POST

Professor J. W. Crosby, who is rounding out twenty-five years as organist and choirmaster of the United States Naval Academy Chapel in Annapolis, Md., will retire this year and Donald C. Gilley will succeed him. Mr. Gilley has received an honorable discharge from the navy in order to take the Annapolis position as a civilian. Meanwhile he will work with Professor Crosby at the academy. Mr. Gilley entered the navy from Worcester, Mass., where he was minister of music of Wesley Methodist Church. Previously he was in Indianapolis, Ind.

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CHICAGO 4, MARCH 1, 1944

Drastic curtailment of the allotment of paper to newspapers and magazines in 1944 makes it necessary to shorten or omit many items of news and programs we would be able to publish under normal conditions. Our friends and contributors are requested to keep in mind the handicaps under which all of us are working for the duration of the war.

What Was Played in 1943

To every reader of this publication who follows the trends in current recital offerings the array of figures published in this issue, showing the works performed in 1943 and their relative popularity, must be of pronounced interest. All of us are indebted to H. W. McCormack, who, though now in the service of the nation, has taken time to make the tabulation printed in this issue.

Mr. McCormack's analysis discloses the fact that Bach and Franck still lead in the programs of American recitalists. The well-established Toccata and Fugue in D minor of the first-named composer and Franck's Chorale in A minor and "Piece Heroique" head the list, while the Widor Toccata follows them closely. The recital pages of the twelve monthly issues showed 1,812 listings of Bach. Franck was represented 289 times—only once oftener than Karg-Elert. By nationalities American and Canadian composers led with 2,089 listings, followed by the French with 1,995 and the Germans with 1,159 aside from Bach. Garth Edmundson held first place in popularity among the living Americans, followed by Joseph W. Clokey, Leo Sowerby, Pietro Yon and Seth Bingham, while James H. Rogers, Alexander Russell and T. Tertius Noble were by no means neglected.

We derive some satisfaction from the fact that Mendelssohn and Guilman are well up on the list. The statistics so painstakingly collated by Mr. McCormack make very interesting reading.

Silent Organs in a Musical Nation

The report of a survey of state and municipal financial support of musical activities, just issued by the National Music Council, contains many interesting facts. It also serves to remind us that in this country there are a number of large municipal organs that have been permitted to lie idle. These constitute a heavy aggregate investment from which no dividends are received. Without referring to records there come to mind the splendid instruments for which municipalities paid in the last thirty years, but which are no longer put to use as they should be. Such sadly neglected musical assets are possessed by Cleveland, San Francisco, Atlanta, Atlantic City, Minneapolis, St. Paul, Memphis, Chattanooga, Springfield, Mass., San Diego, Portland, Ore., and Denver. Yet the National Music Council found that Cleveland in 1943 appropriated \$16,000 for municipal music, Memphis \$4,000, Minneapolis \$9,700 and St. Paul

\$4,000. In San Diego, until the navy took over most of Balboa Park, with all its buildings and equipment, for the duration, the city maintained the famous outdoor Spreckels organ in Balboa Park and provided an organist for four weekly free recitals. The cost of these organ recitals was approximately \$4,678 per year, divided as follows: Caretaker for organ, \$1,488; organ tuner, part time, \$990; organist, part time, \$2,200.

Of the cities making contributions to music, Long Beach, Cal., heads the list, with \$90,170 appropriated during the current fiscal year. The sum is spent largely for the support of the Long Beach Municipal Band, which has been in existence for many years. In former years appropriations for music in Long Beach exceeded \$100,000.

Most of the various municipal appropriations go for band concerts and other recreational activities in the parks. Nine cities—Baltimore, Buffalo, Detroit, Houston, Indianapolis, Richmond, Salt Lake City, San Diego and San Francisco—reported specific amounts contributed to symphony orchestras, aggregating \$168,875. Albany supports municipal carillons, played from four to eight times a week by a municipal carillonneur, whose annual salary is \$1,125. Cleveland, which appropriated \$16,000 this year for musical activities, engaged all types of musicians, orchestras and military bands. In 1942 approximately \$6,000 was spent for musicians, exclusive of all other expenses of putting on the concerts.

Contributions of the states in the Union to musical activities other than those connected with public education amounted to \$22,000. Two states now contribute to the support of their own symphony orchestras—Utah and North Carolina. The former appropriates \$15,000 a year and the latter \$2,000. Rhode Island appropriates \$5,000 annually for band concerts. Vermont formerly appropriated \$1,000 a year to its state symphony orchestra, the last appropriation having been made for the fiscal year ended June 30, 1943. Sixteen states have legislation authorizing their municipalities to levy taxes for musical activities.

These statistics disclose a real interest in music among public authorities and shed interesting light on the attitude of the states and cities. In view of the facts it seems strange that in so many instances no advantage should be taken of facilities and equipment at hand with which so much could be done to promote appreciation of music. If we cannot go back to the period in which world-famous recitalists were holding positions as municipal organists, would it not be possible to follow the example set in Portland, Maine, where the recitals at the City Hall Auditorium have been continued through the contribution made by the city's organists?

Why these municipal organs are silent might also be the subject of a study by local chapters of the A.G.O. No doubt the depression, which was the first blow, was a dominating factor. And the radio, a boon in so many ways, but a blight to music in many other respects, was another factor. But it would be enlightening to ascertain to what extent the organists themselves are to blame because of their failure to adjust themselves to the public's tastes in the way in which other musical artists have done it. It should be possible to do this without compromising our artistic integrity.

The Career of Harry T. Burleigh

There is so much of rare American romance in the story of Harry T. Burleigh that it is not surprising that the organist of St. George's Episcopal Church in New York should compose a work in honor of the fiftieth anniversary of Mr. Burleigh as a soloist in the choir of that church. Early in February St. George's marked the anniversary with a reception at which Bishop William T. Manning made an address and the parish presented a purse of \$1,500 to Mr. Burleigh. A number of other gifts were sent to the man who at the age of 78

years still sings at St. George's every Sunday.

The majority of our readers are familiar with the principal facts in the career of this church musician and many more have made use of his fine arrangements of Negro spirituals. His maternal grandmother was a blind slave. His mother made her way through college only to find teaching positions denied her because of her race. Harry was born in Erie, Pa. In 1894 he went to New York and J. P. Morgan, then senior warden of St. George's, became his friend. Mr. Burleigh helped such composers as Dvorak, for whom he sang the spirituals that inspired the "New World" Symphony. He became not only a singer of great talent, but a scholarly musician. Throughout his life his character has been as outstanding as his musical talent.

In a day when certain ignorant persons, both educated and uneducated, are fomenting race disturbances and prejudices in the land the achievements of Harry Burleigh and the recognition he has won are refreshing.

TWELFTH BACH FESTIVAL AT

BEREA, OHIO, APRIL 21 TO 23

Announcement is made of the program for the twelfth annual Bach festival at Baldwin-Wallace College, Berea, Ohio, April 21, 22 and 23. This festival, under the guidance of Dr. Albert Riemenschneider, has become a traditional musical offering which attracts music-lovers from near and distant places.

Friday evening, April 21, two secular cantatas are to be produced in costume and with a stage setting. They are the "Coffee Cantata" and the "Peasants' Cantata." Saturday afternoon there will be a recital of organ compositions by Bach, played by Richard Ellsasser in Kulas Chamber Music Hall. The program includes: Toccata, Adagio and Fugue; Chorales, "Der Tag der ist so freudenreich," "Alle Menschen müssen sterben" and "Es ist das Heil"; Prelude and Fugue in E flat major; Chorale Preludes; Prelude and Fugue in B minor.

Saturday evening Mr. Riemenschneider will play the Passacaglia and Fugue in C minor and there will be a program of vocal and piano numbers, followed by three numbers by the Baldwin-Wallace Women's Chorus, conducted by Cecil Munk. Sunday afternoon the festival will close with three cantatas by the Bach Chorus and Orchestra, conducted by Dr. Riemenschneider—"Deal the Hungry Ones Thy Bread," "If Thou Wilt Suffer God to Guide Thee" and "Christ Lay in Death's Dark Prison."

The brass choir will play a program of chorales before the Friday evening, Saturday evening and Sunday afternoon concerts.

Richard Ellsasser, who will give the Bach recital on the modern classic organ, is a sophomore at Baldwin-Wallace Conservatory of Music, being an organ major under Dr. Riemenschneider. The Baldwin-Wallace Conservatory Orchestra will be augmented for the festival by players from the Cleveland Symphony Orchestra. The conductors will be Cecil Munk, George Poinar and Albert Riemenschneider. The soloists, in addition to Mr. Ellsasser, will be Blair Cosman, piano; George Poinar, violin; Carl Schluer, piano, and Albert Riemenschneider, organ. The vocal soloists will be Miss Mary Marting, soprano; Mrs. Evelyn George Wilkinson, contralto; Robert Marshall, tenor, and Leonard Treash, bass.

Music for Chicago Church's Jubilee.

As part of the sixtieth anniversary of the Evangelical Lutheran Church of St. Luke, Chicago, the four choirs of the church will unite in a service of praise on the evening of March 5 at 7:45. They will sing compositions for male, mixed, treble and mixed voices by Mendelssohn, Dressler, Scholin, Bortniansky and Franck, and arrangements by Runkel, Treharne and Rieger. Theodore Lams, M.Mus., assistant professor of music at Northwestern University, will play selections by Krebs, Bach, Bonnet, Mendelssohn and Widor. On Passion Sunday, March 26, at 7:45, the choir of St. Luke plans to present the "Passion according to St. John" by Schuetz. This may be the first presentation of the work in the Middle West since 1899.

Looking Back into the Past

Twenty-five years ago the following news was recorded in the issue of March 1, 1919—

M. P. Möller was building a large four-manual organ for the centenary celebration of the board of missions of the Methodist Church. The instrument was to be suspended from trusses in the Coliseum at Columbus, Ohio.

George J. Weickhardt, the Milwaukee organ builder, died Feb. 15 after a long illness. He was born in Bavaria in 1858.

Lynnwood Farnam, who was with the Canadian forces in a camp in Wales, wrote of his experiences and stated that THE DIAPASON was the only American publication to reach him since he had enlisted in the Canadian army.

Warren D. Allen, then at the College of the Pacific, was appointed organist of Stanford University.

Ten years ago the following news was recorded in the issue of March 1, 1934—

Various church music problems were considered by ministers, organists and choir directors at the second mid-West church music conference under the auspices of Northwestern University, held at Evanston Feb. 20, at which 375 were registered.

The degree of doctor of music was conferred on Charles M. Courboin Feb. 15 by Temple University, Philadelphia.

Charles M. Widor retired as organist of the Church of St. Sulpice in Paris after holding the position since 1869. Marcel Dupré was appointed his successor.

Sir Edward Elgar, the British composer, died Feb. 23 in Worcester, England, at the age of 77 years.

MEMORY OF CANON DOUGLAS HONORED AT HYMN FESTIVAL

A hymn festival service sponsored by the Chicago Choirmasters' Association was held at St. James' Episcopal Church, Chicago, Sunday afternoon, Feb. 20. The service was under the direction of Leo Sowerby, organist and choirmaster of St. James', with the Rev. John W. Norris as precentor. The plan was to have Canon Charles Winfred Douglas, who died Jan. 18, as the festival leader, and the service was devoted instead to his memory. A vested choir of nearly a hundred voices was in the chancel and Dr. Sowerby was at the organ. There was a large congregation. The Rev. John Henry Hopkins, D.D., an old friend of Canon Douglas, preached the sermon, telling of the life and works of Canon Douglas. The festival was confined to the singing of hymns, informally, by the choir and congregation, with the addition of three organ numbers played by Dr. Sowerby—his own Prelude on "The King's Majesty," Preludes on "Conditor Alme" and "Breslau" by Canon Douglas and Bach's Chorale Prelude on "Vater unser im Himmelreich." The choirs from which the singers were chosen were from the following churches: St. James', Trinity, St. Peter's, St. Paul's-by-the-Lake, St. Chrysostom's and St. Paul's, Riverside.

VAN DUSEN CLUB RECEPTION FOR MEMBERS IN SERVICE

The Van Dusen Organ Club held a reception in the American Conservatory organ salon Feb. 20 in honor of two members who are in the service and three associate members who have been honorably discharged from the service. The two men in the service are Lieutenant Kenneth Parrott, who is home on furlough after having been graduated from Brooks Air Field as a pilot, and Allan Borch, also home on furlough, who is a pilot officer in the Canadian Air Force. The other three members who were guests of honor are Private Russell Keegan (South Pacific), Corporal Sam Pizza and Corporal Ernst Melbye. Dr. Edward Eigenschenk played a short recital of organ works by Bach and Handel, and refreshments were served. Janice Mack sang a group of songs.

The program of the January meeting of the club, held Jan. 31, included numbers by Miss Lorraine Storz, Miss Janice Mack, Edward Crum, Sara Hamerschmidt, Miss Kathlyn Tutules and Axel Norder. Dr. Van Dusen gave a brief talk on "Suggestions for the Interpretation of Bach."

THE FREE LANCE

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

Do you still carry in your heart some of the musical enthusiasms of your boyhood? They may often come with peculiar force unexpectedly. My father was one of my principal confidants during the winter of 1873, when I practiced on the Hook & Hastings organ in Music Hall, Providence. When I write "organ" I mean "organ": it WAS an organ! Nowadays we'd call it a RIP-SNORTER. I invited father to come and stop an hour with me, hear my practice and note the beauties of single stops, particularly the softer ones, like the swell stopped diapason; its beauty was almost supernal. And those were the days of Frank Tingley and the quartet. You have never heard anything like it—and his organ in the Union Congregational Church, and his interludes. Yes, interludes! We played interludes—and many of them—in those days.

My real hero—above all the Tingleys and S. B. Whitneys—was John Goss, organist of St. Paul's Cathedral, London. A real master of the English school! I own a hymnal that Goss once owned: it has his name as owner—the "Sarum Hymnal" (1869, 321 pages). On the fly-leaf is written: "With the publisher's compliments." Above this, in a series of elaborate flourishes, appears the hero's name, "JOHN GOSS." What, never heard of him? Did your choir never sing "O Taste and See," or that exquisite gem, "O Saviour of the World"? Or unite with the congregation in singing Lyte's noble hymn—complete version, of course—"Praise, My Soul, the King of Heaven" to Goss' tune? Then turn to page 248 in the "Sarum Hymnal," where you may read, "property my copyright, John G."

Announcement of the sudden death of Canon Winfred Douglas in THE DIAPASON (February, 1944), came with peculiar force to all church musicians; it was generally assumed or supposed that he was the directive force in the revision of the "Parker" Hymnal (1903), "The New Hymnal" (1916) and the present one, "The Hymnal, 1940." To the on-lookers it seems wise for the general convention to have retained so experienced a man on the commission.

The first direct appraisal of "The Hymnal, 1940" comes from an English C. of E. active organist and choirmaster; he writes: "Many thanks for the new Hymnal, which came this morning. It is a splendidly produced work; I am very pleased with it. The weakest point of the book is the chant section. As usual there are a number of chants alike; with so many to choose from an editor could easily omit practical repetitions, so it appears to me."

Still, those who are on the outside of committee deliberations can never be sure what considerations prompted or determined the inclusion or exclusion of particular hymns, chants or hymn-tunes.

New American tunes in the book; I repeat the list of composers given in THE DIAPASON of November, 1943:

George Henry Day, Mark Dickey, Roland Diggle, Winfred Douglas, Franklin Glynn, W. A. Goldsworthy, Walter Henry Hall, Philip James, Peter C. Lutkin, Claude Means, Kenneth E. Runkel, Leo Sowerby, Albert J. Strohm, Alfred E. Whitehead, Healey Willan, David McK. Williams, T. Tertius Noble, Frank K. Owen and J. Fred Wolle. This printing of specimens of the work of forty-eight American composers, provided the hymn-tunes are examined with friendly interest, will, I believe, prove useful in stimulating the American composer; after trying his powers in the actual composition of hymn-tunes and discovering that a hymn-tune is a real musical form great good will result.

There are two problem tunes in "The Hymnal, 1940"—"Helmsley" (5) and "Martyrs" (547). To my ear and mind, "Helmsley" is really, in spirit and inner feeling, a secular tune. (Let me interject this question: Is it not true that many of the tunes marked *traditional*, *ancient melody* and turned into hymn-tunes for our hymnals are really secular in spirit?) The tune "Helmsley" has fullness and emotional power that gives it the secular outlook. Is not A a better key for its spirit than G? "Martyrs" throws all its modality straight into your face. If you want a bit of fun look up "Martyrs" in as many collections as venture it and note how comically the modality trips up the modern minor harmony. I wonder why "The Hymnal, 1940" did not take the harmonization of the "Scottish Psalter" (1635). Even "Hymns Ancient and Modern" presents a curious version of the plague-take-it tune!

Many of the tunes appear in a whole-tone-lower key with a view to the encouragement of unison singing. I fancy that many of these lowered keys will be put up again to their usual place by organists who can transpose. Is it not true that to change the pitch of a tune is to change its color? If the craze for unison in church gains sufficiently in strength, we shall have only melody editions of the hymn-books and part-singing will be *non-est-comatibus*.

DEATH OF LELAND A. ARNOLD OF TRINITY, NEWTON, MASS.

Word has been received from Newton, Mass., of the death there Feb. 11 of Leland A. Arnold, organist of Trinity Church for many years. With the passing of Mr. Arnold Trinity Church loses one of its mainstays. "Mr. Arnold was not content to remain merely an organist," writes his rector, the Rev. Charles E. Billings. "He acted as my assistant, almost as my curate. I have lost more than an organist; I have lost a devoted and kind friend." Mr. Arnold was organist at Trinity for twenty-three years, presiding over a three-manual Hook & Hastings organ and directing three choirs.

Salamanca to Hear Schreiner.

On Tuesday evening, March 28, Alexander Schreiner, F.A.G.O., will be presented in a recital at the First Congregational Church of Salamanca, N. Y. This is to be the first recital by a guest organist of national renown in Salamanca and the first by a noted artist on the Wicks organ installed in the church a little over two years ago.

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173	Easter Bells, F. M. Christiansen.....	.15
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5030	All Glory, Laud, and Honor, Gillette.....	.12
161	I Know That My Redeemer Liveth, Arr. F. M. Christiansen.....	.10
2010	Christ Has Arisen, Luvaas.....	.15
7032	Christ the Lord Is Risen Today, Arr. Grayson.....	.15
TTBB		
2504	All Blessing, Honor Thanks and Praise, Luvaas.....	.10
5518	Christ the Lord Is Risen Today, Arr. Grayson.....	.15

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Programs of Organ Recitals of the Month

Robert Baker, M.S.M., New York City—Mr. Baker, organist and director at the First Presbyterian Church of Brooklyn, gave a recital in Trinity Church at Columbia, S. C., Jan. 26 and his program consisted of the following compositions: Introduction and Allegro from Sonata in the Style of Handel, Wolstenholme; Adagio from Concerto in D minor, Vivaldi; "The Fifers," d'Andrieu; Chorale Preludes, "A Mighty Fortress Is Our God," "Rejoice, Now, Christian Men" and "O God, Have Mercy," Bach; Toccata in the Dorian Mode, Bach; "Benedictus," Reger; Rondo for the Flute Stop, Rinck; Fantasia and Fugue on B-A-C-H, Liszt; "The Primitive Organ," Yon; "The Nativity," Langlais; "Westminster Carillon," Vierne.

Norman Hennefeld, New York City—In a series of Lenten recitals at St. John's Lutheran Church Mr. Hennefeld is presenting much unfamiliar but interesting music, including works that have never been placed on recital programs in the United States. Feb. 23 he gave the first of the series, playing these compositions of old masters of church music: "Christ, Whose All Saving Light," Walther; Chorale Variations, "My Heart Is Filled with Yearning," Pachelbel; "O Lamb of God, Spotless and Pure," Telemann; "Lord Christ, Thou Art the Heavenly Light," Scheidt; Fantasia, Gibbons; "O Lord, Be Merciful unto Me," Bach; "Out of the Deep I Cry to Thee," Bach; Prelude and Fugue No. 10, Fischer.

On the evening of March 1 his program will consist of: "Help, God, Maker of All Things," "Lord, Keep Us Steadfast in Thy Word," "God Be Merciful unto Us" and "O God and Lord," Walther; "Prayer," Palestrina; "O Lamb of God, Spotless and Pure," "O God, Who Lookest Down from Heaven" and "My Heart Is Filled with Yearning," Bach; Gagliarda, Schmid.

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—For his 119th recital at Calvary Episcopal Church, Sunday afternoon, Feb. 13, Mr. Steuterman selected the following program: Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; Prelude on "Rhosymedre," Vaughan Williams; Impromptu, Arabesque and "Carillon de Longpont," Vierne; "Entrance of the Little Fauns," Pierne; Londonderry Air, Irish Folk-song; Toccata in F major, Bach; "Forest Murmurs," from "Siegfried," Wagner; "Will-o'-the-Wisp," Nevin; Pavane on the Death of a Royal Infant, Ravel; Toccata, "Tu es Petra," from "Esquisses Byzantines," Mulet.

Julian R. Williams, Sewickley, Pa.—Mr. Williams, organist and choirmaster of St. Stephen's Church, Sewickley, gave a recital in the First Methodist Church of Greensburg, Pa., Jan. 27. His program was as follows: Overture to the Occasional Oratorio, Handel; Vivace from Trio-Sonata in C minor, Bach; Fantasia and Fugue in G minor, Bach; Toccata on "Leoni," Bingham; Elegy, Flor Peeters; "Variations de Concert," Bonnet; "Melody for the Bells of Berghall Church," Sibelius; Fantasia, Shostakovich; Rondo ("The Fifers"), d'Andrieu; Canzone, Karg-Elert; "Carillon de Westminster," Vierne.

Hugh A. Mackinnon, F.A.G.O., San Francisco, Cal.—Among Mr. Mackinnon's programs Sunday afternoons at Grace Cathedral have been the following:

Jan. 30—"Pres de la Mer," Arensky; "Songs without Words," No. 1 and No. 27, Mendelssohn; Adagio from Second Symphony, Schumann.

Jan. 23—Finale from Sixth Symphony, Widor; Offertory on Two Christmas Hymns, Gullmant; "Up the Saguenay," Russell.

Jan. 9—"La Marche des Rois," Candlyn; "A Rose Breaks into Bloom," Brahms; "March of the Magi Kings," Dubois; "On a Breton Theme," Ropartz; "A Christmas Lullaby," Voris.

J. Norris Hering, F.A.G.O., Baltimore, Md.—Mr. Hering, director of music for the Maryland Casualty Company, gave a recital Feb. 13 in the twenty-third annual Sunday afternoon concert series in the auditorium of the company's clubhouse. He played the following program on the Austin organ: "Praeludium," Hakon Borresen; "At Home," Grieg; Andante con Moto in A major, Smart; "Divertissement," Vierne; Andante, "Grande Piece Symphonique," Franck; "Marche Solen-

nelle," de La Tombelle; Serenade, Mansfield; Lento, Seventh Symphony, Widor; "The Flight of the Bumblebee," Rimsky-Korsakoff; Melody in G major, Gullmant; Allegro Commodo, Suite, Op. 54, Foote.

William Self, Worcester, Mass.—Mr. Self, assisted by Bernard Zighera, harpist, gave a recital at the Worcester Art Museum Sunday afternoon, Jan. 23. The organ program consisted of: Three Chorale Preludes, "Let Us Together Praise Our God," "Sleepers, Wake" and "Jesus, Priceless Treasure," Bach; "Soeur Monique," Couperin; Andante from Concerto in B flat, Felton; "Noel" in G, d'Aquin; Aria, Handel; Gavotte, Wesley; Cradle Song (arranged for harp and organ), Kjerulf.

E. William Brackett, Palm Beach, Fla.—Staff Sergeant Brackett was heard in a recital at Bethesda-by-the-Sea Church on the afternoon of Jan. 30. He played: Fantasia and Fugue in G minor, Bach; Canon in B minor, Schumann; "Noel Basque," Benoit; Pastorale, Franck; Finale in B flat, Franck.

William G. Blanchard, Claremont, Cal.—At the Pomona College vespers Feb. 6 Mr. Blanchard presented the following program: "O Salutaris Hostia," Guillemant; Prelude and Fugue in E minor, Bach; Adagio from Second Symphony, Widor; "From the Southland," Gaul; "O Zion," Miller; "Casual Brevities" ("The Desert," "Yucca, the Candle of Our Lord" and "Joshua Tree"), Leach; "A Young Girl in the Wind," Marsh; "Florentine Chimes," Bingham.

Fred Williams, F.A.G.O., Cleveland, Ohio—Mr. Williams, organist of the Fourth Church of Christ, Scientist, will give the monthly recital for the Northern Ohio Chapter of the American Guild of Organists at the Cleveland Museum of Art March 1, with the following program: "Psalm XIX," Marcello; Air from "Dido and Aeneas," Purcell; "Miniature," Bossi; Prelude, Fugue and Variation, Franck; Chorale Preludes, "Warum sollt ich denn gramen" and "Christus, Der ist mein Leben," Reger; Fugue in G minor, Dupré; "Ave Maris Stella" ("Vespres du Commun"), Dupré; "Rhosymedre," Vaughan Williams; "Landscape in Mist," Karg-Elert; "March Joyous," Sowerby.

Alfred Brinkler, Portland, Maine—Mr. Brinkler gave the second of a group of three winter recitals at the City Hall Auditorium Feb. 3 and was assisted by William Eves, pianist. The organ numbers were these: Festival Prelude, R. Huntington Woodman; Largo, "New World" Symphony, Dvorak; Bell Prelude, Clokey; Spiritual ("Steal Away to Jesus"), Fisher-Nevin; Elegie, Youferoff; "A Song of Joy," G. Waring Stebbins; Concerto for Pianoforte in C minor, Mozart (Mr. Eves; orchestral parts played on the organ by Mr. Brinkler).

Homer Humphrey, Boston, Mass.—In a recital at the Second Church in Boston, of which he is organist and choirmaster, Mr. Humphrey presented the following program Feb. 1: Prelude and Fugue in E flat major, Bach; Chorale in B minor, Franck; Scherzo (Symphony 2), Vierne; Toccata, Muffat; "Provençalsch," Rheinberger; "Pour la Communion d'une Messe de Minuit a Noel," Hure; Nocturne, Homer Humphrey; Finale (Symphony 6), Widor.

George Howerton, La Grange, Ill.—Mr. Howerton, organist and choirmaster of the First Congregational Church, gave a recital Sunday afternoon, Feb. 13, with the assistance of Maud Nosler, soprano, at which he played: Concerto in D minor, Handel; "Bible Poems," Weinberger; "The Bells of St. Anne de Beaupré," Russell; "Clair de Lune," Karg-Elert; "Fete des Fees," Marsh; "Romanza," Parker; "Piece Heroique," Franck.

Nesta Lloyd Williams, F.A.G.O., Columbia, Mo.—Miss Williams played the following program in a recital at the Stephens College Auditorium Jan. 18: Trumpet Voluntary, Purcell; Gagliarda, Frescobaldi; Chorale Prelude and Prelude and Fugue in G major, Bach; "Grande Piece Symphonique," Franck; Cantabile, Eighth Symphony, Widor; Roulade, Bingham; "Carillon-Sortie," Mulet.

Charles O. Banks, Mus.D., F.A.G.O., Brooklyn, N. Y.—The 112th recital in the series that began at the Church of St. Luke and St. Matthew in 1913 was played by Dr. Banks Sunday afternoon, Feb. 6.

His numbers were these: Fantasia in A minor, Bach; Prelude and Fugue in E minor ("The Cathedral"), Bach; "Jesu, Joy of Man's Desiring," Bach; Gavotta, Martini; Trumpet Voluntary, Purcell; Voluntary on the 100th Psalm-tune, Purcell; Chorale in A minor, Franck; Introduction to Act 3, "Lohengrin," Wagner; Magic Fire Scene, "Die Walküre," Wagner; "The Magic Harp," Meale; "Amaryllis," Charles O. Banks; "L'Organo Primitivo," Yon; "Snowflakes," Heinrich Hoffman; "Ariel," Van Denman Thompson; Toccata in G, Dubois.

T. Tertius Noble, New York City—Dr. Noble gave a recital at the Washington Cathedral in the capital city Feb. 6, assisted by Major Arthur Kent, baritone, of the Metropolitan Opera Association, former soloist of St. Thomas' Church, New York, and played these works: Chorale Prelude, "Auf meinen lieben Gott," Bach; Fuga Scherzando in A minor, Bach; Dirge, Veaco; Largo in E, from Twelfth "Concerto Grosso," Handel; "Marche Pastorale" and Toccata, Yon; "Legend" (MS.), Noble; Toccata and Fugue in F minor, Noble.

Charles H. Finney, M.Mus., F.A.G.O., Wichita, Kan.—Mr. Finney, dean of music at Friends University, is giving five Sunday afternoon organ recitals in the alumni auditorium, devoting them respectively to Episcopalian, Roman Catholic, Lutheran and Presbyterian composers, and one to music of men of other churches. Feb. 6 he played these works of Lutheran composers: Overture to the Opera "Aldina," Handel; Aria, Twelfth Concerto, Handel; Allegro (quasi Presto), Handel; "Now Come, Saviour of the Heavens," Buxtehude; Fugue in C major, Buxtehude; Sonata for Oboe and Organ, H. Schindler (E. R. Steg, oboist); Prelude and Fugue in C major, Bach; "My Soul Doth Magnify the Lord," Bach; "Rejoice, Good Christians," "We All Believe in One God," Pastorale (third movement) and Toccata and Fugue in D minor, Bach.

The program of works of Catholic composers was played Jan. 16 and was as follows: "Benedictus," Couperin; Prelude, Clerambault; Pastorale (Pastoral Sonata), Rheinberger; Madrigal, Jawelak; Impromptu, Vierne; "Carillon-Sortie," Mulet; Chorale in A minor, Franck; "Christmas in Settimo Vittone," Yon; Fifth Symphony (Allegro Cantabile and Toccata), Widor.

George W. Volkel, F.A.G.O., New York City—In a recital at the Church of the Covenantant Jan. 21 Mr. Volkel, organist of All Angels' Church, presented this program: "Offertoire sur les Grand Jeux (Messe Solennelle)," Couperin; "Les Cloches (The Bells)," le Begue; Larghetto in B minor, Handel; Three Pieces from "Aldina Suite," Handel; Pastorale in E minor, Scarlatti; Chorale Prelude, "Rejoice, Beloved Christians," Aria, "My Heart Is Fixed" and Fantasia e Grave-ment in G major, Bach; "Legend of the Mountain" (from "Seven Pieces from the Lake of Constance"), Karg-Elert; Three Sketches, Schumann; Prelude in E minor, Dethier; Improvisation on themes furnished by Mr. Dethier.

Harold Fink, New York City—In a recital at the Fordham Lutheran Church Sunday afternoon, March 5, at 4 o'clock Mr. Fink will present the following program: Fantasia and Fugue in G minor, Bach; Chorale Prelude, "Christ Our Lord to Jordan Came," Andante from Third Trio-Sonata, and Allegro from Second Concerto in A minor, Bach; Chorale in B minor, Franck; "The Ninety-fourth Psalm," Reubke.

Laurence A. Petran, Los Angeles, Cal.—Dr. Petran's recitals at the University of California at Los Angeles have been marked by the performance of the following programs in February:

Feb. 4—Sarabande, Baustetter; Gagliarda, Schmid; Air from "Concerto Grosso" No. 10, Handel; "Ich lasse Dich nicht," J. C. Bach; Sonata in E flat major, Mozart; "The Nineteenth Psalm," Marcello; Pastorale, Franck; Intermezzo, Callaerts; Fugato on a Basque Theme, de Erauquin.

Feb. 11—Trumpet Voluntary, Purcell; "Recit de Tierce en Taille," Marchand; Rigaudon (from "Idomeneus"), Campra; "Jesu, Joy of Man's Desiring," Bach; "Wir setzen uns mit Thränen nieder" (Final Chorus from the "Passion accord-

ing to St. Matthew"), Bach; Sarabande (from "Almira"), Handel; Musette (from "Armida"), Gluck; Sketch in F minor, Schumann; "Chinese Boy and Bamboo Flute," Spencer; "Dance of the Angels" (from "La Vita Nuova"), Wolf-Ferrari; Introduction and "Menuet Gothique," from "Suite Gothique," Boellmann.

Robert Wilson Hays, Topeka, Kan.—Mr. Hays, organist and choirmaster of Grace Cathedral in Topeka, gave a recital at Kansas State College in Manhattan Feb. 6. His program was made up as follows: "Grand Jeu," Du Mage; "Recit de Tierce en Taille," de Grigny; Chorale Preludes, "Ein feste Burg" and "Gloria in Excelsis Deo," Bach; Passacaglia, Bingham; "Meditation a Ste. Clotilde," James; Sonata in One Movement, Homer; Finale, Third Symphony, Widor; Prelude to "Irmelin," Delius; "Lord Jesus Walking on the Sea," Weinberger; "Exultemus," Whitlock.

W. William Wagner, Huntingdon, Pa.—At his vesper recital in the Abbey Church—one of a series of recitals—Mr. Wagner presented the following program Jan. 30: Trumpet Tune, Purcell; Two Settings of "Come, Saviour of the Gentiles," Buxtehude and Bach; Fugue in D minor, Pachelbel; Two Settings of "When We Are in Deepest Need," Pachelbel and Bach; Chorale in B minor, Franck; "The Bells of St. Anne de Beaupré," Russell; Three "Vespres du Commun," Dupré; "Meditation a Ste. Clotilde," James.

The following was Mr. Wagner's program as part of the monthly vesper service at Juniata College Feb. 13: "Suite Gothique" (complete), Boellmann; Adagio in A minor (Toccata, Adagio and Fugue in C), Bach; "Jesu, Joy of Man's Desiring," Bach.

Corporal George L. Whitney, Portland, Maine—In an "hour of music and evening prayer" at the Cathedral of St. Luke Feb. 13 Corporal Whitney played: Toccata in the Dorian Mode, Bach; "Soeur Monique," Couperin; Biblical Sonata No. 1, Kuhnau-Nevins; Aria, Buxtehude-Nevins; Festival Prelude on "Ein feste Burg," Faulkes.

Louise C. Titcomb, F.A.G.O., Auburn, N. Y.—In a recital Sunday afternoon, Feb. 13, at the First Presbyterian Church Miss Titcomb played: Trumpet Voluntary and Minuet and Sarabande, Purcell; Prelude and Fugue in G major and Air from Suite in D, Bach; Largo ("New World" Symphony), Dvorak; Allegro and Scherzo, Second Symphony, Vierne; "Sunrise," Jacob; "Eklog," Kramer; Toccata in E minor, Krieger.

Russell Hancock Miles, M.Mus., Urbana, Ill.—Professor Miles was assisted by Professors Jane Watt and Sherman Schoonmaker, pianists, in the University of Illinois recital Jan. 16. The organ numbers included: Selections from "Water Music" Suite, Handel; "Jesu, Joy of Man's Desiring," Bach; Spozalizio, Liszt; "Deep River" Spiritual, arranged by Gillette; "Sonata Cromatica," Miles.

Eugene L. Nordgren, M.Mus., Wausau, Wis.—At a vesper hour of music in the First Presbyterian Church Jan. 23 Mr. Norden played: Prelude and Fugue in G major, Bach; Gavotte, Martini; "At the Convent," Borodin; "By the Waters of Babylon," Stoughton; Serenade, Schubert; Rhapsody, Brahms; "Fireside Fancies," Clokey; Toccata, Mailly.

Clyde English, Pittsburgh, Pa.—Mr. English, now a member of the faculty of Westminster College, New Wilmington, Pa., gave a recital in the artist course at the college Feb. 8 and played these compositions: Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; Scherzo and Sketches of the City, Gordon Balch Nevin; "The Ninety-fourth Psalm" (Adagio and Finale), Reubke; "Carillon" and "The Fountain," DeLamarter; Finale from First Symphony, Vierne.

Frank Crawford Page, F.A.G.O., Baton Rouge, La.—Louisiana State University presented Mr. Page in a recital Feb. 1 at the music building and he played: Rigaudon, Campra; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Toccata in F, Bach; Prelude on "The First Nowell" and "A Virgin Unspotted," Rooper; "Ariel," Bonnet; "The Bells of St. Anne de Beaupré," Russell; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; Symphony on Gregorian Themes, Weitz.

Programs of Organ Recitals

Thane McDonald, M. Mus., Wake Forest, N. C.—In his eighth recital of the third series at the Baptist Church, played Feb. 13, Mr. McDonald made use of the following compositions: "Psalm XVIII," Marcello; Chorale Prelude, "I Call to Thee, Lord Jesus," Bach; Fantasia in G minor, Bach; Prelude in D minor, Clerambault; Chorale Improvisation, "O God, Thou Faithful God," Karg-Elert; Scherzo, Second Symphony, Vienne; "Vision," Rheinberger; "To the Evening Star," Wagner; Pastorale ("Prologue of Jesus"), arranged by Clokey; "Plece Heroique," Franck.

Stanley R. Plummer, Key West, Fla.—The following recitals were played at St. Paul's Episcopal Church by Stanley R. Plummer, Specialist (W) U.S.N.R., organist and choir director of the Naval Operating Base, Key West:

Feb. 5—Toccata and Fugue in D minor, Bach; "Ereotic," Grieg-Plummer; "Ave Verum," Mozart; Fugue in C major, Buxtehude; "Come, Sweet Death," Bach-Plummer; Improvisation on "Great God, to Thee My Evening Song," Kimball; "Westminster Chimes," Vienne.

Feb. 12—"Water Music," Handel; Cantilena in A minor, Drifill; "Now Thank We All Our God," Karg-Elert; "Angels' Serenade," Braga; Excerpts from "My Musical Calendar," Mana-Zucca; Nocturne, Grieg; Finale, Wolstenholme.

Feb. 19—"Laudamus Te," Mueller; Prelude to "Lohengrin," Wagner; "Evening Meditation," Schreiner; "Carillon," Plummer; "In Moonlight," Kinder; Concerto in F major, No. 3, Handel-Biggs.

Carl Wiesemann, Mus.D., Dallas, Tex.—Dr. Wiesemann gave a recital at Baylor University, Waco, Tex., Feb. 2 and his program consisted of these numbers: Preludio, Corelli; Prelude, "Musette en Rondeau" and "Air Majestueux," Rameau; Sonata, Bach; Fugue on B-A-C-H, Schumann; "Ave Maria," Arkadelt-Liszt; Sonata in the Style of Handel, Wolstenholme; Chorale Preludes, "Behold, a Rose Is Blooming" and "My Heart Is Filled with Longing," Brahms; Fantaisie, Franck; "Twilight at Fiesole," Bingham; "Variations de Concert," Bonnet.

Isabel D. Ferris, A.A.G.O., Chambersburg, Pa.—In a recital at Wilson College March 25 at 8:15 p. m. on the four-manual Möller organ Miss Ferris will play this program: "Water Music" Suite, Handel-McKinley; Concert Fugue in G, Buxtehude; Toccata in F, Bach; Chorale in E, No. 1, Franck; Canon in B minor, Schumann; "Clair de Lune," Vienne; "The Cuckoo," Weaver; Allegretto from Sonata in G, Bennett; "Perpetuum Mobile," Middleschulte; Finale from Fifth Symphony, Widor.

Allanson Brown, Ottawa, Ont.—Mr. Brown gave a lecture-recital on early seventeenth century French music with the assistance of the choir at the First Baptist Church Sunday evening, Jan. 23. He played the following interesting program: "Les Petits Moulins à Vent," "Les Tricoteuses" and "La Révell," Couperin; Chaconne and "Passepied," Campra (taken from dramatic music and arranged for organ rendition); Air, Ritournelle and "Rondeau," Detouches (from dramatic music arranged for organ); Sarabande and Ritournelle, Rameau-Brown (founded on Rameau); Gavotte, Rameau; Scherzo, Böely.

Mabel Zehner, Mansfield, Ohio—Miss Zehner was assisted by the Mansfield Little Symphony Orchestra, directed by Eugene Weinberger, in a recital Sunday afternoon, Feb. 13, at the First Presbyterian Church. The organ selections included: Concert Overture in C minor, Hollins; A Little Trio, from Six Concertos for Organ, Felton-Wall; "Priore a Notre Dame" and Toccata, from "Suite Gothique," Boellmann; Suite from "Water Music," Handel-McKinley; Evening Song, Schumann-Kraft; "Donkey Dance," Elmore; Finale from First Symphony, Vienne.

John T. Erickson, Mus.D., A.A.G.O., New York City—On Sunday afternoon, Feb. 20, a wedding preludial recital was given at St. John's Lutheran Church, Richmond Hill, by Dr. Erickson, and the following numbers were rendered: Chorale from Cantata No. 79, Bach; Bridal Song from "Rustic Wedding Symphony," Goldmark; "Legende," Bedell; Pastorale,

Barmotie-Milligan; Adagio from Chorale in A minor, Franck; Caprice, Herbert J. Wrightson; "The Nightingale and the Rose," Saint-Saens.

John H. Summers, Houston, Tex.—Mr. Summers gave a recital at St. Paul's Methodist Church, of which he is minister of music, on the afternoon of Jan. 30. His program consisted of the following works: Toccata and Fugue in D minor, "Come, Sweet Death" and Vivace from Sixth Trio-Sonata, Bach; Adagio in E major, J. Frank-Bridge; Pastorale in E major, Franck; Psalm-Prelude No. 1, Howells; Scherzo from Fourth Symphony, Widor; "Harmonies du Soir," Karg-Elert; Symphonic Poem, "Finlandia," Sibelius.

John Glenn Metcalf, Conway, Ark.—At a faculty recital of Hendrix College Feb. 8 Professor Metcalf played: Prelude and Fugue in E minor (Cathedral), Bach; Chorale Preludes, "From God Shall Naught Divide Me" and "Lift Up Your Hearts, Ye Christians All," Bach; Fantasia in A major, Franck; Elegie, Peeters; "Will-o'-the-Wisp," Nevin; "Clair de Lune," Karg-Elert; Second Symphony (first movement), Vienne.

Corporal Charles van Bronkhorst, Chico, Cal.—Corporal van Bronkhorst gave a Christmas recital Dec. 21 at the First Baptist Church, assisted by Mrs. Agnes F. Daniel, mezzo soprano, under the sponsorship of the post chaplain of the Chico Army Air Field. Dec. 24 he repeated the performance at the post chapel for the military personnel. Corporal van Bronkhorst's program was as follows: "Good News from Heaven the Angels Bring," Pachelbel; "In dulci Jubilo," Bach; "Noel" in G major, d'Aquin; Pastoral Symphony from "The Messiah," Handel; "The March of the Magi Kings," Dubois; Christmas Pastorale, Matthews; "Rejoice, Beloved Christians," Bach; "In Quiet Joy," Edmundson; "Shepherds' March," Yon; Hallelujah Chorus from "The Messiah," Handel.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—In a recital at the First Presbyterian Church Sunday afternoon, Jan. 23, Mr. Lynch played: Chorale Prelude, "In dulci Jubilo," Bach; Christmas Pastorale, Corelli; "Noel," d'Aquin; "Dawn Again," Maekelberghe; "A Carpenter Is Born," Edmundson; Variations on an Old Noel, Dupré; "Still There Is Bethlehem," Dickinson; "Christmas in Sicily," Yon; Toccata from Fifth Symphony, Widor.

Robert L. Bedell, New York City—Dr. Bedell will broadcast the following programs of American compositions from the Brooklyn Museum Wednesdays in March from 10:15 to 10:45 Eastern time:

March 1—Toccata in D, Rene L. Becker; "Cantus Adoratio," Stoughton; Grand Chorus, Parker; "Prayer and Cradle Song," Woodman; "Rigaudon et Musette," Bedell; "Alla Marcia," Henry Holden Huss.

March 8—Triumphal March, Brewer; Aria (Sonata) and "Noel" (Patapan), Jean Pasquet; "Fanfare d'Orgue," Bedell; Intermezzo and "Epilogue," Diggle.

March 15—"Triumph Song," Diggle; "Cyprian Idyl," Stoughton; Menuet, Dethier; "At Twilight," Stebbins; "Prayer" and Toccata, Rene L. Becker.

March 22—"Toccata Francaise," Bedell; "O Come, Emmanuel" (Prelude) and "Lo, He Comes," Kenneth Walton; "Romanza," Richard Purvis; "Dialogue" and Festival Prelude, Rene L. Becker.

March 29—"Song of Triumph," Diggle; Prelude ("Our Father") and Prelude (Theme by Schumann), Edmundson; Grand Chorus, "Legende" and "Toccata Basse" Pedal Solo, Bedell.

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

Feb. 6—"Versets pour les Fetes de la St. Vierge," Dupré.

Feb. 13—Three Pieces, Op. 159, Gretchaninoff.

Feb. 20—Fantaisie, Op. 101, Saint-Saens.

Feb. 27—Lento (first movement from Sonata No. 2), Harwood.

Dudley Warner Fitch, Des Moines, Iowa—At a Lenten recital on the afternoon of March 5 at 4:30 in St. Paul's Church Mr. Fitch will present this program: Chorale in A minor, Kirnberger; Grand Chorus in March Form, Gullmant;

LENT-EASTER-CHILDREN'S SUNDAY

—1944—

LENTEN CANTATA

F. LESLIE CALVER—The Road to Calvary..... .75

LENTEN MEDITATION

CUTHBERT HARRIS—At the Cross. A Meditation for Good Friday..... .15

LENTEN ANTHEM (New)

T. CARL WHITMER—Take Up Therefore Thy Cross15

EASTER ANTHEMS (New and Recent)

ERNEST A. DICKS—Blow, Golden Trumpets..... .15

ARTHUR FOOTE—Thanks Be to God..... .15

CUTHBERT HARRIS—They That Trust in the Lord .15

A. W. LANSING—In Christ We Live..... .12

T. CARL WHITMER—I Am the Resurrection..... .16

JUNIOR CHOIR

GOUDON-MILLIGAN—Ride On, Ride On in Majesty (Unison)10

A. W. LANSING—In Christ We Live (S. A., with or without Senior Choir)..... .12

F. C. MAKER—Christ Victorious (Unison)..... .10

A. W. MARCHANT—Hosanna Be the Children's Song (S.A.)12

SIX CHORUSES FOR EASTER-TIDE—(Schmidt's Junior Choir Leaflets No. 3)..... .25
Containing Six Unison Choruses by Thiman, Voris, Gounod, Peace, Steane and Harris.

CHILDREN'S SUNDAY

BERGER-DANA—Shepherd Divine (S.A.)..... .10

CALVER—All Things Bright and Beautiful (S.A.)... .12

SHACKLEY—The Voice of Nature (S.A.)..... .10

SIBELIUS-DANA—Lift Up Your Hearts (S.A.)..... .10

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Meditation, Klein; "Star of Hope (Salve Mater)," R. K. Biggs; Chorale, "The Royal Banners Forward Go," Titcomb; "Benedictus," Rowley; Gothic Prelude, DeLamarter; "Lamentation," Gullmant; "Hosanna," Wachs.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's program at Shove Memorial Chapel, Colorado College, Feb. 1 was as follows: "A Purcell Suite," Purcell-Fricker; Pastorale from "Memories of France," Bingham; Intermezzo, Hollins; Bell Prelude, Clokey.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist at Luther Memorial Church, played the following compositions at her fifteen-minute Sunday morning recitals in January: "The Old Year Now Hath Passed Away" and "In Thee Is Gladness," Bach; "Praise God, Ye Christians," Buxtehude; Meditation on "Let All Mortal Flesh Keep Silence," Sowerby; Paraphrases on "I Hear Thy Welcome Voice" and "I Need Thee Every Hour," Miller; Largo from "New World" Symphony, Dvorak; "Prayer for Peace," Held; "Sketches of the City," Nevin; "The Bells," Price; "Soeur Monique," Couperin; "Air Tendre," Lully-Edmundson; Largo from Sonata No. 2, Bach.

Douglas Peterson, U.S.N.R., Honolulu, Hawaii—Mr. Peterson gave a recital Jan. 29 in the series arranged by the Musicians' Center in St. Andrew's Cathedral, Honolulu, and had the distinction of being the youngest navy man to appear in this series. He is still in his teens. Mr. Peterson played: Trumpet Tune, Purcell; Gavotte, Wesley; "I Cry to Thee, Lord Jesus," Bach; Fugue on the Credo, Bach; "Water Music," Handel.

Mendelssohn's "Elijah" was sung by the choir of All Saints' Church, Great Neck, N. Y., on the evening of Feb. 10 under the direction of Hugh McEdwards, organist of All Saints'. William Byrd's "I Have Longed for Thy Saving Health" was used as an introductory motet.

Walter Blodgett, curator of musical arts of the Cleveland Museum of Art, will play the eleven chorales of Brahms for his McMyler recitals at 5:15 on Sundays, March 5, 12, 19 and 26. These programs are open free to the public.

PUPILS OF HUGH C. PRICE RENDER FINE WAR SERVICE

Hugh C. Price, the La Salle, Ill., and Chicago organist and trainer of organists, is keeping in close touch with his former pupils and finds a number of them contributing to the effort to keep up morale in the armed forces. Among the talented organists who received their instruction and inspiration from Mr. Price and who now are doing war service, Wayne Dirksen is at Walter Reed Hospital; James Purvis with his band has gone overseas; Virgil Fox is at Bolling Field; Eldon Hasse is overseas in England; William Arnold is somewhere in the Pacific; Lieutenant Carl Kohrt, with more than 700 hours in the air, is over Australia and New Guinea; Howard Davidson is overseas. Corporal Melvin Jordan, George Schafer and Lieutenant James Hodge are others in the army or navy.

"In talking with these men as they come home on furlough I find that music is doing a great deal in keeping our fighting men fit," Mr. Price reports.

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Toronto Center.

Members of the Toronto Center met at Yorkminster Baptist Church Saturday evening, Feb. 5, to hear D'Alton McLaughlin play a program of music considered suitable for church services. Mr. McLaughlin is organist and choirmaster of Yorkminster Church, where he has carried on excellent work for many years.

Mr. McLaughlin played works of T. Tertius Noble, Frank Bridge, Elgar, Rheinberger, Charles Wood, Merkel, Karg-Elert and a number of others. The beauty of the compositions was enhanced, not alone by Mr. McLaughlin's musicianship, but by the very fine Casavant organ which Yorkminster Church possesses.

The meeting was in charge of Maitland Farmer, chairman of the center.

T. M. SARGANT, Secretary.

Hamilton Center.

The Hamilton Center held its third regular meeting Feb. 13 at the home of Mr. and Mrs. Egerton Boyce. After the regular business session a period was devoted to the inspection of new anthems. The remaining part of the evening was spent socially.

CHARLES A. SNIVELY, Secretary.

London Center.

Mrs. Meda Gunn, organist of St. John the Evangelist Church, was chosen for the presidency of the London Center at the annual meeting, held at the home of Miss Hazel Taylor Jan. 15. Before coming to London Mrs. Gunn held positions in St. John, N. B., and Los Angeles, and studied in New York with Dr. T. Tertius Noble, as well as in Paris with Widor.

For the first time the London Center has elected an honorary president. This honor was accorded Charles E. Wheeler as a tribute to his many years of service. The other officers elected are: Alexander Burr, vice-president; Sergeant A. E. Harris, secretary; Mrs. Harry Shaw, treasurer; additional committee members, Dr. F. T. Egner and T. C. Chattoe.

The remainder of the meeting was devoted to making plans for musical and social activities in 1944.

A dinner for the members and their wives was held at the Highland Golf Club Jan. 29. After dinner contests, bridge and court whist were the order. This was the one social event of the year for the club.

SERGEANT A. E. HARRIS, Secretary.

Brantford Center.

A well-attended meeting of the Brant-

ford Center was held Sunday evening, Jan. 16, at the home of George A. Smale, and the mechanism of an electric organ was explained in detail by Mr. Smale. Mr. Smale illustrated his points by referring to the electric organ which he has under construction in his home. A most interesting meeting was concluded by the playing of recordings.

At a business meeting which followed plans were discussed as to how this center might raise funds for "The Restoration of British Organs Fund." Refreshments were served by Mrs. Smale.

Members of the Brantford Center met at the home of Mrs. J. F. Schultz, "Spruceleigh Farm," Saturday evening, Feb. 5, and held a lively discussion on a variety of musical matters. The chairman, George A. Smale, was in charge and the following topics were discussed: "The Relation of the Choir to Other Church Departments," led by Dr. Henri K. Jordan; "Should Solo Numbers Be a Part of the Service of Worship," led by Joseph Blow; "How Can Organ Recitals Be Made More Vital to the Musical Life of the Community," led by Mr. Smale.

On behalf of the members, Dr. Jordan expressed best wishes to a faithful member of the center since its inception, Harold Jerome, who leaves to become organist and choirmaster of All Saints' Anglican Church, Hamilton. In appreciation of Mr. Jerome's loyal participation in the activities of the center he was presented with an album of recordings. Refreshments were served by the hostess.

ELEANOR MUIR, Secretary.

St. Catharines Center.

The musical event of the month for the St. Catharines Center was the recital by Harold Holgate, M.A., musicmaster of Ridley College. The recital took place in the beautiful chapel of the college Sunday evening, Feb. 6, and drew a large audience. Mr. Holgate's program conformed with his high standard both in material used and in masterly presentation. The program was as follows: Fugue in G minor, Chorale Prelude, "Come, Saviour of the Gentiles," and Toccata and Fugue in D minor, Bach; Sonata in A minor, Borowski; Four Pieces ("Lied," Scherzetto, Berceuse and "Carillon"), Vierne; Pastorale, Franck; "A Song of Sunshine," Hollins; Toccata, Dubois.

ANNE KADWILL, Secretary.

E. POWER BIGGS IMPRESSES LARGE MONTREAL AUDIENCE

The Casavant Society of Montreal is now midway through its seventh season and, judging from the large audience which attended the recital by E. Power Biggs Jan. 31, interest is steadily on the increase. This was Mr. Biggs' third appearance in Montreal and the second occasion on which he played on the large organ in the Church of St. Andrew and St. Paul. The program was devoted to Bach and Handel, and bore the unique feature of including three fugues from the "Art of Fugue."

In view of Mr. Biggs' broadcasts from Harvard University and his masterly interpretations of early organ music on instruments patterned on eighteenth century lines, it was interesting to note his handling of an organ of larger dimensions and different tonal design. It would

seem that, placed before such an instrument, he decides to discard baroque principles of registration and substitute a more general plan, suited to the particular instrument on which he may be performing. It was a very robust performance that he gave on this occasion. There was a festive quality about the evening which seldom allowed the player to drop much below a generous *mezzo forte*.

Mr. Biggs' popularity brought by far the largest audience the Casavant Society has attracted in its seven years of existence.

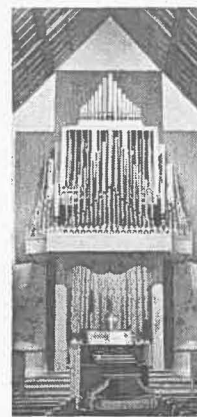
One gathers from Mr. Biggs' playing that he sometimes enjoys painting on a larger canvas than that offered by the baroque organ, and takes such an opportunity to express the exuberance that is a part of his artistic make-up. Certainly there is not an ounce of weakness or sentimentality in that make-up. Its strength and vigor are expressed in terms of buoyancy and vibrant rhythm, rather than in terms of lightness and delicacy. Sometimes the architectonics are thrown slightly out of perspective, as was the case in the Bach F major Toccata, when pedal solo passages were brought so prominently into the foreground as to disturb the general balance of the design. These were minor details in a recital of outstanding qualities by a recitalist of magnificent musicianship and astonishing virtuosity.

The complete program was as follows: Three Fugues from "The Art of Fugue" (numbers 1, 2 and 9), Bach; Chorale Preludes, "A Mighty Fortress Is Our God," "Have Mercy on Me" and "All Glory Be to God on High," Bach; Prelude and Fugue in G major, Bach; Concerto No. 2, in B flat, Handel; Suite from the "Fireworks Music," Handel; "Sheep May Safely Graze" and "God's Time Is the Best," Bach; Toccata in F, Bach.

The next recitalist to be heard in the Casavant Society series will be Mlle. Marcelle Martin, formerly pupil of Georges Emile Tanguay, at present professor of organ at the New Conservatoire de Musique et d'Art Dramatique of the Province of Quebec.

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GEORGE A. JOHNSON, A.A.G.O., dean of the Nebraska Chapter of the A.G.O., is perhaps Omaha's busiest organist. He is organist and choirmaster of the First Baptist Church, where he presides over a four-manual Austin organ and directs two choirs—the adult choir of forty voices and a girls' chorus of thirty. Besides maintaining a heavy church schedule, Mr. Johnson is musical director of radio station KOWH and owner of a successful piano school. In his "spare time" he has completed an anthem, appeared at nearby high schools and colleges in lecture-recitals on modern music and at present is doing organ work for Nelson Olmstead on an N.B.C. network.

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vancement of aeronautics, either through development, airline operation, manufacturing or invention.

While Mr. Kilgen has twenty-five years of experience in organ building, he has kept up his interest in aviation since the last war, in which he was an army flier. The Kilgen Organ Company is working on extensive aircraft contracts and is devoting its manufacturing facilities to government work.

ORGAN CLUB IN WINFIELD, KAN.,
OBSERVES TENTH BIRTHDAY

A chili supper and informal social evening was held at the home of Henry Kibbe in Winfield, Kan., Feb. 1 to celebrate the tenth anniversary of the Organ Club of Southwestern College. Mrs. Cora Conn Redic, Miss Hildred Applegate and Miss Edna Thomas were hostesses.

Miss Applegate read the minutes of the first meeting. Six charter members were present—Mrs. Redic, Mrs. William Stallcop, Miss E. Marie Burdette, Miss Edna Thomas, Miss Grace Sellers and Miss Applegate. Messages and letters were read from former members. Private Stanley Gould of Camp Chaffee, Ark., a former member, told of his experiences as an organist in military camps.

The club was organized on Jan. 2, 1934, in the home of Mrs. Redic, who has served as president since that date. Miss Hildred Applegate has held office as secretary-treasurer since the first meeting. Club members are scattered throughout the United States, many filling positions as organists of prominent churches. Compositions by four well-known American composers have been dedicated to the club and its sponsor, Mrs. Redic.

Edouard Nies-Berger will be the soloist on March 4 in the Handel Concerto in D minor with the National Orchestral Association, Leon Barzin, conductor, at Carnegie Hall, New York City. In January he played the Handel-Harty Concerto for orchestra with organ at Carnegie Hall with the Philharmonic Orchestra, Dr. Artur Rodzinski conducting.

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CORPORAL JOHN E. GILLESPIE



Photograph by Mr. and Mrs. R. Von Steinen.

CORPORAL JOHN E. GILLESPIE is now at Camp Phillips, Kan., about ten miles from Salina, where his work is nearly all musical. He is assistant to the division chaplain, who is the head chaplain (lieutenant colonel) of all the chaplains in that division. Corporal Gillespie plays on the average for four or five church services a week, three of them on Sunday. During desert maneuvers he played two recitals at the Presbyterian Church in Yuma, Ariz. In February he gave a piano recital at the service club in camp and will give an organ recital in Salina soon.

Corporal Gillespie received the bachelor of arts degree from DePauw University, Greencastle, Ind., in 1940, with a major in German and music (double major). The following year he received the bachelor of music degree from the same institution. In that period he studied organ with Van Denman Thompson. During his stay in college of five years Mr. Gillespie was organist and choir director at the Presbyterian Church in Greencastle. In those five years he gave "The Messiah" several times, presented other sacred works, such as "The Message from the Cross," Macfarlane; a Bach cantata, and the Mass in A, Franck.

From DePauw he went to Michigan State College, where he was working for his master of music degree under Frank Mannheimer. After three months there he was drafted.

Opens Wicks in Commerce, Tex.

A. Blanchard Boyer, instructor of organ and theory at the East Texas State Teachers' College, Commerce, Tex., gave a dedicatory recital Jan. 23 in the First Presbyterian Church of that city. The organ is a two-manual Wicks, a memorial to Mrs. Margaret Mitchell. Mr. Boyer played these compositions: "Ave Verum," Mozart; Fugue in G minor (The Little), Bach; Adagio (Toccata in C), Bach; "O Sacred Head Now Wounded," Brahms; "A Beauteous Rose Hath Blossomed," Brahms; Sarabande on "Rejoice Greatly, My Soul," Karg-Elert; "The Last Supper," Weinberger; "Ave Maria," Schubert; "Vater unser in Himmelreich," Bach. The organ has four ranks of pipes. John Lassig of Houston was the installer. Robert A. Markham of Baylor University, Waco, was designer and adviser.

"St. Paul" in Candle-Lighted Church.

The oratorio "St. Paul," by Mendelssohn, was sung at St. Paul's Episcopal Church in Kansas City, Mo., on the evening of Jan. 23. The taper-lighted church was filled to capacity for the beautiful service, which opened with the candle-light procession by the choir. The choir of sixty voices, under the direction of Clarence D. Sears, organist and choir-master at St. Paul's, was accompanied by the organ and an instrumental group from the Kansas City Philharmonic Orchestra. Miss Hester Cornish, assistant organist, was at the organ. The rector, the Rev. Richard M. Trelease, interpreted in a brief message the music of the century-old oratorio. Mr. Sears is dean of the Kansas City Chapter of the American Guild of Organists.

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Variations and Fugue on a Theme by Beethoven, by Norman Coke-Jephcott; published by G. Schirmer, Inc.

All too often a long work styled as "variations" is merely a bag of technical tricks applied without remorse to the maiming, dissecting and strewing wide of some innocent basic theme whose virtues die in the process. And when the composer turns loose his academic knowledge onto this same martyr theme transferred into a fugue subject, and produces a semipiternal contrapuntal thesis that fills many pages (and is sure to empty many auditoriums), then we are favored with the last word in dullness and boredom.

This gloomy view, however, cannot be applied to the interesting work now under perusal, for the experienced and canny composer first made certain of a flexible and potent theme, a succulent root by Beethoven, pregnant with possibilities, branchings and blossomings cleverly noted and brought out by the deft technique of an adept creative artist. On this fertile basis he built a set of eight diversified and attractive variations, all culminating in a fugue, which is not a dry scholastic essay, but a brilliant *tour de force*, musical and rhythmically exhilarating. Of pedagogical subtleties there are plenty; of tricks of the trade, many illuminating examples. Above all this technical aspect, however, loom the musical values, the interpretative inner pulse and drive. The result is a large-scale work that is in the masterwork class.

Three Preludes for the Organ, by Frederick C. Schreiber; published by G. Schirmer.

Both players and teachers will find this set of organ pieces worthy of attention. The idiom is definitely that of the organ, the effects are conceived for that instrument, the texture is that contrapuntal web best fitted for the occasion. Musically the trio of numbers maintains a consistently high level. That the composer is a good, even an excellent, worker in his craft is made evident on every page. The clever use of theme inversion in the

first Prelude is evidence of a first-class creative technique. Equally potent is the imitative stretto construction marking the second of the pieces; and the smooth-flowing part-writing of the finale is delightful.

Folio No. 4, "Masterpieces of Organ Music"; compositions by Samuel Scheidt; edited by Norman Hennefield; published by The Liturgical Music Press, Inc., New York City.

In quick succession this enterprising publishing house has given the available organ repertory some choice volumes, old masterpieces of pre-Bach vintage. The first three books were devoted to Pachelbel, Buxtehude and Walther. The fourth collection gives excerpts from the organ writings of an earlier contrapuntal master, Samuel Scheidt, who was born in Halle, Germany, in 1587, and died full of honor and renown in 1654. Selected for reprinting in the new book were three valuable specimens of this composer's creative art—two chorale preludes and a courante. It is music of real significance, of intrinsic merit and of practical value as service material.

Prelude for organ, by Gustave Ferrari; published by J. Fischer & Bro., New York.

An interesting short piece displaying an unusual and quite unconventional creative gift and personality. A square-cut, chorale-like theme is set forth, harmonized dissonantly, but with cumulative force. A brilliant treatment of the theme follows, in toccata style, closing with a fine climax on an exultant note. A splendid example of modern writing certain to be welcomed for concert use. Not difficult, lying well for the fingers and feet, and interesting to both player and listener.

Death of Mrs. George Fischer.

Mrs. Frances Fischer, widow of the late George Fischer, president of J. Fischer & Bro., the music publishers, died of pneumonia Jan. 17. She was born in New York and was 78 years of age. Surviving are a daughter, M. Antoinette Gardner, and three sons, Joseph A., Eugene H. and Staff Sergeant Victor W. Fischer.

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Henry Willis Writes on Organ Design; Also on Organ Architects

London, England, Jan. 4, 1944.—Dear Mr. Gruenstein: After a very long silence, due to preoccupation in military matters, I write to assure you that I read THE DIAPASON with as much interest—and amusement—as ever. I am from time to time quoted as having said unorthodox things. Such quotations—when divorced from their context—do not convey the full meaning. The latest “quotation” indicates that I have stated that the organ voicer is not an artist. What was the context?

The discussion at the time was upon this point: Who is the artist responsible for an organ? On this point I “emphatically” denied that the voicer is the artist, holding that it is the individual who, being satisfied with a specification, makes out the scales and details of construction of the pipes and reed work, sets out the points in voicing methods to be issued for each stop and coordinates the use of all mechanisms to meet the tonal requirements, concluding by finishing the completed instrument in the building, who is the artist. This individual is, *and can only be*, the competent master organ builder. In this I may disagree with Emerson Richards, who would appear to hold that a qualified organ architect is equally capable.

An analogy is the sculptor who makes his designs, chooses his material and employs skilled craftsmen to forward his design to the point where he can give the finishing touches, so completing his expression. For the attainment of his ideals the master organ builder must surround himself with a very highly skilled and competent team of craftsmen, which team he must assemble, train and subsequently guide.

Speaking for my own voicers, I know that they would smile, indulgently, if described as artists. They are very highly trained, exceedingly competent, craftsmen, and are, as the sculptor's assistants, proud of the important part they take in the creation of a work of art.

I would cite a case where a large and comparatively new concert organ was demonstrated to me in New York in 1924. My friend and guide asked me to say what I thought of it. I hesitated, being unwilling to wound, and said that it was the sort of job that I would expect my own staff to turn out if I had been dead for ten years and they had been left to themselves. My friend took this as high praise. The fact was that the instrument contained many well-voiced, indeed beautiful, stops and effects, the work of skilled voicers, but coordination was lacking.

Having indicated my views on the subject I would stress that no organist that I have ever met has claimed ability to do more than draw up a stop-list, and few organ architects have claimed more than ability to draw up a specification with general indications as to scales, wind pressures and the trend of tonalities. The organist—if he is worth his salt—goes to the master organ builder, gives his ideas and, in consultation with the organ builder, agrees on the specification. The

details are, inevitably, left to the organ builder.

The organ architect will draw up the specification and then find an organ builder willing to carry it out. The interpretation of the organ architect's intentions must then fall upon the organ builder. In this country (England) no reputable organ builder would attempt to collaborate with an organ architect, because he knows that such collaboration would be to him repressive and disastrous. But in America the position is, no doubt, different and the guiding hand of an organ architect may prove most helpful in cases where the organist is unversed and funds do not permit of a first-class organ builder being approached direct—always the best method.

What is true is that no organ should be specified and designed to suit the whims of an individual, especially one whose reputation would not suffer as would that of the master organ builder who carried out an ill-judged and ill-balanced design. An individual might as well try, and some have tried, to impose on a competent organ builder his own pet ideas of console measurements, distances between and set-back of the manuals between top of center pedal key and top of lowest manual key, etc., etc., disregarding accepted standards to suit the average physique.

An organ should be designed and built to carry out the purpose for which it is required—the interpretation of organ music of all ages—not for the eccentric performer who specializes in organ music of the pre-baroque and baroque period, shudders slightly at but plays Bach, and discontenances any later composer—not the “romantic” player, who is happy only with a medley of “foundational” diapasons, French horns, melodias (no upper work), together with unified swell bourdons, choir dulcianas, harps, gongs, chimes and such like clap-trap. The ideal organ for the “church” has not been evolved; nor should a standard design be laid down. The uses of each church must be studied and the requirements fulfilled. Given a sound and sure foundation for the concert hall, again the classic basis, embellishments can be added *ad lib*, but be sure they are embellishments and not excrescences.

Following a period of nondescript normality, organ building in America suffered from the vicious indiscretions of the Hope-Jones era, which later developed into the “romantic” period. Now there is a movement toward “highbrowism,” as shown in the revival of the baroque. This phase will also pass and American organ building will in good time attain a sound and dignified plane, free of schisms and exaggerations, upon which the classic and the modern will meet in perfect amity and ensemble. The Associated Organbuilders of America might well keep this ideal before them, for it is in the hands of their members to achieve it.

In England the future for organ building would appear to be gloomy. Between wars we have already suffered from a wave of “extension” emanating from the theater (cinema) organ; an unnatural and meretricious system which substitutes mechanism for pipes, and for three or four years from instruments from which emanate electronic and electrostatic noises, which, in this country, are still permitted to be styled as organs. At the

DR. FRANCIS S. MOORE



AT THE FIRST METHODIST CHURCH of Oak Park, Ill., where there is ideal collaboration between the minister, the Rev. Lynn J. Radcliffe, D.D., and the organist and choir director, Francis S. Moore, a prominent figure in Chicago church music for half a century, an innovation was made at the morning service Jan. 30. In place of the regular sermon, Mendelssohn's “Elijah” was sung by Dr. Moore's choir of forty-two voices, with the following quartet of soloists: Mrs. Jessie Steck, soprano; Miss Adele Brandt, alto; David Johnson, tenor, and George Gilman, bass. For the prelude Dr. Moore played the Prelude in D minor and the Finale from the Sixth Sonata and for the postlude the Fugue in D minor, all by Mendelssohn.

Dr. Moore has composed a short anthem for Easter, “He Is Risen,” which has just been brought out by the Gamble Hinged Music Company of Chicago. This composition has made an appeal to choir-masters who have seen it and who find that it meets perfectly the demand for a colorful anthem that does not make too severe demands on the depleted choirs with which many organists are working.

end of the present conflict our chief patrons, the churches, will be greatly impoverished, as will, for a time, the entire community, and in the interests of “economy” I fear that extensionism and electric tone production may have an overwhelming appeal. But there will remain those, and I hope to be spared to be amongst them, who will work in accordance with the best traditions of organ building and no other.

To conclude I would like to say how much I have appreciated J. B. Jamison's recent contributions to your columns—expressions of sound, sturdy and knowledgeable common sense as applied to organ design.

Yours sincerely,
HENRY WILLIS.

Kilgen Employees in Armed Services.

Many members of the Kilgen Organ Company organization are serving with the armed forces, most of them in a technical capacity. Among them are Ensign George White in the navy's radar service; Pfc. Carroll Stoerker, army; Cadet Don Rudolph, army air forces (from the Kilgen engineering department); Corporal Lawrence Hausman, with the army in Alaska (service department); Raymond R. Dunn, sound technician with the navy (Cincinnati factory representative). Aviation Machinist's Mate Gordon Fowlston is with the naval air forces; Sergeant Lawrence May is an aerial gunner with the army air forces; Pfc. George Muth is in the army; Russell Brandon with the Seabees, Joseph Murphy in the navy, Corporal Zollman in the army, Richard Pfaff in the army and Pfc. Robert Maruska in the army.

BETHLEHEM BACH FESTIVAL TAKES PLACE MAY 19 AND 20

The thirty-seventh annual Bach festival at Bethlehem, Pa., will be held May 19 and 20 in the chapel of Lehigh University, according to an announcement by Dr. Ifor Jones, the conductor. Any concern over the effect of war on the historic festival was removed last year when the usual throng of Bach devotees was on hand for the two-day program. Encouraged by an increase in the size of the choir to 230 singers, including the record number of thirty-three tenors and forty-five basses, Dr. Jones has planned a festival equal to the exacting standard established. The Bethlehem Bach Choir, organized in 1898 by the late J. Fred Wolle, is a natural outgrowth of musical interest among the Moravians who founded Bethlehem in 1741, and for the last six years has been under the direction of the Welsh Bach scholar, Dr. Jones.

With E. Power Biggs at the organ and members of the Philadelphia Orchestra assisting, the festival will be divided into four sessions. The first, beginning at 4 p. m. May 19, will open with Cantata 104, “Thou Guide of Israel,” and the chorale “Jesu, Joy of Man's Desiring,” a chorus from Cantata 161, “Come, Thou Lovely Hour of Dying,” and Cantata 102, “Lord, Are Thine Eyes Not Searching for the Righteous.” The Friday evening session includes the motet “Be Not Afraid” and the Brandenburg Concerto No. 5 for flute, violin, piano and orchestra. Concluding selections will be Cantata 93, “If Thou but Suffer God,” and Cantata 4, “Christ Lay in Death's Dark Prison.” The complete Mass in B minor will be presented in Saturday sessions at 2 and 4:30.

Mr. Biggs will give an organ recital at 11 a. m. May 20 at the Central Moravian Church.

EARL H. HOENIG, COLUMBUS VETERAN ORGANIST, IS DEAD

Karl H. Hoenig, organist and choir-master at Trinity Episcopal Church, Columbus, Ohio, for forty-four years and former Franklin County treasurer, died Feb. 1. He was 78 years old.

Mr. Hoenig, known affectionately as “Pop” by thousands, retired from Trinity Church Jan. 1, 1941. Music was his first love, followed closely by politics, and from that combination grew the nationwide fame of the Republican Glee Club of Columbus, of which he had been director since 1916. He directed the club on many notable occasions, including national Republican conventions and inaugurations in Washington. His last appearance with it was at its annual banquet at the Southern Hotel the Saturday night before his death.

Mr. Hoenig was born Oct. 17, 1865, in New York City. Before he was 21 he held his first position as organist at St. George's Chapel in New York. It was there he met his wife, Mrs. Emma Kuhn Hoenig, who sang in the choir. Later he served as church organist in Butte, Mont., and Toledo, before going to Columbus in 1897 from Mount Vernon, N. Y.

From 1919 to 1928, before a full-time music department was established, he was in charge of musical activities at Ohio State University and for a number of years held the same position at the Columbus School for Girls. In 1928 he was elected treasurer of Franklin County and two years later was re-elected.

Leave Washington for Florida.

Captain and Mrs. William Smith have left Washington, D. C., to make their home in Lake Wales, Fla. Mrs. Smith (Marjorie Maxfield) is a member of the District of Columbia Chapter of the American Guild of Organists. She has devoted only part time to organ work by substituting and has served as organist and choir director for periods ranging from three months to three years in such Washington churches as St. Thomas' Episcopal, Holy Comforter Episcopal, Grace Lutheran, Mount Olivet Lutheran and Christ Lutheran, Bethesda, Md.

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At our twenty-second annual meeting, held in New York Jan. 31, Dr. Harry T. Burleigh was elected a fellow of the Hymn Society in recognition of his unique musical career both as a singer and as the composer and arranger of American folk music. A letter of congratulations from the society was read at the reception held in his honor Feb. 7 by St. George's Church, where he has been soloist for fifty years.

Officers were elected. William Watkins Reid remained president, while two new vice-presidents were chosen—the Rev. W. Sherman Kerschner, D.D., of Philadelphia and Frank J. Metcalf of Washington. Robert Baker became recording secretary and Miss Eliza P. Cobb and Frederick Kinsley, both of New York, were placed on the executive committee. New members elected were Robert Baker, the Rev. Merritt B. Queen, the Rev. Edgar H. Rue and Walter Wild.

After the annual reports had been read and discussed, memorials were presented for these deceased members: Dr. Franklin A. Gaylord, John Barnes Pratt and Dr. Raymond Huntington Woodman.

The dinner, arranged by Miss Caroline B. Parker at the Town Hall, attracted several out-of-town members, including Mrs. Oliver Huckel of Montclair, Miss Jean W. Steele of Philadelphia and Dean Robert G. McCutchan, now of Claremont, Cal., who made some frank and not entirely optimistic statements about

singing in the churches across the country.

The speaker of the evening was the Rev. Alvin F. Brightbill of Bethany Biblical Seminary, Chicago. His telling address included an account of the creative work in the musical, cultural and social evaluation of hymns being done by the seniors in the seminary. He began by saying that we now face a real challenge to provide leadership in every aspect of practical hymnody, including the actual singing of hymns. When the reformers of the middle ages revolted against the abuses of the day they went too far; the Protestant Church now realizes its loss owing to the Puritan purge. Dr. Brightbill referred to the modal melodies of the Amish folk and their highly-developed home worship. The singing of hymns by the Germans in eastern Pennsylvania was carried forward through oral tradition, and recent recordings show the ornaments that were added to the chorales, just as the Psalm-tunes had been embellished in New England. He then gave an interesting account of the most effective musical therapeutic work being carried on in veteran hospitals by some conscientious objectors.

Interesting facts were given about the studies in progress by Professor Brightbill's students on the lyric, religious and social qualities of the textual material in their hymnal. In conclusion, Professor Brightbill pleaded for more time to be spent in the study and singing of hymns.

These brief excerpts by no means convey the value of his remarks. We are hoping that the address itself, including the valuable study outline used by the students, will be made available to all those interested, and if so, announcement of the plan will be made later.

REGINALD L. McALL.

Meeting of Detroit Women.

The Woman Organists' Club of Detroit met at the Boulevard Temple Methodist Church with Gretta Wilson Feb. 29. After the monthly business meeting a recital was presented by Bertha Freeman, Florence West and Mrs. Wilson, organists, assisted by Lois Ziel Binder, soprano.

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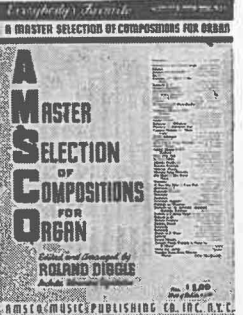
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CHARLES W. CRAIG, F.A.G.O.



AN INTERESTING WAY of bringing the organ and the Bach chorale preludes to the attention of worshipers in his church has been undertaken by Charles W. Craig, F.A.G.O., organist and choirmaster of All Saints' Episcopal Church in Richmond, Va. Beginning with January and continuing through the church year he is presenting every Sunday, at the vesper service, two or three chorale preludes from Bach's "Little Organ Book," the preludes being chosen in accordance with the church season. These chorale preludes are not played before the service, but in place of the usual anthem. A brief introductory description of the preludes by the rector, the Rev. J. W. Kennedy, enhances the interest of the hearers. The response to these services has been most encouraging.

Mr. Craig earned his associate certificate in the American Guild of Organists in 1941 and the fellowship last year. In addition to his work at All Saints' he is a member of the faculty of the Richmond Professional Institute, College of William and Mary, being instructor in organ. At his church Mr. Craig conducts the only boy choir in Richmond and the oldest in Virginia.

MARIANNE GENET RETIRES; SUCCEEDED BY G. N. TUCKER

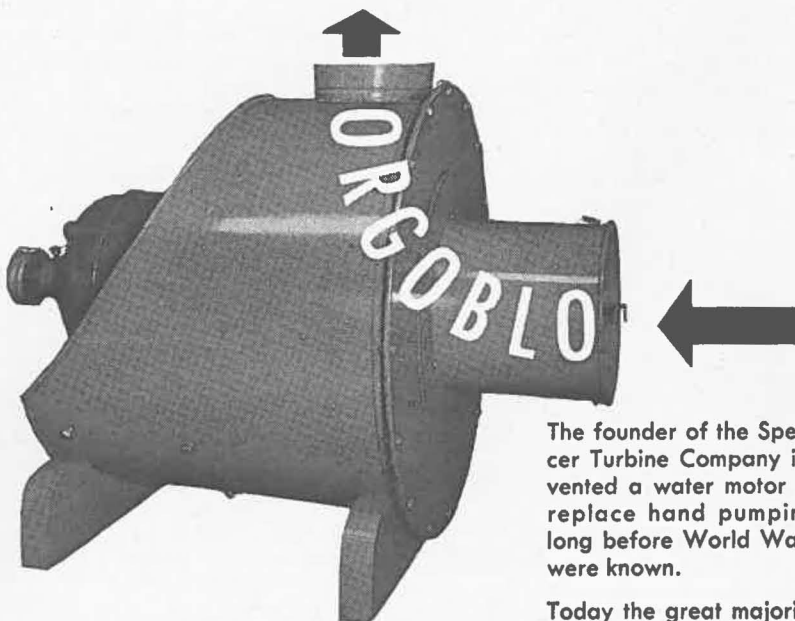
Miss Marianne Genet has been appointed honorary organist of St. Stephen's Episcopal Church, Wilkinsburg, Pittsburgh, following her resignation in February because of ill health. Miss Genet, who recently underwent a second operation, has been organist of St. Stephen's for thirty-one years. Last year the organ was rebuilt as far as war conditions would permit and re-dedicated in memory of her service to St. Stephen's.

G. N. Tucker, organist and choirmaster of St. Paul's Church, has been chosen as Miss Genet's successor and will assume his duties at St. Stephen's the first Sunday of March. The choir of St. Stephen's is a group of boys and men which throughout the years has carried out an important musical program for the Episcopal Church in the diocese of Pittsburgh, St. Stephen's being the second largest church in the diocese.

Mr. Tucker, son of the late Dr. L. Norman Tucker, rector of St. James' Church, Pittsburgh, has had thorough musical training. He started as assistant organist at St. James'. Then he went to the First Reformed Presbyterian Church and next to St. Paul's. He has studied at the Pittsburgh Musical Institute, the University of Pittsburgh and in New York at the Cathedral of St. John the Divine. Mr. Tucker is a member of the faculty of the Fillion Studios School of Music, Pittsburgh. He is at present doing war work in the engineering department of the Union Switch and Signal Company, Swissvale, in addition to his church duties.

Appointed to Chicago Churches.

The following pupils of Dr. Frank Van Dusen at the American Conservatory in Chicago have been appointed to church positions: Dwight Davis, Warren Avenue Congregational Church; Alvin Barker, Broadway Methodist; Kathryn Tutules, South Congregational; Lawrence Wheeler, Federated Church, Harvey.



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ROBERT NOEHREN LEAVES GRAND RAPIDS FOR WAR DUTY

Robert Noehren, organist of the Fountain Street Baptist Church in Grand Rapids, Mich., for the last year and a half, has enlisted in the maritime service and expects to be called to active duty within a short time. He has been granted leave of absence by the church.

Grand Rapids people had an opportunity to hear Mr. Noehren in a recital before he left, in the Fountain Street Church Feb. 1. His program was as follows: Toccata and Fugue in D minor, Bach; "Noel," Le Begue; Chorale Preludes, "O God, Thou Holiest" and "O World, I E'en Must Leave Thee," Brahms; Chorale in A minor, Franck; "Comes Autumn Time," Sowerby; "Harmonies du Soir," Karg-Elert; Toccata on "Ave Maris Stella," Dupré; London-derry Air, arranged by Sanders; Finale from First Symphony, Vienne.

Mr. Noehren went to Grand Rapids in September, 1942, from Buffalo, where he was organist and director of music at St. John's Episcopal Church. He studied organ with the late Lynnwood Farnam and other noted organists and composition with Paul Hindemith. One of Mr. Noehren's compositions, a sonata for organ, was broadcast recently by E. Power Biggs.

Mrs. Noehren and their two children have gone to Haynesville, La., to reside with Mrs. Noehren's parents for the duration.

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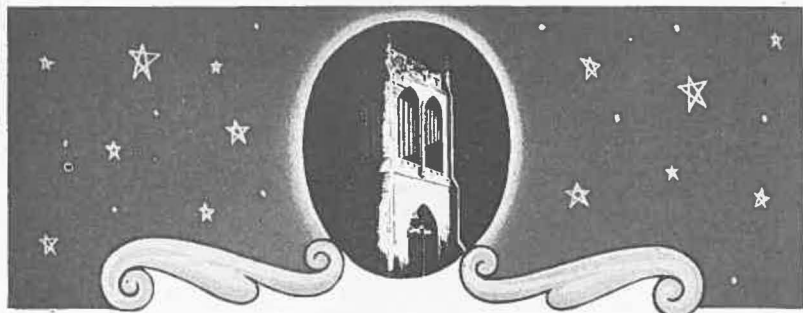
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