A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS

OFICIAL JOURNAL OF THE AMERICAN GUILD OF ORGANISTS—OFFICIAL MAGAZINE OF THE CANADIAN COLLEGE OF ORGANISTS

Thirty-fourth Year—Number Three

CHICAGO, U. S. A., FEBRUARY 1, 1943

Subscription $1.50 a Year—15 Cents a Copy

LARGE ORGAN FINISHED IN ROCHESTER CHURCH

WORK OF MOLLER FACTORY

Brick Presbyterian Instrument Has Extensive Resources, As Shown by Specification—Five Pipes in the Old Organ Preserved.

One of the most noteworthy organs built in 1942 and one of the last completed in the factory of M. F. Miller, Inc., in conformity with War Production Board regulations, has been installed in the Brick Presbyterian Church, Rochester, N. Y. The new instrument was made possible by contracts for the quadrennium, which provide for the use of wood on the extreme flue pipes of the instrument. In addition to this the church has a youth orchestra and five members of the church, the Eastman School of Music, and former members of the Inter-High School Chorus, one-third of the membership being selected from each.

In addition to this the organ has a youth orchestra of five members which provides music for the Sunday-school and sings a month at the Sunday morning service. The choirs are under the direction of Miss Margaret McInnes, who was graduated from Franklin and Marshall College and the Commonwealth School of Music. In addition to his duties at the Brick Church he is head of the theory department and has also served as assistant director at the Eastman School of Music. He is also chairman of the theory committee which revises the standard examinations for the Association of Music Schools.

In preparing the specifications for the new organ, consideration was given to the many fine pipes of the old organ, which it was considered advisable to use in the new instrument. All these pipes were re-used in the Moller factory and installed in the new organ.

The following stop specifications show the size and principle of the instrument:

GREAT ORGAN

Diapason, 6 ft., 61 pipes.

Diapason, 8 ft., 61 pipes.

Gemshorn, 4 ft., 61 pipes.

Flute Harmonique, 4 ft., 61 pipes.

Unda Maris, 8 ft., 61 pipes.

Fifteenth, 1 ft., 61 pipes.

Plein Jeu, 3 ranks., 183 pipes.

Diapason, 8 ft., 61 pipes.

Principal, 4 ft., 73 pipes.

Spitz Fléte Celeste, 8 ft., 73 pipes.

Fourniture, 4 ranks, 244 pipes.

Tenor, 4 ft., 73 pipes.

Trio, 8 ft., 73 pipes.

Viole Sourdine, 8 ft., 73 pipes.

Twelfth, 2% ft., 61 pipes.

Gemshorn, 8 ft., 61 pipes.

Flute Harmonique, 4 ft., 61 pipes.

Diapason, 8 ft., 61 pipes.

Octave, 4 ft., 61 pipes.

Gemshorn, 8 ft., 61 pipes.

Twelfth, 2% ft., 61 pipes.

Gemshorn, 8 ft., 61 pipes.

Flute Harmonique, 4 ft., 61 pipes.

Gemshorn, 8 ft., 61 pipes.

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FEBRUARY 1, 1943

IN THIS MONTH'S ISSUE

Noteworthy organ built by M. P. Möller for the Brick Presbyterian Church, Rochester, N. Y., is one of the last to be completed before all organ construction is halted.

EASTERN ORGAN COMPANY presents a series of recitals in February on the large Aeolus-Skinner organ in the Church of St. Mary the Virgin, New York, to mark rebuilding of instrument by G. Donald Harrison.

A. O. Brungardt, treasurer and general manager of the Entries Organ Corporation, died suddenly at Battleboro, Vt., on Christmas Eve.

Dr. Francis Hemmingston, for half a century a prominent Chicago organist, died at his home in Oak Park Dec. 31.

Tabulation made by H. J. W. MacCormack shows relative popularity of organ compositions as indicated by an analysis of the recital pages in THE DIAPASON in 1942.

How to help the cause of the organ recital and the same time raise war bond money is pointed out by Bernard R. La Berge, the organ impresario.

Office of New York and visitors to the number of 175 make merry at annual party of the A.G.O. Jan. 4.

FOUR ORGAN RECITALS

by Ernest White

Monday evenings at 8:30—February 1, 8, 15, 22

Church of St. Mary the Virgin

139 West Forty-Sixth Street, New York

These programs are the first since the organ has been renovated and added to by the Aeolian-Skinner Organ Company.

THE DIAPASON.
HALF A CENTURY IN CHICAGO

Born and Trained in England, He
Came to United States in 1893 and
Had a Distinguished Career

FRANCIS HEMINGTON DIES AS OLD YEAR ENDS

R. BUCHANAN MORTON

Dr. Francis Hemington died Aug. 22, 1866, and received his musical education in his native land. At the age of 18 he held his first organ recital on the morning of his 200th recital as organist and choirmaster of the Church of the Epiphany when Dr. Hemington was organist and choirmaster.

Dr. Francis Hemington, Min.D., A.R.C.O., whose career as an organist in the Chicago area covered a period of more than a century in the period of the nineties and the first fifteen years of this century remember the recitals Dr. Hemington played at the Church of the Epiphany, on Ashland Boulevard. The morning of his 200th recital in this church, in 1914, a cup was presented to him by Dr. Herbert W. Prinsep, then rector at the Epiphany, on behalf of the wardens and members, with this inscription: "Presented to Dr. Francis Hemington, A.R.C.O. in commemoration of his 200th recital as organist and choirmaster of the Church of the Epiphany. A loving appreciation from his many friends in Chicago, June 1, 1914."

Dr. Hemington was born in London Aug. 22, 1866, and received his musical education in his native land. At the age of 18 he taught himself piano and when he was 8 he sang in a London church choir. Among his teachers were Edward Sis and Frederick Archer. In 1885 he composed the examination for associate of the Royal College of Organists.

Mr. Hemington came to Chicago in 1891 to see the world and for three years was appointed organist and choirmaster of Grace Episcopal Church, Oak Park. He resigned this position in the fall of 1894 to become organist at St. Paul's Universalist Church, Chicago, where steady receipts on Sunday afternoons soon brought him into prominence. In September, 1899, he became organist of the Church of the Epiphany, where his recitals every Monday evening attracted large audiences of music-lovers from far and wide.

In 1910 Mr. Hemington received the degree of doctor of music from New York University.

He resigned from the Church of the Epiphany, after a fifty-two-year period of service, on Christmas Day, 1921, and the following Sunday, Dec. 31, 1922, became organist and director of Pilgrim Congregational Church, Oak Park. From 1910 to 1920 Dr. Hemington was organist also of Glen Temple, Chicago.

Dr. Hemington was president of the Illinois Council of the N.A.O. for six years—from 1917 to 1922—and was a member of the American Guild of Organists and for several years on the executive committee of the Illinois Chapter. In 1894 he organized the Oak Park School of Music, which he conducted until his death.

Dr. Hemington married Sarah Jane Horn in London in 1892. Mrs. Hemington died July 19, 1939, at Ogunquit, Maine, where the Hemingtons made their summer home. He is survived by a daughter, Myra, whose home is in Brighton, England.

Chicago Club of Women Organists.
The Chicago Club of Women Organists sponsored a blue room supper at the Butler Homemaking Institute, 14 East Jackson Boulevard, Chicago, Jan. 18. This was a benefit for the club and was managed by Vera Flandorf, financial chairman. Hazel Quinney, program chairman, has arranged for an organ program at the Y.M.C.A. College, in the Kimball Building, Monday evening, Feb. 1. The players are Martha Morris Armstrong, Marietta Burroughs and June Codd.

The Wood Violone

The tone of these pipes is the logical counterpart of the double bass. This stop was popular in America at the turn of the century, but fell from favor because its tone, though good, was small in size.

Research into the older forms of this stop has yielded information concerning its scaling which now enables us to build it in a wide range of dynamics and quality.

The size of the tone may now range from that of a Contra Dulciana upward until it exceeds the results of the usual metal Diapason. The quality may be smooth, or with enough "resin" in the tone to make it approach the effect of a small reed, or a vigorously bowed string bass.

AEOLIAN-SKINNER ORGAN COMPANY

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

BOSTON, MASS.
O Mensch, bewein' Dein Siinde gross,

Toccata, Adagio and Fugue in C major, Vaughan Williams.

Chorale No. 2 (B minor), Franck.

Doric Toccata, Bach.

Trumpet Tune, Purcell.

"Tu es Petra," Mulet.

Scherzetto, Vierne.


Aria from Suite in D, Bach.

"Alle Menschen miissen sterben," Bach.

Prelude and Fugue in D major, Bach.

"On Hearing the First Cuckoo in Spring," Schumann.

Sketch in F minor, Schumann.

Pastoral Symphony, Handel.

Adagio and Aria from Tenth Concerto, Handel.

Allegro from Sixth Symphony, Widor.

"Fugue a la Gigue," Bach.


"The squirrel," Weaver.

Allegro from Fourth Concerto, Handel.

"Kyrie, Gott Heiliger Geist," Bach.

"Marche Champetre," Boex.

"Das Alte Jahr vergangen ist," Bach.

"In dulci Jubilo," Karg-Elert.

"Le Tumulte au Pretoire," de Malein.


"Soul of the Lake," Karg-Elert.

"Schlachtdich, O liebe Seele," Bach.

"Sixth Symphony," Karg-Elert.

"Le Tumulte au Pretoire," de Malein.

Bach's Fantasie in G minor was performed seven times separately from the Prelude, making the total performances of the Fantasia forty-eight. Where several settings of the titles of a chorale theme have appeared in programs, the original title is used in the list. Obviously some of these titles may represent several performances, all in the same form, and this condition is reflected in the theme in reference.

By composers; figures indicate number of performances in alphabetical order.

We suggest your early inspection of this recommended list of

Lenten and Easter Music

for MIXED CHORUS

Just Issued! New 1943.

The Lord is Risen! — Bach, Christmas Caroller, Vienna, 231.

"Choir of the Fields and Flowers." — Harvey Goul.

Into the Woods My Master Wester — J. Thurston Noe.

Bless the Lord (Duxer Domini) — Franck-Sweet.

How Beautiful Upon the Mountains — John W. Wrek.

 Hosanna to the Son of David — M. Mauro-Cottone.

Thou art the Way — Carl F. Mueller.

An Easter Alleluia — T. Turin.

Hungarian Boys' Easter Carol — John W. Work.

for WOMEN'S CHORUS

The World Itself Keeps Easter Day — Katherine K. Davis.

An Easter Alleluia — T. Turin.

Alleluia. Come Good People — Katherine K. Davis.

Christ is Risen Today! — Katherine K. Davis.

Inspection copies of the above will be sent on request.
GREAT OUTDOOR ORGAN NOW IN WAR SERVICE

CHANGE MADE IN SAN DIEGO


Once the gathering-place for those who love organ music in the San Diego, Cal., area, and for thousands of tourists, beautiful Balboa Park now is the scene of weekly outdoor organ recitals for the exclusive benefit of service men and their families. The civilian recitals were discontinued last June, after Balboa Park was taken over by the navy. Through an arrangement between naval and municipal authorities, however, the musical programs were resumed for the pleasure of sailors, marines and soldiers in the area.

Average attendance at the recitals, which are presented Sunday afternoons by D. Robert Smith, specialist first-class, attached to the Eleventh Naval District chaplain's office, is about 400. Mr. Smith formerly was on the faculty of the College of Puget Sound.

The organ is a four-manual Austin built in 1913. It was presented to San Diego by John D. and Adolph Speckels. A new console was installed in 1935.

Recent programs by Mr. Smith included the following numbers:


Dec. 18—"Scherzo Caprice," Spross; "To the Evening Star," Wagner; Gavotte, Clewell; Cavatina, Raff; "The Clown," Nevin; "Autumn Night," Frysinger; Coronation March, Meyerbeer; Andante Cantabile, Fourth Symphony, Widor; Capriccio, Mendelssohn; Variations on a Polish Carol, Guilmant; Variations on "Silent Night," Harker; "Hallelujah Chorus," Handel.


ROBERT B. MILLER DEPARTS TO SERVE ENGLAND IN WAR

Robert B. Miller, organist and choir-master at St. James' Church, Philadelphia, has been granted leave of absence to return to England for military service. Mr. Miller came to this country five years ago and his first appointment was to the Church of the Good Shepherd, Rosmont, Pa. He went to St. James in September, 1941. Mr. Miller, who is a British citizen, has also served for the last three years as assistant director and accompanist of the Philadelphia Bach Festival Society.

During Mr. Miller's absence the choir of thirty boys and men at St. James' will be under the direction of Thomas Matthews, F.A.G.O., choirmaster, and James H. Lord, F.R.C.O., organist. Mr. Matthews, who was formerly assistant organist at the Cathedral of St. John the Divine, New York, is organist and choirmaster at the Church of St. Martin-in-the-Fields, Chestnut Hill, Philadelphia. This position he will continue to hold in conjunction with his work at St. James'. On Sunday mornings the organ will be played by Mr. Lord, who was for twenty-one years organist and choirmaster at Calvary Church, Germantown, Philadelphia. Mr. Matthews will play at the Sunday afternoon services and will give the organ recitals preceding them.

Corporal Kincaid in Africa.

Corporal Clifford B. Kincaid is "somewhere in Africa," but not in the "wilds," he reports. He is with the Seventh Infantry Band. There are no organs where he is and he misses them, though he is able to keep up some musical activity by playing the euphonium in the band.

Although a grave duty, we also consider it a rare privilege to dedicate our entire organization to maximum production of war materials during the present world conflict and to an organ of unexcelled merit after VICTORY.
**THE DIAPASON**

**FEBRUARY 1, 1943**

**ESTEY ORGAN CORPORATION**

**BRATTLEBORO, VERMONT**

Builders of organs since 1846

100% WAR WORK FOR THE DURATION

Builders of Organs from the Day of Victory Onward
How to Raise Money for War Bonds While Promoting Recitals

New York, Jan. 14, 1943—My dear Mr. Grunstein: My object in writing you is to try to help the cause of the organ during these war times by making what I believe to be some worthwhile suggestions.

In the course of my earnest endeavors to persuade people interested in the organ to present great organists, or to promote first-class organ recitals in their localities, I refer particularly to the various chapters of the A.G.O. I have learned that quite a few chapters have decided not to present any organist in recital this year, but instead to use some of the money available in their treasury to buy war bonds. Now there is no possible question as to the splendid aim these groups have in mind, and they are to be congratulated on their patriotic spirit in helping our war efforts. I would be the last to quarrel with such a policy and what I write must not be construed in any way as a criticism, but rather as a constructive suggestion whereby those chapters of the A.G.O., or other organ societies, choirs and church organizations could raise more money for the purpose of buying war bonds or war stamps.

Here is my suggestion, and the idea is far from being a new one—a large number of other musical societies throughout the country adopted this plan since the war broke out: Why not put up a well-organized and well-executed program for the purpose of raising money to buy war bonds or stamps, or perhaps a combination of both? This would be twofold: first, those societies or groups would do a great public-relations service which could inspire others and would bring credit to the organ world, while the amount of money raised in this way could be more substantial. At the same time all those artistic values which mean so much for the future of the organ world would not be only preserved, but enhanced, even during these difficult times. The idea is a well-known fact that the masses today have not yet awakened to the beauty and glory of great organ literature, and this would be a worldwide step in the right direction. Here is a real chance to accomplish a dual purpose and sell the organ to the public in a big way, helping our country at the same time. In my opinion it would be a distressing thing to lose the organ world, and still may come, never will happen, under the democratic system if we do not do our part. Music—great music played by masters—could inspire others and bring about a world-wide improvement of the profession, the organ profession can keep up their activities during the war our organ profession can do so.

I know that you also, my dear Mr. Grunstein, stressed this point in your splendid editorial last fall, which impressed a number of people. Thanking you for the use of your columns, I remain Cordially,

GRANT N. LOBERO

Recitals in Kimball Hall

The Friday noon recitals in Kimball Hall, Chicago, under the auspices of the Illinois Chapter, A.G.O., with the patronage of the W. W. Kimball Company, were resumed after the Christmas holidays and have been drawing audiences a little larger than those last year. Ten minutes before February Mrs. Allen W. Bajen, chairman of the committee which has the arrangements in charge, announces the following performers:

Feb. 5—Wilbur Hild

Feb. 12—Darothy Korn


Feb. 26—Private Winston S. Johnson

The recitals begin promptly at 12:10.

Barney Swaith, organist and director of the Fourth Presbyterian Church, Pittsburgh, and dean of the Illinois Guild Chapter, interjected his performance Jan. 8 with interesting comments on the music played. His offerings were the following: Prelude, Alkan-Franck; "Piece Heidentum," Op. 139, Dvorak; "Organ Concerto" by Schop, a seventeenth century German composer; "I Cry to Thee" and "In Thee Is Born the Divine Child." Musical service at the Smithfield Evangelical Protestant Church, Pittsburgh, Jan. 10. A special feature was the "Sacred Concerto" by Schoel, a seventeenth century composer, for chorus and two violins, sung by the church quartet, with assistance of the Rev. Bruehring and Helen Witte, violinist. Another special event was Homer Wicklin's new carol, "He Is Born, the Divine Child."

An interesting item of news concerning one of the most choice organists of today comes from Mr. and Mrs. Ralph Johnson of Pueblo, Colorado, announcing the marriage of their daughter, Mary Elizabeth, to Dr. Marshall S. Bidwell, organist of Carnegie Music Hall, Pittsburgh. The wedding took place Jan. 19 in Pittsburgh.

The necessary work and effort toward the goal. I am in a position not to be overoptimistic these days, but I refuse to be unduly pessimistic, and I am firmly convinced that if other branches of the profession can keep up their activities during the war our organ profession can do the same.

Mr. S. E. Grunstein gave the following special list of recitals: February: Mr. Spach played these choice compositions:

Joy," Bach; Adagio-Allegro, Handel; "In Thee Is Born, the Divine Child." (Sicilian Suite), Mauro Cottone; "To an American Soldier" (An American Tone) by E. A. Ely, Van Dusen Thompson; Choral, "From Heaven on High to Earth I Come," Pachelbel.

Charles H. Demorest, A.A.G.O., was the recitalist Jan. 29. His performance took place after this issue of The Diapason had gone to press.

Max Seifert conducted an interesting musical service at the Smithfield Evangelical Protestant Church, Pittsburgh, Jan. 10. A special feature was the "Sacred Concerto" by Schoel, a seventeenth century composer, for chorus and two violins, sung by the church quartet, with assistance of the Rev. Bruehring and Helen Witte, violinist. Another special event was Homer Wicklin's new carol, "He Is Born, the Divine Child."

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Organists Make Merry at Thrilling Tenth Night Dinner in New York City

One hundred and seventy-five members and friends of the Guild and men in uniform formed the grand party. The dinner was given by the Guild at the Belmont-Plaza Hotel in New York, Jan. 4, for the tenth Night Christmas party of the headquarters and the Metropolitan New Jersey Chapters. With Warden Warner M. Hawkins acting as toastmaster, we started off with an excellent and speechless dinner, followed by a two-hour entertainment by Harold Herrema and Co. Before the assembly, we were forewarned to expect anything and everything, we went along.

Starting with a radio skit, Announcer Herrema was also assisted by Warden Hawkins, Dr. Ralph W. Lockeman and Dean Eugene Onizuka, the opening presentation of the Metropolitan New Jersey Chapter. Then came a learning and同时也 the use of the trombone, Professors Herrema and Kingdon, who also gave us the slide trumpet and interspersed with comment and comedy. As the quarterback, Professors Herrema turned out costless professors managed to nail the second set, and with Professor Birchman putting Professor Herrema center the "Mary Had a Little Lamb" (the more first—just in case), and then the "Blue Danube Waltz."

Gage then offered what I thought was an excellent "Silhouette" on a theme made from the letters in the phrase "Hawkins, it be without of the A.O.G."

So that Trainer Herrema might get his dog into the proper mood for the final act, an elaborate tableau was unfolded for its benefit depicting the dogs that tempers Improvisus holds coat to an organism, and his being rescued by the Archangel, and the Archangel being rescued by the Last Priest. Professor Ralph A. Harris read the dialogue. For the pleasure of the assembled, Mr. McDermott was appointed publicity chairman. Many thanks were expressed to the immortal Harold Herrema for a grand evening.

JOHN L. RAE.

Gay Christmas Party in Philadelphia

Members of the Pennsylvania Chapter assembled at the First Unitarian Church in Philadelphia, December 27, for the tenth Christmas dinner. An excellent program was enjoyed by a large number of the members.

After the recital the Grace Cathedral choir of men and boys, under the direction of Hugh A. Mackintosh, the new organist, sang two of Mr. Lewis' Christmas carols—"O, the Skies were Bright" and "And He Shall Feed His Flock." The following was also sung: "Praise the Lord and Pass the Pottage."

Later the Guild members and guests enjoyed a grand evening at a cathedral in a dinner in the. Howarth.

KATHLEEN S. LUX, Sub-dean.

Dean J. Laurence Slater of Central New York

Joins the British Army

The Central New Year Chapter is suffering a severe blow through the enlistment in the British Army of its dean, J. Laurence Slater, a member of the great Westminster Choir, Utica. He has proved himself an inspiring leader in musical affairs both in his chapter and in Utica in general. He is captain of a number of our Guild activities and through his organization of the back of the Guild has done much good work, especially in the minor Mass, he has broken new ground in music and has trained a vast number of choir boys.

The December meeting took the form of a joint recital by Eleanor Green of the Singsgagh Methodist Church and the Central New York Chapter. The recital was played in the Central New York Chapter, after the United, and a good-sized audience enjoyed the music. The program for the first of the December was one of a farce and all great works. The first of the December was one of a farce and all great works.

For the next scene presented Newell Robinson mission by Harold Heeremans & Co. Being presented to J. Laurence Slater, dean of the chapter, was unable to play the organist of the Cathedral of St. John the Baptist, during the January meeting, was in the form of a joint recital by Nellie Dodson Stadler and for England for service in the British army of its dean, J. Laurence Slater, a member of the great Westminster Choir, Utica. He has proved himself an inspiring leader in musical affairs both in his chapter and in Utica in general. He is captain of a number of our Guild activities and through his organization of the back of the Guild has done much good work, especially in the minor Mass, he has broken new ground in music and has trained a vast number of choir boys.

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News of the American Guild of Organists—Continued

Massed Chorus of 410 Sponsored by Guild Sings

"The Messiah" in Seattle

More than 6,800 people packed the Civic Auditorium in Seattle on Ser- vices: 10 a.m. and 5 a.m. Sunday, Dec. 13, for the presentation of "The Messiah" by the Western Symphony Orchestra, in cooperation with the Seattle Symphony Orchestra, under the direction of Maestro Maksimow. It was a tour de force for a large chorus composed of members of the Seattle Symphony Orchestra and the Seattle Civic Chorale, which presented the serviceable version of "The Messiah" with a large orchestra, under the direction of Maestro Maksimow. It was a tour de force for a large chorus composed of members of the Seattle Symphony Orchestra.

The rehearsal schedule was as follows:

Sunday, Dec. 6 at 3:30 to hear the carol service presented by the Seattle Symphony Orchestra.

Wednesday, Dec. 9 at 7:30 to hear the carol service presented by the Seattle Symphony Orchestra.

The performance schedule was as follows:

Sunday, Dec. 13 at 3:30 to hear the carol service presented by the Seattle Symphony Orchestra.

Wednesday, Dec. 16 at 7:30 to hear the carol service presented by the Seattle Symphony Orchestra.

The concert was held in the Seattle Symphony Orchestra, under the direction of Maestro Maksimow. It was a tour de force for a large chorus composed of members of the Seattle Symphony Orchestra and the Seattle Civic Chorale, which presented the serviceable version of "The Messiah" with a large orchestra, under the direction of Maestro Maksimow. It was a tour de force for a large chorus composed of members of the Seattle Symphony Orchestra.

The rehearsal schedule was as follows:

Tuesday, Dec. 8 at 3:30 to hear the carol service presented by the Seattle Symphony Orchestra.

Thursday, Dec. 10 at 7:30 to hear the carol service presented by the Seattle Symphony Orchestra.

The performance schedule was as follows:

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Recital by Mabel Zehner and Russian Christmas Eve

Mark Jan. 6 in Cleveland

It looks very much as if the heavens had something against the Northern Ohio Chapter. For two weeks we had been brought bad weather. Crop sprinkling smoke and general cold winds were adding up to an environment that was anything but inviting. However, many members and friends braved the slippery pavements to attend the recital presented by the chapter and the Toronto Art M. The recitalist was the talented Miss Mabel Zehner, organist of the First Presbyterian Church, Manistee, Ohio, a former pupil of Edwin Arthur Kraft and Arthur Jennings. The program consisted of:

Organ—Frédéric Chopin, Preludes, Books I and II; Seitz, Op. 33; Kuhlau, Op. 53; J. S. Bach, Fugue from Partita No. 5; César Franck, Prélude, Choral; Marc-Antoine Charpentier, Motets (two); Parry, O. W. Sykes, B. H. Grimes, T. R. Parnell, S. B. Matthew, M. A. Kitchen.

Theodosius' Church to attend the midnight high mass. This service is always attended the recital presented by the chap-

Recital by Mabel Zehner

The January meeting of the Monmouth Chapter was held at the home of Mrs. Everett Antonides, the sub-dean, in Balt-

Manistee, Cleveland, D. H. Quin, Robert F. Fox, John Wheeler.

Our next meeting will be held at the Seventh Baptist Church, Baltimore, Feb. 11, when members will invite their clergy-


Our Annual Choral Event

The Kansas City Chapter held its annual veer service Sunday, Jan. 10, at Park Church, following the presentation of the second part of the Indianapolis Federation of Music Handel's "Messiah" by the combined choirs of five churches Sunday, Dec. 13, at the First Presbyterian Church of Bloomington, Ill., N. J. Roberts Biglow, F.A.G.O., dean of the chapter, and Dr. Charles W. C. Carter, organist and chorister of the First Presbyterian Church of Bloom-

The American Guild of Organists—Continued

Newsmen

The beautiful Choral Work so much in demand during the past year is now available in the original edition. A limited number of copies of the complete vocal score are immediately available. Our recommendation is that if you are contemplating a future performance of this work that you order copies NOW.

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News of the American Guild of Organists—Continued

Wallace Goodrich Speaks on Opera at Annual Dinner of Massachusetts Chapter

The annual dinner of the Massachusetts Chapter was held at the Myols-Stoddard Hotel in Boston, in spite of strict restrictions as to use of automobiles it was well attended.

The speaker of the evening was Dr. Wallace Goodrich, dean emeritus of the New England Conservatory of Music, who was actively connected with that organization for more than thirty-five years, pupil of Widor, organist of the Church of the Advent, conductor of the Boston Opera Company from 1907 to 1912, and a teacher whose list of pupils is unexcelled. Dr. Goodrich gave an interesting history of the Boston Opera Company from its inception and brought out that the first opera in Boston was given at the old Castle Square Theater immediately after the company tried its hand at an opera school headed by the late J. H. Jordan and performances were given in the Boston Theater. Early in its existence Mr. Jordan saw the necessity of an opera house; shares were sold and a building was raised. During 1906 a library of scores was made and a shed built as an outside altar, but the entire scenery was painted. An organ being a necessary article of operation, the committee was not powerful one with a movable console.

Throughout his lecture Dr. Goodrich emphasized that early opera here was founded on the same standards as elsewhere and that all opera is an art. He pointed out that the Boston Opera Company was not a musical venture, but a powerful one with a movable console. He pointed out that the Boston Opera Company was not a musical venture, but a powerful one with a movable console. He pointed out that the Boston Opera Company was not a musical venture, but a powerful one with a movable console. He pointed out that the Boston Opera Company was not a musical venture, but a powerful one with a movable console.
TO CONSERVE CARGO SPACE for vital war materials, the Postoffice De-
partment has ruled that no gift subscrip-
tions to any publication for military service men who are already overseas,
unless requested in writing by the men
themselves. Friends may order gift sub-
scriptions to any publication except those
unless mailed to the following addresses:
A.P.O. Box 2766, San Francisco; A.P.O. Box 556,
Seattle, New Orleans, Maine or Pensacola Is.
This ruling permits us to “throw it to the wind” at these addresses provided they have written home asking for the magazine, in which
the reader may write to make a note on that effect on your order. Members of the armed forces overseas who are now subscribers will con-
continue to receive the magazine without the need for subscription renewal.

Several special articles had to be omitted
overseas who are now subscribers will con-
TEN YEARS AGO THE following events were placed on record in the

BROWNSCHWEIG, N. J., Jan. 3, 1943

Charles R. Prawitts, organist at the First
Church, Congregational, in Cambridge, Minn., to preside over the new four-
manual organ in the Auditorium of the

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Distinguished Service to Holyoke award.

Mr. Bornschein is a member of the
organist and director at the House of

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Army Service Schools in London in the

W. K. Kellogg, the Battle Creek, Mich.,
breakfast food manufacturer, awarded to
the American Legion. The gift to the audi-

Keeler was appointed writing the checks, it is stated, but
Because of the war, the price of zinc by the ordnance departments of
the Department is interest in the purchase
of zinc by the ordnance departments of

During the war, the price of zinc by the ordnance departments of

A considerable amount of news and
interested in ours except to the extent that
the service rendered them may be limited.

To what extent we may have succeeded
by three leading publishers is guaranteed.

To what extent we may have succeeded
in putting the article of the number of pages whenever it can

To what extent we may have succeeded
in putting the article of the number of pages whenever it can

to burden or bore its readers with shop

the service rendered them may be limited.

It is noted in The Diapason that a
considerable amount of news and
special articles had to be omitted from

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special articles had to be omitted from

Twelve-Five Years ago The New England Conservatory of Music in

A considerable amount of news and
special articles had to be omitted from

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special articles had to be omitted from

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special articles had to be omitted from
DEATH TAKES MRS. ALDERMAN,
WASHINGTON, D. C., ORGANIST

Mrs. Ettie R. Alderman, a well-known organist of Washington, D. C., died Nov. 15 after a nineteen-day illness. For many years she served prominently Washington congregations, among them the Univer-
sity Church, the Union Methodist, the Episcopal Church of the Holy Comforter, and the Metropolitan Tabernacle. She was a member of the American Guild of Or-
ganists and the Arts Club. Her son, Dr. Z. W. Alderman, Jr., has been a member of the Washington Cathedral and Epis-
politan Church choirs.

PRIVATE ROBERT W. GLOVER
PLAYS AT CAMP WOLDELS

Private Robert W. Glover, whose home is in Chicago, is serving at Camp Wolde,
nes, Texas, as a chaplain's assistant, and has been given charge of the organ in one of the chapels. He plays for six services a week—three Protestant, two Jewish, one Lutheran and one mid-week (Protestant) service. In addition he has a choir of about thirty voices which sing regularly for the Protestant service.

The Twentieth Century Club of Weatherford, Texas, presented Robert Glover in a recital at Grace-First Pres-
byterian Church. The program (Nov. 17 and 18) included these compositions: Prelude and Fugue in C major; Bach, "O Sacred Head Now Wounded;" Bach, "My Faith Looks Up to Thee."

Beatrice M. Anderson, Chicago, arranged the organ pieces. "Rolle" in B minor; "Rolle," in B major; "Rolle," in B flat major; "Rolle," in B flat major.

An anthem or other piece of music often is prepared to follow a hymn—tou
The LENTEN ANTHEMS
(MIDD)

Arkhangelsky, A.  
Day of Judgment.  

Erb, John Warren  
Three Will Keep Him.  

Geeler, Caroline  
Give Ear to My Prayer  

Gillette, James R.  
Come, O Thou Traveler Unknown  

Goldsworthy, W. A.  
My Soul and I  

Ippolito-Ivanoff  
Incline Thine Ear  

Sammond, H. S.  
Supplication  

Share, R. Deane  
Here Bring Your Wounded Heart  

LENTEN AND EASTER CANTATAS

Day H. Brooks—An Easter Cantata...  

Dubois, Th.—Seven Last Words...  

Goldsworthy, W. A.—Vision in the Wilderness...  

Ham, Annette M.—Angels in the Garden...  

Jenkins, Cyril—Sun Set on the Mountain...  

McKinney, Howard—Three Marys... 

Share, R. Deane—Atonement...  

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If deliveries are not as prompt as usual, remember our nation is at war and first things come first. When we are again at peace, we will then turn our attention to the manufacture of our magnets and supplies; until then we will serve you as best we can.

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The composer has taken a "white sheet" of music, widely known as "Come, Ye Sinners, Poor and needy," and on it has set music that has built a stunning piece of organ music—this work is a brilliant example of exceptional skill on the part of the player. The melody is an appealing one, of distinctive contour. A rich harmonic vocabulary, a clever control of formal problems and an exceptional sense of organ fitness are all combined into a worthy piece of American music.

The second piece is of less consequence, as it may be gauged from its basic material—"the jolly jig tune familiar as "The Silver Bells,"" as may be gauged from its basic material—"the jolly jig tune familiar as "The Silver Bells,""

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Robert Noshen, Grand Rapids, Mich.—Mrs. Marjorie Casanova, Meadville, Pa.—Miss Casanova was the recitalist at the Basilica of St. Joseph in Grand Rapids. The program included works by Bach, Fauré, Dupré, and others. A similar program was also presented in Chicago.

Kenyon College: Mrs. William Arnold Lynch, Topeka, Kan.—The Kenyon College Chapter of the AGO presented a recital by Mrs. Lynch. The program included works by Bach, Beethoven, and Brahms.

Grande Prairie, Alberta—Mr. and Mrs. G. W. Terry presented a recital at the Trinity Anglican Church. The program included works by Bach, Mendelssohn, and Brahms.

University of Kansas—Mr. Anderson played a recital at the University of Kansas. The program included works by Bach, Mozart, and Beethoven.

Texas—Mr. Ciarke gave his first recital in Dallas. The program included works by Bach, Handel, and Mozart.

Cincinnati—Mr. and Mrs. John D. Seiberling presented a recital at the Seiberling Music Hall. The program included works by Bach, Beethoven, and Brahms.

Baltimore—Mr. and Mrs. John D. Seiberling presented a recital at the Peabody Conservatory. The program included works by Bach, Handel, and Mozart.

St. Louis—Mr. Bonnet gave a recital at the Saint Louis University. The program included works by Bach, Handel, and Mozart.

Programs of Organ Recitals of the Month

THE DIAPASON

FEBRUARY 1, 1943

16

- Programs of Organ Recitals of the Month -
Programs of Orchestral Recitals of the Month

**Mariné W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush was a guest artist in recital at the Juilliard Music School, Jan. 5. The program was as follows: Prelude and Fugue in C major, J. S. Bach; March of the Red Indians, Tchaikovsky; "Pipes of Harpocrates," Franck; Sonata in A major, Schumann; March, "Valse Triomphale," Bizet. —Mr. Bush played a recital at the University of Wisconsin, Madison, Jan. 7. The program was as follows: "Pilgrims' Chorus," Wagner; "Siegfried Idyll," Liszt; Variations on "SALTILLO" in G minor, Elgar; "March of "Day After Noon," Dethier; "Meditation a Sainte Clotilde," Massenet; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Banjo Polka," Paderewski; "Ballet Music," Stravinsky; "The Bells of St. Anne de Beaupre," Widor; "The Bells of St. Peter's," Paganini; "Prelude in C," Bairstow; "Air from "The Barber of Seville," Rossini; "Pastoral from "The Magic Flute," Mozart; "March of the Sugar-Plum Fairy," Tchaikovsky; "Beau Soir," Debussy; Sonata No. 1 in D minor, Beethoven. —Mr. Bush was assisted by Myron Cohen, who played: J. S. Bach; "Ave Maria," Schubert; "Dreams," Franck; "Harmonies du Soir," Karg-Elert; "Dreams," Franck. 

**Walter Harttall Rowland, F.A.G.O., Urbana, Ill.—Dr. Rowland played a recital at the University of Illinois, Champaign, Jan. 8. The program was as follows: Prelude and Fugue in E minor, Bach; "Pilgrims' Chorus," Wagner; "Dreams," Franck. —Mr. Rowland gave the University of Illinois—Dr. Petran, organist of the University Church, at noon Jan. 22: Second Music of "L'Arlesienne," Gavotte; "Athalie," Mendelssohn; Intermezzo, Adagio, Op. 19, No. 6, Schumann; "Donkey Dance," Elmore; Communion, Mozart; "Vivat!"

**Laurence A. Petersen, Las Angeles, Calif.—Mr. Petersen, organist of the University of California, played a recital at the University of California Campus Chapel, Jan. 12. The program included the following instrumental music in several arrangements: "From the "Fishy Queen," Purcell; "Concerto in F," Bach; "Marinade" from "Ah-le-U'tis, or the Moor's Revenge," Handel; "The Happy Chef," Handel; "War March of the Priests," Vivaldi; "From "The Rake's Progress," Handel; "Prelude and fugue in G minor," Bach. 


**LaMar Petersen, Salt Lake City, Utah—Mr. Petersen was faculty member at the Pitney Park Academy of Music, in the series of Thursday afternoons of the first semester examinations at the University of Utah. The program was as follows: Toccata and Fugue in G minor, Bach; "Ave Maria," Schubert; "Dreams," Franck; "Pastoral Suite," Bach; "The Bells of St. Anne de Beaupre," Widor; "The Bells of St. Peter's," Paganini; "Prelude in F," Beethoven; "Dance on "On Christmas Night," Traditional; "On Christmas Night," Traditional; "Humoresque," Franck; "Sonatina," G. F. Handel. 

**Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—Dr. Kraft gave a recital at the University of Minnesota—Professor Spayde, head of the organ department of Central College, played his tenth annual series of recitals on three successive Sundays at 4 o'clock in Rollins College Chapel Sundays at 4 o'clock by the Columbia Broadcasting System. The program was as follows: "Minuetto from "L'Arlesienne," Gavotte; "Ave Maria," Schubert; "Bible Poems," Weinberger; "Drink to Me Only with Thine Eyes," arranged by Gillette; Theme and Variations, from Fifth Symphony, Widor; "Dante's Waltz," Weidler; "Dreams," Franck. —Dr. Hammond played this program in a recital at the Second Congregational Church of Beeston Sunday, Feb. 1. His program will be: "Concert Poems," Murphree; 

**Evan E. McDowall, Organist, Hartford, Conn.—Mr. McDowall gave a recital at the First Presbyterian Church of Northampton, Mass. The program was as follows: Prelude in C minor, Bach; "Ave Maria," Schubert; "Dreams," Franck; 

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**Edward A. Eichinger, of the University of Washington, Seattle—Mr. Eichinger gave a recital at Rollins College, in the series of Thursday afternoons of the first semester examinations at the University of Utah. The program was as follows: Toccata and Fugue in G minor, Bach; "Ave Maria," Schubert; "Dreams," Franck; 

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ERNEST E. HARDY

Ernest E. Hardy, the Boston man whose appointment as organist and choirmaster of All Saints' Church in Belmont, Mass., was announced recently, has had a busy career, part of which has been devoted to the organ in various churches, and in the concert hall. His time has been spent in the more prosaic insurance field.

For the last three years Mr. Hardy was at the Church of the Holy Name (Episcopal) in Swampscott, Mass. He was a pupil of the late Albert W. Snow of Emmanuel Church, Boston, substituted for him during Mr. Snow's last illness in 1938 and at Mr. Snow's funeral played on the organ in the Lincoln Chapel before and after the service. The music could be heard in the church, where the main organ was closed for the service.

Mr. Hardy has spent all of his life in and near Boston. He was born in Cambridge Aug. 5, 1910. His first connection with music came when he was admitted as a choir boy in Emmanuel Church. When his voice changed in 1925, he left the choir and later sang counter-tenor. His first organ playing was for the Sunday-school service at Emmanuel, held in the lovely chapel, for the young people's group two-manual Casavant. In addition to the service, he had to leave the choir for a while.

Mr. Hardy married into a family with an organ tradition when Evelyn E. Whittaker became his bride at the Church of the Holy Name in Swampscott Oct. 22, 1939. She is the daughter of Eugene P. Whittaker, who was Mr. Hardy's predecessor as organist and choirmaster at St. John's Church, Winthrop. His father, Charles Whittaker, was an instructor in organ at the New England Conservatory of Music a generation ago and played in Boston churches.

Mr. Hardy is associated in business with his father-in-law. Mr. and Mrs. Hardy have a son 1 year old.

Christmas Story Told in Carols

Robert R. Clarke, M.Mus., arranged a "Palestrina's music" at the First Methodist Church of Fort Worth, Tex., for a Christmas candle-light service last year. The Christmas story has been told consecutively in choral and organ numbers. Mr. Clarke played compositions of Hody and Karg-Elert as the prelude and then the numbers were fitted to their topics as follows: Prologue ("Jesus Christ is Born Today"); "Weniat"; The Angel Appears before the Shepherds ("While by Our Sleeping Flock's We Lay") (sung); The Shepherds Depart ("We Leave Your Sheep," arranged by Hazeltine); The Journey of the Shepherds ("Is This the Way to Bethlehem," arranged by Dickison); The Arrival of the Wise Men ("Tous Magi de Gentius," Lang); organ, "Noel on les Fleurs," d'Aquin; The Nativity ("O Nightingale, Awake," arranged by Dickison); The Adoration of the Infant ("Lullaby on Christmas Eve," Christiansen); The Christmas Story Told in Carols, by Dickison and others. Mr. Clarke also arranged "Noel sur les Fleurs" (To Bethlehem, Williams) and "Chant de Noel," Pachelbel.

THE DIAPASON

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THE DIAPASON

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For Easter and Lent; New Issues Received; Other Publications

by HAROLD F. THOMPSON, P.D.D., J.R.D.

Easter comes very late this year—on April 25—and that is probably the reason so few new numbers for that season have reached my desk. There is a pretty card for unaccompanied singing in four parts—"Easter Flowers" (Gray), by Charles Schilling. On the other hand, there are four pages that are a part written for children's choir or soprano soloist, but the difference between the two soprano parts is found in only two measures; so it would be perfectly easy to sing this with a soprano soloist.

Dr. Noble has arranged well for mixed voices, the solo by Bachmann—"The Lord Is Risen!" (Galaxy). This has expansive music and a text which refers to our earth, "still dark with tears and bloodshed." In addition, it has a short anthem for Easter in wartime—"In That Garden He Kneel'd to Pray" (Galaxy) by Albert B. Schenck. It is published as an anthem for Easter or general use. It seems to me distinctly for American organists. It is suitable for use during the year. (Galaxy) by Albert B. Schenck. It is published as an anthem for Easter or general use. It seems to me distinctly for American organists. It is suitable for use during the year.

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CHARLES W. MCMANIS

Before the war caused his induction in the service of the nation, Charles W. McManis, now a corporal in the Army, was an organist and organ builder in the Southwest, leading a respectable dual life, both playing and designing instruments. And he expects to return to his career when the war has come to an end. Meanwhile he not only is serving as army chapel organist, but is in demand for recitals. On Nov. 29 he gave a program at Grace Cathedral in San Francisco, on the large Ashalan-Skinner organ. This program was published in the recital department of the January issue of The Diapason.

Mr. McManis' career was launched when as a child prodigy organ builder he created his own 1 1/2 octave fruit crate which were used for the glock.; coffee-cans, which served to make a glock.; manuscript, which provided the pedal springs; grease guns for the pneumatic shutter control, and "a few scraps." At least so reads his confession. "Maybe this ought to remain a secret of my past," he protests. Nevertheless it provided the foundation for a business he established later in life.

Mr. McManis was born in 1913 in Kansas City, Kan., and after finishing the courses in the high school attended activities in Muncie and Indianapolis he entered the University of Illinois for nearly thirty years, died Nov. 29 at the console while playing the hymn "Abide with Me" during choir practice. Mr. Owen was an instructor of piano with Laurel Everette Anderson. During his college course he made progress with twenty-seven ranks of pipes. As a child prodigy organ builder in 1939.

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Weinrich Plays in Chicago

Remembering, no doubt, the excellent recital of Carl Weinrich several years ago as Rockefeller Chapel, University of Chicago, a large audience, including many Chicago organists, came out in the severe cold Jan. 26 to hear another performance by this artist, and they were well rewarded for the braving the chill. Mr. Weinrich, who now is on the faculty at two great schools—Columbia University and Wellesley College—prepared a rich list of offerings and one refreshingly out of the ordinary. It consisted of the following:

- Allegro, Tenth Concerto, Handel;
- Choral Prelude on "How Brightly Shines the Morning Star," Buxtehude;
- Choral Prelude on "How Brightly Shineth the Morning Star," Buxtehude;
- Toccata in F major, Bach.

"Music War Council" the New Name.

The Music Industries War Council is now known as the Music War Council of America. The change was announced Dec. 8 at a meeting of the council's board of directors in Chicago in order to extend the scope of the organization's membership and activities. Started as an industry movement, the council's activities have been the interest and cooperation of many musical leaders outside the industry. Persons interested in cooperation in the council's "music for victory" movement are invited to write the administrative secretary, Music War Council of America, at 20 East Jackson Boulevard, Chicago.

Goldworthy Cantata Sung.

The new cantata "One Night in Bethlehem," by William A. Goldsworthy, was sung Sunday morning, Dec. 20, by the choirs at the East Dayton Ecclesiastical Parish service in the presence of Dr. Howard Lyman, music secretary of the East Dayton church. The cantata was also given Dec. 27 by the choir of St. Mark's Lutherans Church, Philadelphia, under the direction of Dr. Rolle F. Mathiason, who is serving as artistic and director of music in the absence in the armed forces of Harry W. Griesch.

E. Power Biggs Plays in Chicago

E. Power Biggs made a flying visit to Illinois late in January after playing at the Bach festival in Grand Rapids, Mich., Jan. 22. His recital at the Gary Methodist Church drew a large audience, including many Chicago organists, who were once more well rewarded for the braving the chill. Mr. Biggs, who now is on the faculty at two great schools—Columbia University and Wellesley College—prepared a rich list of offerings and one refreshingly out of the ordinary. It consisted of the following:

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