

# THE DIAPASON

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## AUSTIN FOUR-MANUAL OPENED IN MILWAUKEE

### DR. WEHRLEY IS AT CONSOLE

Many Additions, Some of Them Memorials, Made to Instrument Which Began in 1920 as Two-Manual—New Console Provided.

Dr. O. M. J. Wehrley gave the dedicatory recital on the newly-enlarged four-manual Austin organ in the Lutheran Church of the Redeemer, Milwaukee, Wis., on the afternoon of Oct. 27. The choir of the church also took part in the program. Dr. Wehrley played: "Psalm 18," Marcello; Largo and Allegro, Handel; Chorale Preludes, "Come, Saviour of the Gentiles" and "In Death's Strong Grasp the Saviour Lay," Bach; "Autumn," Noble; "Dreams," McAmis; "Now Thank We All Our God," Whitford.

The organ was originally a two-manual built by Austin in 1920 and was presented to the church by Mrs. Emelie Nunne-macher. The choir division was added later as a gift of Mrs. C. F. Hase and Miss T. Hilty, and was dedicated June 10, 1923. The organ has been enlarged by the addition of a completely new swell division consisting of twelve ranks of pipes, and several additions to the other divisions. A modern four-manual Austin console now controls the instrument.

Mrs. Edna Wheaton provided bells in memory of her son, Lieutenant William Henry Wheaton, who died while in service in China. Mr. and Mrs. H. J. Welch and daughter, Ramona White, provided the dulciana stop in memory of Mrs. Helen White. Mr. and Mrs. Richard Laacke provided the new console in memory of their mother. The parents of the young men from the parish who gave their lives in the recent war have provided a harp which has been ordered and will be installed at a later date.

The following stop-list shows the organ's present resources:

#### GREAT ORGAN.

Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Tuba, 8 ft., 73 pipes.  
Harp, 49 notes.  
Celesta, 49 notes.  
Chimes, 25 notes.

#### SWELL ORGAN.

Spitzflöte, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Spitzflöte, 8 ft., 12 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Echo Salicional, 8 ft., 73 pipes.  
Octave, 4 ft., 12 pipes.  
Spitzflöte, 4 ft., 12 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Flautina, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
Oboe, 8 ft., 73 pipes.  
Oboe, 16 ft., 12 pipes.  
Trumpet, 8 ft., 73 pipes.  
Clarion, 4 ft., 12 pipes.

#### CHOIR ORGAN.

Dulciana, 16 ft., 12 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 notes.  
Cor Anglais, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp.

#### ECHO ORGAN.

Cor d'Nuit, 8 ft., 73 pipes.  
Echo Flute, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 73 pipes.  
Vox Aetheria, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Chimes.

#### ECHO PEDAL.

Lieblich Gedeckt, 16 ft., 12 pipes.

#### PEDAL ORGAN.

Resultant, 32 ft., 32 notes.  
Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 12 pipes.  
Spitzflöte, 16 ft., 32 notes.

## SCENE IN CHANCEL PLAY OF THE NATIVITY



A COLORFUL "CHANCEL PLAY OF THE NATIVITY," a "pageant-in-pantomime" which Patricia MacDonald Tutchings conceived and designed for the Church of St. Paul and St. Andrew, West End Avenue at Eighty-sixth Street, New York City, and which was first produced in 1941, has become a Christmas tradition, alternating yearly with the church's vespers in candlelight. This year three performances are scheduled: Sunday evening, Dec. 15; Wednesday evening, Dec. 18, and Sunday afternoon, Dec. 22.

This Nativity play is described as an unusual production. Exquisitely costumed, beautifully appointed, its physical lavishness is offset by a simple, moving treatment of the Nativity story. The entire action takes place on the chancel steps, in the darkened sanctuary of the church. The huge rust-colored dorsal curtain behind the altar serves as a backdrop. With the exception of the prologue and epilogue not a word is spoken by the twenty-two members of the cast—all gathered from the congregation and rehearsed by

Octave, 8 ft., 12 pipes.  
Bourdon, 8 ft., 12 pipes.  
Spitzflöte, 8 ft., 32 notes.  
Oboe, 16 ft., 32 notes.  
Trombone, 16 ft., 12 pipes.

Dr. Wehrley is a practicing dentist and plays the organ as a hobby. He was graduated from the American Conservatory in Chicago in 1915 and has been organist at the Church of the Redeemer for twenty-two years. He played five years previously at the Tabernacle Baptist Church. Dr. Wehrley is an active member of the Guild and interested in promoting good organ music in the community.

## WILLIAM RIPLEY DORR'S BOYS APPEAR IN "A LOVE STORY"

William Ripley Dorr's boys in Long Beach, Cal., are working at the Metro-Goldwyn-Mayer Studios on a new musical picture entitled "A Love Story," based on the life of Robert Schumann. The part of Schumann is played by Paul Henreid, Clara is taken by Katherine Hepburn, while young Brahms is portrayed by Robert Walker. The choristers are accompanied by a seventy-piece symphony orchestra, conducted by William Steinberg of the San Francisco Opera Company. The music sung by the choir is taken from Schumann's "Faust." This picture is full of the composer's best music.

At the conclusion of the recording, the producer-director, Clarence Brown, told Mr. Dorr to instruct the boys to let their hair grow long so that they could appear in the picture looking like nineteenth century choir boys.

Mrs. Tutchings. The action is accompanied by a continuous flow of music from soloists, choir and organ. To the organist and choirmaster, Everett Tutchings, goes credit for an exceptional job in arranging and integrating appropriate music.

In 1941, while the church was without a minister for eight months, Mrs. Tutchings, who is the daughter of the late Pirie MacDonald, the famous photographer of men, approached people in the church about a "chancel play"—to be set up in a permanent way, to alternate with the candlelight service. She was told to go ahead and that year the play was given only one presentation, but with costuming, lighting, etc., such as is seldom seen in a church presentation. In 1943 it was given three times.

Mrs. Tutchings spent weeks on end in study of already printed works and a lengthy study of available pictures of the Nativity in the New York Library, for she had some different ideas on the staging than had been customary previously.

## LEMARE'S ANDANTINO OBJECT OF SUIT OVER FOREIGN USE

The late Edwin H. Lemare's long popular Andantino in D flat, for the organ, which had a rebirth some years later as "Moonlight and Roses," has been made the subject of a court battle over the rights to its publication in Europe. The Villa Moret, Inc., which owns the American and Canadian copyright to the composition, has been sued by Mrs. Charlotte Lemare, the eminent concert organist's widow, for breach of contract, an accounting and recognition of her future foreign rights to "Moonlight and Roses." It is set forth by the Los Angeles attorney who represents Mrs. Lemare that publication of the composition abroad is an infringement on the original work. In 1892 the Andantino was published by Novello & Co. of London, who owned the copyright until 1941, when, according to the copyright act of 1911 in England, it reverted to Mr. Lemare's widow. This, it is asserted, gives Mrs. Lemare full control of both the Andantino and "Moonlight and Roses" in foreign territory. The mechanical copyright which belonged to the composer and later to his widow controls, it is stated, not only recordings but synchronization of both these numbers in motion pictures having a foreign release.

For a number of years the Andantino appeared on hundreds of recital programs and was one of the best-known among organ pieces of the lighter, melodious type. Then it was used, under an agreement with Mr. Lemare, as the musical setting of "Moonlight and Roses." In its new role it became immensely popular.

## ENGLEWOOD, N. J., ORGAN WORK OF E. M. SKINNER

### THREE-MANUAL IS OPENED

Rebuilt Instrument at First Presbyterian—Hans Vigeland Is Organist—Dr. and Mrs. Dickinson Take Part in Dedication.

A three-manual organ rebuilt, voiced and modernized by Ernest M. Skinner was opened in the First Presbyterian Church of Englewood, N. J., Oct. 20, with Hans Vigeland, organist and director, at the console. At the morning service Dr. Helen A. Dickinson delivered an address on "Music and Worship." The chancel choir sang three special anthems—a choral invocation by Wheeler Beckett, "By the Rivers of Babylon," by Mr. Vigeland, and the "150th Psalm," by Cesar Franck. Wheeler Beckett, who served last fall as interim organist, conducted the anthem which he had composed and dedicated to Mr. Skinner. The setting of Psalm 137, composed by Mr. Vigeland, was heard for the first time.

Dr. Clarence Dickinson, organist and choirmaster of the Brick Presbyterian Church, New York City, and director emeritus of the School of Sacred Music, Union Theological Seminary, gave an illustrated lecture in the evening on "The Development of the Organ in the Church." On his tours in Europe Dr. Dickinson collected the photographs shown on the screen. Mr. Skinner, dean of American organ builders, spoke of some of the outstanding instruments he has installed. Dr. Dickinson then gave a demonstration of the instrument, followed by a reception and social hour. Members of the music committee served as hosts.

The church was filled to capacity for the morning dedicatory service and there was standing room only for Dr. Dickinson's lecture in the evening.

The original organ was built by Hook & Hastings and much of the pipework is still in the organ. The following are the resources of the instrument:

#### GREAT ORGAN.

Gemshorn (Pedal), 16 ft., 61 pipes (new).  
Diapason, 8 ft., 61 pipes (new).  
Second Diapason, 8 ft., 61 pipes (new).  
Principal Flute, 8 ft., 61 pipes (new).  
Erzähler, 8 ft., 61 pipes (new).  
Flute Harmonique, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Principal, 4 ft., 61 pipes (new).  
Mixture, 5 rks., 305 pipes (new).  
Fagotto (Pedal), 16 ft., 73 pipes (new).  
Tuba, 8 ft., 61 pipes.  
Chimes, 25 tubes.

#### SWELL ORGAN.

Lieblich Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes (new).  
Flute Celeste, 8 ft., 73 pipes (new).  
Principal, 4 ft., 73 pipes (new).  
Flauto Traverso, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Mixture, 3 rks., 183 pipes (new).  
Contra Fagotto, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Cor d'Amour, 8 ft., 73 pipes (new).  
Vox Humana, 8 ft., 61 pipes.  
Harp, 61 bars.  
Tremolo (new).

#### CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes (new).  
Principal, 4 ft., 73 pipes.  
Rohr Flöte, 4 ft., 73 pipes.  
Nazard, 2 1/2 ft., 73 pipes (new).  
French Horn, 8 ft., 73 pipes (new).  
Clarinet, 8 ft., 73 pipes.  
Harp and Celesta.  
Tremolo (new).

#### PEDAL ORGAN.

Resultant, 32 ft.  
Open Diapason, 16 ft., 44 pipes.  
Gemshorn, 16 ft., 61 pipes (new).  
Lieblich Bourdon, 16 ft., 44 pipes.  
Gross Flöte (from 16 ft.), 8 ft.  
Gemshorn (from 16 ft.), 8 ft.  
Quinte (from Gemshorn), 5 1/2 ft.

Mixture, 5 rks., 160 pipes (new).  
Fagotto, 32 ft., 73 pipes (new).  
Fagotto (from 32 ft.), 16 ft.  
Tuba (Great), 8 ft.  
Fagotto (from 32 ft.), 8 ft.  
Chimes (from Great).

Mr. Vigeland has been at the Englewood church since Jan. 1 of this year, being appointed upon his discharge from the army. In the army he served as bandmaster of the 103rd and 45th Infantry Division Band, with overseas duty in France, Germany and Austria. Prior to his induction into the service he was organist of the First Congregational Church of Great Barrington, Mass.

At the First Presbyterian Church of Englewood there are three choirs—an adult choir of thirty, with paid soloists; a senior choir of twenty-four high school students, and a junior choir of thirty-two. Monthly musical vespers are given. Nov. 24 the choir gave two Bach Advent cantatas—"Sleepers, Wake" and "Come, Redeemer." Sunday afternoon, Dec. 22, the three choirs will be heard in the annual Christmas carol service.

**CLEVELAND MUSEUM ORGAN HAS A BRILLIANT OPENING**

A magnificent independent pedal of eighteen stops, manuals with brilliant reeds and striking mixtures, based upon ample foundation tone, building up to a thrilling sound of grandeur, in the competent hands of Walter Blodgett, contributed to an auspicious opening of the Cleveland Art Museum's organ, silent for over a year while Walter Holtkamp has been rebuilding it. The instrument is a masterpiece. Originally a Skinner which thrilled thousands of listeners during the last quarter century, it is beginning a new life.

In a brief opening address the director of the museum, William M. Milliken, said: "This organ is to be to the organ world what the masterpieces in the museum are to the world of art."

The program ranged from Buxtehude and Purcell to contemporary Belgian and American works. It contained all kinds of music and combinations from the Franck Chorale to the humorous "Rhythmic Trumpet" of Seth Bingham. Every listener could find something to his liking—and indeed there were many listeners, some standing.

The program was as follows: Prelude, Fugue and Chaconne in C major, Buxtehude; "What God Does Is Well Done," Kellner; "O Man, Bewail Thy Grievous Sin," Bach; Fantasie and Fugue in G minor, Bach; Sonata for the Trumpet Stops, Purcell; Chorale in A minor, Franck; Fantasie in F minor, Mozart; Arioso, Sowerby; "Baroques" ("Rondo Ostinato" and "Rhythmic Trumpet"), Bingham; Toccata, Jongen.

Mr. Blodgett played the program first Nov. 5 to an invited group of museum trustees and members of the Musart Society, which supports the museum's music department. The program was repeated Nov. 6 for the Northern Ohio Chapter, A.G.O., and the public. Everybody interested in the organ for many miles around was present.

The original organ was obtained by the McMyler music endowment, the gift of the McMyler family, and was rebuilt through the generosity of Mr. and Mrs. E. J. Kulas and a group of organ devotees. It was fully described in THE DIAPASON in October.

**CHARLES A. H. PEARSON HEAD OF DEPARTMENT AT CARNEGIE**

Charles A. H. Pearson has been appointed head of the department of music at Carnegie Institute of Technology, Pittsburgh. He is an alumnus of the school, having been graduated in 1921 as an organist. After two years of postgraduate work with Dr. Caspar Koch and the granting of the M.A. degree he studied in France with Widor and Libert. In 1924 he joined the faculty to teach history of music and later harmony and musical aesthetics. When Dr. Koch retired in 1941 Mr. Pearson was entrusted with the teaching of organ in addition to his other duties. With the retirement of Dr. J. Vick O'Brien in 1944 he became acting head of the department. In addition to his administrative work he will continue to teach organ and history of music and retain his position as organist and choir director at Rodef Shalom Temple, where he has served since 1924.

Like Carnegie Institute, where Dr. Marshall Bidwell is organist and director of music, Carnegie Institute of Technology was given to the people by Andrew

**DR. O. M. J. WEHRLEY AT AUSTIN ORGAN IN MILWAUKEE**



Milwaukee Journal Photograph

Carnegie. The former consists of a museum, art gallery, library and music hall, while the latter is a school for engineers (College of Engineering and Science) and artists (College of Fine Arts), plus Margaret Morrison Carnegie College for Women and Carnegie Library School. In the College of Fine Arts under one roof are to be found nearly 700 students working toward careers as professional artists, divided among the five departments of architecture, drama, music, painting and sculpture. There are 150 students in the department of music, majoring in organ, piano, voice or music education.

**CHURCH IN BRIDGETON, N. J., ORDERS A THREE-MANUAL**

M. P. Möller, Inc., have closed a contract with the First Presbyterian Church of Bridgeton, N. J., for a three-manual organ. This will be an instrument of twenty-six sets of pipes and the tonal resources are indicated by the following stoplist:

**GREAT ORGAN.**  
Diapason, 8 ft., 61 pipes.  
Melodia, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave 4 ft., 61 pipes.  
Flute Harmonic, 4 ft., 61 pipes.  
Grave Mixture, 3 ranks, 183 pipes.  
Harp (prepared for in console).  
Chimes (prepared for in console).  
Tremulant.

**SWELL ORGAN.**  
Quintaton, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Mixture, 3 ranks, 183 pipes.  
Trumpet, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**  
Viola, 8 ft., 73 pipes.  
Concert Flute 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Nachthorn, 4 ft., 73 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp (prepared for).  
Chimes (prepared for).  
Tremulant.

**PEDAL ORGAN.**  
Resultant, 32 ft., 32 notes.  
Diapason, 16 ft., 12 pipes.  
Bourdon, 16 ft., 44 pipes.  
Quintaton, 16 ft., 32 notes.  
Quint, 10 1/2 ft., 32 notes.  
Octave, 8 ft., 44 pipes.  
Bourdon, 8 ft., 32 notes.  
Stopped Flute, 8 ft., 32 notes.  
Super Octave, 4 ft., 32 notes.  
Flute Harmonique, 4 ft., 32 notes.  
Double Trumpet, 16 ft., 12 pipes.

**W. S. STEVENS, CLERGYMAN AND ORGAN BUILDER, DEAD**

William Sutherland Stevens, M.A., a priest of the Episcopal Church who built organs as an avocation, died Nov. 15 at Addison, N. Y.

Father Stevens, born in 1871 near Penn Yan, N. Y., built his first organ while yet in high school. A visit to the church a few years ago revealed that it was still in use. After graduation from Hobart College in 1906 and his ordination

to the priesthood in 1908 he became rector of St. Matthew's Church, Moravia, N. Y., where he served until 1944. For about twenty years, ended in 1932, he had a small factory in which he built more than twenty organs. During this entire period Father Stevens was never without a contract for an organ to be built. For most of this time he was also priest-in-charge of a mission in nearby Groton, whose name, St. Ambrose, he suggested because of the saint's connection with church music.

In 1944 Father Stevens moved to Addison, where he was in charge of the Church of the Redeemer.

Father Stevens' organs, which ranged from small one-manual trackers to four-manual and echo electro-pneumatics, were characterized by excellent workmanship and artistic voicing.

**IN THIS MONTH'S ISSUE**

Large Austin four-manual organ opened in Milwaukee church, with Dr. O. M. J. Wehrley at the console.

Dedication of organ in Englewood, N. J., marked by presence of Ernest M. Skinner and Dr. and Mrs. Clarence Dickinson.

Thomas J. Crawford, prominent Canadian organist, writes reminiscences of his life in his native Scotland and in Canada.

Reports from chapters of American Guild of Organists show many activities of organists throughout the United States, including regional conventions in Tulsa, Okla., and Little Rock, Ark.

**THE DIAPASON**

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 306 South Wabash Avenue, Chicago 4, Ill.

**KILGEN WILL ADD TO RADIO ORGAN IN NEW WHAS BUILDING**

Station WHAS in Louisville, Ky., has placed an order with the Kilgen Organ Company at St. Louis for extensive additions to its organ. A large new building which will house the station is under construction and the additions to the organ will be made when it is moved to the new building in about a year.

The present organ is a four-manual Kilgen installed in February, 1938. It is one of the largest broadcasting organs.

G. SCHIRMER THREW OPEN the doors of its modern three-story \$50,000 building in downtown Brooklyn Nov. 14 with ceremonies that drew celebrities and the public to a gala housewarming. The new store is in Brooklyn's main shopping district, near the old Brooklyn Opera House and the Montauk Theater. The main store, at 3 East Forty-third Street, New York, since 1861, is known throughout the United States. Schirmer's represents Estey organs exclusively in the metropolitan area.

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CAMIL VAN HULSE



local and national. Upon persuasion he recently entered four contests, each offering cash awards, and captured all first prizes. The fourth contest was of national character, that for the J. Fischer & Bro. prize under the auspices of the American Guild of Organists, which Mr. Van Hulse won with his Toccata for Grand Organ. In addition to the cash prize, the award includes publication of the winning number by J. Fischer. Two of the other 1946 prizes were awarded to him by the Society of Arizona Composers. One for the best instrumental composition in any form was captured by his Suite for 'Cello and Piano. The other was for a vocal number, and "The Beatitudes," a choral work with piano and organ accompaniment, took first prize. It was presented in Tucson May 8 with a chorus composed of all church choirs in Tucson.

Mr. Van Hulse's tryptych for piano and strings, "Sonata da Chiesa," "Al modo d' una Passacaglia" and "Mardi Gras," will be performed at Chautauqua next summer, with the composer at the piano.

RICHARD W. HARVEY TAKES UP DUTIES IN RUTLAND, VT.

Richard W. Harvey, formerly assistant organist at St. Thomas' Church in New York, has been appointed organist at the Congregational Church of Rutland, Vt.

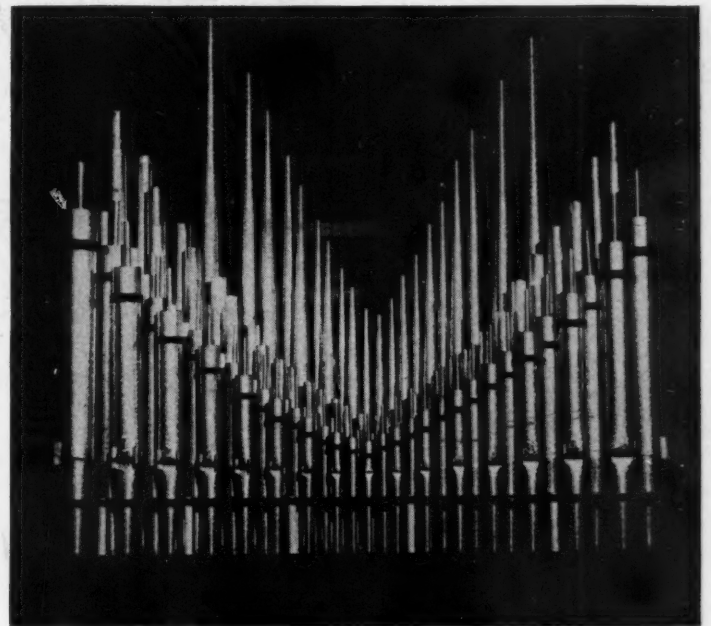
Mr. Harvey, a graduate of Syracuse University with the degrees of bachelor of arts and master of arts, is an associate of the American Guild of Organists and holds a choirmaster's certificate from the Guild. Before serving at St. Thomas' he was organist and choirmaster at St. Barnabas' Church in Newark, N. J., and assistant organist at the First Presbyterian Church of Ridgewood, N. J.

Mr. Harvey studied organ with the late Frank Kasschau, organ and composition with Dr. Norman Coke-Jephcott of the Cathedral of St. John the Divine, and boy choir training with Dr. Coke-Jephcott and Dr. T. Frederick H. Candler of St. Thomas'.

Funds are being raised and contributed by church members and organizations for an Aeolian-Skinner organ, which it is hoped will be installed next summer.

CAMIL VAN HULSE, Belgian-born composer, pianist and organist of Tucson, Ariz., is rapidly becoming known as one of the nation's prominent composers. For the third time Mr. Van Hulse has won the Nora Seeley Nichols prize, with his cantata "Jerusalem, the Fallen," for women's chorus and baritone solo, with piano accompaniment. For over two decades Mr. Van Hulse has conducted his studio in Tucson, teaching piano, organ and harmony, besides directing the choir at All Saints' Church, which he has organized into one of the best in the state. Four years ago he became a member of the Society of Arizona Composers and shortly thereafter was elected vice-president. From there he moved up to the presidency and is now entering his third term. He is in his second term as dean of the Southern Arizona Chapter of the Guild.

"Camil," as his intimates know him, is tall and distinguished in appearance and has an affable nature and a rare talent for playing host to his friends. His studios are a popular gathering-place for organists and choir directors, both



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With proper reinforcement of the upper partials in the pedal division the bass part comes through as a clear musical line. With pipes such as those pictured above in a pedal department, clarity is the norm, rather than the usual confused pedal tone.

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- 1416 Hallelujah (English and Hebrew texts). SATB. . . . .18
- 1420 Psalm of Praise. Chase. SATB. (Bar. Solo) . . . . .18
- 1421 Faith of our fathers. Gillette. SATB. . . . .16
- 1423 In Thy presence kneeling. Dieterich. SATB. . . . .16

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**WILL HAVE ITS ORGAN  
AFTER 25-YEARS' WAIT  
DEFERRED HOPE IS REALIZED**

**Central Christian Church of Springfield, Mo., Places Contract for a Three-Manual Instrument with the Reuter Company.**

Nearly a quarter of a century ago the Central Christian Church of Springfield, Mo., made plans for a new building. At that time various organ builders were consulted concerning space requirements for a suitable instrument. At the request of the church the Reuter Organ Company drew plans for the chamber, but after the costs of the new edifice were determined it was decided that the purchase of an organ would have to be deferred. Now, after years of waiting, the hope of the congregation is beginning to turn into reality, as the contract for a three-manual organ has been signed with the Reuter Company. The church is a beautiful red brick edifice of New England colonial architecture and seats about 750 people.

Negotiations for the contract were conducted by Frank R. Green, home office sales representative, and the specifications were drawn by Mr. Green in collaboration with Dean T. Stanley Skinner, head of the school of fine arts at Drury College, Springfield. Mr. Green recently rejoined the Reuter Company after an absence of four years, during which time he served with the Seventy-eighth Lightning Division in Europe as ammunition sergeant in the field artillery.

The console for the new organ will be of the drawknob type and preparations will be made for the addition of harp and chimes. Mrs. L. Batchelder is organist of the church.

The following stop-list shows the resources of the organ:

**GREAT ORGAN.**

Diapason, 8 ft., 73 pipes.  
Claribel Flute, 8 ft., 73 pipes.  
Sallecional, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Tremulant.

**SWELL ORGAN.**

English Diapason, 8 ft., 73 pipes.  
Flute Couverte, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Prestant, 4 ft., 73 pipes.  
Cor de Nuit, 4 ft., 73 pipes.  
Quinte, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Trompette, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Tremulant.

**CHOIR ORGAN.**

Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Chimney Flute, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremulant.

**PEDAL ORGAN.**

Contre Basse (metal), 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
Still Gedeckt, 8 ft., 12 pipes.  
Choral Bass, 4 ft., 12 pipes.

**REPORT ON 51TH SEASON**

**OF PITTSBURGH RECITALS**

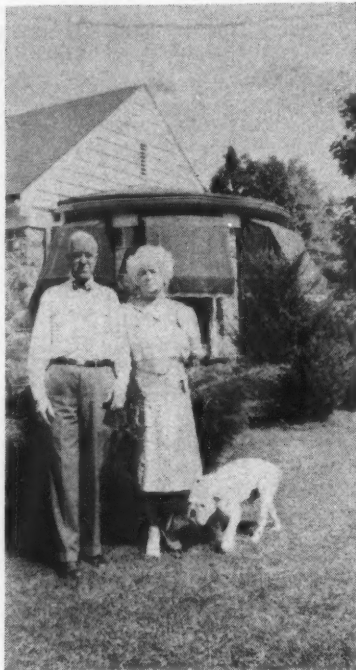
Dr. Caspar Koch's annual report on the organ recitals at Carnegie Hall, North Side, Pittsburgh, has been issued in booklet form and the volume contains the programs of all the recitals, with valuable notes on the compositions played. The season 1945 to 1946 was the fifty-seventh in the history of recitals under the auspices of the city of Pittsburgh. For Dr. Koch it was the forty-third season.

From Oct. 7, 1945, to June 30, 1946, thirty-seven recitals were given. During this season 426 compositions were performed. Of these 221, by 100 composers, were played on the organ, of which 135 were original organ works, while eighty-six were transcriptions.

Seven local organists appeared as guest performers: Clyde English, James Hunter, James Philip Johnston, F.A.G.O., Howard Neff, Pearl Postreich, Jean Shaughnessy and Homer Wickline.

THE WOMEN ORGANISTS' CLUB of Detroit presented Carol Fjelstad in a recital Oct. 29 at the Boulevard Methodist Church. Assisting soloists were Terrence Karleton and Frances Bogart. Greta Nilson was hostess of the meeting. The club announces the engagement of Bernard Piché as recitalist for the March 17 meeting.

**MR. AND MRS. NEIDLINGER**



WILLIAM NEIDLINGER'S FORTY-FIFTH anniversary at St. Michael's Episcopal Church in New York City, announced in the November issue of THE DIAPASON, directs attention to an outstanding career among church musicians—or, rather, a couple of church musicians, for Mrs. Neidlinger also has achieved eminence in this field. Aside from his unusual record at his church Mr. Neidlinger has served thirty-six years in the public education system of New York City as supervisor of music in elementary schools; chairman of the department of music in high school, and professor of music and chairman of department at the City College.

Mr. Neidlinger was born in New York City July 13, 1882. He received his academic training in the public education system of the city and at Columbia College. His musical education was begun at an early age while solo boy at All Angels' Church under Edward Witherpoon, organist, and continued under Robert J. Winterbottom at St. Michael's Church, Gaston Dethier and Percy Goetschius at the Institute of Musical Art and Edward MacDowell at Columbia University.

As a boy Mr. Neidlinger served as organist of the Church of the Archangel, New York, which held services in the crypt of the Cathedral of St. John the Divine. Later he was organist and choir-master of St. James' Church, Upper Montclair, N. J., and the Church of the Holy Cross, Jersey City. Oct. 1, 1901, he was appointed organist and musical director at St. Michael's Episcopal Church, New York City.

Mr. Neidlinger is a fellow of the American Guild of Organists and has served as a member of the council and of the examination committee. He is also a member of the St. Wilfred Club, the New York Musicians' Club (Bohemians) and the American Association of University Professors. He is the composer of musical settings for canticles, anthems, hymns and sacred and secular songs.

Mrs. Neidlinger is a specialist in vocal art science; a fellow of Trinity College, London; a member of the faculty of the School of Sacred Music, Union Theological Seminary, and director of the St. Cecilia Choir of St. Michael's Church.

**JOHN S. HALL PASSES AWAY IN  
ST. JOSEPH, MO., AT AGE OF 88**

John S. Hall, composer, organist and teacher of music, died Oct. 25 in his home at St. Joseph, Mo. His age was 88. Mr. Hall had been director of the choir at the First Congregational Church of St. Joseph for many years until he retired several years ago. He was also music director of Temple Adath Joseph. Mr. Hall was born in East Hampton, Conn., studied at the New England Conservatory of Music and as a young man taught in colleges at Fall River, Mass., Providence, R. I., and Quebec, Canada. He leaves two sons—Harold Hall, business manager of the *New York Times*, and John B. Hall of Nashville, Tenn.—two daughters—Mrs. Ralph E. Hays of New York and Miss Helen Hall of St. Joseph—and five grandchildren.

**THE PERENNIAL BLUNDER**

The inclusion of a 16-ft. Bourdon in the Swell is perhaps the commonest mistake of design.

Such timbre, especially at such pitch, even when made as "thin" as possible, is foreign to the nature of this tonal division.

The major purpose and essence of the Swell is clean fire, in which fluty tone of any sort has little part. Except in organs of more than middle size there is no need of a Swell flue double, but if specified it fits best when of Gamba or Geigen character.

Bright Trumpet tone of moderate power is the proper double for the Swell. Pungent and dramatic, it should avoid any trace of thickness. (It is well to remember, too, that a reed chorus cannot successfully be completed from other than *chorus* reeds.)

It is redundant and inefficient to have stopped flue doubles in both Great and Swell. Yet how often one sees 16-ft. Great Quintaton and 16-ft. Swell Gedeckt! 16-ft. should vary in timbre as much as 8's and 4's. A Great flue double therefore calls for a Swell reed double—apart from above reasons.

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CHARLES RAYMOND BERRY



ON THE FOUR SUNDAY evenings of Advent Charles Raymond Berry will play a series of short pre-service programs of contemporary organ music at Christ Episcopal Church, Rochester, N. Y. For these services his St. Dunstan's choir will sing the service entirely in plainsong, with the exception of the offertory anthem. Mr. Berry will play the following programs:

- Dec. 1—Fugal Improvisation on the Kyrie "Cum Jubilo," Donald S. Barrows; "Ave Verum," Everett Titcomb; "La Nativite du Seigneur," Messiaen.
  - Dec. 8—"Adoro Te Devote," Titcomb; "La Nativite du Seigneur" ("Le Verbe"), Messiaen; Pastorale, Milhaud.
  - Dec. 15—"Le Jardin Suspendu" and "Litanies," Alain; "Herzliebster Jesu," Zechiel.
  - Dec. 22—"Vom Himmel hoch," as set by Pachelbel, Bach, Karg-Elert and Ivan Langstroth.
- Mr. Berry is on the organ faculty of the Eastman School of Music, where Harold and Catharine Crozier Gleason

and Mr. Berry are teaching the largest enrollment of students in the history of the organ department. Mr. Berry is also director of music at Christ Church, where he has a choir of boys and men singing for the regular services and a St. Dunstan's choir of girls and women which sings for special services.

Mr. Berry is a graduate of the Eastman School, having received his bachelor of music degree in 1938, with a double major in organ and theory. He received the performer's certificate in organ the same year. After his graduation he spent two additional years at the school in graduate study on a teaching fellowship in the theory department. In 1940 he went to Wilmington, Del., to be choir-master and organist at Immanuel Episcopal Church, and he remained there until his induction into the armed forces in 1942. Upon his release from service he returned to Wilmington and Immanuel Church and joined the staff of radio stations WDEL-WILM as announcer. In addition to these duties he was a member of the Wilmington Music Commission, serving as chairman of its radio projects; music consultant for the Delaware Chapter, American Red Cross, and conductor of the Hercules Chorus of the Hercules Powder Company. Mr. Berry resigned his duties in Wilmington in July to accept the Rochester appointments.

Last August, while visiting his parents' home in Colorado Springs, Colo., Mr. Berry was invited to participate in the summer music festival of Colorado College.

FRANKLIN W. ROBINSON, founder of the National Orchestral Association, died at Northeast Harbor, Maine, of a heart attack Sept. 16. He was 71 years old and a native of New York. In 1897 he was assistant organist at St. Bartholomew's Church in New York and the same year taught at the High School of Commerce. From 1904 to 1916 he was organist of St. Luke's Church in Philadelphia. During the first world war Mr. Robinson served in France as head of the A.E.F. College of Music at Beaune and on his return to this country he was made chairman of the executive committee of the American Orchestral Society, founded by Mrs. E. H. Harriman in 1920. When this was disbanded ten years later he founded the National Orchestral Society.



The star that has never set

Nearly two thousand years ago, a star blazed suddenly, its joyous radiance betokening the birth of one who was Himself a "burning and a shining light."

That star has never set. It shines, and will always shine, beyond the limitations of sight—bright through the darkness of war and sorrow, steady through the storm-flickering lights of peace, lifting despair from the broken efforts, inspiring the upward strokes of endeavor. Wherever valor rises in men's hearts, wherever faith and aspiration and love stir men's minds to thought or action, its beauty is relighted eternally, from the answering light it has illumined in mankind.

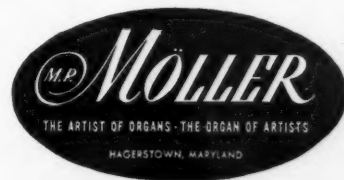
And because that star still shines—a Merry Christmas! Because its lustre will never dim—a Happy New Year to all the world!

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## New Issues Include

Easy Choir Numbers;  
A Cantata by Curry

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

A number of compositions for Christmas arrived too late for inclusion in last month's article. They are now listed briefly for the record, though perhaps not for use this season. First those from the press of Flammer:

Bowman—"Noël Pastoral." Seven pages. Cain—"Welcome That Star." An edition for SATB with children *ad lib.*, and one for SSA with SA solos.

MacMichael—"In Old Judea." S-T duet *ad lib.* Eight pages.

Pergolesi-Rieger—"Glory to God in the Highest!"

Pottle—"Mary's Manger Song." For SSAA with violin.

Williams, Frances—"Silent Are the Meadows." Eleven pages. Also "In Bethlehem's Lowly Manger." SAB with Bar or A solo and optional descant; another edition for SSA with medium solo and descant; another for SA. Also "A King Is Born Today." With medium solo.

The Lorenz Company has an inexpensive set of "Standard Christmas Carols" that comes in every possible arrangement; the one which I have seen is for SA or unison and descants. Ellen J. Lorenz has arranged the Tchaikowsky "Legende" for SATB or SA or unison. She also has an easy cantata called "The Story of Christmas" that runs to sixty-four pages, with solos for all four voices and with parts for a "hymn choir." SSA. There are parts also for a reader.

## Newly-Issued Anthems

Most of the following are easy and evidently intended for quartets or volunteer choruses:

Baker-Harris—"O Jesus, Lord of Heavenly Grace." Optional text for patriotic use. Unaccompanied *ad lib.* and with divisions. (Flammer.)

Cain—"A Joyful Sound—Psalm 100." Preferably unaccompanied, with divisions. (Flammer.)

Cole, Adam—"Sunrise." (Lorenz.)

Dykes-F. S. Moore—"Holy, Holy, Holy." With youth choir or S solo. (C. Fischer.)

Goldman—"Peace Anthem." March rhythm. (Mills Music.)

Hayden, Mabel S.—"It May Be Christ." Three pages. Also an edition for medium solo. (Lorenz.)

Marsh—"Praise the Lord, O My Soul." (Hall & McCreary.)

Morgan—"O Ye That Love the Lord." (Hall & McCreary.)

Rasley—"The Twenty-third Psalm." ATBar solos. (Lorenz.)

Rogers, Lee—"Balm in Gilead." Unaccompanied, based on a spiritual; high solo. Also "Oh, for a Heart of Calm Repose." Based on the Greatorex tune; ST solos against choir. Also "Rejoice Today." T solo. (Lorenz.)

Wilson, Ira B.—"The Penitent." Bass solo; short S-A and T-B duets. (Lorenz.)

## New Editions

In the Desoff Choir Series (Music Press) there are editions of two fine Purcell numbers: "Lord, How Long Wilt Thou Be Angry?," for SSATB, preferably unaccompanied, and "In the Midst of Life," the funeral sentence, for SATB. Other Music Press issues of motets with Latin words only include:

Handl, Jacob—"Regnum Mundi." SSAA or TTBB. Also "Repleti Sunt," double chorus of men or women. Also "Trahe Me Post Te," five equal voices.

Lassus—"Adoramus Te." SATB. Also "Salve Regina." SATB.

Palestrina—"Sicut Cervus." SATB.

Van Berchem—"O Jesu Christe." SATB.

The Concordia Publishing-house has a series called "Laudamus Dominum," edited by Martin Bangert and Paul Rosel—and well edited. They have selected some of the best chorales, of which I have seen nine. The most interesting to me is the "In dulci Jubilo" with Buxtehude's harmonies and parts for two violins; the choral part is for SAB. Cello and bass might be added to the *basso continuo* if you wished to enrich the strings. This would do nicely at Christmas.

## For Women and Men

Most of the recent numbers are for women:

Heller—"Trebble Choir Responses." SSA. (Hall & McCreary.)

Matthews, H. A.—"By the Waters of Babylon." SSA. Also an edition for SATB of this fine anthem with S solo. (Elkan-Vogel Company.)

Mendelssohn-Rieger—"How Lovely Are the Messengers." SA. (Flammer.)

Rogers, Lee—"Lamps of Evening." SSA. (Lorenz.)

The only new piece for men that I have seen is an edition for TTBB by Herbert

## WALTER HIRST, HONORED ON ANNIVERSARY



PROFESSOR WALTER HIRST, A.A.G.O., organist and choirmaster of Christ Episcopal Church, Warren, Ohio, for the last twenty-five years, was honored by the church and community on his anniversary. Oct. 9 a choir alumni dinner was served at the parish-house, at which time the present choir, the alumni, the vestry and vestrymen of the last twenty-five years were in attendance, with the rector, the Rev. John Baiz. On Sunday, Oct. 13, a festival choral service of thanksgiving was held in the church at 7:30 p.m. and was largely attended by members of the church and the townspeople as well.

Preceding the service the rector and Mrs. Baiz entertained in their home at a supper party for Mr. and Mrs. Hirst. Guests were members of the vestry and their wives and Robert Hirst, only son of Mr. and Mrs. Hirst.

At the close of the evening service a reception was held in the parish-house. The large gathering attested to the popularity of Mr. Hirst and the place he has made for himself in the life of the church and musical circles of Warren. The

Haufrecht of the old Stephen Adams popular number "The Holy City" (Mills Music). There are solos for second tenor.

The Hall & McCreary Company has a booklet of "Great Hymns and Descants"—twenty-five of them well done by Edward G. Mead. Miss Lorenz has a set of "Descants for Seven Processional Hymns" (Lorenz).

## Cantata by W. Lawrence Curry

A good cantata is W. Lawrence Curry's "The Kingdom Come" (Elkan-Vogel), which runs to fifty-six pages and uses a baritone soloist effectively. The sonorous text, suited for the end of the war, is selected from Isaiah and Jeremiah; the music is easy.

## Songs and Duets

Dr. Matthews has arranged as a sacred solo for high voice "There Shall Be No More Night" (Gray). The original anthem by the blind Philadelphia organist Wood has been much admired, and this new form will win new friends. Two other solos worth examining are Walter Golde's "Keep Me Closer, Lord to Thee" for medium voice (J. Fischer) and Harry Robert Wilson's "O Master, Let Me Walk with Thee" (C. Fischer), in editions for medium low and medium high voices.

Two tuneful and easy duets are W. Berwald's "Light of the Lonely Pilgrim's Heart" (S-A or T-B) and Harry Hale Pike's "Father, Thy Love Is Always Near" (S-T). Both are published by Schmidt.

## Organ Music

The Liturgical Music Press in New York continues its notable series called "Masterpieces of Organ Music." I should like to make special mention of two voluntaries, published together, by Charles John Stanley, an English organist who was properly esteemed by Handel, whose style he reflects. I remember that a sonata or suite of his is often played in England, and in this country by organists trained in England. The voluntaries are entirely new to me and delightful.

## Books for the Organist

One of the best known of modern English organists has been Sir Edward C. Bairstow of York Minster, whose "Coun-

American Guild of Organists was represented by members of the Youngstown Chapter.

Mr. Hirst was born in Huddersfield, England, coming to this country as a young boy. He attended the Hartford Conservatory of Music, Hartford, Conn., and was graduated from that institution in 1914. He studied organ under Arthur Priest, organist of Christ Church Cathedral, Hartford, and Edwin A. Kraft of Trinity Cathedral, Cleveland. He also studied the boy voice under the famous organist and choirmaster of St. Agnes Chapel, New York, the late Dr. Edward G. Stubbs, and with Father Finn of the Paulist Chorists.

In 1926 Mr. Hirst became an A.A.G.O. and in the same year was awarded an honorary degree by Dana Musical Institute, formerly of Warren, at which institution he was head of the organ department. Approximately 300 boys and men have been trained by Mr. Hirst during his twenty-five years at Christ Church.

Many letters and telegrams were received expressing good wishes.

ternop and Harmony" has recently been published by Macmillan. In this admirable book of more than 400 pages Bairstow gives copious illustrations that are of the greatest value. I have heard him play and conduct, and of course I have used his anthems, but I never realized before what a scholar he was. This will be a standard work for church musicians who believe, with Bairstow, that "all the progressive composers have thoroughly investigated the work of their predecessors."

A highly entertaining as well as informing book is Max Graf's "Composer and Critic, Two Hundred Years of Musical Criticism" (W. W. Norton). Not the least valuable are pages 304-321, about American critics, their notions and standards. I hope to make further mention of this volume later.

## Addenda

The Hall & McCreary Company has several new numbers which can have only brief mention. Van A. Christy has a new edition of the Tchaikowsky "Legende" which retains the introduction and postlude and has a new translation of the text: there is an accompaniment. "Lullaby for Christmas Eve" has a pretty folk melody arranged by G. W. Henninger, who has also arranged the great Easter carol "O Sons and Daughters," with an accompaniment. F. W. Graf's "Father, Forgive Them" is for SSAA, with good antiphonal effects. A. O. Andersen's "When I View the Mother," for SSA with alto solos, is a pretty Christmas number, accompanied. Alice E. Dawson's "An Easter Canticle" is effective for SSA with alto solo and violin; it could be used for a concert as well as in church. J. C. Wohlfel arranges "Now Thank We All Our God" for SSAA, accompanied. Nelson Brett's "Nowell" is for SSA, unaccompanied.

RALPH R. TRAVIS was presented by the La Verne College music department and the Church of the Brethren at the church in La Verne, Cal., Oct. 27 in a Bach program in which he included the Eight Little Preludes and Fugues and the Schübler Chorale transcriptions.

RECITAL BY NIES-BERGER ON  
DR. SCHWEITZER'S BIRTHDAY

On the seventy-second birthday of Dr. Albert Schweitzer, Jan. 14, Edouard Nies-Berger will play an organ program to celebrate this occasion. It will take place at the Fifth Avenue Presbyterian Church in New York at 8:30 p.m. This event will be under the auspices of the French consul general in New York. The offering taken will be sent to Dr. Schweitzer in Africa.

AT THE FIRST METHODIST Church of Evanston a service of thanksgiving was sung by the chancel choir Sunday afternoon, Nov. 17. The service consisted of choral evensong and included a sung psalter and office hymn. The canticles were sung to the setting in D minor by Thomas Attwood Walmisley; the anthems were "Save Us, O Lord," Bairstow, and "Look on the Fields," Macpherson. Hymns included "Tallis' Canon" and for the orison the compline hymn "Jam Lucis."

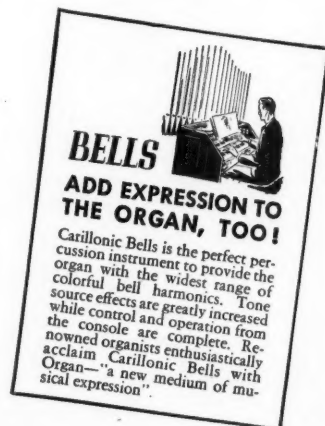


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**New Music for the Organ**

By **WILLIAM LESTER, D.F.A.**

*Praeludium No. 1, "Rorate Caeli"; Praeludium No. 2, "Puer Natus est Nobis"; by Frank Campbell-Watson; published by M. Witmark & Sons, New York City.*

This composer has taken two ancient Gregorian liturgical themes—the first elected for the Introit for the Fourth Sunday in Advent, the other appointed for the third mass at Christmas—and dealt with them creatively to make a pair of excellent organ compositions. Modern chromatic idiom has been used so effectively that aesthetic clash between the ancient and modern elements is kept at a minimum. Plain-song freedom is maintained by abstention from limiting metrical signatures, restricting bar indications. Neither piece makes use of the more robust stops of the organ—the subdued flutes and strings are favored. Both numbers are worthy of high praise for musical and technical virtues. It is music that repays cultivation.

*Three Pieces for Organ by Roland Diggle: "An Irish Legend"; Epic Ode on the Tune "Halifax"; Psalm Rhapsody (Psalm 92); published by Edward Schuberth & Co., Inc., New York City.*

This trio of organ solos is representative of the composer. The music is melodious, well set for the instrument, well constructed, of ingratiating character, hard neither to play nor to hear. The "Irish Legend," a theme and variations, is based on a tune marked by a typical Celtic lushness and lilt. The musical treatment is deft, offering the player many grateful opportunities for stop coloring. A fine climax is reached near the close, falling off gracefully to a whispered ending. This piece could easily become a universal "hit"—it merits such a fate.

The other two pieces are more on the conventional order, in the heroic style (*a la grand choeur*) usually associated with such titles and treatments. Both are organ pieces of more than ordinary merit. This prolific composer may well be content with the accomplishments made evident in these three compositions.

*Eight Chorale Preludes, by Adolf Busch; published by G. Schirmer, New York City.*

This composer has taken for treatment a double quartet of familiar German chorales. Most of the pieces run to two pages—none is given extended development. The composer has a technical equipment that is extraordinary and a sense of style and detail that is rarely found in today's writing.

*Works for the Organ by J. S. Bach; edited by Marcel Dupré; published by S. Borneemann, Paris, France (U.S.A. agent, H. W. Gray Company, New York City).*

A welcome sight is the appearance of three additional volumes in this authoritative edition. Several books (four, I believe) reached publication before the project was halted by the German occupation of France. Now come volumes 6, 8 and 10. In the sixth book we find the four concertos (still listed as J. S. Bach, instead of Bach-Vivaldi), two trios and several miscellaneous pieces, some unfinished. Book 8 contains twenty-one chorales from the "Catechism" and the Prelude and Fugue in E flat. Volume 10 offers the six Schuebler chorales, six partitas and canonic variations. M. Dupré has carefully edited these works for textual accuracy, supplying expert fingerings and footings, traditional phrasings and intelligent suggestions for stop registration.

This edition, representative of the Gallic traditions, differs in many details from the versions edited from the German and British viewpoints. The detailed directions for performance are stimulating and helpful. The edition, when completed, will consist of twelve volumes—a monumental project.

*"Masterpieces of Organ Music," Folio No. 43; works of Johann Ludwig Krebs; edited by Norman Hennefeld; published by the Liturgical Music Press, New York City.*

Three of the finest chorale preludes by a great pupil of Bach are offered in this issue. Krebs was acknowledged by the cantor of Leipzig to be his most talented and best-equipped student. The world so far has made the mistake of treating Krebs as a shadow of the greater Bach, but his was much more than that—he was one of the most important and original composers of the post-Bach generation. Such publications as this will do much to bring about recognition of a greatly underestimated creator for the high-grade composer he was.

*"Masterpieces of Organ Music," Folio No. 44, works by Christian Erbach; Folio No. 45, preludes by various composers; edited by Norman Hennefeld; published by the Liturgical Press, New York.*

The volume devoted to that ancient German worthy Christian Erbach (1573-

1635) contains seven short treatments of liturgical themes (*versetten*), an Introit on Tonus V, and a florid *Ricercare* in D. It is music that leans to the dry side and is mostly of antiquarian interest. The last two pieces are the most ambitious and the best.

The folio of preludes includes interesting examples of that form by Flor, Kolb, Krieger, Pachelbel, Praetorius, Tunder and Schildt. A period extending from 1580 to 1735 is covered. Much interesting music of practical value is found in these pages.

*"Noel," by Claude Louis d'Aquin, arranged by Roberta Bitgood; "Lo, How a Rose," by Jean Pasquet; "L'Adoration Mystique," by Robert L. Bedell; published in the St. Cecilia Series of Organ Compositions by the H. W. Gray Co., New York.*

Three seasonal organ pieces of exceptional interest are offered in good time in these numbers. The "Noel" of d'Aquin, a classic based on an ancient Noel (Carol of the Birds) reappears with an "arranged by" tag. There has been little, if any, textual alteration noticeable in a somewhat casual checkup. What seems to be the major contribution of the editor is systematic phrasing and playing directions.

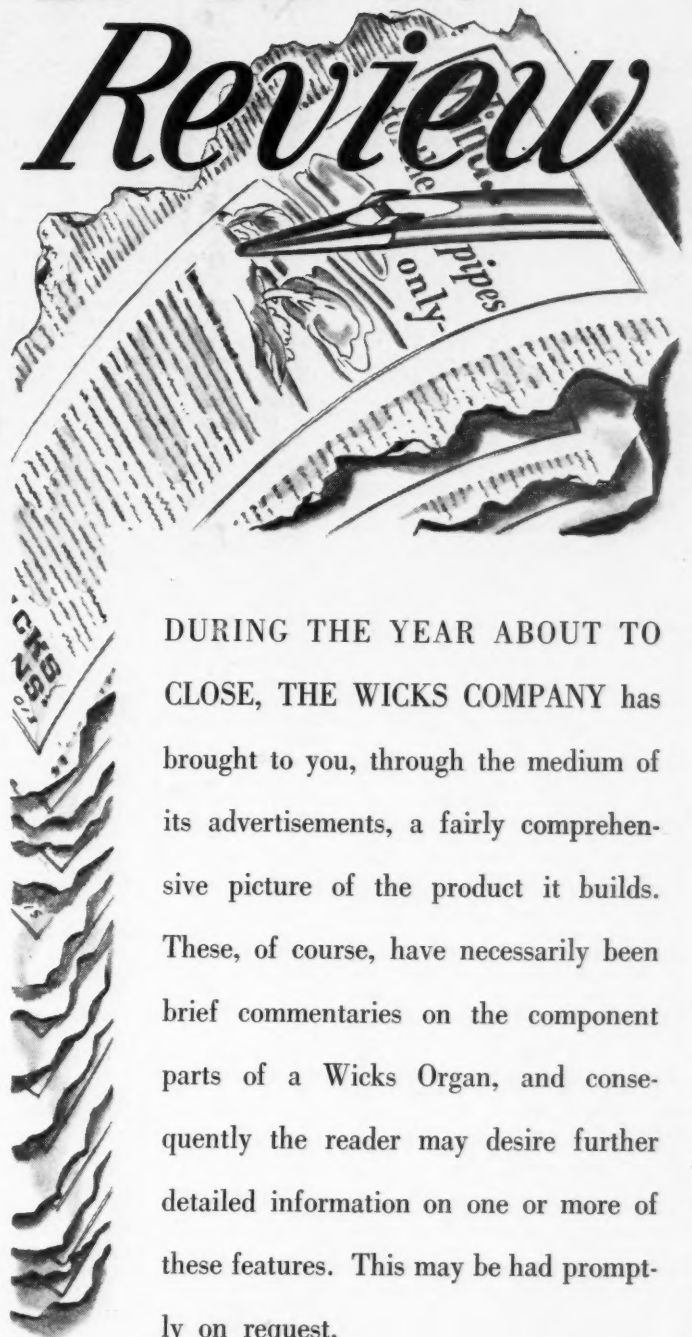
The Pasquet chorale prelude based on the old Praetorius carol is quite on the simple side, concise and direct. It is good commonplace utility stuff, no outstanding excellencies, no disturbing sins.

The Bedell piece, subtitled "La Vierge a la Creche," draws on a more chromatic vocabulary and calls for more of the resources found in modern organs. Its three pages offer lovely music calling for only moderate playing efficiency. The expressive demands of the pieces are higher, more exacting than the performing ones.

*Two Arias from the "Passion according to St. John," by Bach, arranged for organ by Gilman Chase; published by Edwin H. Morris & Co., New York City.*

The transcriber has taken two of the loveliest arias from this choral work—the alto aria "It Is Finished" and the bass "Consider, O My Soul"—and turned them into effective, idiomatic solos for the organ. Little violence has been done to the original texts.

# 1946 in Review

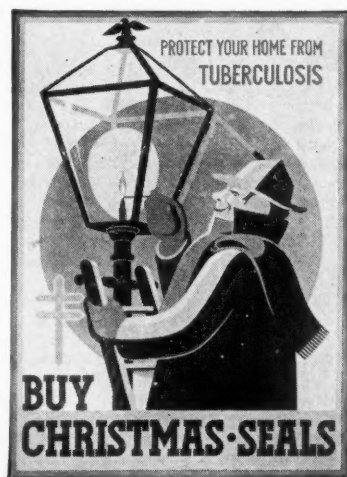


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# American Guild of Organists

Fiftieth Anniversary



Organized  
April 13, 1896

Charter Granted  
Dec. 17, 1896

Incorporated  
Dec. 17, 1896

Amended Charter  
Granted  
June 17, 1909

Amended Charter  
Granted  
June 22, 1934

Chartered by the Board of Regents of the University of the State of New York  
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## Paul Callaway in Recital for Guild in New York; Gives Fine Performance

Paul Callaway, F.A.G.O., was presented in a recital by A.G.O. headquarters at Calvary Episcopal Church in New York Nov. 13. This was the first opportunity New Yorkers have had to hear Mr. Callaway since his Guild-sponsored recital a number of seasons ago. The years of army service, both here and in the South Pacific, which the organist of the Washington National Cathedral put in during the war, do not seem to have affected his remarkable technical equipment.

Upon this occasion Mr. Callaway's program was unconventional but interesting in its unhackneyed content. The recital opened with the pianistically conceived Sketch in F minor of Schumann. This was followed by three of the less frequently heard Brahms chorale preludes—"My Inmost Heart Rejoiceth," "My Jesus, Who Didst Grant My Desire" and "O World, I e'en Must Leave Thee." These were played with all of the dignity and restraint which befits their subtle and austere beauty. Following the Brahms, Mr. Callaway played the cheerful but sadly neglected Prelude and Fugue in B major by Saint-Saens. Continuing in the French school he played two modern compositions—Milhaud's charming Pastorale and Tournemire's "Paraphrase-Carillon," from the "Mystic Organ," book 35.

Four American composers were represented next—Leo Sowerby, by his "Comes Autumn Time," which Mr. Callaway played with his customary vitality. Harold Friedell's Verses for the Nunc Dimittis was given its first New York performance. The "verses" are a series of colorful, highly imaginative and thoroughly organistic variations. Fortunately these will soon be available to organists throughout the country as they are to be published as a part of an anthology of contemporary works edited by Dr. David McK. Williams. Mr. Friedell was fortunate in having his new piece launched by such an organist as Mr. Callaway. This work and its performance constituted one of the high-lights on the program.

In contrast to the Friedell work was a Prelude and Fugue by Cecil Effinger. There are two or three effective spots in the piece, but listening to the whole work seemed a rather dear price to pay for these few moments. Frederick Jacobi's quiet Prelude was attractive and musically effective.

Mr. Callaway brought his recital to a climax with a stunning rendition of the Liszt "Ad Nos ad Salutem undam." Your reviewer has never heard this well-known work accorded such a dazzling yet thoroughly controlled performance.

Mr. Callaway is one of those few organists blessed with such a prodigious technique that one is seldom conscious of it. He is not an exhibitionist, but a musician of the first order.

SEARLE WRIGHT.

### Central New Jersey Dinner Meeting.

The Central New Jersey Chapter held a dinner meeting Oct. 16 at the Presbyterian Church in Kingston, with Mrs. Luella Conover, the dean, as hostess. About eighty members and guests enjoyed a bountiful turkey dinner, served in harvest-home style, after which a program was presented, including group singing, games, solos by the well-known Trenton contralto, Mrs. Olive Zwick, and

two skits in a humorous vein. The committee on arrangements included Edward W. Riggs, chairman; Louella Conover, Jean Eades, Marion Flintzer, Emma Power, Nita Sexton, Blanche Peterson, John Wigley and Helen Pierce. Jean Eades and Marion Flintzer made beautiful programs in Guild colors, hand-decorated with a spray of autumn leaves.

The schedule of events for the year offers recitals in Lawrenceville, Pennington, Princeton and Flemington. Miss Jean Haverstick, organist and director at the Clinton Baptist Church, Trenton, is heading a committee in charge of the most important project of the year—a survey of organists in the entire area and an intensive drive for new members.

Dr. and Mrs. William J. Harman entertained the members of the Central New Jersey Chapter Nov. 12 at their home in Trenton and James E. Harper, organist of the State Street Methodist Church, Trenton, played a recital on the two-manual organ originally in the Harman home. His numbers were: Sonata in C minor, Mendelssohn; "Noel Basque" (eight variations), Benoit; Andante from Sonata 1, Borowski; "Soeur Monique," Couperin; "Will-o'-the-Wisp," Nevin; Chorale in G minor, Edward A. Mueller (from manuscript).

After the recital Christmas organ numbers brought by the members from their own libraries were circulated, so that all might become acquainted with them, opportunity being given to try them on the organ. Dr. Harman conducted those desirous of seeing the construction of the organ to the basement. Refreshments were served and the guests lingered for the fun of playing and hearing others play the charming little instrument.

RAMONA C. ANDREWS, Registrar.

### Minister Speaks in San Antonio.

The Alamo Chapter, San Antonio, Tex., met on the evening of Nov. 4 at a dinner in St. Paul's Episcopal Church, with ministers, choir directors and organists of the city as guests. After dinner and following a short period of discussion of business at hand a program was presented in which the Rev. Herbert B. Morris, rector of St. Paul's Episcopal Church and chaplain of the chapter, discussed "Church Music from the Clergyman's Viewpoint." This was complemented by a discussion of "Church Music from the Choir Director's Viewpoint," by Ralph Ewing, head of the department of music, Trinity University, San Antonio. Mr. Ewing, at the close of his speech, illustrated his discussion by directing the group in the singing of hymns. About sixty members and guests were present for the occasion.

ROBERT K. REED, Secretary.

### Visit to Longwood Gardens.

Delaware Chapter members and subscribers were the guests of Firmin Swinnen at the du Pont Longwood Gardens Oct. 10. All the beauty of the conservatory under the special lighting at night was enjoyed, as well as the music. Mr. Swinnen gave a demonstration, showing how different tonal effects can be obtained easily with the special pistons he had installed and the arrangement of the stops. He then played several selections. Robert Ellis, organist of Grace Methodist Church, Wilmington, also played a selection. We then made a tour through the organ, seeing the thousands of pipes; also the percussion instruments, including the grand piano and the mechanism that makes it playable from the organ console.

The Rev. Paul A. Kellogg, rector of the Episcopal Church in Dover, has invited the chapter there as soon as the new organ is completely installed. Mr. Ellis is to give a recital for the chapter early in December.

WILMER C. HIGHFIELD, Secretary.

## The Warden's Column

The fourth national conclave of deans and regents is arranged for Dec. 30 and 31 in New York City. All members of the A.G.O. everywhere are cordially invited to attend and bring guests. The list of events will include the following:

Dec. 30—10 a.m., meet at Guild office for pilgrimage to churches and organs; 2 p.m., recital of test pieces for 1947 Guild examinations; 3 to 4:30 p.m., forum on examinations, with talks on the test pieces and theoretical requirements, followed by discussion; 6:30, Christmas dinner party and general meeting at Schrafft's restaurant, Chrysler Building.

Dec. 31—9:30 a.m., visit to Fred Waring rehearsal at Radio City; 12:30, warden's luncheon to deans and regents at Cafe Savarin; 2 p.m., council meeting at St. Bartholomew's Church. All members of the Guild are invited to attend as observers. A section of chairs will be reserved. 4 p.m., organ recital.

A small replica of the Guild motto and declaration suitable for mailing as a greeting card is now available at the Guild office—the card for 5 cents; the large motto for \$1. The book "The Story of the Guild" is sold for \$2. These are suggested as Christmas gifts.

We deeply regret the resignation of Ralph A. Harris, who has given such outstanding service to the Guild as national secretary, chairman of the national expansion committee and in many other capacities. Our best wishes go with Mr. Harris in his new appointment as organist-choirmaster of Grace Church, Providence, R. I. Dr. Harold V. Milligan has been appointed national secretary and Seth Bingham has been appointed chairman of the national expansion committee.

Visits to Springfield and Worcester, Mass., were greatly enjoyed. Groups of organists and choir directors were met in both cities, and interesting discussions took place on the work and welfare of church musicians. A large chapter was organized in Springfield, which gives great promise of achievement. Several projects have already been outlined.

Attention is called to recent amendments to the constitution making choral directors eligible for active membership in the Guild as colleagues and permitting colleagues to take the choirmaster examination. This practical and valuable examination should be publicized widely and recommended. We hope to have a very large number of candidates for the three Guild examinations in May, 1947.

The by-law on transfers reads as follows: "Members in good standing, removing from the jurisdiction of a chapter, may, upon application to the national secretary, be transferred to another chapter with the approval of the chapter, or to headquarters."

The following board of judges for the anthem contest has been appointed: Dr. Norman Coke-Jephcott, chairman; Arthur B. Jennings and Dr. Everett Titcomb.

Regional conventions were successfully held in Tulsa, Okla., and Little Rock, Ark., in November. We urge the organization of these conventions during this season in every section of the United States. Great good for the Guild at large and especially for all who attend will result.

S. LEWIS ELMER.

### New Williamsport Chapter Active.

Although still in its infancy—having been chartered as recently as last February—the Williamsport, Pa., Chapter recently sponsored two major events. The first of these was a dinner for clergy, organists and choir members Oct. 28 in the parish-house of St. Mark's Lutheran Church. The speaker on this occasion

was Ray Francis Brown, A.A.G.O., instructor in church music and organist at the General Theological Seminary, New York City, and organist and choirmaster of the Church of the Resurrection in New York. Mr. Brown spoke on various phases of hymnody, citing good and bad examples in today's hymnal and illustrating his lecture with selections played on the three-manual Möller organ.

Nov. 10 the chapter provided the music for a mass Reformation service held in the Pine Street Methodist Church. Combined choirs of the various Guild members sang the anthem "Turn Back, O Man," by Holst, and "Thy Kingdom Come," by Gardner C. Evans, under the direction of Frederick A. Snell, minister of music at St. Mark's. The accompaniment for the choirs was provided by Miss Mabel F. Gohl at the console of the organ and by Gordon Brearey, dean of the chapter, at the piano.

MRS. EUGENE D. WINNER, Secretary.

### Registration Is Topic in La Crosse.

The La Crosse, Wis., Chapter held its first meeting of the season Sunday, Oct. 20. Joseph Kranzfelder, newly-elected dean, presided at the meeting.

Members of our chapter were happy to know that Sister M. Lucilda, the first successful candidate of the La Crosse Chapter, received the certificate of associate membership in the Guild.

Sister M. Karen presented a paper on organ registration and spoke in detail about the division of speaking stops and those having diapason tone. The outlines which she prepared and distributed among the members were of great benefit to the group in following the discussion. Great interest was aroused in the discussion which followed, questions were asked and answered, and terms were explained in detail.

SISTER M. ANTONICE, Secretary.

### Ithaca Chapter.

The Ithaca Chapter held its first meeting of the season Oct. 28. After a dinner at the Victoria Hotel the members adjourned to the First Methodist Church, where a brief business meeting was held. Plans for the year were discussed and new members were recommended. It was decided by the organization to hold meetings on the last Monday of each month.

Dr. C. H. Rawski, dean of the chapter, played the Paul Hindemith Piano Sonata No. 1 for an appreciative audience.

JENNY LOU MIERAS, Secretary.

### Activities of Auburn Chapter.

Miss Gladys E. Gray of the First Baptist Church of Geneva, N. Y., was the speaker at a meeting of the Auburn Chapter Oct. 14 in the Second Presbyterian Church. The subject was "Building Effective Worship Services." Miss Gray is a recognized authority on program building in both church and radio fields. Stressing the need of a calm and restful atmosphere for the spiritual message to be most effective, she showed by organ records and by tested programs how best to build such services.

Miss Louise C. Titcomb, the dean, appointed the committees for the fourth annual choir festival, in the First Presbyterian Church of Auburn Nov. 24.

Syracuse Chapter members were guests at the tea which followed the meeting, with Harry S. Mason, sub-dean, and Mrs. George Nelson as hosts.

At the November meeting, Nov. 13, Mrs. W. Carson McCall was in charge of the program. The subject was "The Organ and Choral Works of Joseph W. Clokey and Everett Titcomb." After brief biographical sketches a number of the compositions of these men were played and sung, with Dean Titcomb at the console in the First Presbyterian Church.

The chapter is looking forward to a recital in January by Dr. Leon Verrees of Syracuse University in the Second Presbyterian Church.

MRS. LESLIE E. BRYANT, Registrar.



## News of the American Guild of Organists — Continued

### Regional Convention

#### Draws Many to Tulsa;

#### Recital by Schreiner

A regional convention of three Southwestern states was held in Tulsa, Okla., Nov. 11, 12 and 13, the following chapters being represented: Texas, Harry Sanderson, A.A.G.O., dean; North Texas, Joza Lou Bullington, dean; Fort Worth, William Barclay, dean; Shreveport, La., Mrs. Bertha Moore, dean; Oklahoma City, Dubert Dennis, dean; Oklahoma, Marie M. Hine, A.A.G.O., dean.

The opening program was the Guild service Monday night at Trinity Episcopal Church. As a prelude Dean Hine played the "Benedictus" by Reger. The choir sang Nunc Dimittis, Tone II, No. 1, with *fauxbourdons* arranged by Canon Walter Williams. Inspiring words of welcome and a gospel message were given by the Rev. E. H. Eckel, rector of Trinity Episcopal Church and chaplain of the Oklahoma Chapter. Following this three organists from the Oklahoma City Chapter were heard, as follows: "La Nativite Du Seigneur" and "Le Verbe," Messiaen, and Prelude and Fugue in G minor, Dupré (Mildred Andrews); "Our Father, Who Art in Heaven," Mendelssohn; "Soeur Monique," Couperin, and "Vermeland," Hanson (Dubert Dennis); "Piece Heroique," Franck (Robert Glasgow).

After the service the organists drove out to the beautiful suburban home of Dan Casebeer. The latter, with his mother, Mrs. Frank H. Casebeer, and her parents, Mr. and Mrs. Dan Hunt, were gracious hosts. In the dining-room Mrs. John Knowles Weaver poured coffee and younger chapter members assisted in passing plates.

Tuesday at the First Baptist Church came a round-table conference. Miss Katherine Hammons of the Texas Chapter spoke on "Expansion"; next John Knowles Weaver, A.A.G.O., read a paper on "Choirmasters and Examinations." A general discussion followed and at the conclusion Dean Hine appointed a committee to write to headquarters. Next came a recital. Cathedral Prelude, Pfaff, and "The Bells of St. Anne de Beaupré," Russell, were played by Mrs. J. C. Byars, sub-dean, Shreveport Chapter, and "Toccata-Basse" (pedal solo), Bedell; "Silence Mystic," Edmundson, and "Gargoyles" (Symphony 2), Edmundson, by Joza Lou Bullington, dean of the North Texas Chapter.

After the program Guild members were driven out to the Philbrook Art Center, where at 11 o'clock an unusual program of ensemble music gave delight. The program included Purcell's ceremonial music for organ and trumpet, with Miss Baldwin Roberts at the organ and the trumpet played by Roger Fenn, and Mozart's Sonatas for organ and strings, Numbers 5, 1 and 13, with Miss Esther Handley at the organ, Miss Bettye Rombaugh and Miss Eva Hunter, violinists, and Mrs. Kenneth Hayes, cello. Refreshments were served in the Philbrook recital hall. The organists were shown the art exhibits and beautiful gardens.

From the museum the visitors drove to the Boston Avenue Methodist Church, which has a four-manual Kilgen organ. The players here were Robert R. Clarke of Fort Worth, V. Earle Copes of Dallas and Philip LaRowe of Denton, Tex.

At 6 o'clock came the banquet at the Junior League tea-room. The dining-room was made attractive by exquisite floral decorations.

After the banquet came the crowning event, the recital by Alexander Schreiner, F.A.G.O., at the First Methodist Church, on the four-manual Aeolian organ. Over 1,700 people filled the auditorium and overflowed into the hallways and choir loft. During the recital there was absolute silence and after each number enthusiastic applause. Many encores followed.

In conclusion there came the master class by Mr. Schreiner Wednesday morning and this was generally appreciated by the many organists attending.

JOHN KNOWLES WEAVER.

#### Lincoln, Neb., Chapter Hears Dupré.

Marcel Dupré thrilled a capacity audience in a recital at Plymouth Congregational Church, Lincoln, Neb., Nov. 1. The program included a Suite of four move-

ments, one of Dupré's latest works. The concluding feature of the evening was the customary improvisation, this time on six submitted themes woven into a symphony of three movements. A noon-day chapter luncheon for the Dupré family at the Hotel Cornhusker was a highlight of the day.

Miss Grace Finch, a member of Dupré's master class last summer, made the chapter Dupré-conscious by playing an excellent recital at the First Presbyterian Church Oct. 27. The program included selections from Bach, Mendelssohn and Dupré, the latter based on antiphons.

A splendid postscript to the foregoing programs was a third recital by Laurence Gagnier, M.S.M., at Westminster Presbyterian Church Nov. 4. Mr. Gagnier prefaced each number by announcing the publisher and the registration involved in each case. Other recitals and a choral and organ festival are planned for the coming season.

PAUL W. LEBAR, Dean.

#### Springfield, Mass., Chapter Organized.

The Springfield, Mass., Chapter received its charter from headquarters at a meeting held Nov. 11. We were fortunate to have with us S. Lewis Elmer, the warden, who outlined the history and ideals of the Guild. Harris S. Shaw of Boston, dean of the Massachusetts Chapter, extended greetings upon our advent into the Guild. Mr. Chapman of Hartford, regional director, gave us many helpful suggestions on carrying on chapter work efficiently.

The following officers were elected: Dean, Miss Ruth Perry; sub-dean, Charles Schilling, F.A.G.O.; secretary, Mrs. Valerie S. Beal; treasurer, Miss Florence Pierce; executive committee, Carroll McKinstry, Mrs. Alice Brown Smith, Mrs. Florence, Carl Smith, Max Ervin and Doric Alviani; chaplain, the Rev. Clarence Fuller.

The next meeting will be held in January at the Church of the Unity, where Carroll McKinstry will play the examination test pieces after dinner.

VALERIE SHERMAN BEAL.

#### Pasadena Dinner Draws 101 Despite Rain.

A pouring rain did not deter 101 members of the Los Angeles and Pasadena and Valley Districts Chapters from meeting to renew old friendships and hear a program of fine music. The event took place in Westminster Presbyterian Church, Pasadena, Nov. 11. After dinner Horace Peasegood entertained the group with several readings. The artists were John Burke, organist, and Ruth Gates, soprano, both of the First Baptist Church, Los Angeles. Mr. Burke played the Pastorale in F and Fugue in D minor by Bach and "From Heaven High to Earth I Come," by J. Bernard Bach. Miss Gates sang three "Songs of Faith and Penitence" by Leo Sowerby. Mr. Burke's closing group was: Andantino from String Quartet No. 1, Op. 10, Debussy, arranged by John Burke; "Poem of Love and the Sea," Chausson; "Divertissement," Vierne, and Toccata on "Ave Maris Stella," Dupré.

LORA PERRY CHESNUT, Librarian.

#### Southern Arizona Chapter.

The Southern Arizona Chapter held the first meeting of the season at the studios of Dean Camil Van Hulse in Tucson Oct. 20 to make plans for the year. A guest was Joseph W. Clokey, who is spending the winter in Tucson. Dean Van Hulse gave a report on the festival in New York and discussed the examinations. Rollin Pease, program chairman, announced that a program of Mr. Clokey's compositions would be given as a feature of one of the monthly meetings. Alexander Schreiner's recital was set for Jan. 12, to be sponsored by the chapter.

Andrew Buchhauser, head of the organ department at the University of Arizona, was welcomed back to the chapter after three years' absence while serving in the armed forces.

The Southern Arizona Chapter held its monthly meeting at Trinity Presbyterian Church in Tucson Nov. 17. Rollin Pease, sub-dean and program chairman, presented the following program: "Wind in the Pine Trees," Clokey; Sarabande, Corelli-Clokey, and Pastorale (Traditional), Clokey, from "Le Prologue de Jesus" (Eugenia Von Bromberg, organist of the First Christian Church); "Where'er You Walk," Handel; "O God, Have Mercy" (from "St. Paul"), Mendelssohn; "Miracle," Malotte, and "Agnus Dei," Bizet (Louis Eaton, baritone; Ann Price Eaton

at the organ); "Gallia," Gounod (Elma Mae Henderson, soprano, with the choir of Trinity Presbyterian Church; Rollin Pease, conductor; Martina Powell at the organ).

Mr. Clokey, who is spending the winter in Tucson, was the honored guest of the afternoon. A short business meeting was held following the program, with Dean Camil Van Hulse presiding.

KARL W. AHLGREN, Secretary.

#### Turkey Dinner in Texas.

The traditional Thanksgiving turkey dinner was served to the members of the Texas Chapter in the parish hall of Christ Episcopal Church, Dallas, Nov. 18. Dean Henry Sanderson had to be out of the city and so appointed the sub-dean, Mrs. Isabel Blomdahl, to preside at the business session. A glowing report of the Southwestern regional convention, held in Tulsa, was given by each of the delegates, Miss Alice Fergusson and Mrs. Charles Still.

After the business meeting the members went into the church to hear an interesting discussion led by Dr. Fred Gealy on "Playing the Church Service." Demonstrations were made by Edna Vandermeer, soprano; Alvin Bean, tenor, and Alice Knox Fergusson, organist.

KATHERINE HAMMONS.

#### Friedell Speaks in Newark.

The monthly meeting of the Metropolitan New Jersey Chapter was held at Grace Episcopal Church, Newark, Nov. 18, our host being Dr. Carl Wiesemann. Harold Friedell, F.T.C.L., F.A.G.O., of New York City lectured on "Guild Examinations and How to Approach Them." It was urged that more time be devoted to preparation for score reading, transposing, harmonizing a given melody and bass on sight, modulation and the paper work.

MARION WOHLFARTH, Registrar.

#### Organ "Workings" Explained.

The Suffolk Branch of the Long Island Chapter held its meeting in the Methodist Church of Port Jefferson, N. Y., Sunday afternoon, Nov. 10. The program consisted of a talk and demonstration on the "internal workings" of the organ by Theodore Gilbert, organist of the Methodist Church in Hempstead. With a set of small pipes and valves he gave an interesting and instructive explanation, followed with demonstrations at the console.

This talk was preceded by a brief history of the organ by E. A. Andrews, followed by an informal talk by Mrs. Albert Ralph in which she told of a recent airplane trip to Porto Rico. While there she saw two old and interesting organs, one of which had painted wooden keys that were about three inches wide. These, however, were played with the fingers.

We welcomed two applicants for membership.

MRS. ALBERT RALPH, Secretary.

#### Elect Santa Barbara Officers.

The Santa Barbara, Cal., Chapter held its second meeting Nov. 3 at Trinity Episcopal Church. The slate of officers drawn up by the nominating committee was unanimously elected. The officers are: Dean, William Mathias; sub-dean, Mrs. Frances Penturf; treasurer, Miss Frances Wishard; auditor, Wilfred Woodburn; secretary and registrar, Mrs. Kenneth Raupach; librarian, Miss Louise Sandoz; executive committee, Mrs. Helen Barnett, Klyne Headley and Monroe Langlo. The meeting adjourned and the members attended the recital of Mr. Headley in Trinity Church. Mr. Headley played the following program of his own compositions: Prelude on a Dorian Plainsong; English Suite; Sketches from American Life; Symphony for Organ, No. 2, first movement. WILLIAM MATHIAS, Dean.

#### Carillon Recital in Princeton.

About fifty members of the Princeton Chapter were entertained Sunday afternoon, Nov. 10, at the Graduate School of Princeton University with a carillon recital by Arthur L. Bigelow. Mr. Bigelow first gave a talk on the carillon and then gave an hour's performance. Mr. Bigelow is in the engineering department of Princeton. He went to Mechlin in 1930 to study the bells as well as to do piano and organ work in Paris and Brussels. In 1933 he was appointed bellmaster at Louvain and was the concert artist at the University of Louvain. He returned to this country in 1941 and was appointed bellmaster at the Graduate School of Princeton.

RAYMOND E. RUDY, Dean.

#### Meeting Held in Elkhart, Ind.

The St. Joseph Valley Chapter met in the Evangelical and Reformed Church at Elkhart, Ind., on the evening of Oct. 29. The program, arranged by Mrs. Marie Thorne of that city, was presented by Robert G. Campbell, organist, and the forty-voice choir of the First Presbyterian Church, directed by Guy Owen Baker.

Mr. Campbell, who is director of the Connsonata division of the Conn Instrument Company of Elkhart, is a graduate of Wittenberg College and received his master's degree in organ from the University of Michigan. Mr. Baker also has

### Notice of General Meeting

A general meeting of the American Guild of Organists will be held at Schrafft's restaurant in the Chrysler Building, New York City, Dec. 30, 1946, at 8:30 p.m., to act upon the following amendments to the constitution, which have been recommended by the council:

Article II, Section 4b, to be omitted in its present form and amended to read: "Honorary members shall consist of those, not professional organists or choirmasters, who shall have distinguished themselves, according to the judgment of the council, in the advancement of the purposes of the Guild, and may be elected by the council on the nomination of two members of the Guild."

Article II, Section 4c, to be omitted in its present form and amended to read: "Distinguished foreign organists and musicians may, in the discretion of the council, be elected honorary members."

Article III, Sections 1a and 2a, the words "warden," "sub-warden," to be changed to "president," "vice-president."

Article IV, Sections 2 and 3; also Article VI, Section 1a, the word "warden" to be changed to "president."

HAROLD V. MILLIGAN,  
National Secretary.

done graduate work at Michigan and received his degree in sacred music from Westminster Choir College in Princeton, N. J. He is minister of music of the First Presbyterian Church of Elkhart.

The next meeting of the chapter will be Nov. 26 in St. James' Church, South Bend. At that time Ethel Stuart Gaumer will speak on the liturgy of the Episcopal Church and she will be assisted by her choir.

#### Rhode Island Chapter Events.

The first monthly meeting of the Rhode Island Chapter was held Oct. 28 at the Central Congregational Church in Providence. Miss Louise B. K. Winsor, the dean, presided, and announced several tentative future events. As the special feature of the evening Miss Winsor presented Mrs. Brenton Hyndman, a member of the faculty of the Moses Brown School, who gave an interesting informal lecture, illustrated by "movies," on the subject of "Religion in Art." Mrs. Hyndman is a graduate of the Massachusetts School of Art and has attended Boston University and the National University in Mexico.

On Monday evening, Nov. 18, the chapter presented George Faxon, organist and choirmaster of the Church of the Advent, Boston, in its first Providence recital at St. Stephen's Church. A large audience listened to the following program: Allegro, Concerto in A minor, Vivaldi-Bach; "Aria da Chiesa," early Italian; Allegro, Pescetti; "St. Cecilia Suite," Handel; Chorale Prelude, "Deck Thyself, My Soul," Brahms; Canon in B minor and Sketch in D flat, Schumann; Introduction and Fugue, "Ad Nos, ad Salutarem undam," Liszt; Antiphon, "Regina Coeli," Titcomb; Allegretto, Sonata in E flat minor, Parker; Communion, Purvis; "Comes Autumn Time," Sowerby; Fantasie on "Adeste Fideles," after an improvisation by Marcel Dupré.

The Rhode Island Chapter, with the assistance of the Westerly Branch, presented Miss Annie M. Rienstra for its forty-seventh recital, Oct. 15 at Christ Church, Westerly. Miss Rienstra is organist and choirmaster at Trinity Church, Pawtucket.

Miss Rienstra played an excellent program to an enthusiastic audience. Her offerings were as follows: "Psalm XVIII," Marcello; Canzone, Loret; Chorale Prelude, "Hark! a Voice Saith, All Are Mortal," Bach; Fugue in G minor (Little), Bach; Prelude, Fugue and Variation, Franck; Chorale Paraphrase on "Now Thank We All Our God," Whitford; "Carillon," Sowerby; "Mountain Sketches" ("Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls"), Clokey; Intermezzo, Callaerts; "Bells through the Trees," Edmundson; Prelude on an Old Folk-tune, Mrs. H. H. A. Beach; "Carillon," Vierne.

BESSIE W. JOHNS, Registrar.

#### Program for Waterloo Chapter.

Miss Lucille Schmidt, organist of the First Evangelical Church; Mrs. C. G. Ellefson, soprano and choir director of the church, and Emyln Owen, organist at the First Congregational Church, presented a program Sunday afternoon, Nov. 10, in the First Evangelical Church of Waterloo, Iowa, under the auspices of the Waterloo Chapter. Mrs. J. S. Deedrick opened the program, after which Miss Schmidt played "Vision," Bibl, and a Pastorale by C. Albert Scholin, former organist at the First Methodist Church. Miss Schmidt accompanied Mrs. Ellefson as she sang "Come unto Him" and "Thanks Be to Thee," Handel. Mr. Owen played "Finlandia," Sibelius, and a Fantasia, an original composition based on a Welsh folksong. He closed with a Pastorale by Guilmant and Scherzo, Rogers.

## News of the American Guild of Organists — Continued

## Regional Chairmen of A.G.O.

Following is a list of regional chairmen of the national expansion committee:

Seth Bingham—New York, northern New Jersey.

Alfred Brinkler—Maine, Vermont, New Hampshire.

Frederick Chapman—Connecticut, Massachusetts, Rhode Island.

Rowland W. Dunham—Colorado, Kansas, New Mexico, eastern Wyoming, Nebraska.

J. Henry Francis—West Virginia, Ohio, Kentucky.

Siegfried E. Gruenstein—Illinois, Indiana, Wisconsin, Michigan.

Katherine Hammons—Texas, Oklahoma, Louisiana.

Arthur B. Jennings, Jr.—Minnesota, Missouri, Iowa, North Dakota, South Dakota.

Kathleen S. Luke—California, Nevada, Arizona.

Rollo F. Maitland—Pennsylvania, southern New Jersey, Delaware.

Claude L. Murphree—Florida, Georgia, North Carolina, South Carolina.

Alexander Schreiner—Utah, western Wyoming, eastern Idaho.

Adolph Steuterman—Tennessee, Arkansas, Mississippi, Alabama.

Lauren B. Sykes—Oregon, Washington, western Idaho, Montana.

Christopher S. Tenley—District of Columbia, Maryland, Virginia.

## Rochester Chapter Letter.

The Rochester Chapter held its first meeting of the season Oct. 22 at the Mount Hor Presbyterian Church. The evening was spent socially, enabling the members to meet each other at the beginning of the season. The committee in charge were William Hudson, chairman; Mrs. Marguerite Kitchin, Mrs. William Vaughn and S. W. Davidson. After playing games and discussing the program for the year the members went to play and hear the organ in the church, where Mrs. Kitchin is organist and choir director.

Dec. 10 Marcel Dupré will give a recital at St. Paul's Episcopal Church. Later programs include a lecture by Everett Titcomb, a program of church pieces by Guild members and a meeting of organists and ministers.

MRS. EVELYN WELCH, Registrar.

## Ministers and Organists Exchange Ideas.

The November meeting of the Louisville Chapter was held at the Kentucky Hotel Nov. 4. At the conclusion of the business meeting Mrs. A. A. Higgins introduced the program. The subject, "What I as Minister Expect from My Organist" and "What I as Organist Expect from My Minister," drew a large attendance of both clergymen and organists. Norville E. Wicker, dean of Christ Church Cathedral, Episcopal, and Edwin Irely, organist and choirmaster of the Fourth Avenue Methodist Church, were the speakers. The dean approached the subject from the spiritual aspect and Mr. Irely leaned toward the practical. At the conclusion it was found that two sides of the "eternal triangle" were not so far apart after all. The program aroused so much enthusiasm that it was decided to mimeograph the talks and circulate copies through the membership of the Guild.

Activities of the members during the month included an impressive performance of the "Requiem," Op. 48, by Fauré, sung to a capacity congregation at choral evensong in St. Andrew's Episcopal Church Sunday, Nov. 3. The choir of thirty voices was accompanied by organ and strings under the direction of Robert F. Crone, organist and choirmaster.

Sunday afternoon, Nov. 10, the fall recital series was opened by Harry William Myers, playing at Christ Church Cathedral. The program consisted of compositions by contemporary American composers and featured the first performance, from manuscript, of works by two members of the Louisville Chapter—a Sonata by Robert F. Crone and a "Noel" by Dr. Claude Almand.

HARRY WILLIAM MYERS, Registrar.

Harry William Myers, organist of the Broadway Baptist Church, Louisville, presented the first in the Guild series of vespers recitals at Christ Church Cathedral Sunday afternoon, Nov. 10. Two composers, Kentuckians by adoption—Robert Crone and Dr. Claude Almand—were represented by an Allegro Moderato, Sonata 1, and Noel, respectively, both dedicated to Mr. Myers and played from manuscript. Both are original in concept and ultra-modern in treatment.

For the more conservative listeners

there were numbers by Homer Whitford (Paraphrase on the Hymn "Now Thank We All Our God"), Seth Bingham's "Intercession," Philip James' "Meditation a Sainte Clotilde" and Garth Edmundson's "Humoresque Fantastique." The program closed with the difficult and profound Passacaglia from the Symphony in C by Sowerby.

This was the first recital by Mr. Myers since his return from military service. His playing was characterized by dynamic style, keen sense of rhythm and colorful interpretation.

JULIA B. HORN.

## Activities of Galveston Chapter.

The Galveston, Tex., Chapter held its first regular meeting of the new season Oct. 29 in the choir room of Trinity Episcopal Church, Michael M. Collerain, the dean, presiding. A report of the patrons committee was made by Ernest Stavenhagen. Guild patrons' contributions make possible the fine recitals by concert organists, which are open to the public without charge.

Mrs. Ray Lasley, dean of the Houston Chapter, was a guest at the meeting and spoke briefly. New members introduced were Niels Nielson, choirmaster and organist of the Central Methodist Church; Miss Merle Frank of Dickinson, Tex., and Edward H. Bernthal, organist of St. John's Lutheran Church.

After the business sessions the members adjourned to attend the recital of Miss Evanthia Constantine in Trinity Church. This was the opening performance of the season sponsored by the chapter. Her program included: Fantasia, Bubeck; Lento from "Orpheus," Gluck-Fricke; "Cathedral Strains" and "Intercession," Bingham; Passacaglia, Bingham; Chorale Improvisation on "In dulci Jubilo," Karg-Elert. Miss Constantine was honored with an informal reception by the chapter at the home of Mrs. Wesley Merritt after the recital.

Miss Constantine, a former pupil of Mrs. Merritt, William H. Oetting of the Pittsburgh Musical Institute and Palmer Christian of the University of Michigan, showed a definite command of the technical problems which her selections demanded, and the whole program demonstrated her talent as an organist.

Sunday afternoon, Nov. 10, in Sacred Heart Church, after a terrific downpour of rain, a capacity audience, including standing-room, heard one of the most inspiring recitals in the city's history when Marcel Dupré was presented by the chapter. M. Dupré was welcomed to Galveston and to the church by the Rt. Rev. Msgr. Marius S. Chataignon, the pastor. After the recital the Duprés were guests at a reception by the Guild members at the home of Mr. and Mrs. Michael Collerain. Co-hostesses were Mrs. John McGivney and Mrs. Holland Howell. The Guild colors were attractively carried out in the decorative motifs and in the refreshments.

Our next recital will be Dec. 10, when the chapter presents Paul Pettinga, organist of the First Presbyterian Church of Houston. MRS. MARVIN D. KAHN, Publicity Chairman.

## Bach Program in Champaign, Ill.

The November meeting of the Champaign-Urbana Chapter was held Nov. 11 in the First Presbyterian Church of Champaign, Ill., where Professor and Mrs. LeRoy Hamp are co-directors of music. The meeting was open to the public and was well attended. A program from the works of Johann Sebastian Bach was given by LeRoy Hamp, tenor, and Elisabeth Hamp, organist, and two guest artists—Grace Wilson, mezzo-soprano, and Nelson Leonard, bass-baritone, both of whom are on the faculty of the University of Illinois. The program included two chorale preludes for organ—"In Thee Is Joy" and "O Man, Bewail Thy Grievous Fall"; a contralto and tenor duet, "And His Mercy Is on Them," and the tenor air "He Hath Put Down the Mighty," from the Magnificat; a mezzo-soprano air, "Laudamus Te"; a bass air, "Quoniam Tu Solus Sanctus"; a tenor air, "Benedictus," and bass air, "Et in Spiritum Sanctum," from the B minor Mass; Andante and Adagio e Dolce from Trio-Sonata No. 3, for organ; the contralto air, "If My Tears Be Unavailing," and the bass air, "Come, Healing Cross," from the "Passion according to St. Matthew"; the contralto air, "It Is Finished," and the tenor air, "Lord Jesus, Oh! Thy Bitter Pain," from "Passion according to St. John"; contralto and bass duet, "Now with Rejoicing and Laughter," from Church Cantata No. 15, and the Prelude and Fugue in E minor (Cathedral), for organ.

NADINE W. KISTNER, Sub-dean.

The Champaign-Urbana Chapter opened the season Oct. 14 with a meeting in the studios of radio station WILL. After remarks by the dean, Kenneth Cutler, concerning the general aims and ideals of the Guild, plans for expanding the membership were discussed and the personnel of standing committees was announced. The program committee reported plans

for meetings of the season. Mention was made of the A.G.O. broadcasts over WILL every Tuesday at 4:30 p.m. We believe ourselves to be a pioneer in this effort.

It was unanimously voted that we invite into honorary membership the two members of the clergy who participated in Guild meetings last year—the Rev. Herbert L. Miller and the Rev. Melville T. Kennedy.

After the business meeting the dean surprised the membership with what he called "a demonstration of electronics." In the general discussion recognition had been given to the retiring officers. We now heard a recording of this portion of the meeting, with Mr. Cutler's remarks, the responses of the retiring officers and the applause of the membership, as recorded through a lapel microphone worn by the dean at the meeting. We next enjoyed a demonstration of the possibilities and limitations of the Organtron, with the studio model displayed by Mr. Cutler and Glenn Mann, who is in charge of servicing the instrument.

The remainder of the meeting was devoted to a discussion of the problems involved in the broadcasting and recording of the organ, with recordings made by the dean used as examples of various techniques.

Following the program the members were invited by the dean to adjourn to a nearby restaurant, where refreshments were served.

ELISABETH S. HAMP, Secretary.

## Music in Episcopal Church the Topic.

Members of the newly-formed Kern County Chapter in California heard an interesting discussion on music in the Episcopal Church at their second meeting, Oct. 21, in Bakersfield. The Rev. Ralph Cox, rector of St. Paul's Episcopal Church in that city, was the speaker.

The chapter has twenty charter members and several more are expected to join the organization. Mrs. Ronald Clark heads the chapter.

Mrs. V. P. Bush, program chairman, outlined plans for several interesting meetings, parties, etc.

The next meeting was to be held Nov. 18 at the First Baptist Church, with the Rev. B. C. Barrett speaking on "The Place of the Organ in the Worship Service," preceded by a fifteen-minute recital by Miss Georgina Friesen.

MRS. MILO HALL, Publicity Chairman.

## Dupré and Daughter in Richmond.

The Virginia Chapter presented Marcel Dupré and his daughter Marguerite in a joint recital at All Saints' Episcopal Church, Richmond, Oct. 10. The capacity audience overflowed into the chancel and the chapel and many stood during the entire recital. Volney Shepard, head of the music department of Richmond Professional Institute of the College of William and Mary, wrote in his review for a local paper: "From the reserved and perhaps austere reading given the works of Bach, through the glorious color of the Franck, to the modern works as exemplified by his own compositions, every combination, every color seemed just the one the listener wanted and expected to hear. Marguerite Dupré was the able collaborator with her father in the Sinfonia for piano and organ. She showed herself to be a pianist of no mean skill, and perhaps the finest compliment that can be given her is that she was able to hold her own musically with her talented parent."

The recital, a thrilling experience for the large Richmond audience, closed with an amazing improvisation on a submitted theme.

At the conclusion of the recital Dean Charles Craig and members of the Guild entertained in honor of the Duprés in the parish-house.

ALTON HOWELL, Publicity Chairman.

## Petersburg Branch Hears Addresses.

Pfc. Raymond Herbeck of Camp Lee, who recently passed the examination for associate in the Guild, was the guest speaker before the Petersburg Branch of the Virginia Chapter at the monthly meeting on the evening of Oct. 14 in the home of Miss Mary Patten, the regent. He spoke on the requirements of the examination.

Pfc. Norman Warwick, winner of the Metropolitan Opera audition of the air in 1945, Kiepara's understudy in the New Opera Company and more recently on the road with the Broadway hit "Oklahoma," also was a guest and delighted his audience with a group of songs.

The outstanding event this season will be a recital by Virgil Fox, organist of the Riverside Church, New York City, and head of the organ department at Peabody Conservatory. The recital will take place in St. Paul's Church March 6.

BLANCHE O. LAUSHEY, Secretary.

## Meetings of Oregon Chapter.

The Oregon Chapter has enjoyed two lively meetings this fall. In September a gay evening was spent at the home of Eugene and Meta Holm in Portland. A "misfit" party caused much merriment, with a program under the direction of Winnifred Worrell, Paul Bentley and

Howard Backland. After "misfit" refreshments a tour was made to view the elaborate miniature trains and equipment that Eugene Holm has built and that fill the recreation room.

The October meeting was held at the First Congregational Church, where an elaborate Halloween dinner had been planned by Mary Hazelle, sub-dean and organist of that church. Through the courtesy of William Robinson Boone, organist at the First Methodist Church, the large organ was used and four visiting organists gave a recital. Paul Lewis, head of the organ department at Pacific University, Forest Grove, played two of his own compositions. John A. Robertson, from the Metropolitan Tabernacle, Vancouver, B. C., played the Bach chorale preludes "My Heart Is Filled with Longing" and "In dulci Jubilo," and the Toccatina and Fugue in D minor. Ruth Ownbey Magart of the First Christian Church, Vancouver, Wash., played the "Carillon," DeLamarter, and "Sunshine Toccatina," Swinnen. J. Schneckler, head of the organ department at Willamette University, Salem, gave the Cesar Franck A minor Chorale.

MARTHA B. REYNOLDS, A.G.O., Secretary.

## Chesapeake Chapter at Work.

The Chesapeake Chapter is off to a flying start for the 1946-47 season under the leadership of its new dean, Richard Ross. The first meeting was held at the First Presbyterian Church in Baltimore on Oct. 7. Following the business meeting Miss Katharine Lucke gave an illustrated talk on service playing.

Nov. 4 the second meeting took place at the Seventh Baptist Church. At the close of the business meeting Mr. Ross presented several unison anthems which were sung and discussed by the group.

Plans for the season include two recitals by outstanding organists. One of our chief aims this year is to interest the general public in organ music by having members present recitals in their churches.

DOROTHY SUTTON, Registrar.

## Notes from District of Columbia.

The District of Columbia Chapter met Oct. 7 at the Covenant-First Presbyterian Church in Washington, with Dean Theodore Schaefer presiding. Paul Hume presented a short program of recordings and a preview of choral works to be offered in the capital on a future program. The recordings included those of Billings and records made at the regional convention. At the conclusion of the program the members were guests of the dean at an informal gathering in his apartment.

On Nov. 4 the chapter met for dinner in the Covenant-First Presbyterian Church. About ninety members and guests enjoyed dinner. A short business meeting was held. Seven applications were read and the applicants were accepted as new members.

At the conclusion of the business meeting the chapter was invited to hear an address by Dr. Helen Dickinson, faculty member of the School of Sacred Music, Union Theological Seminary, New York, who discussed "Music and Worship." The clergymen of the city were special guests for Dr. Dickinson's address.

LAWRENCE W. FREUDE, Registrar.

## Two Events in Indiana.

The Indiana Chapter has two meetings to report. This doubling up is an attempt to by-pass the busy season from Thanksgiving through Christmas.

Oct. 22 we drove forty miles to Columbus for dinner, followed by a program at the Christian Church. Besides the Indianapolis members, delegations attended from Hanover, Franklin, Earham and DePauw. Their interest was stimulated by two factors—the playing of Wayne Berry on the Aeolian-Skinner organ, and inspection afterward of this sensationally modern church. The entire evening was highly satisfactory, the program ranking among our best.

A varied program was presented by the Indiana Chapter at the Irvington Presbyterian Church Nov. 12, after dinner and a business meeting. Robert H. Burford, guest organist, played: Chorale Paraphrase on "St. Kevin," Whitford, and "My Jesus in Gethsemane," Bach. The Howe High School brass choir of eight pieces, directed by Mr. Burford, gave us a taste of the stunning effectiveness of sacred music when performed by such instruments in the atmosphere of a Gothic setting. The numbers were adapted directly from the anthems, "Psalm 150," Lewandowski; "Praise Be to Thee," Palestrina, and "Song of Praise," Sanford.

Vera Ware rose above the limitations of her two-manual organ in interpreting colorful numbers by contemporary composers—Flor Peeters' "Suite Modale," Whitlock's Scherzetto from the Sonata in C minor and two numbers by Karg-Elert, "Bourrée et Musette" and "Resonet in Laudibus." Further variety was provided by Richard Orton's skillful playing of a viola solo; also a soprano solo by Thelma Helkema and Mr. Orton.

HELEN M. RICE, Secretary.

## News of the American Guild of Organists—Continued

### Season's Events in New York

The following is a schedule of events planned by the Guild in New York City for the remainder of the season:

Dec. 30 and 31—Conclave of deans and regents. General meeting and forum on examinations. Organ recitals, luncheon, Christmas dinner party, pilgrimage to churches and organs and theater party.

Jan. 20, 8:30 p.m.—Lecture on "Liturgical Considerations for Organists and Choirmasters," by Everett Titcomb, at Christ Methodist Church chapel.

Feb. 24, 8:30 p.m.—Service at First Presbyterian Church of Brooklyn under the direction of Robert Baker, organist-director, and the choir of the First Presbyterian Church.

March 17, 8:30 p.m.—Orchestral program of compositions by Guild members under the direction of an eminent conductor.

April 16, 8:30 p.m.—Subscribers' night at Church of the Ascension. Subject, "Early Church Music." Yves Tinayre, soloist. Church of the Ascension choir, Vernon de Tar, organist and choirmaster. Social hour in the parish hall.

May 12 to 16—Music festival. Annual general meeting, dinner, lectures, recitals, services, tours and theater party.

#### New Hampshire Offers First Recital.

The recently-organized New Hampshire Chapter sponsored its first organ recital by presenting Irving D. Bartley, F.A.G.O., at the Franklin Street Congregational Church in Manchester Nov. 25. The church has a large three-manual Austin organ given the church by Frank P. Carpenter as a memorial. The recital attracted a large audience. Mr. Bartley played the following program: Con moto maestoso, from Third Sonata, Mendelssohn; Adagio e Dolce, from Trio-Sonata in D minor, Bach; Allegro from Concerto in G, Bach; Chorale in A minor, Franck; "Night" and "Dawn," Jenkins; Allegro Vivace from Fifth Symphony, Widor; "Evensong," Johnston; "The Bells of St. Anne de Beaupré," Russell; Intermezzo, Callaerts; "Rhapsodia Italiana," Yon. NORMAN W. FITTS, Dean.

#### Illinois Chapter Luncheon.

The first activity of the season for the Illinois Chapter was a luncheon Oct. 21 at Harding's restaurant in The Fair, Chicago. It was well attended. John K. Christensen, dean of the Wisconsin Chapter, who had played a recital at the First Methodist Church in Evanston Sunday afternoon, Oct. 20, was guest of honor. Dean Emory Gallup and Sub-dean Eldon Haase announced plans for the season.

The Christmas party will be a dinner Monday, Dec. 9, at the Church of the Advent, where Esther Wunderlich, social chairman, is organist.

GRACE SYMONS, Registrar.

#### Peoria Composer's Works Heard.

Of more than ordinary interest was the meeting Oct. 29 of the Peoria Chapter. The program, given at the First Baptist Church in Peoria, was made up of organ works by Harold L. Harsch, treasurer of the chapter. Lois Baptiste Harsch, organist of the church, was heard in two groups of numbers, while the composer performed three of his works. Though composing is only a hobby with Mr. Harsch, he has finished a considerable volume of work since he began writing music two and one-half years ago. A vigorous style, unusual harmonies and a willingness to experiment with both large and small musical forms characterize Mr. Harsch's music.

The first group, played by Mrs. Harsch, was made up of a "Grand Choeur," "Chanson de Nuit" and "Elegie." The second three numbers were played by Mr. Harsch and included "Alleluia, Alleluia," first played as an Easter prelude; "Contribution" and his newest composition, "Peonies." The last part of the program was devoted to Mrs. Harsch's performance of the three-movement "Suite Religieuse."

As an unexpected postlude to an interesting evening, Marjorie Rathbun Schlipf, soprano, accompanied by the composer, sang two new songs dedicated to his wife.

MARY DEVO, Registrar.

#### Alabama Chapter Hears Thomas Webber.

The Alabama Chapter was host to the second district of the Alabama Federation of Music Clubs at its fall meeting in the Independent Presbyterian Church of Birmingham Nov. 13. Myrtle Jones Steele, dean of the chapter and director of the second district, planned the joint meeting, which was marked by a recital by Thomas Webber of Memphis, which immediately preceded the luncheon. The morning pro-

gram, aside from routine reports, included a talk on opera by Vernon Noah, with opera excerpts by a quartet of singers from Mr. Noah's studio, and an outstanding talk on church music by Vernon Skoog, director of music at the Old First Presbyterian Church and head of the music department of Ensley High School. Mr. Skoog believes that choirs should be heard and not seen, and "all to the glory of God." Mr. Noah, who is director of music at the Highlands Methodist Church, led the singing at the morning session.

The Alabama Chapter's first meeting was held Oct. 10 by invitation of the dean, Myrtle Jones Steele, at her home in Woodlawn Highlands. Committees reported plans for the season, which promise an interesting winter's work.

Through the energy and enthusiasm of Mrs. Lamar Smith, the secretary, who is organist of the Woodlawn Baptist Church, this chapter was able to present in recital Claude L. Murphree, organist of the University of Florida. The recital took place at the Church of the Advent on the evening of Sept. 10 and in spite of the pre-season date a large audience was in attendance.

Laura Jackson Davids.

#### Springfield, Ill., Chapter.

The Springfield, Ill., Chapter held a meeting Nov. 11 at the home of Mrs. Thomas Mahoney. Plans were made for Marcel Dupré's recital Dec. 6 at the First Presbyterian Church. The recital will be open to the public. After the business meeting the chapter was favored with violin and piano selections by Mrs. Harold Frantz, violinist, and Harold Frantz at the piano. Refreshments were served.

RUTH RIECKS, Secretary.

#### Whittlesey Speaks in Youngstown.

The October meeting of the Youngstown Chapter was held in the First Presbyterian Church of Youngstown Oct. 29, with Dr. Federal Lee Whittlesey, director of music at the Covenant Church, Erie, Pa., as guest speaker. Dr. Whittlesey gave an interesting informal talk on choirs, music and the part of the director in the church. Dr. Whittlesey stressed the fact that too many of our churches are not training the younger members in church music; as a result the adult choir suffers. A large group assembled for this meeting, with visitors from western Pennsylvania and neighboring Ohio cities. Refreshments were served, with Miss Lillian Hailstone in charge.

The Thanksgiving hymn festival was held Sunday evening, Nov. 24, at Westminster Presbyterian Church. A large congregation assembled for the festival. Four of the high school choirs and a large number of the church choirs of Youngstown and vicinity formed a chorus of 600 voices. Service organists were James W. Evans and Samuel S. Badal, Jr. Instrumentalists from Westminster College, New Wilmington, Pa., combined with the organ for the ensemble, "Alleluia! O Praised Be God," by Bach, which followed the processional hymn. The Rev. W. Frederic Miller gave the introduction to the hymns, with the Rev. Paul W. Gauss, D.D., leading the congregation in the call to worship, invocation and prayer. Nine hymns were used with the general theme of thanksgiving. The descants were used on three of the hymns with the high school choirs singing the descants. The service closed with the "Benediction and Choral Amen" by Lutkin.

CLARENCE S. BARGER, Program Chairman.

#### Akron, Ohio, Chapter News.

The Akron, Ohio, Chapter met Nov. 4 in the choir room of the Church of Our Saviour. A short business meeting was held. There were three applications for membership.

Walter Holtkamp was presented to the group by Harold Tower, the dean. Mr. Holtkamp spoke on "Modern Trends in Organ Building."

Following the program Mrs. Charles Bunting and Mrs. Henry W. Heilman served light refreshments. The clergy of Akron were invited as guests of this meeting.

ELAINE D. HEILMAN, Secretary.

#### Western Pennsylvania Chapter.

Because of a crippling power strike in the Pittsburgh area, the Western Pennsylvania Chapter had a late start. A fine program was presented Nov. 6 by Charles A. H. Pearson at Rodef Shalom Temple. Mr. Pearson again displayed his scholarly approach to the organ recital. Following Mr. Pearson's program members and friends met for a brief business meeting and nineteen new members were received into the chapter. It is not recalled by this writer when so many people have entered at one meeting.

Nov. 21, at St. Paul's Roman Catholic Cathedral, the Rev. Carlo Rossini, organist and choirmaster of the cathedral, presented Paul Koch, James Philip Johnston and Father Rossini in a joint recital with the men's choir of the cathedral. Nov. 25, at the Church of the Ascension, there was to be a choral and organ program under the direction of Robert Cato,

organist and choirmaster, with the Ascension choir of boys and men.

For Dec. 16 notice is given of an organ and choral program at the Shadyside Presbyterian Church.

GEORGE NORMAN TUCKER, Registrar.

#### Dinner of Southern New Jersey Chapter.

The Southern New Jersey Chapter opened its meeting Oct. 29 with a turkey dinner at the Polar Bear restaurant in Millville. Ministers and friends were guests. After a social hour the group adjourned to the First Presbyterian Church. Charles Wright, dean of the chapter, presided over the business meeting.

At the conclusion of the business meeting the Melody M's presented vocal numbers. The Melody M's consist of Mrs. Marion Voigt, Mrs. Mildred Loux (chapter members) and Mrs. Margaret MacMillan, accompanied by Mrs. Lucius Viano (chapter member). Then came the speaker of the evening, the Rev. Verne W. Smith of the First Methodist Church in Vineland. His brilliant and humorous address delighted everyone.

CARRIE E. LIVINGSTON, Secretary.

#### Cumberland Valley Chapter.

The first fall meeting of the Cumberland Valley Chapter was held Saturday afternoon, Oct. 19, in the First Christian Church and St. John's Lutheran Church, Hagerstown, Md. At the First Christian Church Dean Oscar L. Raup, Jr., presided over a short business meeting, after which Mr. and Mrs. Paul Griffith played the Siciliano, Bach, as an organ and piano duet, and Mr. Griffith played: Prelude, Bach-Edmundson; Prelude on "Blessed," Edmundson; "Song of Gratitude," Cole, while Miss Grace Bowman played the "Priere a Notre Dame" and Chorale from Gothic Suite, Boellmann, and "God's Time is Best," Bach. At the conclusion of this part of the program the chapter members went to St. John's Church, where Asher Edelman played the following numbers: "Soeur Monique," Couperin; Toccata, Mally; "The Cuckoo," Weaver, and Prelude in G, Bach.

Immediately after the program dinner was served by the ladies of St. John's Church. After dinner the chapter heard reports on the Christiansen Choral School by Mrs. Jessie Remsburg and the Fred Waring Seminar by Charles Roderick.

CARL J. FARNSWORTH, Secretary.

#### Lehigh Valley Meetings.

The first fall meeting of the Lehigh Valley Chapter was held in the Hotel Bethlehem, Bethlehem, Pa., Sept. 14, in charge of the dean, John P. Beiswanger. Twenty-five members and guests were present. One of the features of the evening was a talk by James McClellan, a member of our chapter who recently returned from service overseas with the armed forces. Dr. T. Edgar Shields introduced the speaker. Mr. McClellan described his visit to the organ loft at Muhlhausen, Germany, once presided over by Johann Sebastian Bach.

The October meeting was held Saturday evening, Oct. 12, in Zion Lutheran Church, Easton. The choir, under the direction of the dean, sang several anthems, after which anthems were presented by the choir of Olivet Presbyterian Church, Easton, under the direction of Mrs. Edna Kriess. After the musical portion of the program, the pastor of Zion Lutheran Church, the Rev. Walter Veit, made a short talk.

The feature of this meeting was a talk by Dr. T. Edgar Shields on music for the small choir. Dr. Shields stressed the fact that the music should be thoroughly mastered by the organist before he attempts to teach it and that it should be impressive music that will fit into the service. A period of open discussion followed the talk by Dr. Shields.

SUE F. ENRIGHT.

#### Charlottesville Branch.

The Charlottesville Branch opened its fall recital season Sept. 9 with a program by John Henry von Hasseln at the University Baptist Church, Charlottesville, Va. The Virginia dean, Charles W. Craig, Jr., F.A.G.O., organist and choirmaster of All Saints' Episcopal Church, Richmond, met the Charlottesville members at the reception and business meeting which followed the recital. The program featured Cesar Franck. Mr. von Hasseln opened the program with the Prelude and Fugue in D minor and two chorale preludes by Bach, followed by "Psalm XIX," Marcello; Larghetto from Concerto 6, Handel, and Trumpet Tune and Voluntary, Purcell. Then he played the Pastorale and the Chorale No. 1 by Franck. Two Antiphons, "I Am Black but Comely, O Ye Daughters of Jerusalem" and "While the King Sitteth at His Table," by Dupré, closed the program.

Following the program the branch entertained Mr. Craig, who gave a short talk on Guild activities and presented the charter of the branch and the Guild motto. Announcement was made that Mr. von Hasseln, a graduate student of the University of Virginia and organist of the University Baptist Church, was to

leave Charlottesville to accept a position at Anderson College, Anderson, S. C., in the department of history.

ARTHUR W. BURKE, JR., Regent.

#### Recital by Ruth Page Rockwood.

The San Joaquin Valley Chapter and many friends met Sunday afternoon, Oct. 20, in the First Presbyterian Church of Fowler, Cal., to hear a recital by our dean, Ruth Page Rockwood. Mrs. Rockwood's program began with a group from the old masters: "Rondeau," Purcell; "Toccata per l'Elevazione," Frescobaldi; Fugue in C major, Buxtehude; "Sleepers, Awake," Bach. This group was closed with the great Prelude and Fugue in D major, Bach. Then followed two numbers by Sowerby: "Comes Autumn Time" and "Carillon"; "The Sun's Evensong," Karg-Elert, and the lovely Berceuse by Vierne. The recital was brought to a close with the Toccata, "Thou Art the Rock," Mulet.

Mrs. Rockwood is truly an artist, as proved to the many who heard her for the first time.

GERTRUDE ENNIS RANDLEMAN,  
Corresponding Secretary.

#### Fine Offering in Syracuse.

One of the season's finest programs was presented Sunday afternoon, Nov. 3, at the meeting of the Syracuse Chapter. It took place in the Cathedral of the Immaculate Conception and consisted of both organ and choral selections. These were presented by Joseph McGrath, organist there, assisted by his choir. The business meeting was omitted and after the program members accepted Mr. McGrath's invitation to try the organ.

The numbers played by Mr. McGrath were: "Exultate Coeli," Verset on Magnificat, Titelouze; "Domine Deus," Couperin; Postlude, McGrath. Choral numbers were Kyrie, Gloria, Sanctus and Agnus Dei from "Missa O Quam Suavis Est"; Credo from "Missa Parochialis"; motets, "O Sacrum Convivium" and "Terra Tremuit."

BEVERLY ELAINE HESS.

#### Long Island Chapter.

The Long Island Chapter held a meeting Oct. 23 at St. John's Episcopal Church in Huntington, where G. Everett Miller presides over the organ. We had the pleasure and privilege of hearing Dr. Robert Leech Bedell, organist, composer and editor, in a recital. One of Dr. Bedell's recent accomplishments is the editing and arranging of "Everybody's Favorite Organ Masterpieces." Dr. Bedell delighted his audience with the program published in the November DIAPASON. He closed with two of his own numbers—"L'Adoration Mystique" and the brilliant "Grand Choeur en Forme de Marche."

CHRISTINA ERB SAYENGA, Secretary.

#### Hear Dupré at Laurel, Miss.

The Mississippi Chapter held its fall meeting in Laurel Nov. 8. The meeting was planned to enable Guild members to attend the recital by Marcel Dupré, who was presented by the First Presbyterian Church and a group of Laurel musicians. An enthusiastic audience filled the church to capacity. The recital was given on the four-manual Austin. One of the highlights of the program was the improvisation of a symphony in three movements. The themes were submitted by J. C. McClure, organist of Christ Episcopal Church, Mobile; Byron Arnold of the music department of the University of Alabama, and Dr. Kenneth Wright, head of the music department at Mississippi State College for Women, Columbus.

Before the recital a short business session was held, with Mrs. L. L. Brown, sub-dean, presiding. This was followed by a banquet, sponsored by the Guild, at which the Duprés were the guests of honor. Fifty members and guests were delighted with the informal talks made by each member of the Dupré family.

The committee of Guild members in charge of arrangements consisted of Miss Ruby Mulloy, Mrs. C. B. Cameron and Miss Betty Smallwood, all of Laurel, working with Miss Evelyn Hofh, head of the organ department of Mississippi State College for Women, who is the dean of the Mississippi Chapter.

#### Festival Service in Kansas City.

The Kansas City Chapter held a fall festival service at the Country Club Christian Church Sunday, Oct. 27, at 4 o'clock. Joseph A. Burns played the Toccata and Fugue in D minor by Bach for a prelude, "Clair de Lune," by Karg-Elert, for the offertory, and the Toccata on "O Filii et Filiae," by Farnam, for the postlude. Miss Julia Abbie Thorp, guest organist, played: Largo from Twelfth Concerto, Handel, and "Fanfare d'Orgue," Shelley. The choir, under the direction of Melvin L. Gallagher, minister of music, sang "Sing Alleluia Forth," Thiman; "Spirit of God," Weaver, and "Nightfall," Lawrence. For the antiphonal Scripture reading the choir sang "Bless the Lord, O My Soul," by Ipolitoff-Ivanoff. The minister, Dr. Warren Grafton, delivered a short address. After the service a reception for Guild members was held in the church parlors.

HESTER CORNISH, Registrar.

## News of the A.G.O. — Continued

## Recitals and Service

Mark Tri-State Meeting  
Held in Little Rock, Ark.

The sixteenth annual tri-state convention of organists of Arkansas, Mississippi and Tennessee was held under the auspices of the Arkansas Chapter at Little Rock Nov. 19. John Glenn Metcalf, dean of the Arkansas Chapter, presided at the business meeting in Christ Episcopal Church at 10 a.m. The delegate body outnumbered that at any former convention and represented not only the three states mentioned, but Alabama, Texas, Kansas and Missouri.

Luncheon was served by the ladies of Christ Church in the parish-house. A humorous program, under the direction of Mrs. H. A. Emerson and Miss Kate Bossinger, proved a hilarious success. Certain individuals were delivered sealed envelopes with instructions for a part on the program, which included a quartet pantomiming the singing of "In the Sweet By and By," a congregation listening to a Bach fugue and a chorus choir (concealed from congregation) listening to a very boring sermon. Adolph Steuterman of Memphis, who brought his bride, was asked to present arguments for "the marital state." C. Harold Einecke was asked to tell of—for him—"life's most embarrassing moment." At the conclusion of the luncheon a film of the Washington Cathedral was shown.

Cars were waiting at the door to convey the delegates to the Second Presbyterian Church for the afternoon program. Corliss Arnold, instructor of organ at Hendrix College, Conway, Ark., gave a colorful recital on the three-manual Austin organ.

A panel discussion followed, conducted by Henry Sanderson, A.A.G.O., of St. Matthew's Episcopal Cathedral, Dallas, Tex.; Adolph Steuterman, F.A.G.O., organist of Calvary Episcopal Church, Memphis, and Dr. C. Harold Einecke of Pilgrim Congregational Church, St. Louis. The discussion centered in the real purpose of music in the church as exemplified by a model service, with an interesting discussion of hymn playing.

Going to Trinity Episcopal Cathedral, a Guild service was held. The Very Rev. Cotesworth P. Lewis, Guild chaplain and dean of the cathedral, sang the evensong service with the combined choirs of Trinity and Christ Church, rehearsed by Mrs. Conrad Farell, organist and choir-master of Christ Church, and accompanied by J. Glenn Metcalf, organist and choir-master of Trinity Cathedral. The prelude, Andantino, by Franck, and the postlude, Chorale in A minor, Franck, were played by Mr. Steuterman.

Dinner was served in the parish-house by the ladies of Trinity Cathedral and Mrs. Sidney Nutt of Hot Springs spoke interestingly of the Dupré master class at the University of Chicago.

At the First Methodist Church Dr. C. Harold Einecke gave a recital on the three-manual Möller organ. Perhaps he was at his best in the chorale prelude "To My Dear Lord" and Fugue in A minor, Bach, but he proved to be a versatile performer, moving easily from Bach and the heavier numbers to lighter selections. His descriptive numbers included the tunes of the musical clock by Haydn, "Portals," by Wirth, and the "Humoresque Americana" or "Arkansas" Traveler. Preceding each number he remarked on the origin and character of the composition.

A resolution was adopted that the Guild petition the local radio stations to clear the way, especially on Sunday morning, for the programs of higher type religious music.

## Missouri Chapter.

The Missouri Chapter held its monthly meeting Oct. 28. Dinner was served at Station Duquette in St. Charles, after which we drove to O'Fallon, where we were guests of Father Vitry and Father Schmidt at St. Mary's Institute. There we heard vespers beautifully sung. Four new members have been voted into the chapter this fall.

PAUL FRIESS, Secretary.

## Houston Chapter Hears Dupré.

Historic Christ Church in Houston, Tex., was filled to capacity Nov. 11 when Marcel Dupré, assisted by his daughter, Marguerite Dupré, gave a magnificent

recital. Dupré exceeded even most glowing expectations with improvisations on three themes submitted by members of the audience. A splendid fugue on a single theme was presented by Ernst Hoffmann, conductor of the Houston Symphony; the other two themes, by Mrs. J. G. Flynn and Arthur Hall, organist and choir-master at Christ Church, were combined in a scherzo.

A luncheon for Mr. Dupré was attended by the French consul and other French citizens.

The chapter feels that in its three years of existence it has found its place in Houston and is proud to announce that it has well over 100 patrons this season.

MRS. W. SCOTT RED, Secretary.

## Synagogue Music Erie Subject.

Members of the Erie Chapter met Nov. 4 in the First Methodist Church to hear Rabbi Max C. Currick of Anshe Hessed Temple speak on "Modern Jewish Synagogue Music." Mrs. Jane Feist, alto, and Mrs. R. R. Wells, soprano, sang selections of synagogue music and Jewish congregational hymns. Rabbi Currick included in his talk the history of Jewish music up to the present time and pointed out that synagogue music is becoming more modern and more easily understood by worshippers.

Tea was served afterward in the church by members of the Guild.

Marcel Dupré and his daughter Marguerite were presented in a recital by the Erie Chapter Oct. 18 at the Church of the Covenant. The Duprés were guests of the chapter at a luncheon the preceding day at the General Electric community-house.

MARIEN DIETEMAN, Secretary.

## Recital by Dupré at Yale.

The opening event of the season for the New Haven Chapter was a recital by Marcel Dupré at Woolsey Hall, Yale University, Oct. 9. For his concluding number he improvised a symphony on themes submitted by two members of the faculty of the school of music at Yale. Paul Hindemith submitted themes for the first and last movements and Quincy Porter those for the second and fourth.

The next meeting of the New Haven Chapter was to be held at the Center Church parish-house, New Haven, Nov. 25, featuring a round-table discussion on the subject "Organ Music Since Bach."

CARL J. JENSEN, Chairman Publicity.

## Program in Binghamton, N. Y.

The first fall meeting of the Binghamton, N. Y., Chapter took the form of a musicale Sunday afternoon, Oct. 20, at the First Congregational Church. Mrs. Lynn Bryant, piano, and Mrs. Albert Goldsworthy, organ, presented two groups of numbers consisting of the Piano Concerto No. 3, in C minor (Allegro con brio), Beethoven; "Jesu, Joy of Man's Desiring," Bach, and Fugue, Clokey. Albert Goldsworthy played a group of organ solos, including Chorale, Boellmann; "The Musical Clock," Haydn; "Evening Bells and Cradle Song," Macfarlane, and Concert Study, Yon. Vernon Pugh, baritone, accompanied by Mrs. Goldsworthy, was heard in a group consisting of "Thanks Be to Thee," Handel; "It Is Enough," Mendelssohn; "To the Evening Star," Wagner, and Pilgrim Song, Tschalkowsky. Members and guests were served tea in the church parlor. Printed programs for the year were given out.

ELLAINE HEFFELFINGER, Secretary.

## Texarkana, Tex., Chapter.

The Texarkana Chapter met Oct. 26 at the First Presbyterian Church with Mrs. Thomas Bain, the dean, presiding. Mrs. Lurline Lee gave an interesting and informative talk on preludes in a review of a chapter from the book "Worship in Music," by Ashcraft. Mrs. Irene S. Dycus played a group of five numbers suitable for festival days. They were: "My Heart Is Filled with Longing," Brahms (for Lent or Good Friday); "Christ Lay in Bonds of Death," Bach (Easter chorale); "Resurrection," Nies-Berger (for Easter); "While Shepherds Watched," Mauro-Cottone (for Christmas), and Fourth Symphony, Widor (for festival or general occasions).

FRANCES BUTLER WOOLSEY, Registrar.

## South Carolina Chapter.

The November meeting of the South Carolina Chapter was held Nov. 4 at the Shandon Presbyterian Church, Columbia, with Miss Margaret Hook as hostess. Robert L. Van Doren, dean, presided over the business session. Plans were discussed for a recital to be given in the early part of December by Miss Rachel Barron Pierce, M.S.M., F.A.G.O., of Limestone College.

An exchange of anthems was conducted, in which the following selections were used: "The King's Highway," David McK. Williams, and "Immortal, Invisible," Thiman, by Miss Hook of the Shandon Presbyterian Church; "Still, Still with Thee," Foote, and "My Trust Is in Thy Mercy," Hall, by Miss Nan Swearingen of St. Paul's Lutheran Church; "Lord,

We Cry to Thee," Zwingli, and "Almighty God of Our Fathers," James, by Fred H. Parker of the First Presbyterian Church; "Prayer Is the Soul's Sincere Desire," Bitgood, and "King of Glory, King of Peace," Friedell, by Mr. Van Doren of Trinity Episcopal Church. The entire group sang while the respective organists played and directed the anthems of their choice.

There followed a round-table discussion of problems concerning the length of choir rehearsals, singers who habitually arrive late for rehearsals and those who show up to sing on a special occasion after an absence of several weeks.

Preparations are under way for a senior choir festival, to be held at Trinity Episcopal Church Dec. 29.

ANNIE NUNGEZER, Publicity Chairman.

## Program for York Chapter.

A meeting of the York, Pa., Chapter was held Nov. 12 in St. Paul's United Brethren Church, Manchester, Pa. The following program was presented: Piano solo, Improvisation and Melody, Brown (Miss Margaret Kann); vocal solos, "How Lovely Are Thy Dwellings," Liddle, and "The Ash Grove," arranged by Ban-tock (Barbara Blymire); organ solos, "Pilgrims' Chorus," Wagner, and Elegy, Hopkins (Mrs. Raymond Conway); solo, "The Silent Voice," Roma (Kenneth Beaverson); organ, Sortie, Matthews (M. Albert Lindsay, Jr.).

Closing remarks were made by the Rev. D. R. Fair. The business meeting followed, with Mrs. Catherine Chronister, the dean, in charge and the officers read their reports.

MARY E. KAUFFELT, Secretary.

## Dupré Presented in Detroit.

A capacity audience was on hand at the Detroit Institute of Arts on the evening of Oct. 23 to greet the first appearance in Detroit in twenty years of Marcel Dupré under the auspices of the Eastern Michigan Chapter. Nearly half the program was devoted to the interesting compositions of Mr. Dupré, these being two sketches composed in 1945, Finale from the symphonic poem "Evocation," written in memory of the composer's father, who died during the war, and a Sinfonia for piano and organ. In this last number Mr. Dupré had the assistance of his daughter, Marguerite. To an encore to the Sinfonia Miss Dupré responded by playing the second of her father's Six Etudes. Included also in the French group was an interesting study in E major for lightness in pedal playing. This was the composition of Jeanne Demessieux, a sensational young woman organist who made her debut in Paris last spring. For the Bach portion of the program Mr. Dupré chose the Fantasia and Fugue in G minor and the chorale prelude "Jesus Christ, Our Saviour." There was a conservatism about the tempo in the G minor which was refreshing. (How breathlessly most recitalists dash through this monumental work!) Mr. Dupré was evidently not worried about catching his train, consequently the piece took on a grandeur and nobility which detracted nothing from its brilliance. Included also was a seldom-heard organ work by Mozart, the Fantasia in F minor. American composers were represented by Richard Keys Biggs' "Star of Hope" and Frederick Marriott's "Moonlight on the Lake."

To close the program Mr. Dupré did a masterly improvisation on three themes submitted by Dean Cyril Barker, Raymond Chaffee and D'Avignon Morel. At the close of the program two encores were added, these being compositions of d'Aquin, a "Noel" and "Cuckoo."

At noon on the day of the recital fifty members of the Guild and their guests gathered at the Hotel Statler at a luncheon in honor of Mr. and Mrs. Dupré and Miss Dupré. Included among the distinguished guests were the French commercial attache from Washington and the French consul general from Chicago.

The annual service of the Eastern Michigan Chapter was held on the evening of Nov. 17 in the Central Methodist Church, Detroit. The service was attended by a large congregation, with forty members present. The forty-voice choir, under the direction of Dr. Guy Chambers Filkins, A.A.G.O., sang an unaccompanied anthem, "Ave Verum," by Liszt-James, and "Hail, Gladdening Light," by Martin. Several ams and responses recently published by Dr. Filkins were interspersed throughout the service. Dr. Filkins' descants were used in the hymns. Preceding the service Dr. Filkins played his own arrangement of the Prelude to "Parsifal" by Wagner. The sermon was preached by the Rev. Henry Hitt Crane, D.D., chaplain of the chapter.

MARK WISDOM, Secretary.

## Hear Requiem Mass in Jacksonville.

The Gregorian Requiem mass was sung by the Catholic men's choir of the Naval Air Station as an Armistice Day tribute to the deceased of world wars 1 and 2, under sponsorship of the Jacksonville, Fla., Branch. C. Edward Bryan directed the choir. Father Paul F. Bradley, USN, was celebrant of the high mass in St. Edward's Chapel at the station. A large group of Guild members and friends from

Jacksonville, St. Augustine and Green Cove Springs, including many nuns and priests, attended the mass.

Commander Herbert E. Smith, USN, gave an explanation of the mass preceding the service. Mrs. Donald P. Black, regent, welcomed the guests. Members of the branch were guests of Admiral Ralph Davison at luncheon at the officers' club.

Marcel Dupré will be presented by the Jacksonville Branch in a recital Dec. 16. At the next meeting, Dec. 9, "The Eternal Triangle," dealing with church music from the clergyman's, the organist's and the layman's point of view, will be discussed.

LORENA DINNING.

## Jewish Service Music the Subject.

The monthly meeting of the Central Tennessee Chapter was held Nov. 12 at the Vine Street Temple, Nashville. Ovid Collins, director of music at the temple, commented on features of the Jewish liturgical service. Music to illustrate his talk was sung by the temple quartet and was accompanied by Mrs. Thomas Hudson, organist.

After this program a brief business session of the chapter was presided over by the dean, Mrs. Ewing Grizzard. Two newly-elected members were received.

WILLIAM S. HAURY, Secretary.

## Fort Worth Chapter.

The Fort Worth, Tex., Chapter held its monthly meeting at the home of Mrs. George Orum, organist of the Broadway Presbyterian Church, Nov. 4. In spite of inclement weather two-thirds of the membership was present.

On Nov. 6 the recital of Marcel Dupré at the First Methodist Church was a tremendous success, with people attending from points as far distant as Winfield, Kan., Hot Springs, Ark., and Cisco, Denton, Dallas and Waco, Tex.

The Guild in Fort Worth is now assured of a concert fund which we believe is sufficient to enable us to bring other artists to our city in the future.

MRS. PAUL JOYCE, Publicity Chairman.

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# Solutions of 1946 A. G. O. Examination Questions

## 1. Associateship Counterpoint

Ⓐ 3-part cpt. Alto in 1st Species and Bass in 4th Species. C. F. (Mode VII) Harold Heeremans

Ⓑ 3-part cpt. Soprano and Alto in Fifth Species Harold Heeremans

Ⓒ 4-part cpt. All parts in 1st Species. C. F. (Mode IV) Anne V. McKittrick

## 2. Fellowship Counterpoint

Ⓐ 3-part cpt. Alto in 3rd Species and Bass in 4th Species. C. F. (Mode X) Norman Coke-Jephcott

Ⓑ 4-part cpt. Soprano, Alto and Tenor in 5th Species. Norman Coke-Jephcott

C. F. Mode IX (Tonus Peregrinus)

## Associateship Melody (For Organ)

Moderato Sw. Ch. Solo-Gt. Anne V. McKittrick

## Associateship Unfigured Bass (For Organ)

Harold Heeremans

## Associateship String Test (Violin part given)

Violin Violoncello Norman Coke-Jephcott

## Associateship Fugue Work

Ⓐ S. C.S. Harold Heeremans Codetta

Ⓑ S. C.S. Harold Heeremans

INVERSION A. C.S.

## Fellowship Fugue Work (Exposition given)

Norman Coke-Jephcott

## Fellowship Ground Bass (For Strings)

Messtoso Anne V. McKittrick

## Fellowship Melody (For Strings)

Andantino Harold Heeremans

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VINCENT H. PERCY AT CLEVELAND MEMORIAL ORGAN



ROBERT W. GLOVER



ROBERT W. GLOVER, recently appointed minister of music of the Presbyterian Church of Tenafly, N. J., has four choirs, with a total membership of ninety, under his direction. He trains the junior and adult choirs, while the intermediates and youth choir are directed by members of the church under his supervision. Mr. Glover is studying at Union Theological Seminary for a degree in sacred music, taking organ with Hugh Porter, theory with Harold Friedell and classwork with

Clarence Dickinson, Ralph Harris, David McK. Williams and others.

In 1941 Mr. Glover received the degrees of B. Mus. and B. Mus. Ed. from Knox College after study with James MacC. Weddell, and in 1942 he received the degree of M.S. from the University of Illinois after study with Russell Hancock Miles. The same year he went on active duty with the army. He was released in November, 1945. During his army career he served in Camp Wolters, Tex., Fort Meade, Md., and in Europe. His most interesting musical activity while in the army was as a member of the faculty of Biarritz American University, the army's university in southern France.

NEW CONSOLE AND ADDITIONS FOR BIG CLEVELAND ORGAN

Additions and changes in the large four-manual organ of the Euclid Avenue Congregational Church, Cleveland, Ohio, are being carried to completion under the supervision of Vincent H. Percy, who is in his twenty-eighth year as organist and director of music of the church. Monthly recitals will be played, the first on Dec. 22, with the West High Choral Club as guests. This will be a candle-light recital, featuring Christmas music.

Austin Organs, Inc., built the new console, of the stopkey type, including a master swell pedal; twenty general combination pistons, controlling all stops of the organ, combination pistons for individual manuals, a pedal to manual control and a chime action making the chimes playable from pedal, choir and great manuals. A new cor anglais stop

has been provided for the swell organ, a new vox humana for the echo organ in the tower and a vibrharp playable from the choir and great manuals. The new stops and action are by M. P. Möller. The installation is by Charles Shewring of Cleveland.

The Metcalf memorial organ was erected in 1920 by the Austin Company to commemorate the patriotism of the young men and women of the church who served their country in the first world war. Originally it had seventy-five stops and 3,505 pipes. The organ has become internationally famous through the recitals broadcast from station WEAR.

LOUIS POTTER APPOINTED TO LARGE CHURCH IN CAPITAL

Louis Potter, F.A.G.O., for eighteen years organist-director at Calvary Methodist Church, Washington, D. C., has relinquished that post to accept the ministry of music at the large and historic Metropolitan Memorial Methodist Church, the "National Methodist Church." He succeeds Mrs. James Shera Montgomery, organist, and George Harold Miller, baritone and choir director. Mrs. Montgomery, wife of the chaplain of the House of Representatives, who for many years was pastor of the Metropolitan Church and is now minister emeritus, has been organist of the church since several years before the government bought the original site on historic John Marshall Place and during the entire fourteen years of the present edifice facing the campus of American University.

To succeed Mr. Potter at Calvary Church Temple Dunn has been appointed on a full-time basis. This talented young organist and trombonist is a native of Knightstown, Ind. Since moving to Washington in 1941 he has continued his organ studies with Thomas Moss and Louis Potter. At the close of the war he relinquished all his important scientific work in the Bureau of Standards and his high school teaching to devote himself to a full-time musical ministry.

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While general directions for registration have been given, the choice of the solo stop has been left to the organist, himself.

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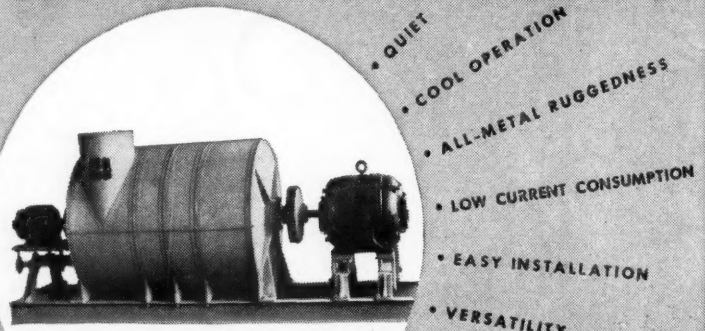
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DEAN ARNOLD G. H. BODE'S  
COMPOSITIONS PRESENTED

A program of the compositions of the Rev. Arnold G. H. Bode for organ and choir was presented at St. Athanasius' Episcopal Church in Los Angeles on the afternoon of Oct. 20. The organist, Frederic C. Symons, with a choir of thirty voices, presented Dean Bode's new hymn, "The King's Highway," included in the new Episcopal hymnal, and the anthems "He Maketh Wars to Cease," "Justice Shall Dwell in the Wilderness," "Thy Peace Shall Be as a River," "Hark, the Sound of Holy Voices" and "God of Our Fathers."

After the program the congregation, which filled the church, was invited by the Rev. Edward E. Rodgers, the rector, to meet Dean Bode in the parish-house, where tea was served.

The Rev. Mr. Bode, now rector emeritus in Sierra Madre, Cal., came from Australia, where he played the organ in his father's church at the age of 13. After graduation from Sydney University he was acting organist of Hobart Cathedral, Tasmania. Going to Oxford, England, he was appointed organist and choir-master at Cuddesdon College. He worked for several years after ordination in London slums and studied music in England and Switzerland.

Going to Denver in 1900 as minor canon of St. John's Cathedral and master of the choristers, Mr. Bode became a citizen, and took his M.A. degree at Denver University. Later he was made dean of St. Matthew's Cathedral, Laramie, Wyo., and director of the school of music of the University of Wyoming.

DR. GEORGE WILLIAM VOLKEL began his series of special services of music at All Angels' Church, New York, with Mendelssohn's "Elijah," having done part 1 Oct. 20 and part 2 Nov. 17. Dec. 8 at 4 o'clock he will give the Advent and Christmas portions of Handel's "Messiah." Besides these activities Dr. Volkel is busily engaged as teacher on the staff of the School of Sacred Music of Union Theological Seminary and at New York University. Added to these duties are appearances as organist for the Easton, Pa., Oratorio Society, the Greenwich, Conn., Choral Society, the Mendelssohn Glee Club, New York, and the Summit, N. J., Choral Society.

PORTER HEAPS GIVES RECITAL  
AT UNIVERSITY OF CHICAGO

Porter Heaps gave the weekly recital in Rockefeller Memorial Chapel, University of Chicago, Sunday, Nov. 10. Works which Mr. Heaps played included Bach's Prelude and Fugue in D major, Widor's Andante and Scherzo from the Fourth Symphony, Purvis' Communion on a Gregorian Theme and Gigout's "Grand Choeur Dialogue."

Guest organists scheduled for the remainder of the autumn concerts are: Carl Halter, Concordia Teachers' College, River Forest, Nov. 17; Hugo Gehrke, Milwaukee, Wis., Nov. 24, and Eldon Hasse, Oak Park, Dec. 1. Frederick Marriott, organist and carillonneur of the chapel, will play the last recital of the season Dec. 8.

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CHICAGO, DECEMBER 1, 1946

## Christmas, 1946

Before another issue of THE DIAPASON goes into the mails Christmas will be past; so we shall interrupt your busy activities in preparation for the Yuletide season by wishing all of our readers a merry and happy return of the great holiday of Christendom. Christmas in 1946 looks down upon a world that is almost as confused as it was when Christ was born. Two thousand years ago the Christmas angels brought a ray of cheer to humanity. That echo still is heard in the music that will be presented in churches throughout the world. "Peace on earth" is disturbed by many discordant notes. It remains for us to bring hope to mankind with a song that prevails above the noises of international wrangling and selfish quarrels at home.

## Good Coming from Nazareth

So many letters have come to THE DIAPASON since a debate was precipitated in these columns by an editorial that proved provocative—on what is permissible and proper on a recital program—that we have been deluged. A number of communications inspired by the editorial in August and the reply in which Mr. Whittier held us up to scorn have been published, but there is not space for half of them, and it seems to be time to bring the discussion to a close.

But one point that was raised deserves attention. It was brought up by an Iowa organist in a small town who has risen to defend the rural communities from those in the large cities who would patronize them. We are pleased therefore to quote from a letter from Wier R. Mills of Pierson, Iowa, who writes: "I resent what Mr. Whittier has to say about the 'crude tastes' of small-town congregations. In their appreciation of good music I believe they compare very favorably with many congregations of the large city churches. It so happens that I have been organist of the Methodist Church in this village for more than half a century. It would be strange if I had not come to know my people and the appeal which good music always makes to them."

By way of explanation we may say that Pierson is a community of less than 600 population, in western Iowa. Any New Englander who may find this an insufficient description can find the location of Iowa by consulting a good atlas or by calling up his motor club. Mr. Pierson has done much for the music of his village by playing the organ in the Methodist Church for fifty-three years. He finds time to devote himself to the organ when he is not busy at his general merchandise store. When he gave a recital on the occasion of his fortieth anniversary, back in 1933, he presented a program that included Bach, Mendelssohn, Gordon B. Nevin, Boellmann and Bonnet—an offering that was marked by variety—and he attests that the Bach Prelude and Fugue in B flat proved to

be the most popular number. That the entire recital must have been appreciated is proved by the fact that the church was packed and that so many people had to be turned away that a second performance a week later was necessary.

All of us have heard some of the finest music in the great metropolitan churches; likewise those who have been around considerably can recall some very ordinary music in churches with large music appropriations. Those who have visited small churches, with very limited financial resources, have often been impressed by the beauty and sincerity of the music heard there, just as no doubt they have felt depressed over the low quality of what was heard in many places. Not all the fine church musicians—or, for that matter, all the good physicians and able lawyers—are in the centers of population. One can hear inspiring hymn playing—and uninspiring—in large houses of worship, and the same situation prevails in small places.

Mr. Wier adds that his program was simple, stating modestly that "I know my limitations," and then asks: "Could anyone call the organ selections trash, simple as they were?" The answer is in the negative, so far as one person is concerned, that person being convinced that the beauty or effectiveness of a recital is not necessarily commensurate with its difficulty or the modern character of the selections.

## Those Anniversaries Do Recur

Time's habit of flying is repeatedly forced upon our attention. At the same time that THE DIAPASON enters its 38th year we note that on the west coast the *Pacific Coast Musician* of Los Angeles is just two years younger. We hasten to offer our congratulations to the paper so long edited by the late Frank H. Colby, an active organist throughout his career, and now under the editorial leadership of R. Vernon Steele.

Quite appropriately, Mr. Steele counts his blessings as he enters upon another year and we are impressed by the fact that his experience with his readers coincides with that of the editor of THE DIAPASON. Mr. Steele writes:

There is another reward, however, that warms the heart of every man who is engaged in the business of promoting artistic levels. That reward comes with the continual flow of letters from readers who express approval of whatever effort is made.

The *Pacific Coast Musician* has readers in nearly all parts of the world who seldom fail to express their opinions concerning what we have said or have failed to say. For that we shall be eternally grateful—just as we shall be equally grateful to those who disagree with us. In this last respect we are reminded of Davy Crockett's observation—"a flea is a good thing for a dog. It keeps him in mind of the fact that he is a dog." The expressed approval of our readers gives us a warm glow and makes us just a little humble. The criticism of others makes us just a little more careful in our judgments and serves to "keep us in mind of the fact that we are a dog."

We are not quite reconciled to the comparison with the canine race, much as we love dogs, but every editor feels like one now and then after he has had a particularly difficult time going to press. And that is where the kindly encouragement from his readers cheers him up.

We have about reached the place where we do not care to pay attention to birthdays, but the west coast magazine seems to have tempted us into taking our typewriter in hand to record the passing of another twelve months in which we have striven to serve.

Incidentally, this issue marks the end of the twelfth year as official organ of the American Guild of Organists—a dozen years marked by cooperation and mutual benefit.

## Survey of Boy Choirs

A survey of boy choirs in America is being made for THE DIAPASON by Paul Allen Beymer, the Cleveland organist and boy choir expert, whose summer school at Camp Wa-li-Ro has achieved national fame. Mr. Beymer has sent out a questionnaire to the principal church in each

Episcopal diocese asking for answers to the following:

1. The number of boy choirs in your diocese.
2. Number of boys singing in each choir.
3. Number of men in boy choirs (all male).

Obviously it is difficult to make sure that all to whom this questionnaire should be addressed are reached. Mr. Beymer and THE DIAPASON will appreciate it if any who have boy choirs and who have not received the communication in question will send the desired information either to the office of THE DIAPASON or directly to Mr. Beymer at Christ Church, Shaker Heights 22, Cleveland, Ohio.

## Statement of The Diapason

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

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

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

Publisher—S. E. Gruenstein, 25 East Jackson Boulevard, Chicago.  
Editor—Same.

Managing Editor—None.

Business Managers—None.

2. That the owner is (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given): Slegfried E. Gruenstein, 611 Ash Street, Winnetka, Ill.

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S. E. GRUENSTEIN,  
Owner.

Sworn to and subscribed before me this 27th day of September, 1946.

[SEAL] JANET PEARSON.  
(My commission expires Nov. 13, 1949.)

WORD COMES FROM ST. LOUIS that the following churches and institutions have received new Kilgen organs: Trinity Lutheran, Hicksville, L. L. N. Y.; Sacred Heart Catholic, Aniston, Ala.; St. Joseph's Catholic, Paulding, Ohio; St. John of Nepomuk Catholic, St. Louis; Immanuel Lutheran Church, Mount Vernon, N. Y.; Church of Christ, St. Joseph, Ill.; Redeemer Lutheran, Hinsdale, Ill.; Oak Hill Presbyterian, St. Louis; St. Clara Convent, Sinsinawa, Wis.; and Hongwanji Mission, Honolulu, Hawaii. These are two-manual organs which have been installed in the last sixty days.

LORIN F. WHEELWRIGHT, supervisor of music in the Salt Lake City schools, president of the California-Western Music Educators' Conference and well-known organist, has been appointed

## Looking Back Into the Past

Thirty-five years ago, according to the issue of Dec. 1, 1911—

Figures on the organ industry in the United States issued by the Census Bureau at Washington Nov. 1 showed that in 1909 1,224 organs were constructed, or an average of 102 a month, compared with 901 in 1904, an increase of 36 per cent.

Wilbur Glenn Voliva, in control of the unique community of Zion, established by John Alexander Dowie for his religious followers, placed an order with the Felgmaker Organ Company of Erie, Pa., for a large four-manual organ to be installed in Shiloh Tabernacle. This instrument was destroyed by fire several years ago.

Harrison M. Wild gave the opening recital on a large three-manual Möller organ in the First Methodist Church of Oak Park, Ill., Nov. 16. This organ and the church later were destroyed by fire.

Twenty-five years ago the following news was recorded in the issue of Dec. 1, 1921—

Marcel Dupré made his first American appearance in a recital at the Wanamaker auditorium in New York Nov. 18.

Dr. Alexander Russell's "St. Lawrence Sketches" had just been published by J. Fischer & Bro. and were reviewed by Harold V. Milligan.

Ten years ago the following items of news were recorded in the issue of Dec. 1, 1936—

Henry S. Fry was honored at a dinner by the organ fraternity of Philadelphia on the occasion of three anniversaries that marked his career.

F. Flaxington Harker, nationally prominent organist and composer, died at his home in Richmond, Va.

Dr. Charles S. Terry, noted Bach authority, died in Scotland.

Louis J. Wick, treasurer of the Wicks Organ Company, Highland, Ill., and one of its founders, died Nov. 13 after having undergone several major operations during the preceding three weeks. He attained the age of 67 years.

MINNEAPOLIS ORGAN OPENED  
WITH RECITAL BY BARNES

At a well-attended recital in Joyce Memorial Methodist Church, Minneapolis, Minn., Oct. 15, William H. Barnes, Mus. D., organist and choirmaster of the First Baptist Church of Evanston, Ill., appeared as guest recitalist. The occasion proved a festive one, marking the dedication of a new three-manual, thirteen-rank Möller organ which has been installed to replace one destroyed by fire. The recital was also part of an observance of the sixtieth anniversary of the church.

Dr. Barnes offered a program of variety and more than ordinary interest. It opened with a crisp performance of the "Trumpet Tune" by Purcell, followed by two Bach chorales and a "Chorale and Variations" written in Bach's early youth. The second group included a stately French Rigaudon and two compositions by Karg-Elert—"Heartfelt Love Have I for Thee, O God" and "Clair de Lune." The third group was by French composers. Dr. Barnes concluded it with Franck's Chorale in E major. The contemporary composers included Everett Titcomb's "Cibavit Eos," in which Dr. Barnes included the use of the memorial chimes, and "Regina Coeli." The program closed with a vibrant rendition of a Toccata on a Gregorian Theme by Richard Keys Biggs. Dr. Barnes also played two encores—"Lo, How a Rose E'er Blooming," by Brahms, and "Benedictus," by Reger.

production manager for the arts division of the Utah centennial celebration which is to take place in 1947. The centennial commemorates the one-hundredth anniversary of the entrance of the Mormon pioneers into the Salt Lake Valley.

ONE OF THE EVENTS of the pre-Christmas season at Oklahoma College for Women, in Chickasha, will be the presentation of the cantata "The Story of Christmas," by H. Alexander Matthews, at 4 o'clock Dec. 15 by the college glee club. The glee club is composed of forty-five students and is under the direction of Miss Dorothy Tulloss, associate professor of music education. This organization has gained recognition in the Southwest through its annual program at Christmas and its participation in the college music festival held in the spring. The club has been heard in broadcasts from Oklahoma City and in concert throughout the state. Miss Juanita Blanks, assistant professor of organ, will preside at the three-manual Austin for the presentation of the cantata.



W. GLEN DARST



W. GLEN DARST has been engaged as organist and choirmaster of St. John's Episcopal Church, Fort Worth, Tex., taking charge Nov. 10, and will have a men's and boys' choir of thirty-five voices, which will be used for the morning services, and the Aeolian Singers, fifteen girls of high school age, for evening services. Mrs. Darst will assist in the training of the groups.

For the last fourteen years Mr. Darst has been in charge of music at St. Andrew's Episcopal Church in Fort Worth. Mrs. Darst, a graduate of Illinois College Conservatory and a past president of the Euterpean Club of Fort Worth, will work especially with youth voices.

Mr. Darst was dean of the Fort Worth Chapter of the American Guild of Organists for three years. This chapter has been one of the pioneers in the Southwest in the presentation of concert organists.

JAMES TAYLOR, organist and teacher of music in Milton, Mass., was the director of music at the Universalist convention held Oct. 27 in the First Universalist Church, Cambridge. Sixteen choirs participated.

THREE-MANUAL BY REUTER FOR SHAWANO, WIS., CHURCH

The new St. James' Lutheran Church, Shawano, Wis., which is approaching completion, will have a new three-manual Reuter organ of substantial proportions. The instrument will be installed in a divided arrangement in the rear gallery. The great and independent pedal stops are unenclosed; the remainder of the instrument is expressive and is in two chambers.

Following is the stop-list of the organ:

GREAT ORGAN.

Gemshorn, 16 ft., 73 pipes.  
Principal, 8 ft., 61 pipes.  
Clarabella, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 notes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Rauschquint, 2 rks., 122 pipes.  
Chimes (Deagan), 21 tubes.

SWELL ORGAN.

Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Waldflöte, 4 ft., 61 notes.  
Mixture, 3 rks., 183 pipes.  
Trompette, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 85 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 61 notes.  
Dulciana, 4 ft., 73 notes.  
Dulciana Twelfth, 2 3/4 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

PEDAL ORGAN.

Major Bass, 16 ft., 32 pipes.  
Gemshorn (Great), 16 ft., 32 notes.  
Lieblich Gedeckt (ext. Swell), 16 ft., 12 pipes.  
Octave, 8 ft., 32 pipes.  
Dolce Flute (Swell), 8 ft., 32 notes.  
Gemshorn (Great), 8 ft., 32 notes.  
Gemshorn (Great), 4 ft., 32 notes.

DR. FRANCIS MOORE, organist and director at the First Methodist Church of Oak Park, Ill., has been engaged to conduct the choir of the Norwood Park Methodist Church. He will direct rehearsals on Friday evenings, while Mildred Burges will preside at the organ and take over on Sunday morning. Mrs. Evelyn Husak is president of the Norwood Park choir.

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**Eigenschenk Audience Big**

Edward Eigenschenk faced a throng of his friends and admirers when he played for them in Kimball Hall, Chicago, on the evening of Oct. 28. The recital was the latest gala event sponsored by the Van Dusen Organ Club, and, as is the rule with the activities of this organization of pupils and former pupils of Dr. Frank Van Dusen, there was nothing halfway about the size or enthusiasm of the audience.

Dr. Eigenschenk, remembered as a youthful prodigy in what seems to be only a few years ago, becomes every year more mature in artistry and taste, and this performance offered good evidence of his continued growth. His program, published in THE DIAPASON in October, included both the old and the new in organ composition, with Frescobaldi, Arne and Bach forming the first group. After some virile Bach playing in the C major Prelude and Fugue there were three Vierne pieces, in which he made it evident that he is a warm devotee of the French composer's work. The effects achieved in the descriptive "Westminster Carillon" made that oft-heard selection appeal as it seldom does under the hands of the multitude of recitalists who include it in their programs.

The third part of the evening showed the player's decided flair for color and the popular Schumann Canon in B minor and Sketch in D flat were charmingly played. There was beautiful registration also in Rimsky-Korsakoff's "In Silent Woods." Mrs. Margrethe Hokanson's "Nordic Reverie" was very pleasing and should make this contemporary American's selection an excellent addition to the recital repertory of all organists. Dr. Eigenschenk closed with a spirited rendition of the Mulet Toccata.

**BRASS INSTRUMENTS WITH ORGAN IN CAPITAL RECITALS**

The First Congregational Church, Washington, D. C., presented its organist, William Watkins, in recitals Oct. 23 and 31. Six brass instruments and drums added their luster to Mr. Watkins' performance. The programs included: Melody from "Orfeo," Gluck; Musette, Gretchaninoff; Toccata, Adagio and Fugue in C, Bach; "Poeme Heroique," Dupre; Dorian Prelude on "Dies Irae," Simonds; "The Ninety-fourth Psalm," Reubke; Prelude, Suite for Organ, Durufle; "Offerande Musicale," de Maleingreau; "Carillon de Westminster," Vierne; Fugue in A flat minor, Brahms; Prelude and Fugue on the Chorale "O Sorrow, O Heartbreak," Brahms; Eleven Chorale Preludes, Brahms. Encores were the Karg-Elert "In dulci Jubilo" and McAmis' "Dreams." These are the first of a series of musical events at the First Church this season.

HAROLD HEEREMANS, F. A. G. O., played George Frederick McKay's latest work, a Suite on Sixteenth Century Hymn-tunes, Sunday afternoon, Nov. 3, at the Cathedral of St. John the Divine in New York. This was the first performance of the suite in New York. Mr. Heeremans played it in Seattle, Wash., last summer.

AT A CHORAL SERVICE Sunday evening, Nov. 17, in the Fourth Presbyterian Church, Chicago, Russian liturgical music by Arkhangelsky, Tschalkowsky, Nikol'sky, Gretchaninoff and Rachmaninoff was presented. Paul Nettinga, tenor, and Arnold Turner, organist, were soloists, and Dr. Barrett Spach was the director.

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MARIO SALVADOR



ARCHBISHOP JOHN RITTER, formerly bishop of Indianapolis, was installed as archbishop of St. Louis in impressive ceremonies Oct. 8, succeeding the late Cardinal John J. Glennon. The ceremonies were held in the St. Louis Cathedral and the large edifice was crowded, while many listened over loud-speakers outside. Mario Salvador, organist of the cathedral, played the organ and directed the choir for the three-hour ceremony and included in the musical program were a number of compositions written by him for the occasion. The cathedral choir of 200 voices under his direction sang the high mass, which was broadcast over a number of St. Louis stations. The ceremonies were attended by thirty church dignitaries.

Mr. Salvador left his work at the St. Louis Cathedral for two years while he served abroad in the army and returned to his position about a year ago. He received his organ training at the Pontifical School of Sacred Music in Rome and the American Conservatory, Chicago. The Kilgen Organ Company of St. Louis has under construction a large new organ to replace the present one at the cathedral.

Mourn Passing of Dr. Fry

At a meeting of the board of directors of the American Organ Players' Club, held Oct. 9 in Philadelphia, the following minute was adopted:

WHEREAS, We record with deep regret the death of our fellow member, Henry S. Fry, be it

RESOLVED, That the death of Henry S. Fry deprives this organization of one of its most valued directors and members. Dr. Fry was greatly honored and respected by all with whom he came in contact. He was a member of this club for more than fifty years, serving as vice-president during most of this period, and was president for several years prior to his final illness. He was always fair and honest in his opinions and votes, and untiring in his interest and efforts on behalf of the club. He was greatly beloved by his closer associates and will be sorely missed by many more.

RESOLVED, That the board desires to express its sincere regret at this loss of one of its earliest members and to offer its deepest sympathy to Mrs. Fry and the members of the family.

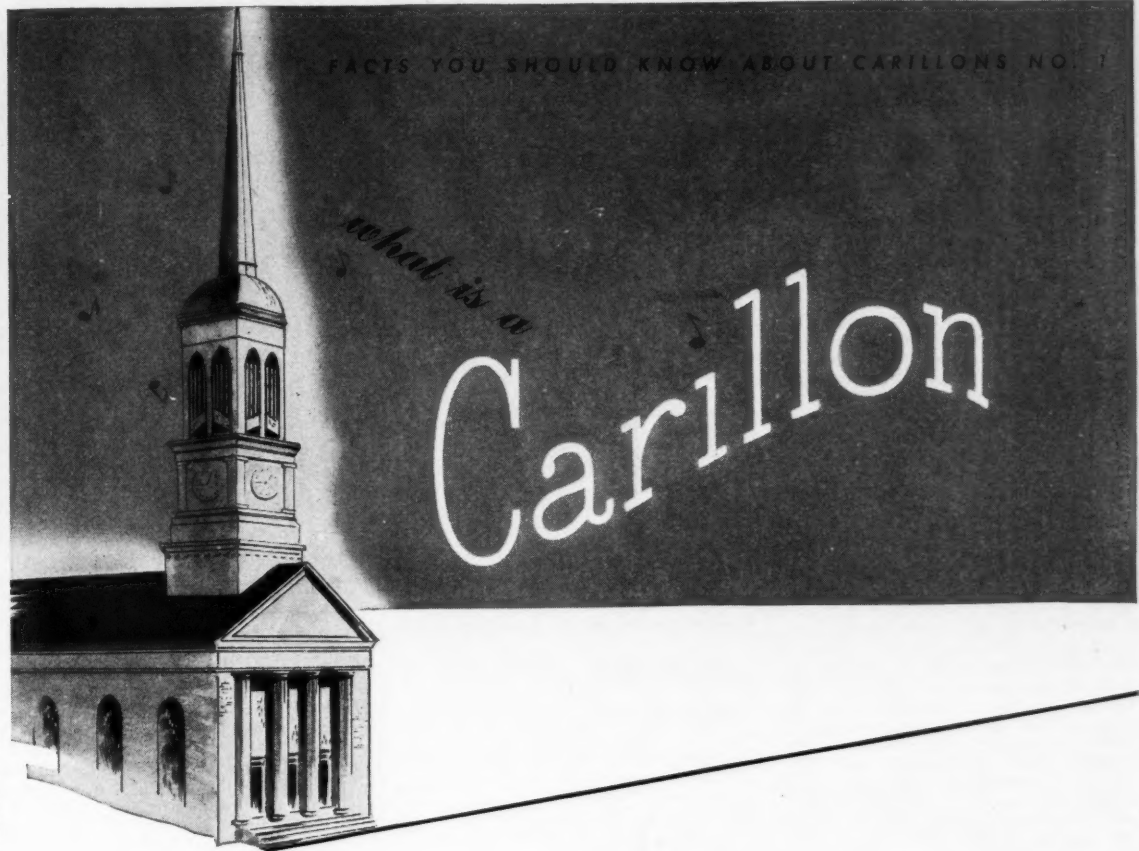
RESOLVED, That copies of this resolution be spread upon the minutes of this organization, sent to the family, and published in several organ journals.

ROMA E. ANGEL, President.

COLONEL RANGER REPORTS ON DISCOVERIES IN GERMANY

Lieutenant-Colonel Richard H. Ranger, well known in the organ world, discussed new developments in the German electronics and communications industries at a meeting of the Institute of Radio Engineers, Washington Section, Nov. 5. Colonel Ranger recently returned to the United States after having served for more than two years as a technical intelligence officer for the Signal Corps in England, France and Germany and as an investigator for the electronics and communications section of the OTS Technical Intelligence Division. He brought back to the Signal Corps laboratories at Fort Monmouth, N. J., about a ton of electrical communication equipment which he believes will prove invaluable to American industrial research.

Colonel Ranger, a veteran of the first world war, re-entered the army in 1942.



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At that time he was assigned to the army air force field test laboratory for radar and other signal equipment at Kent, Fla. In 1943 he was transferred to the Signal Corps standards agency. In 1944 he went overseas to investigate technical developments. For twelve years before re-entering the army he developed Rangertone, Inc., an electric music equipment manufacturing concern in Newark, N. J.

PURVIS COMPLETES TOUR WITH RECITAL AT SEATTLE

Richard Purvis finished a successful recital tour of the Pacific Northwest with a performance at the University Christian Church in Seattle, Wash., Oct. 23. To the following program he was obliged to add four encore numbers to satisfy an enthusiastic audience: Trumpet Tune, Purcell; Fugue in G minor, Bach; "In dulci Jubilo," Dupré; Intermezzo, Symphony 6, Widor; "Invocation," Karg-Elert; Giga, Concerto 5, Handel; "Di-

vinum Mysterium," Purvis; Allegretto, Concerto in E flat, Parker; "The Wistful Shepherd," Freeman; "Carillon de Westminster," Vierne; Improvisation on given themes.

This was Mr. Purvis' first appearance

in Seattle. Oct. 20 he gave recitals at the First Presbyterian Church of Everett, Wash., and at the First Christian Church of Bremerton, Wash. Oct. 22 he was presented by the choir at the Mount Vernon First Baptist Church.

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## Memories of Career Begun in Scotland, with Peak in Canada

By T. J. CRAWFORD, Mus.B., F.R.C.O.

Thank you, good friend and editor, for giving me this opportunity to chronicle a few of the events and impressions of my life, which may be of interest to my many organist friends and to your readers at large.

The last two decades of the nineteenth century saw Scotland a very peaceful and placid country, except for two things—politics and religion. At election time the Liberals were particularly noisy, while the Tories, being usually of the more aristocratic type, behaved with much greater dignity and restraint, but got in there just the same. My father was a Liberal and my mother a strong believer in Toryism and the old aristocracy, she being English by birth and my father a very typical old-time Scot, complete with muttonchop side whiskers and a square bowler hat. (Silk topper Sundays and other special occasions.) As my mother always ruled the home with a firm hand, I was brought up in an atmosphere of conservatism and was never allowed to play football on the street with the village boys or engage in any other such plebeian pastimes. My dear father was a most kind, genial and placid type of man, while my revered mother was a woman of strong character and easily excitable temperament. No two persons could have been more opposite in many ways, but they were parents to be thankful for, and they made many sacrifices to give me the best education that could then be obtained, and I remember them both with deep gratitude. Neither parent was musical in the technical sense, but both loved the art, and my father played the flute and sang the old Scotch songs acceptably, while my mother played the piano in a modest manner.

At the tender age of 7 I began to tackle Hemy's Piano Tutor with a certain Miss Grace Clark, who, with her three sisters, kept a school for the daughters of gentlemen and small boys up to a certain age. I was one of the small boys, who, on more than one occasion, to atone for some misdemeanor, had to stand in the corner, face to the wall, in the front parlor. On one occasion another small boy and myself (both occupying corners) discovered and demolished a nice plate of pastries provided and laid away in the cupboard for the staff's tea. They did not punish us at school, but sent the bill to father. I shall draw a veil over the harrowing proceedings which followed. Since that day I have been resolved that honesty is the best policy if one would stand well in the community and sit down in comfort.

My native Barrhead was a small town or village strategically placed within easy reach of the two large cities of Glasgow and Paisley. To this fact I owe the chance I had to be able to hear much good music at a comparatively early age. Barrhead itself had little or nothing to offer but an excellent train service to Glasgow and a regular bus line to Paisley. This enabled me, after I was old enough to go to school in Glasgow, to attend many concerts and organ recitals in this important city, which even in the '80s and '90s possessed many fine organs (St. Andrew's Hall, City Hall, Glasgow Cathedral, St. Mary's Cathedral, the University, etc., to mention but a few); and there was the fine Glasgow Choral Union and Orchestra, which gave me a great deal of inspiration in my early teens. I have never forgotten the deep impression made upon my youthful mind by the "Dance of the Hours" by Ponchielli, played under the late Sir August Manns at the very first orchestral concert to which I was taken. Soon after that my father took me to hear Handel's "Messiah" at St. Andrew's Hall, with Bradley, the noted choral conductor of that day (about 1889), directing the fine chorus of the Glasgow Choral Union. So deeply impressed was I by the noble "Hallelujah Chorus" (which still thrills me) that I saved up my meager pocket money to purchase a cheap second-hand copy from a little old bookshop in the city, and struggled with it to such an extent that the family bade me desist from making such a horrible noise on the home piano. I can remember well hearing Alexander Guilman (beard and all) play his No. 1 in D minor with the

orchestra, and how fascinated I was with the pedal solo so smoothly played! (He also extemporized very ably on the "Old 100th" on the same occasion.)

I made up my mind then that one day I would play the D minor myself—although it was quite a few years later before I was able to accomplish the feat. Through the long years of my organist career this work has always been a favorite one in my repertoire. Only a few months ago I played it at a recital in Guelph—Dr. Edward Johnson's home town. I also heard the late W. T. Best shortly before he died give a magnificent rendition of Bach's great Toccata in F. In spite of all the present-day advances in technical methods, I have never heard a finer performance of the pedal solos, or better allround phrasing, with a dignified tempo, than he gave us. Although more than half a century has gone by since then I am still convinced that (to use a bad pun) he was one of the very Best.

We had a good though rather eccentric city organist called Lambert at that time, who used to give Saturday recitals for a penny admission (for the program). Unfortunately Lambert was quite a tippler, and frequently had to be haled from the "pub" across the way when the starting hour came around. It was said that he never played better than when he was being held up by two friends on either side of him on the stool—he himself being in a highly exalted condition and full of the right spirit to play a Scotch Fantasia of well-known airs, as he often did.

About 1892 we had the first performance in Glasgow at the old Theater Royal of Wagner's "Tannhäuser" by the Carl Rosa Opera Company, with Eugene Goossens' father conducting and E. C. Hedmont of Leipzig in the title role. I can remember well the fact that the overture (then a novelty) made such a deep impression and was encored with such insistence that it had to be played twice.

But alas! Apart from the big cities such as Edinburgh and Glasgow, music was not, as a rule, on a very high level in the smaller towns like my native place. Religious sects and denominations were numerous, and much narrow-mindedness and even bigotry prevailed. In my home town of a few thousand inhabitants there were three varieties of Presbyterianism, a Congregational and a Wesleyan Methodist Church, and representation of the Plymouth Brethren and Salvation Army methods of worship. Ritualism was strictly excluded from the town itself, the Roman Catholic Church being well out of the outskirts and ignored by the uncoquid U.P.S., Wee Frees, E.U.S., etc. So narrow-minded were many parents that they bade their children cross the road if they should see the Roman Catholic priest coming toward them. Although my parents were much more broad-minded than some, I dared not admit openly that one day I ventured inside the Roman Catholic Church and was awestruck with what I had seen there—so different from the bare austerity of the other places of worship. Prejudice against the organ as the "devil's kist o'whistles" still prevailed to a great extent, and only one church, beside the above-mentioned Catholic edifice, then possessed a pipe organ. In the others the preceptor prevailed with his tuning fork and his D'S.M.D. (not D.M.S.D'). And it was not until six years after I left the town for other climes that an organ was finally installed in the parish church. It may interest you to know that the first organist appointed there was none other than Richard Tattersall, afterward resident in Toronto.

Services were generally very plain, consisting mainly musically of metrical psalms and hymns. Anthems and solos were rarely heard excepting at special musical soirees, which were always well attended as so little else went on except for an odd lecture or concert in the modest public hall. I really started my musical career by singing a Christmas song at one of these affairs when I was about 9 years of age. At 12 I became accompanist to the Free Kirk Choral Society, which performed such masterpieces as T. Mee Pattison's "New Jerusalem," with an occasional Handel chorus. However, it was an excellent experience, and the conductor, Joe Lawson, was really a fine tenor singer, and I learned a lot from him in many points of choir training. Some years later his daughter took her A.R.C.O., and the family then emigrated to Australia.

At our own church, the E. U. (now Congregational), the organ had always

THOMAS J. CRAWFORD



AFTER A CAREER OF fifty-six years as a church organist, Thomas J. Crawford, Mus.B., F.R.C.O., has retired. The Timothy Eaton Memorial Church in Toronto, Ont., which he has served the last fourteen years, has granted its organist a handsome retiring allowance and the choir showed its regard for Mr. Crawford by presenting to him a wrist watch with a suitable inscription, while the quartet gave him a bound score of Handel's "Samson." Mr. Crawford's friends, who are legion all through Canada as well as in the United States, and those who knew him through his compositions, notably a Toccata which has been a popular recital piece for many years, will wish him a restful though not an idle life away from the work and worries of church music.

In its issue for June, 1941, THE DIAPASON published a sketch of the eventful and useful career of this Scottish-born sage of the organ.

fascinated me ever since I was old enough to remember, and about this time the organist—Archibald Cochrane—took a kindly interest and let me sit with him behind the red curtain separating us from the minister. By watching him I soon got a good idea of how to pedal and great was my joy when I was allowed to practice by myself and to deputize for him on occasions. Another dear friend of my father, the late William Shanks, persuaded him to let me take lessons in Glasgow. Mr. Shanks, who was quite a singer, and preceptor of the kirk, afterward became one of the richest men in Scotland as head of Shanks & Co. Tubal Works, Barrhead, the great sanitary engineering firm, whose fittings are to be found on most of the Clyde-built ocean liners of the present day. He persuaded my father to let me study organ and theory in Glasgow at what is now the Royal Scottish National Academy of Music (then the Athenaeum). My teachers were H. Sandiford Turner (whose Scherzo in F minor is widely known) for organ and Otto Schweitzer for theory. Turner, like Alfred Hollins, was blind, and both of them had studied with Dr. Edward Hopkins of the Temple Church, London, so that I can claim to be a grand-pupil of Hopkins. Turner had a marvelous ear and could tell instantly if one used the wrong foot on the pedals. He had a very happy personality and often came out to our home and gave recitals on the Barrhead E. U. organ.

In 1890 Mr. Cochrane decided to give up as organist and I received the appointment, so that up to my recent retirement this covers a period of fifty-six years. Our organ was only a small two-manual, with one pedal stop, the ubiquitous bourdon, but it was blown by a small hydraulic engine, which was quite an unusual circumstance in Great Britain at that time, the old organ blowers (generally known as "professors of wind") being the almost universal custom and constant thorn in the organist's side. Many a time during my career have I been left high and dry on a dominant seventh or on the verge of a climax by one of these dear old boys who confessed to be winded and unable to Handel the Bach situation any further (please excuse!).

A good yarn is told about a certain old organ blower in London who always insisted on having a copy of the service music put for him to follow. One night the book-boy forgot to give him a copy of the Mag and Nunc, and the wind gave out during the former. When the organist (somewhat irately) inquired why this had happened the old fellow politely answered: "What service were you playing, sir?" "Walmisley in D minor," was

the answer. "That accounts for it, sir. You see, I was blowing Cooke in G." On another occasion, at Holy Trinity, Eltham, Kent, where I played on a fine old Bishop tracker organ (with one of the original clarabella stops) from 1898 to 1899, the vicar's gardener supplied the motive power. One Sunday night I was giving a short recital after evensong and had got to nearly the end of the last movement of Guilman's No. 1 in D minor (you all know that build-up just before the big fat chords and double pedal effects of the final two pages). Well! Just as I raised my hands in ecstatic enthusiasm to give out this glorious climax on organo pleno—not a sound. I found old John putting on his coat and muttering "I reckon the folks 'as 'ad enough of that stuff for one day and wants to go 'ome!" And without another word out he went.

Two years later, when organist of St. Paul's, Camden Square N. W. (the church, by the way, where the London Choir Association was founded), which possessed a large three-manual Hill, with a tuba mirabilis on heavy wind, and one of the first choir organs to have certain stops enclosed in a box (clarinet, vox humana, oboe), we had two eccentric characters to blow for us—one tall and gaunt and the other short and squat. Matters proceeded favorably until one Sunday when during the vicar's sermon the sexton accidentally locked the postern door leading from the blowing chamber to the street. After the sermon, when I gave the signal for wind, none was forthcoming, and we had to finish the service sans organ. The truth was that the old blowers, having timed the vicar's sermons fairly accurately, used to slip out as soon as he began to preach for some spiritual refreshment, returning just in time to resume their duties. Imagine their feelings and mine (and the vicar's) when they found themselves locked out. The appropriate ditty on this occasion sung to the sexton would be the old sea chanty "Blow the Man Down!"

In Scotland at that time it was generally quoted that when an organist was needed for one of the new organs there were so many applicants that they picked out fifty-two men and gave them a trial Sunday apiece (of course for nothing), so that by the end of the year the kirk had saved £50, which was the average salary paid at the time, except in the larger cities.

When I was 14 I went to study at the famous Allen Glen technical school in Glasgow, where I received excellent training in physics, chemistry, wood-working, mathematics and languages that has been a great help to me in many ways—especially later on, when I developed a hobby of model railway engineering that led me later to become chairman of the London Model Railway Club and to win a cup for a steam engine at one of our exhibitions. Among my regrets on leaving England was giving up my big model railway with its twelve scale-model locomotives, four corridor trains, block system of signaling from two cabins, etc., which had taken years to build and had absorbed all my spare time in a bachelor life. It still arouses many happy memories, and I have never regretted the time spent with it, but I realized when I married and left England that it had to go—it demanded too much from me in time and money, and I know now that I was right. However, to the present day I never take a train journey without having a peep at the big 4-6-2 or 4-6-4 that hauls us along the iron road.

Early in 1894 a great change occurred in my young life. My education had proceeded to a point where I had to choose between science and music. To the horror of most of our circle of friends and to my own unspeakable joy I was allowed to choose music as my life-work and arrangements were made for me to proceed to Germany in the summer of that year, to take the course at Leipzig—whose conservatory, founded by Mendelssohn, was then the mecca of all music students of ambition in both the old and new worlds. So the first chapter of my life ended, and when in June, 1894, we sailed from Leith to Hamburg on the S. S. Breslau a new chapter was commenced, and a wonderful one. I will never forget the parting with the little tracker organ that I had come to know and love as part of myself. The last hymn I played was to the tune "St. Oswald" ("Through the Night of Doubt and Sorrow"), and I could hardly see the notes for the tears that rolled unashamedly down my cheeks. It was the deepest thing I had hitherto felt in my young life, and although since then I have presided at some of the world's finest instruments, none has ever captured my imagination as that little old-fashioned Merrilees two-manual did.

[To be continued.]

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**MONTREAL HEARS E. P. BIGGS,  
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The second recital in the Casavant Society series for this season was given in the Church of the Messiah, Montreal, Oct. 17. The event was somewhat unique, inasmuch as it introduced a new feature. The two artists were E. Power Biggs, organist, and Roger Voisin, trumpeter.

Mr. Biggs opened with the Liszt Prelude and Fugue on the letters B, A, C, H, played with all his customary vigor and even with a touch of audacity. Purcell, from one of England's "golden periods," followed, in a well-chosen group of numbers for trumpet and organ. The resonance of the building suited the rich tone which M. Voisin gets from his instrument, and the perfect balance that the two performers achieved was a triumph of artistry.

The Vivaldi-Bach Concerto in D minor gave Mr. Biggs scope for that healthy vein of jocularly which is never absent in his playing. Then those delightful little pieces of Haydn based on themes for musical clocks fairly bubbled with mirth.

Homilius and Frescobaldi gave us another angle of the use of the trumpet, the softer tones of which were employed with discretion.

The recital closed with a brilliant performance by Mr. Biggs of Liszt's "Ad Nos" Fantaisie and Fugue.

GEORGE M. BREWER.

The second recital in the series presented by the Montreal Casavant Society took place in the Church of the Messiah Nov. 11 with a program appropriate to the Armistice Day mood. The organist was Phillips Motley of the First Baptist Church. Also taking part was the choir of Dominion Douglas Church, under the direction of John Robb. Mr. Motley revealed himself as a player of fine taste and judgment and of considerable technical endowment. His Bach group was distinguished by sensitive treatment, especially in the Fantaisie and Fugue in C minor and two preludes from "The Little Organ Book." Notable playing was also in evidence in the Jongen Cantabile and in the Passacaglia in E minor by Dr. Alfred Whitehead of Montreal.

The Dominion Douglas Choir sang Elgar's "For the Fallen." Mr. Robb and his singers had caught the spirit of Lawrence Binyon's noble poem and a fine performance of the music resulted.

KENNETH MEEK.

FAURE'S REQUIEM was sung Nov. 3 in the First Methodist Church of Bloomington, Ind., at a memorial service for members of the church who had died since June 1. Oswald G. Ragatz, organist and choirmaster, had the assistance of Joan Smith Merriman, soprano; Thomas Merriman, baritone, and Margaret Buehler White, harpist.

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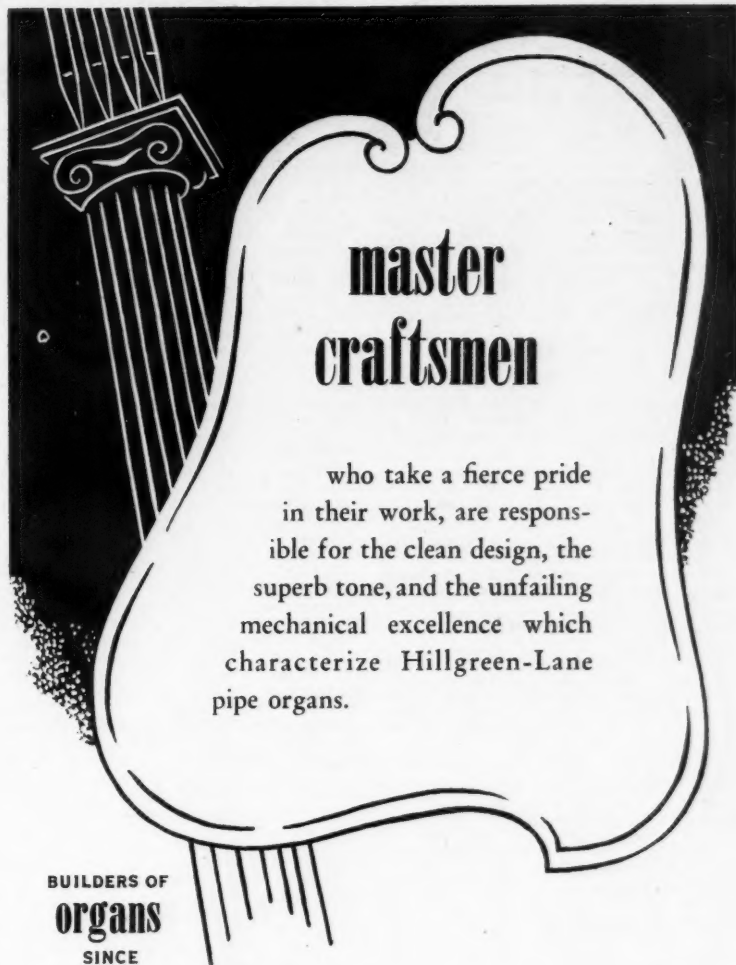
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# Programs of Organ Recitals of the Month

**Julian Williams, Sewickley, Pa.**—Mr. Williams, organist and choirmaster of St. Stephen's Church in Sewickley, gave a recital at Christ Church Cathedral in Hartford, Conn., Oct. 16, playing: Prelude and Fugue in A minor, Bach; "Benedictus," Couperin; Fifth Concerto, Handel; Grave and Allegro, Ninety-fourth Psalm Sonata, Reubke; Prelude on the Tune "St. Vincent," Sowerby; Three Versets, Dupré; Chorale Prelude, "Fairrest Lord Jesus," Schroeder; "Regina Pacis," from Organ Symphony, Weitz; Liturgical Prelude, Oldroyd; "Thou Art the Rock," Mulet.

Nov. 18 Mr. Williams was heard in a recital at Trinity Church in Huntington, W. Va., where he played: Overture to the Occasional Oratorio, Handel; Aria, Bull; Rondeau, d'Andrieu; Chorale Prelude, "Come, Redeemer," Bach; Prelude and Fugue in A minor, Bach; "Melody for the Bells of Berghall Church," Sibelius; Intermezzo, First Symphony, Widor; Chorale in A minor, Franck; Liturgical Prelude, Oldroyd; "Regina Pacis" (Symphony), Weitz; Prelude on "Greensleeves," Purvis; "Tu es Petra," Mulet.

**Alfred Brinkler, F. A. G. O., Portland, Maine**—Bowdoin College presented Mr. Brinkler in a recital Nov. 14. His program consisted of: Prelude-Toccata, Pierne; "Clair de Lune," Karg-Elert; Fugue in A minor, Bach; "Pange Lingua Gloriosa," Edmundson; Canzona, Humphrey; Scherzo-Pastorale, Ferdelein; Elevation and Communion, Vierne; "Caprice Fantastic," Brinkler; Chorale in A minor, Franck.

**Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio**—Mr. Kraft was heard in a recital at the Lutheran Church of the Holy Trinity in Akron Sunday afternoon, Nov. 3, when he presented the following program: Three Chorale Paraphrases, "Guide Me, O Thou Great Jehovah," Henry J. Markworth; "Blessed Jesus, at Thy Word," J. Alfred Schehl, and "Now Thank We All Our God," Homer Whitford; Symphony, Weitz; Minuet (transcribed by Mr. Kraft), Beethoven; Prelude and Fugue in G major, Bach; Scherzo, Dethier; Andante, Elgar; Impromptu, Vierne; Pastorale, Foote; "Sportive Fauns," d'Antalfy; Serenade (transcribed by Mr. Kraft), Rachmaninoff; Scherzetto, Wittlock; Toccata, Van Hulse.

**T. Tertius Noble, Mus. D., New York City**—Dr. Noble was heard in a recital at Emmanuel Church in Boston on the evening of Nov. 12 and his program consisted of these compositions: Suite in F, Corelli; Chorale Prelude, "To God on High Be Praise," Bach; Fugue in A minor and Prelude and Fugue in B minor, Bach; Prelude on an Old Folk-tune, "The Fair Hills of Eire O," H. H. A. Beach; Toccata and Fugue in F minor, Noble; Lento, Reinecke; Overture in C minor and Major, Adams; Dirge, Veaco; Fantasy on "Leoni," Noble.

**Edgar Hilliar, New York City**—Mr. Hilliar gave a recital in the Chapel of the Good Shepherd at the General Theological Seminary Oct. 31. His program was as follows: "Offertoire sur les Grande Jeux," Couperin; "Ich ruf zu Dir," Bach; Concerto in D minor, Stanley; "Noël Suisse," d'Aquin; "Aria Pastorella," Valentin Rathgeber; "Air Tendre," Lully; Fugue in G minor (the Great), Bach.

**Richard T. Gore, Wooster, Ohio**—In a recital at the First Presbyterian Church Sunday afternoon, Oct. 20, Mr. Gore played these works: Fugue in B flat, No. 1, on "B-A-C-H," Schumann; Variations on "Weeping, Mourning," Liszt; Suite in the Second Mode (Hypodorian), Clerambault; Hymn Preludes, "Rhosymedre," Williams; "Leoni," Bingham, and "Now That the Day Is Closing," Gore; Madrigal, Sowerby; "Rhythmic Trumpet" (from "Baroques"), Bingham; Finale, First Symphony, Vierne.

**Charles A. H. Pearson, Pittsburgh, Pa.**—In a recital for the Western Pennsylvania Chapter, A.G.O., at Rodef Shalom Temple Nov. 6 Mr. Pearson presented this program: Chaconne in G minor, Couperin; "An Wasserflüssen Babylon," Bach; "Grande Piece Symphonique," Franck; "Chant Pastoral," Dubois; Scherzo from Eighth Symphony, Widor; "Ariel," Bonnet; Adagio and Finale from Third Symphony, Vierne.

**Theodore Miller, Tuscaloosa, Ala.**—Mr. Miller of the University of Alabama faculty gave a recital for the Tuscaloosa Music Study Club at the First Methodist Church Nov. 13. His program was as follows: Prelude and Fugue in G major, Bach; "Credo in Unum Deum," Titcomb; "In Paradisum," Dubois; "Colloquy with the Swallows," Bossi; "Noel" with Variations, Bedell; Scherzo, Avery; "Belgian Mother's Song," Benoit-Courbin; "Clair de Lune," Karg-Elert; Passacaglia in C minor, Halsey; Toccata in G major, Dubois.

**George M. Brewer, Montreal, Que.**—In his series of ten recitals for the Conservatory of Music and Dramatic Art, played at the Church of the Messiah, Mr. Brewer gave a Bach program Nov. 14. Nov. 21

he presented the following works of French masters: "On a Gregorian Alleluia," Perotin le Grand; Fifteenth "Siecle," Anonymous; Hymn, "Sanctorum Meritis," Titelouze; Two-Voiced Fugue, "Domino Deus," Gigout; Symphony, LeBegue; Trio, Boyvin; Elevation, Couperin; Duo, Marchand; Dialogue, de Grigny; Fugue, Dandrieu; Fantasie, Saint-Saens; "Campanile" and Procession, "Esquisses Byzantines," Mulet; Introduction and Allegro Moderato, Ropartz; "In Paradisum," LeSur; Lento, Tournemire; Adagio, Sixth Symphony, Vierne; Finale, Eighth Symphony, Widor.

**George L. Scott, Bloomington, Ill.**—In a recital at Presser Hall, Illinois Wesleyan University, Nov. 19 Mr. Scott presented a program consisting of these numbers: Sketch in D flat and Canon in B minor, Schumann; "Nun danket Alle," "Erbarm' Dich mein" and "Valet will ich Dir geben," Bach; Fugue in A flat minor, Brahms; Arioso, Sowerby; "Starlight," Karg-Elert; First Movement, Third Symphony, Vierne.

**David Ulrich, Philadelphia, Pa.**—In a recital that was one of the series on the organ in the John Wanamaker store Mr. Ulrich presented this program Oct. 30: Improvisation; Chaconne, Couperin; "Largo e Spiccato," W. Friedemann Bach; "Wir glauben Alle an Einen Gott," "In dulci Jubilo," Little Fugue in G minor and "Fugue a la Gigue," Bach; Elegy, Flor Peeters; Toccata on "O Filii et Filiae," Farnam.

**Donald Thorning Wood, New York City**—Mr. Wood gave a recital on the afternoon of Oct. 13 at Trinity Lutheran Church. His program consisted of the following works: Prelude and Fugue in F sharp minor, Buxtehude; chorale preludes of five centuries: "Maria zart von edler Art," Arnold Schlick (1460-1517); "Ach Gott, vom Himmel sieh darein," Johann Nikolaus Hanff (1630-1706); "Was Gott thut das ist wohlgethan," Johann Peter Kellner (1705-1788); "Herzlich tut mich verlangen," Brahms; "Nun bitten wir den heiligen Geist," Hermann Schroeder; Trio, "Alein Gott in der Höh sei Ehr," Bach; Chorale Prelude, "An Wasserflüssen Babylon," Bach; Arabesque, Vierne; Berceuse, Vierne; Fantasia and Fugue in G minor, Bach.

**Adolph Steuterman, Memphis, Tenn.**—Mr. Steuterman and Myron Myers, pianist, gave a faculty recital of the Memphis College of Music at Calvary Episcopal Church Nov. 3. The church was filled to hear this program: Siciliano from Second Sonata for flute and clavier, Bach-Steuterman; "Piece Heroique," Franck-Schwab; Pavana, Ravel-Steuterman; Ballade, Dupré; Second Concerto for piano, Rachmaninoff.

**Cecil C. Neubecker, Eau Claire, Wis.**—Mr. Neubecker, organist and choirmaster of Christ Church Cathedral, gave a recital in October at the First Congregational Church of Janesville, Wis., on the three-manual organ recently rebuilt by the Freeport Organ Company. His program was as follows: Trumpet Tune, Purcell; "Sheep May Safely Graze," Bach; Hymn Preludes, "Rock of Ages" and "In the Cross of Christ I Glory," Bingham; Prelude and Fugue in G major, Bach; Chorale in A minor, Franck; "A Beateous Rose Hath Blossomed," Brahms; Londonderry Air, arranged by Sanders; "Dreams," McAmis; Scherzetto, Vierne; "Moonlight," Karg-Elert; "Comes Autumn Time," Sowerby.

**Cyrus Daniel, F. A. G. O., Nashville, Tenn.**—In a recital at Neely Auditorium of Vanderbilt University Nov. 5 Mr. Daniel presented this program: "Procession," Mulet; Prelude and Fugue in D major, Bach; Andante Sostenuto from First Symphony, Brahms (arranged for organ by Mr. Daniel; first performance); "Arcadian Idyl," Lemare; Gavotte from "Mignon," Thomas; Suite for Organ, de Maleingreau; "Deuxieme Legende," Bonnet.

**Paul Friess, A. A. G. O., St. Charles, Mo.**—In a faculty recital at Lindenwood College Oct. 29 Mr. Friess played the following program: Chorale, Scheidt; Prelude, Clerambault; Fugue in C major, Bach; Sonata No. 4, Mendelssohn; "Benedictus," Reger; Ballade in D, Clokey; Arioso, Pasquet; Toccata, Boellmann.

**W. William Wagner, Battle Creek, Mich.**—At his vesper recital at the First Congregational Church Oct. 27 Mr. Wagner had the assistance of Christina Schoonmaker, violinist; a quartet of soloists and the high school choir. The organ numbers were these: "Psalm 19," Marcello; Three Chorale Preludes, Buxtehude; Fugue in C major, Bach; Chorale in B minor, Franck; "All Saints' Day with the Pennsylvania Croations," Gaul; "Dies Irae," Purvis; "Requiescat in Pace," Sowerby.

**C. Wesley Andersen, A. A. G. O., St. Paul, Minn.**—Mr. Andersen, organist and choirmaster of the Church of St. John the Evangelist, gave a recital on a new Möller organ in Trinity Church, Litchfield, Minn., in October. His program was as follows:

"Piece Heroique," Franck; Sicilienne, Francoeur; "Sheep May Safely Graze," Bach; Prelude and Fugue in D major, Bach; Meditation, Snow; Scherzo, Meale; "Thou Art the Rock," Mulet; Fountain Reverie, Fletcher; "Contrasts," Browne; Lento, molto espressivo (Romantic Symphony), Hanson; "Carillon de Westminster," Vierne.

**Edward A. Hillmuth, Jr., West Orange, N. J.**—Mr. Hillmuth gave a recital at St. Peter's Church, Caldwell-Essex Falls, N. J., on the evening of Oct. 23 and presented this program with the assistance of Margaret Azzolina, soprano, and A. L. Schulerud, bass: Sonata for Organ, Borowski; "Ronde Française," Boellmann; "Marche Nocturne," MacMaster; Toccata and Fugue in D minor, Bach; "Chant Pastoral," Dubois; "Marche Triomphale," Dubois.

**Eugene Hill, Mus. D., A. R. C. O., Toronto, Ont.**—Dr. Hill, assisted by his choir, gave recitals at the Church of St. Alban the Martyr on the afternoons of Oct. 20 and Nov. 10. His offerings on the organ consisted of these works:

Oct. 20—Concerto 2, in A minor, Vivaldi-Bach; Three Short Pieces, Eugene Hill; Fifth Symphony (Allegro Vivace, Allegro Cantabile and Toccata), Widor; Fugue in C sharp minor, Honegger; "Noel" and "Tu es Petra," Mulet.

Nov. 10—Concerto 1 in G major, Vivaldi-Bach; "L'Ascension," Messiaen; Chorale Preludes, "Hyfrydol," "St. Columba" and "Praise, My Soul," Eugene Hill; "Impressions Gothiques," Edmundson; Prelude and Fugue in G minor, Dupré.

**Glen C. Stewart, Alma, Mich.**—Mr. Stewart, a member of the faculty of Alma College, gave a recital in the First Baptist Church of Birmingham, Mich., Oct. 28. His program was as follows: Prelude in G major, Bach; Chorale Preludes, "The Old Year Now Hath Passed Away," Bach, and "A Beateous Rose Hath Blossomed," Brahms; Fugue in E flat major, Bach; "Benedictus," Rowley; Sonata in A minor, Borowski; Paraphrase on "Drink to Me Only with Thine Eyes," Miles; "Tu es Petra," Mulet.

**Ernest White, New York City**—In a recital at the Church of the Covenant Oct. 22, at which he was assisted by Cecile Dulac, soprano, and David Gober, cellist, accompanied by Harold Heermans, F. A. G. O., Mr. White, director of music at the Church of St. Mary the Virgin, played these compositions: Muzete and "Offertoire pour le jour de Paques," Dandrieu; "Weihnachten 1914," Reger; "Kleine Präludien und Intermezzi," Schroeder; Chorale Preludes, "Rest Contented and Be Silent," "Entrust to Him Thy Footsteps" and "Beloved Jesus," Zechiel; Partita, "O Gott, Du frommer Gott," Bach.

**John H. Summers, Little Rock, Ark.**—In a recital at the First Methodist Church, of which he is organist and choirmaster, Mr. Summers played the following program Oct. 27: "Psalm XIX," Marcello; Sonatina from "God's Time Is Best," Chorale Prelude, "In Thee Is Joy," and Prelude and Fugue in D major, Bach; "Chant de May," Jongen; Chorale in A minor, Franck; Adagio in E major, Bridge; "The Fountain," DeLamarter; Toccata on "St. Anne," Coke-Jephcott.

**W. Arnold Lynch, A. A. G. O., Topeka, Kan.**—In a recital at the First Presbyterian Church Sunday afternoon, Oct. 20, Mr. Lynch played: Allegro Maestoso Elgar; Andante, Allegro and Andante, Franck; Chorale Preludes, "In Thee Is Gladness" and "I Call to Thee," Bach; Toccata, Adagio and Fugue in C, Bach; "Carillon," DeLamarter; "Carillon de Westminster," Vierne.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson played the following before services at the Church of the Pilgrims in November: Fugue in C major, Krebs; Prelude on Lowell Mason's "Wesley," Daniel Gregory Mason; "Bow Bells" and March on "Through the Night of Doubt and Sorrow," Seats; Toccata on "Ye Watchers," Richard T. Gore; Prelude on Mason's "Dort," Daniel Gregory Mason; Three Nocturnes, Eric DeLamarter.

**Homer Whitford, Cambridge, Mass.**—In a recital at the First Church in Cambridge Oct. 28 Mr. Whitford was assisted by Helen Bedford, harpist. His organ numbers were the following: "The Rejoicing" (Music for a Peace Celebration), Handel; Gavotte, Gluck; Andante from Third Violin Sonata and Toccata in D minor (Doric), Bach; Suite for Organ, DeLamarter; "Noel" (Chartres) and Variations, Purvis; "In dulci Jubilo," Dupré; "Bourree et Musette," Karg-Elert; Fantasia, Saint-Saens.

**Francis Murphy, Jr., Philadelphia, Pa.**—For his recital in Christ Church at 5:15 p.m. on Nov. 6 Mr. Murphy selected the following program: Prelude and Fugue in C major, Prelude and Fugue in A minor, Prelude and Fugue in G major and Prelude and Fugue in E minor, Bach; Chorale Preludes, "When Adam Fell," "A Saving Health to Us Is Brought," "Lord, Hear the Voice of My Complaint" and

"In Thee, Lord, Have I Put My Trust," Bach; Pastorale, Milhaud; Prelude and Fugue in F minor, Dupré; Third Chorale, Franck.

**Helen Henshaw, F. A. G. O., Schenectady, N. Y.**—Miss Henshaw of the First Presbyterian Church, Albany, will play the following Bach program Dec. 1 at Union College: Fantasie and Fugue in G minor; Chorale Preludes, "In Thee Is Joy," Passion Chorale and "The Beautiful Day Is Here"; "Journey of the Night Watchman"; Arioso from 'Cello Sonata; Badinerie from Suite in B minor; "Sheep May Safely Graze"; Little Fugue in G minor; Prelude and Fugue in B minor.

**Walter A. Eichinger, Seattle, Wash.**—In a faculty recital of the University of Washington at the University Temple Nov. 5 Mr. Eichinger played: Canzona, Gabrieli; "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; Prelude and Fugue in D major, Bach; Symphony, Weitz; Prelude on Schumann's "Nachtstück," Edmundson; Ballade, Clokey; Canzona, Karg-Elert; "Carillon de Westminster," Vierne.

**Eugene L. Nordgren, St. Paul, Minn.**—In a recital at the House of Hope Presbyterian Church Nov. 1 Mr. Nordgren played: Toccata and Fugue in D minor, Bach; "Water Music" Suite, Handel; "Ronde Française," Boellmann; "Twilight at Fiesole" ("Harmonies of Florence"), Bingham; "The Squirrel," Weaver; "Song of the Basket Weaver" ("St. Lawrence Sketches"), Russell; Finale, First Symphony, Vierne.

**C. Harold Einecke, St. Louis, Mo.**—Dr. Einecke gave the first recital of the season at Pilgrim Congregational Church Sunday afternoon, Oct. 20, presenting the following program: "Psalm XIX," Marcello; Autumn Song, Elmore; Fugue in C major, Bach; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Ballade in D, Clokey; "Portals," Carl Anton Wolff; "The Musical Clocks," Haydn; "De Profundis Clamavi," Maekelberghe; "Fumoresque Americana," Murphree; "Kyrie Eleison" on a Gregorian Theme, Purvis.

Dr. Einecke was heard in recitals Nov. 4 at the First Congregational Church of La Grange, Ill., Nov. 5 at the Second Congregational Church of Beloit, Wis., and Nov. 7 at the First Congregational of Charlotte, Mich.

**John Winters, Mount Vernon, Ohio**—In a recital at the Gay Street Methodist Church Sunday afternoon, Nov. 3, Mr. Winters' offerings were: Toccata, Muffat; Prelude in D major, Bach; Sonata in F, Mendelssohn; "Bible Poems," Weinberger; "Starlight," MacDowell; Fugue in D major, Bach.

**Harold C. O'Daniels, Binghamton, N. Y.**—Mr. O'Daniels, who gave a half-hour recital every Tuesday noon at Christ Church, presented the following program Nov. 12: Prelude in F, Dubois; Chorale Prelude in A minor, Dubois; "Suite Gothique," Boellmann; Pastorale, H. A. Matthews; Andante Tranquillo from Third Sonata, Mendelssohn.

**Lois Phillips, South Bend, Ind.**—In a recital preceding a lecture Oct. 18 at First Church of Christ, Scientist, the following numbers were played by Miss Phillips: First and second movements of Third Sonata, in C minor, Gault; "The Music Box," Lubeck; "Piece Heroique," Franck; "Fountain Reverie," Fletcher; Aria, Heermans.

**Chester E. Morsch, M. S. M., Cincinnati, Ohio**—Mr. Morsch, minister of music of the Seventh Presbyterian Church, Cincinnati, played the dedicatory recital on a Kimball organ in the First Baptist Church of Waukesha, Wis., on the evening of Oct. 20. The program included: Chorale Prelude on "Our God, Our Help," Noble; Suite in F, Corelli; Andante Cantabile, Symphony 4, Widor; Cantilene, Peeters; Fantasie, Peeters; "Carillon," DeLamarter; Chorale in E, Jongen; "Harmonies du Soir," Karg-Elert; "Evening Bells and Cradle Song," Macfarlane; "Romance sans Paroles," Bonnet; Voluntary on the Fifth Mode, Weitz.

**Arthur Thomas, A. A. G. O., Sturgis, Mich.**—In a recital Sunday afternoon, Nov. 3, at St. John's Church Mr. Thomas played a program made up of these compositions: "Suite Gothique," Boellmann; "He Shall Feed His Flock," Handel; March from Occasional Oratorio, Handel; "Ronde Française," Boellmann; "Christians, Awake," Gavotte, Arioso and Gigue Fugue, Bach; "Le Cou-Cou," d'Aquin; Trumpet Tune, Purcell; "Calm as the Night," Bohm; Introduction to Act 3, "Lohengrin," Wagner.

**Wallace Seely, A. A. G. O., Seattle, Wash.**—In a recital at the Queen Anne Methodist Church Sunday evening, Oct. 20, Mr. Seely played the following numbers: "Water Music" Suite, Handel; "A Lovely Rose Is Blooming," Brahms; Finale, First Sonata, Borowski; "Piece Heroique," Franck; Berceuse, Vierne; "In Summer," Stebbins; "Benediction," Dubois; "Will-o'-the-Wisp," Nevin; Toccata, "Suite Gothique," Boellmann.

# Programs of Recitals

**G. Harold Keefer, Vancouver, B. C.**—Mr. Keefer, organist of the Canadian Memorial Chapel, gave a program in the chapel with the assistance of Gerald Jenvey, violinist, on the afternoon of Armistice Day. He played: Chorale Preludes, "Awake, Thou Wintry Earth" and "Come, Saviour of the Gentiles," Bach; Theme with Variations, Rheinberger; Trumpet Tune and Fanfare, Purcell; "Prayer and Cradle Song," Guilman; Two Meditations, Vierne; Suite for Organ, Thiman; "Air Diapente," Keefer; tone poems, "Evening in the Mountains" and "At the Cradle Here I Stand," Grieg; "Song of Victory," Elgar.

**Harold Fink, New York City**—In a recital at the Fordham Lutheran Church at 10:30 p.m. Christmas Eve Mr. Fink will play: "Vers la Creche" and "L'Adoration Mystique," de Maleingreau; "Noel," d'Aquin; Chorale Prelude, "Rejoice, Ye Christians," Bach; "Lo, a Rose Breaks Forth," Brahms; "Christmas Dance of the Little Animals," Gaul; "Jesu, Priceless Treasure," Karg-Elert; Variations on "Noel Chartres" and "Greensleeves" ("What Child is This"), Purvis; "In dulci Jubilo," Edmundson.

**Marshall Bidwell, Mus.D., Pittsburgh, Pa.**—The following are among Dr. Bidwell's offerings in November at the recitals in Carnegie Music Hall:

Nov. 9—"Processional Entry," Richard Strauss; Chorale Prelude, "O Whither Shall I Fly," Bach; Slow Movement from Quintet for Piano and Strings, Brahms; Allegretto, Fourth Sonata, Mendelssohn; Fantasie and Fugue on the Chorale "How Brightly Shines the Morning Star," Reger; Symphonic Sketch, "On the Steppes of Central Asia," Borodin; "The Hurdy-Gurdy Man," Goossens; Humoresque, Elmore; "Traumerel," Schumann; "Carillon de Westminster," Vierne.

Nov. 2—Bach program: Dorian Toccatina in D minor; Chorale Preludes, "Lord Christ, the Only Son" and "Rejoice, Christians"; "St. Anne" Fugue; Chorale Prelude, "By the Waters of Babylon"; "We All Believe in One God, Creator"; Chorale Fantasy, "Humble Us by Thy Goodness"; Prelude and Fugue in G major; Sinfonia from the Cantata "My Spirit Was in Heaviness"; Bourree from Third Suite for Cello; Air, "Come, Sweet Death," Bach; Fantasia and Fugue in G minor.

**The Rev. W. James Marner, Wichita, Kan.**—Canon Marner gave a recital Sunday afternoon, Nov. 3, at St. James' Episcopal Church, presenting the following program: Prelude, Fugue and Chaconne, Buxtehude; "Toccatina per l'Elevazione," Frescobaldi; Toccatina, Muffat; Little Fugue in G minor, "Bist Du bei mir" and Toccatina and Fugue in D minor, Bach; An Elizabethan Idyll, Noble; "Angelus," Massenet; "In Gloria Dei Patris," Godefronde.

**J. Herbert Springer, Hanover, Pa.**—Mr. Springer, organist of St. Matthew's Lutheran Church in Hanover, gave the dedicatory recital on a Moeller organ in St. Paul's Lutheran Church, Funkstown, Md., Oct. 14, presenting this program: "All Glory Be to God on High," "Blessed Jesus, at Thy Word" and "Now Comes the Saviour of the Gentiles," Bach; Fugue in C major, Buxtehude; Suite in D major, Stanley; "Lied" and Madrigal, Vierne; "Ronde Francaise," Boellmann; Christmas Pastoral, Matthews; Toccatina on "Vom Himmel hoch," Edmundson.

**Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.**—In a recital at the Reformed Church Oct. 11, at which he had the assistance of Mrs. Donald G.M. Hart, pianist, the program included: Overture to "Egmont," Beethoven; Pastoral, Foote; piano and organ, "Marche Triomphale," Guilman; "Meditation a Sainte Clotilde," James; Scherzo, Dethier; piano and organ, "Dreams," Wagner; and Pastoral, Guilman; Fantasie in G minor, Bach; Fanfare, Lemmens; "Wind in the Chimney" (from "Fireside Fancies"), Clokey; piano and organ, Fantasie, Demarest; "Among the Pines," Egner; Toccatina in D, Yon.

**Homer Humphrey, Boston, Mass.**—In a recital at the Second Church in Boston Oct. 29 Mr. Humphrey played: Chorale Prelude, "O Spotted Lamb of God," Bach; Communion on "Ave Verum," Titcomb; "Veni Creator," Jacob; Chorale Prelude, "Jesus' Sufferings, Pain and Death," Vogler; Chorale Prelude, "From Heaven Came the Angel Band," Buttstett; Introduction, Passacaglia and Fugue, Willan; Intermezzo (Sonata, Op. 132), Rheinberger; Rhapsodie No. 3 on Breton Themes, Saint-Saens; "Ora pro Nobis," Liszt; "Electa ut Sol," Dallier.

**Dudley Warner Fitch, Des Moines, Iowa**—Mr. Fitch will give an hour of Christmas music at his vesper recital in St. Paul's Episcopal Church Dec. 8, playing: "Star of Hope," R. Keys Biggs; Variations on a Gaveert Carol, Mauro-Cottone; "Shepherds in the Field," Malling; Pastoral, First Sonata, Guilman; "Vom Himmel hoch," Edmundson; Bo-

hemian Cradle Song, Poister; Rhapsody on Old French Carols, Faulkes; Fantasie on Well-Known Carols, John E. West.

**Edward Hall Broadhead, Meriden, Conn.**—Mr. Broadhead played the following program at the First Congregational Church Sunday afternoon, Nov. 3: Chaconne, Louis Couperin; Elevation, Francois Couperin; "Les Cloches," Le Bègue; Prelude and Fugue in C minor, Bach; Third Chorale, Franck; "Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls," Clokey; Sonata on the Ninety-fourth Psalm, Reubke.

**Vernon de Tar, New York City**—At his recital in the Church of the Ascension Nov. 14 Mr. de Tar presented the following program: Chorale Preludes, "Now Thank We All Our God" and "My Soul Doth Magnify the Lord," Bach; Prelude and Fugue in E minor, Buxtehude; Concerto No. 6, in B flat, Handel; "Requiescat in Pace," Sowerby; Pastorale, Bach-Widor; Scherzo and Adagio from Fourth Symphony, Widor; Allegro from Sixth Symphony, Widor.

**Frank M. Church, Boaz, Ala.**—Dr. Church, professor of music at Snead College, was heard in a recital at the First Methodist Church of Florence, Ala., Sunday afternoon, Nov. 10. Dr. Church gave the dedicatory program on the organ in this church in 1924. The recital program included these numbers: "Alleluia" from "Ye Watchers and Ye Holy Ones," Bach; Musette, Dandrieu; "Old Damascus Chant," R. Deane Shure; "Dawn," Charles A. Sheldon; "Thistedown," John H. Loud; "Clouds," George Ceiga; "Wiegenlied," F. F. Harker; "Gavotte Moderne," Robert L. Bedell; "The Wind in the Chimney" and "Grandmother Knitting," Joseph W. Clokey; Variations on an American Air, Flagler.

**Jack Laurence Noble, Vermillion, S. D.**—Mr. Noble gave a recital in Slagle Auditorium at the University of South Dakota Nov. 10, presenting this program: Toccatina and Fugue in D minor, Bach; Siciliano, Bach; Evening Song, Schumann; Chorale in E major, Franck; "Landscape in the Mist," Karg-Elert; Finale, Vierne.

**Austin C. Lovelace, M.S.M., A.A.G.O., Greensboro, N. C.**—Mr. Lovelace, minister of music at the First Presbyterian Church, opened the 1946-47 recital series at historic Christ Episcopal Church, Raleigh, N. C., with the following program: "To the Setting Sun," Edmundson; "Skyland," Vardell; "Song of the Basket Weaver," Russell; "The Four Winds," Rowley; "Pageant of Autumn," Sowerby; "The Squirrel," Weaver; "May Song," Jongen; "The Cuckoo," Weaver; "As Now the Sun's Declining Rays," Kitson.

**Lucy Friend Remley, Denver, Colo.**—Mrs. Remley, organist of the Montview Presbyterian Church, assisted by the choir of her church, gave a recital at St. John's Cathedral Sunday afternoon, Oct. 27. The organ numbers were the following: Fourth Sonata, in D minor, Guilman; "Carillon," Saint-Saens-Salter; "Water Music" Suite, Handel.

**John D. Morrison, A.A.G.O., Urbana, Ill.**—Mr. Morrison gave the recital at the University of Illinois Oct. 13 and played: "Wir glauben All' an einen Gott," "Ich ruf' zu Dir" and "Jesu, meine Freude," Bach; Prelude and Fugue in C minor, Mendelssohn; "Lied des Chrysanthems," Bonnet; Sonata No. 3, Guilman; "Cortege et Litanie," Berceuse and Fugue in G minor, Dupré.

**Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.**—For the memorial recital at Grace Church on the afternoon of Oct. 31 Dr. Boothroyd selected the following program: Chorale No. 3, Franck; Fantasy Chorale No. 2, Whitlock; First Concerto, Guilman.

**Robert Knox Chapman, Wheeling, W. Va.**—In a recital at St. Matthew's Episcopal Church Sunday evening, Oct. 13, Mr. Chapman played: Prelude and Fugue in B minor, Bach; Chorale Preludes, "O Man, Bewail Thy Grievous Fall" and "O Hail This Brightest Day of Days," Bach; "Pilgrims' Chorus," Wagner; "Starlight," MacDowell; Bohemian Dances ("The Bartered Bride"), Smetana; Fugue, Honnegger; Allegro Vivace, First Symphony, Vierne; Chorale in E major, Franck.

**Alma Haller Way, Erie, Pa.**—Mrs. Way, organist at the Church of the Covenant, presented a series of programs in October preceding the service on Sunday morning. Her selections included:

Oct. 6—Larghetto, Jongen; Chorale Prelude, "O Lord, to Me, Poor Sinner," Buxtehude; Sarabande and Prelude, Corelli.

Oct. 13—Pastorale and Intermezzo from Pastoral Sonata, Rheinberger; Prelude in A minor, Schreiber; March in C minor, George Whitfield Andrews; Chorale, "O How Happy Ye, Whose Souls," Brahms.

Oct. 20—"Invocation," Snow; "Te Deum Laudamus," Buxtehude; Sonata No. 4 (Andante and Allegro Assai), Guilman.

Oct. 27—Prelude and Air, Wesley; "Harmonies du Soir," Karg-Elert; "A Mighty Fortress Is Our God," Mueller.

# OUR LATEST ISSUES

## For Mixed Voices

<b>PAUL AMBROSE</b> Jesus, Thou Mighty Lord..... .15 Ten Amens..... .10	<b>HUGH GORDON</b> For Thou art Righteous..... .12 <b>CUTHBERT HARRIS</b> Hear my Crying, O God..... .15 Our Blest Redeemer ere He breathed..... .15
<b>EDWARD SHIPPEN BARNES</b> God is Working His Purpose out.... .12	<b>MENDELSSOHN-GORDON</b> The Lord is my Shepherd (S.A.B.)... .15
<b>FLOY LITTLE BARTLETT</b> Introit, Response and Gloria..... .12	<b>HUGO NORDEN</b> The Hallowed Hour..... .15 The Way, the Truth, the Life..... .15 Thy Will Be Done (S.S.A.A.T.T.B.B.)... .12
<b>HUGH BLAIR</b> O all ye Works of God..... .12	<b>FRED W. PEACE</b> Angels Holy..... .10
<b>ALLANSON G. Y. BROWN</b> Jesus, Thou Joy of Loving Hearts... .15 Sleep, my Saviour (Czech Carol).... .12	<b>SULLIVAN-DANA</b> Wake thou, my Soul..... .15
<b>EDITH CAMPBELL</b> The Babe in Bethlehem's Manger.... .15	<b>T. CARL WHITMER</b> O Thou Everlasting Light, Chorale... .12
<b>J. L. EDWARDS</b> Spirit Divine..... .15	

## For Women's Voices

<b>EDWARD SHIPPEN BARNES</b> Paul Preacheth at Athens (For altos with soprano recitative)..... .15	<b>JAMES C. FYFE</b> Our Refuge and Strength (Melody by Carey)..... .15
<b>WHEELER BECKETT</b> Psalm 23 (S.S.A.)..... .15	<b>CUTHBERT HARRIS</b> Sing Forth His High Eternal Name (S.S.A.)..... .12
<b>BENNETT-ERB</b> God is a Spirit (S.S.A.)..... .12	<b>FRANK LYNES</b> The Earth is the Lord's (S.S.A.)..... .15
<b>ASHLEY CARRON</b> Love not the World (S.S.A.)..... .12	<b>H. C. MACDOUGALL</b> The Lord Shall Judge..... .15
<b>GOSS-ERB</b> O Saviour of the World (S.S.A.).... .12	<b>CHARLES P. SCOTT</b> Be Still! Be Still! (S.S.A.)..... .15

## For Junior Choirs

<b>HUGH BLAIR</b> O all ye Works of God..... .12	<b>GLUCK-SCOTT</b> Father, Hear the Prayer we Offer.... .10
<b>G. W. CHADWICK</b> Saviour, Like a Shepherd Lead us... .12	<b>CUTHBERT HARRIS</b> Sing a Song of Praise..... .12
<b>SAMUEL R. FARR</b> God, my King, Thy Might Confessing. .12	<b>HUGO NORDEN</b> Heaven Rejoices (Swedish Melody)... .10
<b>HUGH GORDON</b> To Thee, O Lord our Hearts we Raise .12 Remember God's Goodness..... .12 Hark! the Voice of Love and Mercy... .12	<b>BRUCE STEANE</b> Rise in Joyfulness and Splendour.... .12 <b>T. CARL WHITMER</b> We Find Thee..... .10

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9588	Goss (Deus)	O Saviour of the world	.16
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### Examination Pieces for 1947.

The following pieces have been chosen as tests for the June, 1947, examinations; they must be played in the groupings indicated (one group for each grade):

#### ASSOCIATESHIP.

Group A—Bach, Trio-Sonata No. 1 (slow movement); Jongen, "Prière" (Oxford).

Group B—Bach, Chorale Prelude, "Now Thank We All Our God" (Novello, book 17, page 40, or any standard edition); Adams, Voluntary in D major (Oxford).

Group C—Handel, Concerto in F, No. 4 (last movement) (Oxford); Whitlock, Hymn Preludes, book 1, song 13 (Oxford).

#### FELLOWSHIP.

Group A—Bach, Passacaglia and Fugue in C minor; Frank, Finale in B flat; Whitlock, Scherzetto from Sonata (Oxford).

Group B—Bach, Prelude and Fugue in G major (Novello, book 8, page 112); Karg-Elert, Chorale Improvisation "In dulci Jubilo" (Novello) or Karg-Elert, "Herr Jesu Christ" (Toccata), Op. 65, No. 13 (Marks); Vierne, Allegro Vivace, Symphony No. 1 (Marks).

Group C—Bach, Trio-Sonata No. 4, in E minor (last two movements) (Novello, book 5, page 124, or any standard edition); Karg-Elert, "Jesu geh' voran" ("Seelenbrütigam"), Op. 65, No. 56 (Marks); Milford, Pastoral Dance (Three Christmas Pieces) (Oxford).

#### Toronto Center.

A well-attended meeting of the Toronto Center was held Oct. 21 at St. Thomas' (Anglican) Church. An address on the training of choir boys was delivered by Alfred Clarke, Mus.B., F.T.C.L., organist and choirmaster, followed by a demonstration choir practice under his direction. Choir boys ranging from more experienced lads to novices of a month's standing were used to illustrate Mr. Clarke's methods of training both collectively and individually. Breathing, tone production, rhythm and word placing were noted in his talk and illustrated at the practice, a special feature of which was the reading at sight of parts of various anthems and service settings presented by members of the audience.

A short recital followed, played by George Black, a talented young student of Mr. Clarke, whose playing was marked by clean technique and clarity. His selections were: Pastorale, Franck, and Toccata, Gigout.

To close the meeting two hymns were sung by those present, one to a Rouen melody, the other to "Lobe den Herren," from the "Stralsunder Gesangbuch." The boys provided effective descants, written by Mr. Clarke, to several of the verses.

A social hour and discussion followed. Members of the Toronto Center met at Trinity College on the evening of Nov. 4 to hear an address by one of its members, C. Franklin Legge, president of the Franklin Legge Organ Company, on "The Construction of the Organ." Mr. Legge dwelt at length on this subject, covering the action and tonal build-up in detail and answering many questions asked by those present. A number of interesting points were brought out, not only regarding organs in this part of the world, but concerning the older organs in England and on the continent. A short discussion followed, dealing with matters of interest in the organists' field of duties. A social half-hour was enjoyed at the close.

H. G. LANGLOIS.

#### London Center.

Mr. and Mrs. T. C. Chattoe invited the members of the London Center to their apartment Sunday evening, Oct. 13. Miss Hazel Taylor gave a very gratifying financial report on the Dupré recital. The nineteenth annual carol service will be held in the Metropolitan Church Dec. 15, with a choir rehearsal the preceding Sunday evening. All arrangements for this event, which has become a tradition in London, were left to Mr. Chattoe.

#### St. Catharines Center.

Members of the St. Catharines Center met at the St. Paul Street United Church Oct. 20 and heard Eric Dowling, F.C.C.O., speak about the music of the communion

service as used in the Anglican Church. Mr. Dowling was ably assisted by three young women from his choir. Mrs. H. V. Finnie and her committee served refreshments.

Nov. 3 we were happy to entertain members of the Niagara Falls, N. Y., Chapter of the American Guild of Organists at the Welland House. We all enjoyed this social time.

EDITH BENSON, Secretary.

#### Hamilton Center.

The Hamilton Center held its first meeting of the season at the New Westminster Presbyterian Church Sunday evening, Oct. 20. The organist of the church, Chairman E. J. Walker, presided over the meeting and introduced Robert S. Shaw, who showed a film of "Alaskan Landscapes" in technicolor and other films, including a travelogue through Canada and jungle life in Africa. A number of new members were introduced by the secretary, after which a social hour was enjoyed. George Veary expressed the center's gratitude to the chairman and the ladies of the church choir under the convenship of Mrs. William Calver for the hospitable way in which the membership and their friends were entertained.

CHARLES A. SNIVELY, Secretary.

#### Brantford Center.

The monthly meeting of the Brantford Center was held Oct. 30 at Simcoe, where two of the members, Lansing MacDowell and Donald Wakely, gave an excellent organ and piano recital in St. James' United Church. The artists presented a well-chosen program to suit all tastes. Mr. MacDowell opened the program with Henry Purcell's Trumpet Tune in D major, followed by two selections composed for specific stops—"A Tune for the Flutes," by John Stanley, and "For Diapasons," by John Bennett. The group closed with a "Risolutio" by Dom Thomas Symons—a majestic number of more modern type. Mr. Wakely chose for his opening piano selections the "Fantasie Impromptu," Waltz in A flat major and Waltz in E minor, by Chopin.

The artists were enthusiastically acclaimed following their piano and organ group, giving three well-known numbers of Bach—"Jesu, Joy of Man's Desiring," "Sicilienne" and "Sheep May Safely Graze," which were played exquisitely.

The second half of the program featured modern composers, and Mr. Wakely introduced a Sonata by Robert Fleming, a young Canadian composer, and the unusual treatment of harmony and timing proved an interesting study. This was followed by an Arabesque by Debussy and "Malaguena," Lecuona. Mr. MacDowell's final group of organ numbers included "Romance sans Paroles," Bonnet; Canzona, Karg-Elert, and "Carillon-Sortie," Mulet.

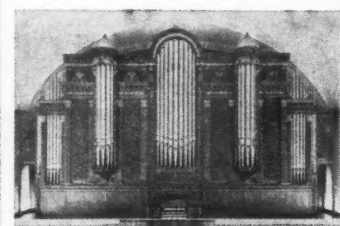
The recital was open to the public, and the large audience responded generously to the appeal of Markwell Perry, the chairman, for support of the British Organ Restoration Fund, sponsored by the Canadian College of Organists.

The members of the center were entertained at the close of the recital at the home of Mrs. P. G. Marshall with the assistance of the members of the choir of St. James' United Church.

The Brantford Center held a general business meeting at the home of the chairman, Markwell Perry, Nov. 9. William Findlay, the newly-appointed organist and choir director at the Brant Avenue United Church, was introduced. Final arrangements were made for the annual Christmas carol festival held in conjunction with the Brantford Rotary Club in the early part of December.

M. HENDERSON, Secretary.

AFTER A LAPSE of several years while he served in the armed forces Dale Cornor has resumed his pre-war position as organist of the Brightwood Methodist Church, Washington, D. C. He succeeds Cornelia Kinsella, now at Grace Reformed Church.



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Appropriately enough, Victor has released these variations just in time for Christmas and while the memory of Dupré's recitals is fresh in people's minds. These variations and M. Dupré's style of writing are too well known to require much in the way of commentary here. Suffice it to say that the composition forms a perfect illustration for the chapter on "Theme and Variations" in his excellent theoretical work, "Traité d'Improvisation à l'Orgue" ("Treatise of Organ Improvisation").

E. Power Biggs gives an excellent performance to a work eminently suited to his style of playing and Victor gives a fine recording—one of the best organ records to date. The label does not tell what organ is used, but, judging from the sound, it must be the large organ in Memorial Church at Harvard University.

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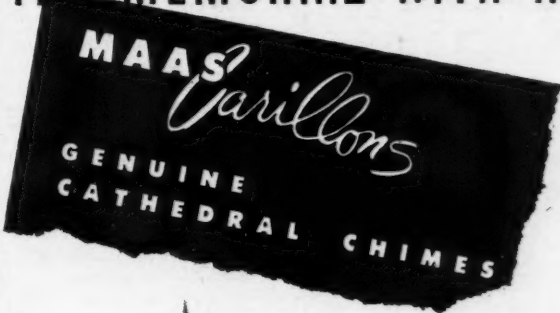
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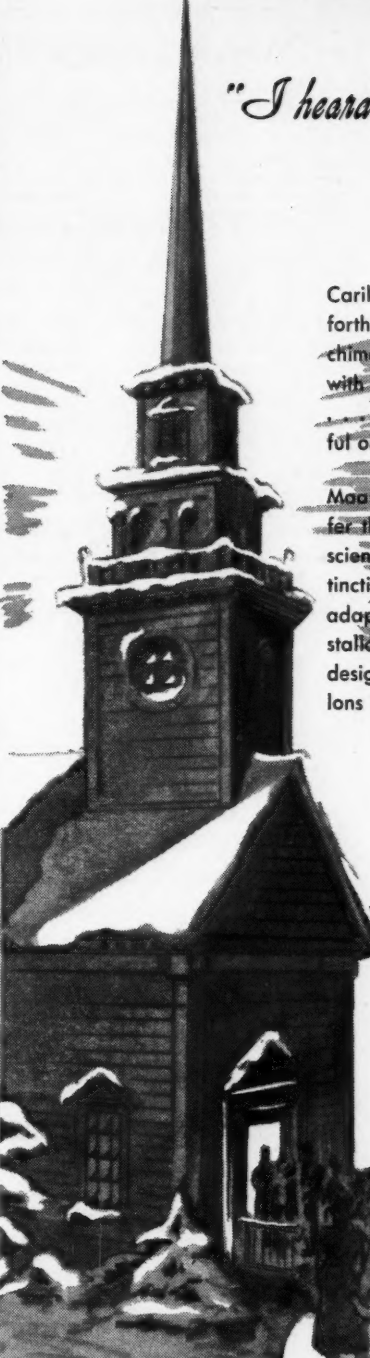
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THE PARISH OF ST. CAMILLUS in Chicago celebrated its twenty-fifty anniversary Oct. 20. The occasion was commemorated with a solemn high mass at which Cardinal Stritch presided. As His Eminence entered the church the choir sang the "Ecce Sacerdos" of J. Singenberger. The men's section sang the proper of the mass with organ accompaniment. The ordinary of the mass was sung by the full choir with organ accompaniment. The mass was written for the occasion by the local assistant, the Rev. M. J. Madaj. For the offertory the choir sang "Oremus pro Pontifice" by Msgr. L. Refice, which the mixed choir sang in an arrangement by the Rev. J. F. Mytych. The choir consisted of fourteen men and twenty women. It was directed by the Rev. M. J. Madaj. The organist was Darwin Leitz. Both are pupils of Dr. Leo Sowerby. The organ was installed recently by the National Sound Systems under the supervision of Frank Wichlac. St. Camillus' Church is at Fifty-fifth and Lockwood, across the street from the municipal airport.

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 Church of St. Luke & St. Matthew  
 Brooklyn, New York  
 and Organist for  
 The Bretton Woods Boy Choir  
 Bretton Woods, N. H.

**Choir Alumni Attend  
Ninth Annual Service  
at Brooklyn Church**

The ninth annual service for the choir alumni of the Church of St. Luke and St. Matthew, Brooklyn, N. Y., was held Sunday afternoon, Nov. 3. Frank Cedric Smith, L.T.C.L., organist and master of the choristers, conducted the major part of the service music, which was accompanied by Harry E. Allaire, A.A.G.O., F.T.C.L., organist and choir director at the First Congregational Church, Nyack, N. Y. The choir of historic Grace Church, Jamaica, Thomas Macdonough choir-master, participated with the choristers of St. Luke and St. Matthew. The service music included the Stanford Magnificat and Nunc Dimittis in B flat, T. Tertius Noble's "Souls of the Righteous" and Mozart's "Glorious Is Thy Name." The boy choristers of St. Luke and St. Matthew sang the descant to "St. Anne" composed by Norman Coke-Jephcott.

The Rev. Roeliff H. Brooks, D.D., rector of St. Thomas' Church, New York City, was guest preacher. Canon James Green, canon precentor of the Cathedral of St. John the Divine, New York City, was precentor for the office of evening prayer. Many of the clergy were in the procession and were seated in the sanctuary.

An interesting ceremony was the presentation of the choristers' award, made possible through the generosity of the rector, the Rev. John H. S. Putnam, D.D., and Mrs. Putnam. The award, a beautifully embossed silver cross, is given to the boy chorister most prominent for his proficiency as a chorister and his character and service. The boy's name is placed on a bronze plaque in the north transept. In the absence, due to illness, of Dr. Putnam, Dr. Brooks made the award to Alexander Preiman. H. Vernon Quarmby, president of the choir alumni, presented the master of the choristers' award for attendance to Peter Kirchner.

Mr. Smith was appointed in 1945 as successor to the late Dr. Charles O. Banks, F.A.G.O. His first organ studies were under E. Harold Duvall of Brooklyn. In 1940 he began studies in all branches of the church musician's art under Norman Coke-Jephcott of the Cathedral of St. John the Divine, New York. During the summer months Mr. Smith is organist and choir-master for the famous boy choir in Bretton Woods, N. H., under the direction of Frank R. Hancock, which provides the music for services at the Episcopal Church of the Transfiguration in Bretton Woods and is famous for its concerts in the large summer resort hotels of northern New Hampshire.

Sunday afternoon, Oct. 20, Mr. Smith gave a recital for the benefit of the choir music fund. The program was as follows: Allegro from Trio-Sonata 2, Andantino for Flutes and Adagio Cantabile for Clarinet, Bach; Fugue in D major, Bach; "The Fifers," d'Andrieu; Canon in B major, Schumann; "Suite Modale," Peeters; Karg-Elert's Ballade and Reger's Toccata.

**JOSEPH N. ASHTON IS DEAD;  
WAS AT BROWN UNIVERSITY**

Joseph N. Ashton, retired professor of music at Brown University, died of a heart attack at Andover, Mass., Aug. 2, a few hours after learning of the death of his brother, George, in Maine.

Mr. Ashton was 77 years old. He was born in Salem, Mass., was graduated from Brown University and took a master's degree in music at Harvard. From 1908 to 1912 he was director of music at Phillips Andover Academy and he held the same position at Abbot Academy from 1907 to 1922. Mr. Ashton was organist of the First Parish Church of Brookline, Mass., for twenty-two years, and was formerly acting professor at Wellesley College. He wrote several books on music, including "Music in Worship." He is survived by his widow and one brother.

E. RUSSELL SANBORN of Concord, N. H., gave a request recital on the Tremont Temple organ in Boston Oct. 26 before invited guests, closing the program with his own setting for the Lord's Prayer. The last number was given its first public presentation and is about to be published. Mr. Sanborn drew up the specifications for the Tremont Temple organ.

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**REBUILDING OF ST. LOUIS ORGAN IS OBSERVED WITH SERVICE**

A musical vesper service "in thanksgiving for the reconstruction of the organ" took place at the Second Presbyterian Church of St. Louis Oct. 13. The choirs of this church, with Lindsay A. Lafford directing, were augmented by the choirs of Christ Church Cathedral, directed by Myron D. Casner. A feature of the program was the playing of Handel's Concerto No. 2, in B flat major, by Mr. Lafford and Mr. Casner, making use of the two consoles of the four-manual instrument.

The organ, substantially a Hillgreen-Lane, though with much of the pipework remaining from the old Hook & Hastings instrument, has been moved about to a considerable extent. The solo, which formerly was on one side of the chancel (where the tuba was apt to scare the wits out of any unsuspecting visitor sitting immediately in front of it), has been moved to the tower, with the harp and chimes from the great. The choir organ was moved from the gallery at the west end of the church and placed in the former solo chamber, where, with the chancel section opposite, it provides a more flexible accompaniment for the choir. The space vacated by the choir organ has been used to relieve the congestion of the great, swell and pedal organs, which remain in the gallery. By the expedient of removing the ceiling, walls and shades of its chamber the great has been given an authority which it formerly lacked, and it is now possible to tune the pedal trombone without the aid of a long-handled pole.

The duplicate four-manual consoles, one in the gallery and the other in the chancel, have been retained.

All the work was carried out by George Kavanaugh and his associates of St. Louis.

**PLAN MEMORIAL FUND IN HONOR OF WALLACE A. SABIN**

As a memorial to the late Wallace A. Sabin, prominent San Francisco organist, the Northern California Chapter, A.G.O., is undertaking the creation of an endowment fund, the income from which will be used for a scholarship fund for deserving students of the organ. It is hoped that \$50,000 can be accumulated, and with the hosts of friends, students and music-lovers who knew Mr. Sabin, this amount may be raised in a few years. Plans for the fund campaign, for its proper investment and growth and for the awarding of the scholarships will be developed by a committee consisting of three—W. W. Carruth, Leo Hovorka and Raymond L. White.

**ELIZABETHTOWN, PA., CHURCH HAS THREE-MANUAL MOLLER**

Following is the stop specification of a three-manual shipped from the M. P. Möller factory late in October for installation in Christ Evangelical Lutheran Church, Elizabethtown, Pa.:

**GREAT ORGAN.**  
Diapason, 8 ft., 61 pipes.  
Harmonic Flute, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 85 pipes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 notes.  
Gemshorn, 4 ft., 61 notes.  
Gemshorn Twelfth, 2 2/3 ft., 61 notes.  
Gemshorn Fifteenth, 2 ft., 61 notes.  
Grave Mixture, 2 ranks, 122 pipes.  
Chimes, 21 bells.

**SWELL ORGAN.**  
Lieblich Bourdon, 16 ft., 97 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 notes.  
Salicional, 8 ft., 85 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Lieblich Flöte, 4 ft., 73 notes.  
Salicet, 4 ft., 73 notes.  
Nazard, 2 2/3 ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana (prepared for in console), 8 ft.  
Tremulant.

**CHOIR ORGAN.**  
Viola, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 85 pipes.  
Dulciana, 8 ft., 85 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute, 4 ft., 73 notes.  
Dulciana, 4 ft., 73 notes.  
Dulciana Twelfth, 2 2/3 ft., 61 notes.  
Dulciana Fifteenth, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**  
Resultant, 32 ft., 32 notes.  
Diapason, 16 ft., 32 notes.  
Bourdon, 16 ft., 44 pipes.  
Lieblich Bourdon, 16 ft., 32 notes.  
Bourdon, 8 ft., 32 notes.  
Dulciana, 8 ft., 32 notes.  
Gemshorn, 8 ft., 32 notes.  
Lieblich Flöte, 4 ft., 32 notes.  
Gemshorn, 4 ft., 32 notes.

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Training high school pupils in organ playing and appreciation of organ music is the interesting task undertaken by Miss Katharine Fowler, the Washington, D. C., organist, who is thus rendering a valuable service in inculcating an understanding of the organ among the youth. This is one of a very few high school organ classes and the first to be made an American Guild of Organists class. It is the sixth Guild class among colleges and schools. The class is conducted at the McKinley High School in the capital. The members all show enthusiasm and Miss Fowler predicts that some of them will become first-class organists.

Miss Fowler organized the class in February, 1945, and taught it for the first semester. The class began with an enrollment of five and there are eight now. Miss Fowler has limited the membership to ten because it would be impossible to give them any individual attention if there were more. Every pupil receives an individual organ lesson for twenty minutes a week. One day a week the entire class has keyboard harmony, as all must be able to play a service acceptably by the end of a school year. Three members of the class substituted in Washington churches last summer.

Lessons are given during school hours, as a part of the regular curriculum, and the pupils receive full credit toward graduation. The board of education pays for the lessons.

The pupils practice in school, some of them during the school day in study periods. They have at their disposal a three-manual Lewis & Hitchcock organ and it is used by the pupils from 7:30 to 1:30 and from 6 to 8 in the evening, as the building is open for night school. The organ class meets during the third period of the school day.

Those in the picture in an adjoining column, reading from left to right, are: John Mallon, Virginia Ball, Patricia Smith, Eleanor Allen, Grace Stout, Har-

HIGH SCHOOL PUPILS EMBRYO ORGANISTS



old Bernard, Katharine Davis and Miss Fowler. Since the picture was taken a new member, Pauline Uffges, has joined. Two of the pupils have absolute pitch. They are Patricia Smith and Eleanor Allen.

**ST. PAUL CHRISTMAS PAGEANT  
CONDUCTED BY MRS. BREMER**

The Christmas season will open in St. Paul, Minn., with a unique event, which attracts thousands of people from all parts of the Northwest as an audience and more than 3,000 as participants. The event is the annual municipal Christmas choral pageant, presented in the city's municipal auditorium Dec. 15. The pageant, originated by Mrs. Paul G. Bremer, well-known organist and wife of a St. Paul business man, is given free of charge. Sponsors are the *St. Paul Pioneer Press* and *Dispatch*. Hundreds necessarily have to be turned away, as the auditorium seats only 12,000.

This year the choristers are from churches of all denominations in St. Paul and Minneapolis. The Minneapolis Symphony Orchestra will play and William Loomis, baritone, and Leona Scheu-

nemann, soprano, will be the soloists. Miss Mary Downey, New York organist, will play the organ solos. Miss Mathilda Heck, supervisor of music in the St. Paul schools, will direct the *a cappella* choirs. St. Paul ministers and students will appear in the tableaux, which will illustrate the Nativity. The Rev. Philip McNairy of Christ Episcopal Church will be the narrator. Christmas hymns will be featured.

Mrs. Bremer's contribution to the city of St. Paul has been praised by business, civic and cultural leaders of the community.

AFTER MORE THAN FORTY years as organist of the Second Presbyterian Church of Bloomington, Ill., Mrs. James H. Reeder became organist emeritus Oct. 27 and the occasion was marked by special recognition of her career at the morning service. All the organ and choir numbers were in her honor and tributes were paid to her by Bill Yolton for the youth of the church, by Roy Ramseyer for the church and session, and by the pastor, Dr. Harold R. Martin. A purse of \$500 was presented to Mrs. Reeder. A sketch of Mrs. Reeder's career was published in the June issue.

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**MURPHREE PLAYS AS STATUE  
OF HIS UNCLE IS UNVEILED**

Claude L. Murphree, F.A.G.O., gave a special recital on the afternoon of Oct. 18 to mark the dedication at the University of Florida of the Albert Murphree memorial statue, erected in honor of Mr. Murphree's uncle, who was president of the university from 1909 until his death in 1927. The program for the occasion consisted of these compositions: Toccata, Fifth Symphony, Widor; Serenade, Schubert; "William Tell" Overture, Rossini; Stephen Foster Medley, Murphree; "The Squirrel," Weaver; "The Bells of St. Anne de Beaupre," Russell; Toccata and Fugue in D minor, Bach; "Love's Old Sweet Song," Molloy; "Hymn of Glory," Yon.

The memorial, twelve feet high, is placed in a beautiful spot on the campus, next to the library and only a few yards from the great auditorium which contains the four-manual Skinner organ which Dr. Murphree himself selected in the fall of 1924. This was after the late Dr. Andrew Anderson of St. Augustine had announced that he would give \$50,000 to purchase an organ for the auditorium.

It was through his uncle that Mr. Murphree went to Florida, first as organist of the Baptist Church of Gainesville and then as university organist in 1925.

The dedication ceremonies were very impressive. A short talk was made by Paul Manship, sculptor of the statue, and the principal address was by Senator Spessard Holland. Mr. Murphree played his uncle's favorite hymn, "Lead, Kindly Light," just at the unveiling.

**WILLIAM H. BARNES HEARD  
IN DEDICATORY RECITALS**

Dr. William H. Barnes has been heard in recitals on new and rebuilt organs in the Chicago area and distant cities this fall. In addition to a dedicatory recital on the three-manual Möller organ in Joyce Methodist Church, Minneapolis, he gave a performance Oct. 20 at Unity Universalist Church in Oak Park on a Möller two-manual rebuilt by Daniel S. Wentz. Oct. 29 he gave a recital for the University of the South and the people of Sewanee, Tenn., presenting the following program: Trumpet Tune, Purcell; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; "Jesu, Joy of Man's Desiring," Bach; Chorale and Four Variations on "O God, Thou Faithful God," Bach; March on the Occasional Oratorio, Handel; Chorale Prelude, "Heartfelt Love Have I for Thee, O God," Karg-Elert; "Clair de Lune," Karg-Elert; Scherzetto and Berceuse, Vierne; Chorale in E major (abridged), Franck; "Cibavit Eos" and "Regina Coeli," Titcomb; Toccata on a Gregorian Theme, Richard Keys Biggs.

The Van Dusen Organ Club arranged two lectures by Dr. Barnes on "Organ Construction" and "Important Organs of Germany, France and Italy, and Their Construction." The first was presented Nov. 11 at the American Conservatory.

MARCEL DUPRE played before 1,400 people in the Linwood Methodist Church, Kansas City, Mo., Nov. 3 with many standing. Themes for his improvisations, which the *Kansas City Star* said he treated with magic-like genius, were submitted by J. Max Kruwel, Powell Weaver and Dr. Wiktor Labunski. The Kansas City Chapter of the A.G.O. sat in a body, as did a group of forty-three students from Stephens College at Columbia, Mo.

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 Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York 53, N. Y.

**Will Visit Libraries**

An unusual meeting is planned for those members of the society within reach of New York on Thursday, Dec. 5. Last May we mentioned some of the important hymnic reference facilities in the great libraries of the country. Among the noteworthy materials in this city are the collections at the Jewish and the Union Theological Seminaries. In company with members of the Music Library Association we shall visit these institutions, gathering at the Jewish Theological Seminary, Broadway and 121st Street, at 5:30 p.m. for a visit to its library. After supper we adjourn to Union Seminary for a guided tour of its stack-rooms, ending with the society's joint hymnic collection in room 512 of the library. At both libraries experts will explain the resources and arrangement of material. Some important exhibits will be shown.

Headquarters members will receive a detailed announcement of the event; anyone else desiring to be present should write to the undersigned.

**Two Hymn Festivals**

The Wyoming Valley Council of Churches, through its committee on worship, was sponsor for a service of hymns in the First Presbyterian Church of Wilkes-Barre, Pa., Nov. 4. It was the conclusion of a two-day seminar on worship and music, in which the Federal Council of Churches cooperated. The director of the service was John Milton Kelly of Philadelphia, while Miss Alberta Zimmerman was organist. Several hymns were used which called for unison singing, the massed choirs sometimes taking the first part of the hymn alone, so that the rest of the congregation might hear the melody clearly and correctly. This is a very effective way to gain familiarity with new tunes. The last two hymns were used with descants, the tunes being "Schönster Herr Jesu" and "Miles Lane." There was no recessional hymn, but the whole congregation listened to the postlude.

**Festival in Washington, Pa.**

The fourth annual interdenominational hymn festival of Washington, Pa., churches was held Oct. 27 at the Second Presbyterian Church. This service has been developed by a strong program committee of organists, headed by Edward H. Johe, organist of the host church. This year the theme was "Credo—In Song," with six main divisions. There were two "responsive hymn readings." The first was "Immortal, Invisible, God Only Wise," in which two stanzas were given to the gallery and chancel choirs, with one to the congregation alone, all present joining in the last stanza. We would like to learn whether the singing of the hymn

which immediately followed this reading was not more clear and robust due to the preceding exercise in concerted speech. Have other churches employed this way of setting forth hymns? The congregation was seated for both these hymns, and also for the recessional hymn. Only one seldom-heard tune was sung, "Come, Labor On," to Noble's "Ora Labora"; the hymn appeared fittingly in the section of the service on the Kingdom of God. One of W. B. Olds' hymn-anthems was used with great success. It was "When I Survey the Wondrous Cross," in which choirs and congregation took part. The preludes, played by Edward Stewart, ended with Titcomb's "Credo in Unum Deum."

This service has established itself as a tradition in the city. Its prestige is shown by the readiness of a dozen or more of the best choirs to come together just to lead the massed congregation in the service of hymn singing. Why should not competent choirs everywhere regard this as an important part of their function?

**Congratulations!**

Greetings to THE DIAPASON and to its genial editor, as with this December, 1946, issue it begins its thirty-eighth year, recording for the largest number of readers it has ever had the chief events in the organ world of this and other lands.

How great a share THE DIAPASON has had during nearly four decades in raising the artistry and standing of organists, and the quality of the instruments on which they play, cannot be set forth here. In addition it acts as a forum for the expression of varied and competent opinion, and it is consistently hospitable to those organizations like the Hymn Society which speak officially in its pages.

In the current bulletin of this society is an index of the subjects and events chronicled in its DIAPASON column for the last two years. This listing even surprises its author in the variety of items. May this regular hymnic message catch the eyes of organists, and stir them not only to improve their own performance and leadership of hymns, but to increase their sense of worship values, including the adequate singing of present hymns and the discovery and production of hymns and tunes that are yet to be.

We join with all DIAPASON readers in wishing Siegfried E. Gruenstein, the founder and only editor of this journal, continuing success, with absence of all avoidable worries and an everpresent sense of the loyalty we feel toward him.

REGINALD L. MCALL

THE WA-LI-RO CHORISTERS presented two choral evensongs in the last month—one at the Church of Our Saviour, Akron, where Harold Tower is organist, and the other at Old Trinity Church, Tiffin, Ohio, Jacques Remsberg, organist. Boys and men in the choir were from Cleveland, Akron, Painesville, Urbana and Tiffin, Ohio. Paul Allen Beymer directed at Tiffin, with Kingsley Ganson playing a recital, and Harold Tower was in charge of the Akron service.



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