

# THE DIAPASON

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

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## ERNEST M. SKINNER JOINS SCHANTZ STAFF

### TO BE TECHNICAL DIRECTOR

**Well-Known Ohio Concern Established in 1873 Adds Builder of Many of America's Fine Organs to Its Organization.**

An announcement made late in January by the Schantz Organ Company of Orrville, Ohio, that will be of interest throughout the organ world is to the effect that Ernest M. Skinner, for a generation a world-famous organ builder, has joined the Schantz organization as technical director. The combination of Mr. Skinner's talents and lifelong experience and an organization known for many years for its conservatism and high business principles is expected to result in an important contribution to post-war organ building.

The Schantz company was established in 1873 by A. J. Schantz, who died in 1937. His three sons were associated with him and took over the management after his passing. V. A. Schantz is president of the company. E. F. Schantz is secretary and treasurer and is in charge of finishing and installation. Paul S. Schantz is vice-president in charge of sales. The third generation is now taking an important part in the management of the business. Paul, the son of O. A., and Bruce, the son of V. A., are rapidly assuming positions of responsibility in sales development and factory supervision. John, second son of V. A., is graduating from the Oberlin Conservatory this year and will take on active duties at once. The three young men have been intimately associated with the factory since boyhood and are college-trained men.

The firm, by taking on government contracts at the start of hostilities, was able to hold all its older employees and with the 100 per cent return of its young men during demobilization was able to begin work on a long list of contracts for rebuilds and new organs which had accumulated during the war years.

Mr. Skinner needs no introduction to organists, having built many of the outstanding organs in the United States during the last half century and having contributed a number of important mechanical and tonal developments as well as several basically new and original features which over the years have been adopted by other builders. Outstanding among these are the pitman stop action and the whiffletree swell engine.

Mr. Skinner's career began in the factory of George S. Hutchings, one of the outstanding builders of the last generation. Then he was head of the Ernest M. Skinner Organ Company until it was absorbed by a new organization formed by Arthur Hudson Marks, which later became the Aeolian-Skinner Company. On leaving the latter company Mr. Skinner organized his own company.

"As technical director Mr. Skinner will literally be in his element," said an officer of the Schantz Company. "Moreover, association with an energetic and aggressive management will place his judgment in tonal matters at the disposal of prospective purchasers of important organs in a very real and practical way. It is the aim of both the Schantz Company and Mr. Skinner by association to build even better instruments than either has previously built."

## RICHARD I. PURVIS GOES TO SAN FRANCISCO CATHEDRAL

Announcement is made of the appointment of Richard I. Purvis as organist and choirmaster of Grace Cathedral in San Francisco. Mr. Purvis, who spent the war years in the service, lives in Oakland, Cal., but has been heard in recitals in many parts of the country and his compositions are achieving much popularity.

## PRESENT NEW WORK FOR ORGAN AND STRINGS



WALTER PISTON'S *PRELUDE* and *Allegro* for organ and strings is here being studied by the composer, and by the organist and the director of the orchestra playing the new American work. In the picture, reading from left to right, are Serge Koussevitzky, Mr. Piston and E. Power Biggs. The music was written in 1943 and is dedicated to Mr. Biggs. After a first performance on the Columbia System Sunday broadcasts, Mr. Koussevitzky programmed the work extensively with the Boston Symphony in Boston, New York and on the radio. It was the featured work of the occasion on which Koussevitzky was made an honorary associate by the American Guild of Organists.

In tunefulness and spirit this *Prelude* and *Allegro* is rated as a contemporary masterpiece. It is an example of modern writing in classic style. The organ part of the *Prelude* is in the form of a canon and the *Allegro* a classic toccata. The work is described as a modern counter-

part of Mozart in its charm and melody and, unlike much modern music, is readily enjoyable. Thus a contemporary American composer continues and develops the form of organ music with instruments—a form made popular by Arcangelo Corelli in his trio-sonatas and developed by Handel in his concertos.

A recording of the new work is set for release by Victor in March. This is believed to mark the first recording of organ music by a major symphony orchestra.

Mr. Biggs, English-born concert organist, celebrates his tenth anniversary in this country as an American citizen this season. First and only organist to be signed by Columbia Concerts, Inc., he is just now on a recital tour which takes him from Florida all the way to Los Angeles and the Pacific Northwest. His schedule avoids any conflict with the regular Sunday programs over CBS.

## FREDERIC B. STIVEN DEAD; HEADED ILLINOIS "U" MUSIC

Professor Frederic B. Stiven, director of the school of music at the University of Illinois since 1921 and former faculty member of the Oberlin Conservatory of Music, died Jan. 21 in Urbana, Ill., after an illness of several months.

Dr. Stiven was born in Ionia, Mich., sixty-four years ago and was graduated from Oberlin College in 1907. Later he studied in Paris, specializing in organ and orchestration. He was United States representative to the International Music Congress in Prague in 1936.

Survivors are his widow, Alice, and four daughters.

## DR. THUNDER RETIRES AFTER 50 MESSIAH PERFORMANCES

Dr. Henry Gordon Thunder conducted the Philadelphia Choral Society in its fiftieth annual performance of Handel's "Messiah" Dec. 30 at the Academy of Music in Philadelphia. Dr. Thunder founded the society fifty years ago and has been its only conductor. In 1902 the society gave the first performance in Philadelphia of Bach's B minor Mass; this was also the third performance of this work in America, the first having been given by the Bethlehem Bach Choir under Dr. J. Fred Wolfe and the second in New York under the direction of Dr. Frank Damrosch.

Dr. Thunder, who at the age of 81 has retired from the Philadelphia Choral Society, has been active also as an organist and choirmaster, his church positions including St. James the Greater, the Second Presbyterian, St. Stephen's Epis-

copal, the Memorial Church of St. Paul and the Chambers-Wylie Presbyterian Church. He played recitals at the Columbian Exposition in Chicago in 1893, at the Pan-American Exposition in Buffalo in 1901 and at the St. Louis World's Fair in 1904. He is one of the founders of the American Guild of Organists.

## CARL PAIGE WOOD, F.A.G.O., TAKEN BY DEATH IN SEATTLE

Carl Paige Wood, F.A.G.O., organist, educator and composer, died Jan. 16 in Seattle, Wash., at the age of 61 years.

Mr. Wood, born in Taunton, Mass., had lived in Seattle since 1918, when he became an instructor at the University of Washington. In 1938 he was appointed director of the school of music at the university.

After his graduation from Harvard University in 1906 Mr. Wood became director of the conservatory of music at Granville, Ohio, as well as an instructor at Denison University there. In 1913 he left Ohio and spent a year in Berlin and Paris studying music, returning to Harvard for his master's degree. In 1915 he became a member of the faculty of Vassar College, and was organist there. He then spent two years at Carleton College.

Mr. Wood was the first dean of the Washington Chapter of the American Guild of Organists. He had written instrumental and choral works, and while at Harvard was awarded the Boott prize in composition.

Surviving are the widow, two daughters—Mrs. Joseph G. Draper and Mrs. Robert McKenney—and two sons—Henry Thornton Wood and David Winders Wood, both of Seattle.

## TOUR BY VIRGIL FOX FROM COAST TO COAST

### IMPOSING SCHEDULE IS MADE

**Organist of Riverside Church in New York Will Be Heard from Atlantic Coast to California and from Louisiana to Canada.**

An imposing list of recital engagements has been made for Virgil Fox, famed American organ virtuoso, extending from February through May and taking in cities from the Atlantic coast to California and from Louisiana to Canada. The schedule, which is still incomplete, thus far includes dates as follows:

Feb. 3—Wilkes-Barre, Pa.  
Feb. 5—Toronto, Ont.  
Feb. 6—Flint, Mich.  
Feb. 7—Grand Rapids, Mich.  
Feb. 9—Youngstown, Ohio.  
Feb. 10—Evanston, Ill.  
Feb. 12—Minneapolis, Minn.  
Feb. 13—Chicago.  
April 7—Chicago.  
April 9—Toledo, Ohio.  
April 11—Oklahoma City, Okla.  
April 13—Memphis, Tenn.  
April 14—Denton, Tex.  
April 16—Austin, Tex.  
April 17—Shreveport, La.  
April 21—Hollywood, Cal.  
April 22—San Diego, Cal.  
April 24—San Jose, Cal.  
April 27—Portland, Ore.  
April 29—Seattle, Wash.  
April 30—Salem, Ore.  
May 13—Atlanta, Ga.  
May 14—Macon, Ga.  
May 15—Columbus, Ga.

For the month of March engagements thus far have been made at Gettysburg College in Pennsylvania, at Hanover, Pa., and at Petersburg, Va., with others pending.

This is Mr. Fox's first tour since his release from the armed forces, where he served three years and seven months. The first eleven months he was in the army he made 543 appearances, for charity, at stage door canteens, over the army radio, at chapel services, in hospitals, at White House parties and at several embassies in Washington. After reaching the 543-mark he ceased counting.

Since his discharge from the army Mr. Fox has been organist of the famous Riverside Church in New York, where his work makes heavy demands on his time.

## RECITAL BY T. TERTIUS NOBLE AT ST. THOMAS' IN N. Y. FEB. 26

T. Tertius Noble is to give a recital for the American Guild of Organists at St. Thomas' Church in New York City on the evening of Feb. 26, according to an announcement made by Warden Elmer as this issue goes to press. This is to be a special occasion among the events of the season in New York and is expected to draw a large congregation of Dr. Noble's many friends among the organists and the parishioners of St. Thomas', to whom he endeared himself in the course of his long incumbency of the position of organist and chorimaster of the church.

## BOWDOIN COLLEGE CHOIR GIVES EPIPHANY CONCERT

An Epiphany concert was given by the Bowdoin College chapel choir Jan. 6 at St. Mark's Church, Augusta, Maine. Frederic Tillotson, director of the choir, conducted the vocal forces in a varied program. Charles R. Nicholls, organist, who is a faculty member of Bowdoin, played several organ works, including: "Noel, Grand Jeu et Duo," d'Aquin; "Es ist ein' Ros' entsprungen," Brahms; Chorale, "Vom Himmel hoch," Pachelbel. Carroll J. Lambert, organist and choirmaster of St. Mark's, played the prelude, "Vater unser im Himmelreich," Bach.

**ROANOKE, VA., CHURCH  
WILL HAVE NEW ORGAN**

**WORK OF AEOLIAN-SKINNER**

**Instrument for St. John's Episcopal Church to Be Noteworthy Addition to Organs in South—  
Franklin Glynn the Organist.**

A noteworthy addition to the organs in the South is one under construction at the Aeolian-Skinner factory in Boston for St. John's Episcopal Church in Roanoke, Va. The stop specification was drawn up by Franklin Glynn, organist and choirmaster of the church, in consultation with Donald G. Harrison and William E. Zeuch of the Aeolian-Skinner Company.

The resources of the new instrument, which is to be completed late in 1947, are shown by the following stop list:

**GREAT ORGAN.**

- Quintaton, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Flute Harmonique, 8 ft., 61 pipes.
- Spitz Flöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Fourniture, 4 rks., 244 pipes.
- Tromba, 8 ft., 61 pipes.
- Chimes (from Echo).

**SWELL ORGAN.**

- Geigen, 8 ft., 68 pipes.
- Stopped Diapason, 8 ft., 68 pipes.
- Viole, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 68 pipes.
- Octave Geigen, 4 ft., 68 pipes.
- Flute Triangulaire, 4 ft., 68 pipes.
- Plein Jeu, 4 rks., 244 pipes.
- Double Trumpet, 16 ft., 68 pipes.
- Trumpet, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Tremulant.

**CHOIR ORGAN.**

- Viola, 8 ft., 68 pipes.
- Koppel Flöte, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Unda Maris, 8 ft., 56 pipes.
- Flute, 4 ft., 68 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Solo Trumpet, 8 ft., 68 pipes.
- Cromorne, 8 ft., 68 pipes.
- Harp and Celesta, 61 bars.
- Tremulant.

**ECHO-ANTIPHONAL ORGAN.**

- Geigen, 8 ft., 68 pipes.
- Geigen Principal, 4 ft., 68 pipes.
- Fourniture, 4 rks., 244 pipes.
- Trumpet, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Nachthorn, 8 ft., 68 pipes.
- Echo Viole, 8 ft., 68 pipes.
- Echo Viole Celeste, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 68 pipes.
- Chimes, 20 notes.
- Tremulant.

**PEDAL ORGAN.**

- Contre Basse, 16 ft., 32 pipes.
- Flute Conique, 16 ft., 32 pipes.
- Quintaton (from Great), 16 ft.
- Salicional (from Swell, Viole ext.), 16 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Flute, 8 ft., 12 pipes.
- Choral Bass, 4 ft., 32 pipes.
- Mixture, 4 rks., 128 pipes.
- Trombone, 16 ft., 32 pipes.
- Double Trumpet (from Swell), 16 ft.
- Trumpet, 8 ft., 12 pipes.
- Chimes (from Echo).

**RECITAL BY VIRGIL FOX IN**

**OAK PARK CHURCH ON FEB. 13**

The Chicago Club of Women Organists will present Virgil Fox, organist of the Riverside Church in New York, in a recital Thursday evening, Feb. 13, at 8:15 in the First Congregational Church of Oak Park. There will be no admission charge, but an offering will be taken.

Mr. Fox has always been a favorite with the Chicago public, not only because of the brilliance of his playing, but because he was born in Illinois and received his early training in Chicago.

**MISS JESSIE M. CRANE DEAD;**

**COLUMBUS, OHIO, ORGANIST**

Miss Jessie M. Crane, a well-known Columbus, Ohio, organist and music teacher, died at her home in that city Jan. 13. She was organist at St. Paul's Episcopal Church for twenty-six years until her retirement in 1940. A plaque in her honor was placed in the sanctuary of the church by the vestry when she retired. Miss Crane served as accompanist for many events held in Memorial Hall and was at times chorus accompanist at Eisteddfod contests held in Jackson County. She was a member of the Women's Music Club.

**IN THIS MONTH'S ISSUE**

St. John's Episcopal Church, Roanoke, Va., will have a new Aeolian-Skinner organ, stop specification of which is presented.

Ernest M. Skinner joins the staff of the Schantz Organ Company as technical director.

J. Lawrence Erb writes informative paper on the A.G.O. examinations, their purpose and scope.

Dr. Harold W. Thompson reviews the Christmas music presented in churches throughout the land.

Thomas J. Crawford, eminent Canadian organist, continues his interesting reminiscences.

**THE DIAPASON**

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**J. WILLIAM JONES STARTS**

**NEW CHORUS AT REDLANDS**

J. William Jones has had a busy fall season in California. At the University of Redlands, where he is a member of the music school faculty, Mr. Jones developed a new choir called the "Chapel Singers," to sing for the weekly university convocation services. The A Cappella Choir has continued as usual and will make a series of recital appearances in the Los Angeles district.

Mr. Jones conducted two performances of Handel's "Messiah" with the combined forces of the Riverside Civic Chorus, of which he is the regular conductor, and the Redlands University Chorus, accompanied by an orchestra of sixty voices. The first performance was given in the Riverside Civic Auditorium and the second at Memorial Chapel on the University of Redlands campus. Both are huge auditoriums and for each performance many people stood.

The Riverside Civic Chorus and the Redlands University choral forces combine every season for an oratorio performance in the twin California cities. The progressive management of the local ABC radio station KPRO has been interested enough in these productions to record them and broadcast them later on the rural southern California network. Thus the inspiring music of these performances is brought to many thousands of people beyond those who attend the concerts.

**ROLLO F. MAITLAND OPENS**

**MOLLER IN LANSDOWNE, PA.**

The First Presbyterian Church of Lansdowne, Pa., was filled far beyond capacity Jan. 6 when Dr. Rollo F. Maitland gave the first recital on the newly-installed three-manual Möller organ. Well over 800 crowded the edifice and many more were turned away.

The program included: "Christmas," Dethier; Allegretto from Fourth Sonata, Mendelssohn; Toccata and Fugue in D minor, Bach; Elegiac Melody, Grieg; Allegro Vivace from Fifth Symphony, Widor; Evensong, Easthope Martin; Sketch in D flat, Schumann; Scherzo in B flat minor, Parker; Toccata from Fifth Symphony, Widor (played by special request).

As a tribute to a former organist of the church, Janet Dickson Cato, Dr. Maitland improvised on two themes from her "Paean."

**H. S. SCHWEITZER RETIRES;**

**READING ORGANIST HONORED**

Owing to failing health and advanced years H. S. Schweitzer, F.A.G.O., has resigned his position as organist and choirmaster of St. Thomas' Reformed Church, Reading, Pa., effective the last Sunday of 1946, after serving for twenty-seven years.

At a banquet given in Mr. Schweitzer's honor at the parish-house, attended by past and present choir members, the pastor, Dr. Lee M. Erdman, paid tribute to the retiring organist's loyal service in enriching the services of the church with the best church music. Mr. Schweitzer was presented with a beautifully inscribed autograph album by all present and a substantial sum of money. He will receive a handsome compensation for his services as organist emeritus.

**Music for  
Lent and Easter**

**A New Lenten Anthem—Just Published**

Drop, Drop, Slow Tears (SATB)

.....T. Frederick H. Candlyn .15

**A New Easter Song—Just Published**

Christ Is Risen Today!—medium....Katherine K. Davis .50

**Lenten Anthems**

MIXED CHORUS

It Is Finished!.....T. Tertius Noble .15

O Come and Mourn.....Seth Bingham .18

In that Garden He Knelt to Pray....Albert D. Schmutz .12

Into the Woods My Master Went.....J. Thurston Noe .20

**Easter Anthems  
and Carols**

MIXED CHORUS

Alleluia, Come, Good People.....Katherine K. Davis .12

Christ Is Risen!.....Robert Hernried .12

An Easter Alleluia.....T. Tertius Noble .16

Easter Bells Are Ringing.....Robert Elmore .16

Easter Credo (with Junior Choir and Tenor Solo)  
.....Harvey Gaul .16

Hungarian Boys' Easter Carol (with Children's Chorus)  
.....Harvey Gaul .16

The Lord Is Risen!.....Rachmaninoff-Noble .12

Rejoice, O Earthborn Sons of Men....Morten J. Luvaas .16

Thou Art the Way.....Carl F. Mueller .16

Triumph—(with Baritone Solo).....Alan Floyd .16

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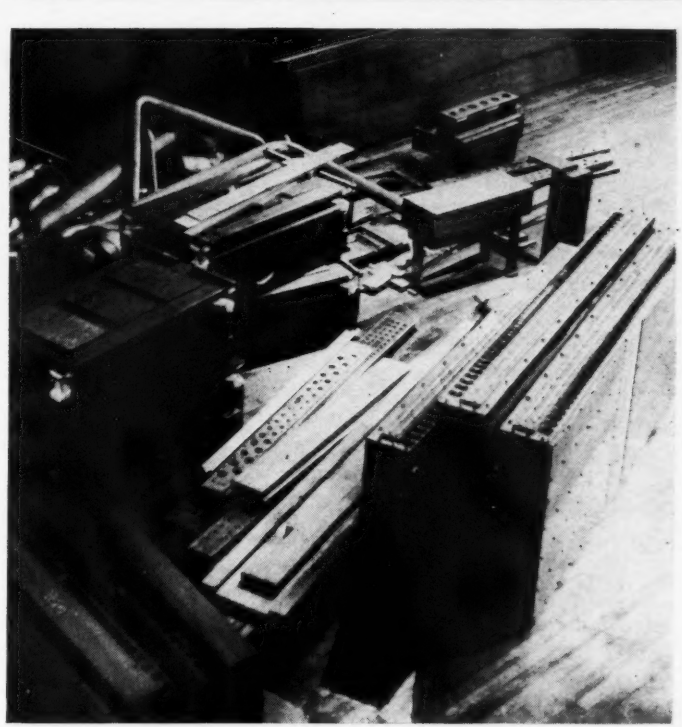
**OHIO UNIVERSITY PLANS  
CHURCH MUSIC INSTITUTE**

Ohio State University will sponsor its third annual institute on church music and worship in Columbus July 8 to 17. Professor Louis Diercks of the school of music will direct the event again this year and has invited all ministers, choir directors and others connected with church worship and musical services to attend the week-long event.

PHI MU-ALPHA SINFONIA Fraternity of America (national musical fraternity) announces the following new national officers, elected at the national convention in Ann Arbor, Mich., Dec. 27 to 29, at which seventy chapters were represented: President, Albert Lukken, University of Tulsa,

Tulsa, Okla.; vice-president, Cecil W. Munk, Baldwin-Wallace College, Berea, Ohio; secretary-treasurer, Charles E. Lutton, Chicago; historian, Frank W. Hill, Iowa State Teachers' College, Cedar Falls; executive committee, Franklin Ingalls, DePauw University, and Alvah A. Beecher, University of Idaho.

IN 1941 THE KILGEN Organ Company of St. Louis, Mo., received the contract for a two-manual organ for installation in the chapel of the new Little Company of Mary Hospital, Evergreen Park, Ill. This organ was installed in 1942. A year later the same order of nuns placed an order for a duplicate of the Evergreen Park organ to be placed in the new chapel in San Pierre, Ind. War work prevented the completion of the instrument, but the Kilgen Organ Company reports the organ is completed and is being installed.



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For Organ**

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- Larghetto in Ab Major ..... Joseph Jongen ..... .75  
(1873-)
- Four Baroque Miniatures... Sigfrid Karg-Elert ..... .80  
Requiem aeternam (1877-1933)  
Villanelle  
A Wedding in Algiers  
A Galant Song
- Suite on Gregorian Melodies. Paul de Maleingreau..... 1.00  
Prelude (1887-)  
Offertory  
Communion  
Toccata
- Two Choral Preludes..... Otto Olsson ..... .75  
Epiphany (1879-)  
Easter
- Prelude on a Chorale of Bach. Ottorino Respighi ..... .75  
(1879-1936)
- Toccata ..... Ferdinand de la Tombelle. .80  
(1854-1928)
- Pastorale ..... Charles Tournemire ..... .80  
(1870-1939)
- Grand Chorus in D..... Sir John West..... .75  
(1863-1929)

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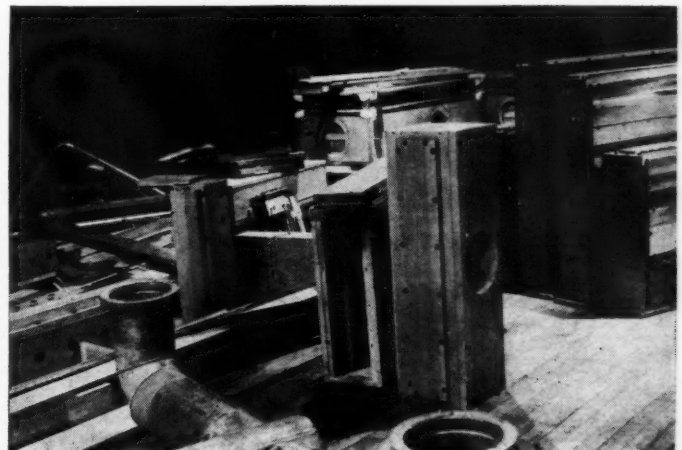
of workmanship shows when the instrument is in this stage of its development: it can be heard later. The Aeolian-Skinner Organ is a quality product.

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scribed—Opened in 1890 with W. T.  
Best at the Console—Built by  
Hill & Son in England.**

[THE DIAPASON is indebted to one of its readers, Robert M. Webber, for the following article describing the famous Town Hall organ in Sydney, N.S.W., Australia. The information concerning the instrument, which has held a place among the world's greatest organs since its completion fifty-six years ago, is taken from a booklet published in Australia.]

The grand organ in the Sydney, Australia, Town Hall is one of the largest, finest and most powerful organs in the world, and represents the sum of all the mechanical and artistic skill in organ construction accumulated during centuries of patient labor and experiment. It is, moreover, an object of beauty in the great hall in which it is set.

The organ is situated at the level of the uppermost tier of the orchestral platform, in an elliptic cove about sixty-eight feet long and twenty-six feet wide. In this recess are placed all the pipes. The front pipes are cased with bright spotted metal, uncolored, and the case is finished in white and gold. The pipes number 8,672, controlled from the keyboard by tubular-pneumatic action.

There are five manuals and pedal. Each manual has a compass of sixty-one notes and the pedal organ has a compass of thirty notes.

The famous 64-ft. reed, which was an innovation, has proved a signal success. Since the completion of the organ there have been many minor changes in the mechanism, notably the alteration of the louvered shutters to the swell organ and the conversion of the swell pedals into balanced pedals, operated by pneumatic action. The choir and solo swell-boxes have been altered slightly. An addition has also been made in the form of a carillon. The blowing plant consists of three modern Duplex organ blowers, driven by one twenty-horsepower and one ten-horsepower Bull motor.

Three city organists have been appointed by the council since the installation of the organ, the first being the late Auguste Weigand, the Belgian organist, who was followed by Arthur Mason of Sydney, and, finally, Ernest Truman, A. R.C.O., who retired in April, 1935, after twenty-five years' service.

Work on the organ, which was built by Hill and Sons, London, was begun in 1886 and it was opened by the famous W. T. Best, city organist of Liverpool, on Aug. 9, 1890. Over three years were occupied in its construction and the total cost was £16,300.

Following is the stoplist of the instrument:

**GREAT ORGAN.**

1. Contra Bourdon, 32 ft., 49 pipes.
2. Bourdon, 16 ft., 61 pipes.
3. Double Open Diapason, 16 ft., 61 pipes.
4. Open Diapason No. 1, 8 ft., 61 pipes.
5. Open Diapason No. 2, 8 ft., 61 pipes.
6. Open Diapason No. 3, 8 ft., 61 pipes.
7. Open Diapason No. 4, 8 ft., 61 pipes.
8. Harmonic Flute, 8 ft., 61 pipes.
9. Viola, 8 ft., 61 pipes.
10. Spitzflöte, 8 ft., 61 pipes.
11. Gamba, 8 ft., 61 pipes.
12. Hohlflöte, 8 ft., 61 pipes.
13. Rohrflöte, 8 ft., 61 pipes.
14. Quint, 6 ft., 61 pipes.
15. Harmonic Flute, 4 ft., 61 pipes.
16. Principal, 4 ft., 61 pipes.
17. Gemshorn, 4 ft., 61 pipes.
18. Octave, 4 ft., 61 pipes.
19. Twelfth, 3 ft., 61 pipes.
20. Fifteenth, 2 ft., 61 pipes.
21. Mixture, 3 rks., 183 pipes.
22. Cymbal, 4 rks., 244 pipes.
23. Sharp Mixture, 4 rks., 244 pipes.
24. Fourniture, 5 rks., 305 pipes.
25. Posaune, 16 ft., 61 pipes.
26. Posaune, 8 ft., 61 pipes.
27. Trumpet, 8 ft., 61 pipes.
28. Clarion, 4 ft., 61 pipes.

**SWELL ORGAN.**

29. Double Open Diapason, 16 ft., 61 pipes.
30. Bourdon, 16 ft., 61 pipes.
31. Open Diapason, 8 ft., 61 pipes.
32. Viola de Gamba, 8 ft., 61 pipes.
33. Salicional, 8 ft., 61 pipes.
34. Dulciana, 8 ft., 61 pipes.
35. Vox Angelica, 8 ft., 49 pipes.
36. Hohlflöte, 8 ft., 61 pipes.
37. Octave, 4 ft., 61 pipes.
38. Gemshorn, 4 ft., 61 pipes.

39. Harmonic Flute, 4 ft., 61 pipes.
40. Rohrflöte, 4 ft., 61 pipes.
41. Twelfth, 2 1/2 ft., 61 pipes.
42. Fifteenth, 2 ft., 61 pipes.
43. Piccolo, 1 ft., 61 pipes.
44. Mixture, 4 rks., 244 pipes.
45. Fourniture, 5 rks., 305 pipes.
46. Trombone, 16 ft., 61 pipes.
47. Bassoon, 16 ft., 61 pipes.
48. Horn, 8 ft., 61 pipes.
49. Vox Humana, 8 ft., 61 pipes.
50. Cornopean, 8 ft., 61 pipes.
51. Oboe, 8 ft., 61 pipes.
52. Clarion, 4 ft., 61 pipes.

**CHOIR ORGAN.**

53. Contra Dulciana, 16 ft., 61 pipes.
54. Open Diapason, 8 ft., 61 pipes.
55. Gamba, 8 ft., 61 pipes.
56. Dulciana, 8 ft., 61 pipes.
57. Flauto Traverso, 8 ft., 61 pipes.
58. Hohlflöte, 8 ft., 61 pipes.
59. Lieblich Gedeckt, 8 ft., 61 pipes.
60. Octave, 2 ft., 61 pipes.
61. Violina, 4 ft., 61 pipes.
62. Voix Celestes, 8 ft., 49 pipes.
63. Lieblich Flöte, 4 ft., 61 pipes.
64. Twelfth, 2 1/2 ft., 61 pipes.
65. Fifteenth, 2 ft., 61 pipes.
66. Dulcet, 2 ft., 61 pipes.
67. Dulciana Mixture, 3 rks., 183 pipes.
68. Bassoon, 16 ft., 61 pipes.
69. Trumpet, 8 ft., 61 pipes.
70. Clarinet, 8 ft., 61 pipes.
71. Oboe, 8 ft., 61 pipes.
72. Octave Oboe, 4 ft., 61 pipes.

**SOLO ORGAN.**

73. Carillon Bells, 22 tubes.
74. Bourdon, 16 ft., 61 pipes.
75. Open Diapason, 8 ft., 61 pipes.
76. Violin Diapason, 8 ft., 61 pipes.
77. Flauto Traverso, 8 ft., 61 pipes.
78. Doppel Flöte, 8 ft., 61 pipes.
79. Stopped Diapason, 8 ft., 61 pipes.
80. Viola, 8 ft., 61 pipes.
81. Octave, 4 ft., 61 pipes.
82. Flauto Traverso, 4 ft., 61 pipes.
83. Harmonic Flute, 4 ft., 61 pipes.
84. Harmonic Piccolo, 2 ft., 61 pipes.
85. Contra Fagotto, 16 ft., 61 pipes.
86. Cor Anglais, 8 ft., 61 pipes.
87. Corno di Bassetto, 8 ft., 61 pipes.
88. Orchestral Oboe, 8 ft., 61 pipes.
89. Harmonic Trumpet, 8 ft., 61 pipes.
90. Octave Oboe, 4 ft., 61 pipes.
91. Contra Tuba, 16 ft., 61 pipes.
92. Tuba, 8 ft., 61 pipes.
93. Tuba Clarion, 4 ft., 61 pipes.

**ECHO ORGAN.**

94. Viol d'Amour, 8 ft., 61 pipes.
95. Unda Maris, 2 rks., 110 pipes.
96. Lieblich Gedeckt, 8 ft., 61 pipes.
97. Viol d'Amour, 4 ft., 61 pipes.
98. Echo Dolce Cornet, 4 rks., 244 pipes.
99. Glockenspiel, 4 rks., 196 bars.
100. Flageolet, 2 ft., 61 pipes.
101. Basset Horn, 8 ft., 61 pipes.

**PEDAL ORGAN.**

102. Double Open Diapason, 32 ft., 30 pipes.
103. Double Open Diapason, 32 ft., 30 pipes.
104. Contra Bourdon, 32 ft., 30 pipes.
105. Open Diapason, 16 ft., 30 pipes.
106. Open Diapason, 16 ft., 30 pipes.
107. Violone, 16 ft., 30 pipes.
108. Gamba, 16 ft., 30 pipes.
109. Dulciana, 16 ft., 30 pipes.
110. Bourdon, 16 ft., 30 pipes.
111. Quint, 12 ft., 30 pipes.
112. Octave, 8 ft., 30 pipes.
113. Prestant, 8 ft., 30 pipes.
114. Violoncello, 8 ft., 30 pipes.
115. Bass Flute, 8 ft., 30 pipes.
116. Twelfth, 6 ft., 30 pipes.
117. Fifteenth, 4 ft., 30 pipes.
118. Mixture, 3 rks., 90 pipes.
119. Mixture, 4 rks., 120 pipes.
120. Mixture, 2 rks., 60 pipes.
121. Contra Trombone, 64 ft., 30 pipes.
122. Contra Posaune, 32 ft., 30 pipes.
123. Posaune, 16 ft., 30 pipes.
124. Trombone, 16 ft., 30 pipes.
125. Bassoon, 16 ft., 30 pipes.
126. Trumpet, 8 ft., 30 pipes.
127. Clarion, 4 ft., 30 pipes.

The resources may be summarized as follows:

- Great Organ, 28 stops, 40 ranks, 2,428 pipes.
- Swell Organ, 24 stops, 31 ranks, 1,879 pipes.
- Choir Organ, 20 stops, 22 ranks, 1,330 pipes.
- Solo Organ, 20 stops, 20 ranks, 1,220 pipes.
- Echo organ, 8 stops, 15 ranks, 855 pipes.
- Pedal Organ, 26 stops, 32 ranks, 960 pipes.

Accessories include eight combination pistons affecting great organ stops, eight pistons affecting swell organ stops, seven for the choir, seven for the solo, three for the echo and six for the pedal.

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Blend is the cohesion of *diverse* timbres into *one new* color.

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Though registers in any one section should, with one or two exceptions, be of similar harmonic development—no matter what class (diapason, flute, string or reed)—sections should differ in pitch, color and power.

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- 2. At the Sepulchre

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ELLIS E. SNYDER

18 Bach Chorale Preludes



Edwin Arthur Kraft, F.A.G.O., the distinguished Cleveland organist, has rendered a practical service in editing a volume containing eighteen of the most used chorale preludes of Bach. This has just been published by the Theodore Presser Company of Philadelphia. The new publication offers the organist a dozen and a half of these gems of organ composition in a convenient form and at a low price. Registration and pedaling are carefully indicated. The engraving is excellent and the print clear. There has been no effort by the publisher to skimp on the mechanical side.

It is interesting to note that Mr. Kraft's preface states that "for finding the most popular and most often played chorale preludes I am indebted to a tabulation made by Frederick L. Schwass in THE DIAPASON of May 1, 1944." He adds with strict adherence to truth that "the organist in studying and playing these exquisite little tone poems will acquaint himself with some of the most sublime music ever conceived for the organ."

THE CHICAGO CLUB OF WOMEN Organists will sponsor a choir conference in Lyon & Healy Hall March 10. The conference will be directed by Ellis Emmanuel Snyder, head of the voice department and conductor of the famous chapel choir at Capital University, Columbus, Ohio, for the last twenty-five years. Dr. Snyder is also national chairman of sacred music of the National Federation of Music Clubs.

The conference will be marked by classes in conducting, voice production and a discussion of choir problems. Dr. Snyder will conduct a choir of sixty voices at the afternoon and evening sessions. Singers are invited to join the choir.

Dr. Snyder brings his chapel choir to the Shubert Theater Sunday afternoon, Feb. 2, at 3 o'clock.

Clara Gronau is president of the Chicago Club of Women Organists.

A CHRISTMAS CANTATA RECITAL at which Bach's Christmas Cantata, a Choral Fantasy on Old Carols by Holst

and Clokey's cantata "When the Christ-child Came" were features, was given Dec. 22 in the Second Presbyterian Church, St. Louis. The chorus was made up of the choirs of Christ Church Cathedral and the Second Church, accompanied by eight strings of the St. Louis Symphony Orchestra, organ and piano. The directing was shared by Lindsay Lafford of the Second Presbyterian and Myron Casner of the cathedral. This was the first recital of its kind in Second Church for about twenty years. A congregation of 800 was present. As a result of this encouragement the Mozart Requiem will be presented at Easter. A Christmas concert was given by the University Chorus and Orchestra, assisted by members of the St. Louis Symphony, in Graham Memorial Chapel, Washington University, Dec. 18 under Mr. Lafford's direction.

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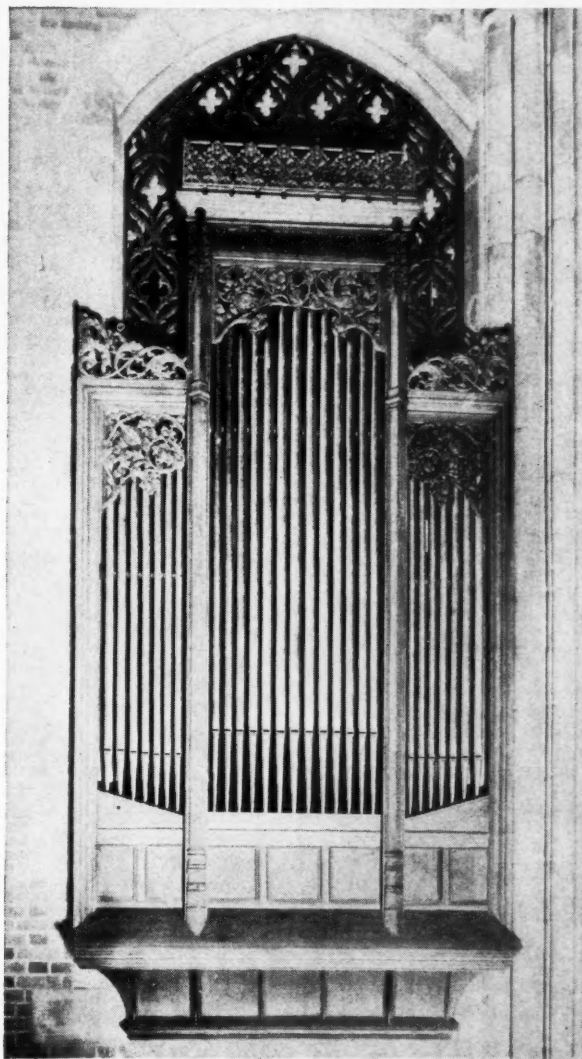
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## MISS MURIEL GIDLEY



ONLY ONE WOMAN has ever been elected to the council of the Canadian College of Organists, but her zeal, competence and industry make her effectiveness as a member the equivalent of that of several men, according to the testimony of those familiar with the work of the C.C.O. Miss Muriel Gidley, who has been a member of the organization across the border for a number of years, has reported the college's annual conventions for THE DIAPASON in recent years and takes care of the monthly reports of the activities of the various centers.

Miss Gidley's ability as a church musician and recitalist has been recognized in the Dominion. For nineteen years she has been organist and director at the Park Road Baptist Church of Toronto, Ont. And she has been heard in recitals at several C.C.O. conventions. Among her prominent appearances as a concert performer have been two—in 1943 and 1945—before the Casavant Society of Toronto, which sponsors outstanding presentations of organ music. At the close of last sea-

son she was appointed chairman of the society.

Miss Gidley's early musical training was received in her home town, Leamington, Ont., and at the age of 15 she became organist of the Anglican Church in Leamington. A few years later she went to Toronto to study at the Conservatory of Music with Sir Ernest MacMillan, Ernest Seitz, Dr. Healey Willan and G. D. Atkinson. In 1927 she went to the Park Road Baptist Church. In the years since then her reputation has been established for artistic finish in choral work, especially in unaccompanied music. This Christmas marked the twelfth consecutive presentation of a carol festival, which has become known in the city as one of the highlights of the season. Last year her choir won the choral trophy in the Kiwanis festival.

◆  
**FELIX GREISSLE JOINS  
 EDWARD B. MARKS FORCES**

Felix Greissle has been appointed director of serious music publications of the Edward B. Marks Music Corporation in New York. Mr. Greissle succeeds to the chair left vacant since last June by the death of Paul Klepper. Mr. Greissle brings to the Edward B. Marks Corporation a background of twenty-five years of experience. He was a music editor with G. Schirmer, Inc., for nearly a decade in charge of orchestra and school music and has been a contributing editor to several musical publications and a teacher of theory.

Mr. Greissle, born in Vienna, after several years of study—painting with Lorenz Summer, musicology with Guido Adler at the University of Vienna and composition with Alban Berg and Arnold Schoenberg, whose son-in-law he later became—took over the conductor's baton of the Cantata Association of the Vienna State Opera. Simultaneously he served fifteen years as the music editor of the Universal Edition in Vienna.

◆  
 A TABLET to the memory of William Wolstenholme, the blind organist and composer, was unveiled Nov. 19 at Blackburn, England. Thomas L. Duerden, organist at the cathedral, performed the ceremony and Dr. Frederic H. Wood gave a recital of some of Wolstenholme's works.

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MYRON McTAVISH



For the third consecutive year Myron McTavish, F.A.G.O., F.C.C.O., L.T.C.M., is conducting a successful experiment in Ottawa, Ont., which has served to make a large part of the population of the Canadian capital organ-conscious. As official organist of the Collegiate Institute Board of Ottawa Mr. McTavish is responsible for seven evening concerts a year, at which various players are heard on the three-manual Aeolian organ in Glebe College Institute auditorium, presented to the high schools of the city by Harry S. Southam. The programs, featuring the best instrumental and vocal talent to be found in the secondary schools, have proved very successful and have become a part of the musical life of the city. The student body of Glebe Collegiate and the High School of Commerce also hear monthly recitals throughout the school year, played by Mr. McTavish.

In this third season, though the novelty has worn off, audiences are still increasing and public demands are being made for whole programs to be given on the organ. The attendance ranges from 800 to 1,100 at all of the seven programs.

As an example of the type of offerings at the concerts it may be said that at the latest one, Jan. 20, Jean Bourassa sang two groups of songs, with Lilian Forsyth at the piano, and Joan Brown played Chopin's Impromptu in F sharp major and Prelude in D minor and Schumann's Concerto in A minor, the latter with orchestral accompaniment on the second piano by Ann Chambers, while Mr. McTavish played these organ numbers: "Sheep May Safely Graze" and "My Heart Ever Faithful," Bach, and two movements of Widor's Fourth Symphony.

Mr. McTavish is of Scottish ancestry, his great-grandparents having come to Canada from Argyleshire, Scotland, in 1790. He was born July 30, 1911, only son of the late Dr. and Mrs. A. J. McTavish of Blenheim, Ont. At the age of 14 years he held his first organ position

at the Church of the Holy Trinity in Blenheim. At 19 he received the associate degree of the Toronto Conservatory of Music and in 1933 was graduated from the conservatory as a licentiate in piano. He studied piano with Alberto Guerrero and theory with Dr. F. J. Horwood. From 1931 to 1936 Mr. McTavish was organist and choirmaster of the Danforth Baptist Church in Toronto. For two years he was on the faculty of the Toronto Conservatory.

In 1936 Mr. McTavish moved to Ottawa and was appointed organist at First Church of Christ, Scientist, which position he still holds. He is also the first instructor in music at Carleton College and since 1939 music master at Elmwood, a girls' boarding school.

Mr. McTavish won his F.A.G.O. certificate in 1944 and passed the examination for the F.C.C.O. degree in 1937.

A CHRISTMAS CAROL written by Miss Winefrid Ryan, the Milwaukee organist, and her sister Marion was published in the Christmas issue of *The Living Church*, prominent Episcopal Church weekly.

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## Christmas Programs Show The Favorite Music This Season

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

The interesting variety of Christmas music sung this season can be illustrated by some of the programs I myself happened to hear. The first of three that I shall mention was a performance of Dr. Candlyn's cantata, "The Light of the World," in the First Methodist Church of Ithaca under the able direction of Miss Louise Wallace. The setting of "O Little Town of Bethlehem" and "O My Dear Hertz" haunted my holidays with their enchanting melodies. The organist, Miss Jenny Lou Mieras, played three Candlyn pieces—the Prelude on "Divinum Mysterium," the composer's best-known Christmas number; the "Cradle Song," evidently liked best by the congregation, and the Scherzo on "In dulci Jubilo." Cantatas are not so often heard as formerly, but this one is always fresh.

My second memorable service was the Christmas vespers in the Cornell University Chapel, conducted by Dr. D. J. Grout, who used Mrs. Garden's "Scotch Lullaby," probably the most popular new Christmas number of the year throughout the United States, and the new Means edition of the French carol "Listen, Lordlings." My favorites among the other compositions were the Yankee Billings' "A Virgin Unspotted" and the Vaughan Williams Fantasia on Christmas Carols. The supple and bright voices heard in such a university chorus are always thrilling.

My third big experience was a communion service in the Cathedral of Saints Peter and Paul at Washington, where I heard grand liturgical music, including much Palestrina, admirable playing by Mr. Callaway on the splendid organ and—the high spot—Willan's mystical "While All Things," an early work which I had completely forgotten. It was the sort of service which needs boys' voices in a Gothic cathedral, and is exactly suited to ritual.

Of all the many fine services which I missed I regret most not having attended Frederick Erickson's thirty-third annual carol service at Emmanuel Church, Baltimore, devoted to compositions of the late Dr. Harvey B. Gaul and including the following numbers: Organ, "Moravian Star," "Christmas Dance of the Little Animals" and "The Christmas Pipes of County Clare"; carols, "Czech Carol of the Cattleman," "Quest of the Shepherds" (Polish), "Carol of the Doves" (Polish), "Christ of the Snow" (Hungarian), "Saw You Never in the Twilight," "Praise God, Extol Him" (Norwegian), "The Christmas Snows of Sweden," "Bulgarian Straw Carol," "Carol of the Russian Children," "And the Trees Do Moan" (Mountain Whites), "Amish Carol of the Hills," "Stars Lead Us Ever On" (Sioux) and "A Nova Scotia Noel." Of course, many others used the Gaul carols. I noticed that W. H. Schutt (Richmond, Va.) had his men sing the rhythmic "March of the Wise Men"; D. A. Pressley (Columbia, S. C.) played "The Little Bells of Our Lady of Lourdes," Dr. Clarence Dickinson (New York) had his choir sing the Mexican "Shepherds at the Inn" (perhaps the favorite Gaul carol this year), and many other organists remembered our lamented colleague.

Another carol concert I wish I had heard was that given in Christ Church Cathedral, Montreal, by Dr. Alfred E. Whitehead, who will be celebrating his twenty-fifth anniversary in that church within the next two months. For half an hour before the service the congregation warmed up by singing familiar carols under the leadership of D. A. Hinchliffe of St. Martin's, with Donald Mackey of the Ascension at the organ. After a processional carol (the Old English "Sir Christmas," arranged by Kennedy Scott), with Miss Katherine Schultze at the organ, Dr. Whitehead led the choir unaccompanied in thirteen carols, mostly his own arrangements, with organ interludes, compositions by Bach, Purcell and Egeron ("Veni Emmanuel"). He tells me that the best-liked of the carols in his program were "Lullay, My Jesus" (French), "The Hillside Carol" (Burgundian) and "The Seven Joys of Mary" (English). Of his recent set of "Four Christmas Carols" the "Hillside Carol"

is everywhere one of the favorites.

At other Montreal churches Phillips Motley used "The Seven Joys of Mary" and the "Echo Carol"; Doris Killam used three of the new Ditson set previously mentioned and "This Endris Night"; Berkley E. Chadwick and Kenneth Meek used "This Endris Night"; W. J. Neale used "The First Nowell." In the lists printed in the *New York Times* I noted eight different Whitehead carols, which are also popular elsewhere. For instance, Claude Means used at Greenwich, Conn., the French "While Shepherds Watched," otherwise known as the "Echo Carol," probably the most popular on this side of the imaginary line.

The publishers should be encouraged by the number of new carols sung this year. Earl B. Collins (East Orange, N. J.) used Frances Williams' "In Bethlehem's Lowly Manger," the Means edition of "Listen, Lordlings," the anthem edition of Dr. Matthews' "O Lovely Voices of the Sky" and Warner Hawkins' "The Christ-child." Mr. and Mrs. LeRoy Hamp (Champaign, Ill.) listed the Means and Hawkins carols, Mrs. Garden's "Scotch Lullaby" (the hit of the year), the Haydn-Biggs "Musical Clocks" (organ), the d'Aquin-Bitgood "Noel" (organ) and Laubenstein's "Young Jesus Sweet." Stanley Baughman (Grand Rapids) used the Scotch carol. C. Albert Scholin (St. Louis) used his own new editions of "I Saw Three Ships" (English) and "Deck the Halls" (Welsh). Mrs. Emilie Spivey (Atlanta) found Polak's Dorian carol, "Today Is Christ Born," "fine to open a program." (She likes the Elmore-Reed carols; this year she chose their "Long Years Ago" and "Carol of the Wind.") Earl R. Larson (Duluth) programmed the Garden carol and noted that his favorite among the newer Christmas works is "Divinum Mysterium" for organ, by Purvis. Klaus Speer (Lincoln Memorial University) selected the Means carol and Marryott's English number, "As the Shepherds Were Watching." Earl Stewart (Charles City, Iowa) was one of several who tried the Coke-Jephcott "Bohemian Carol."

As I expected, the Lutherans seem to have enjoyed specially the new edition by Bangert and Rosel of Buxtehude's harmonization of "In dulci Jubilo," with added strings. Dr. Herbert D. Bruening (Chicago) used it twice and notes that it is a "must for choirs"; he entitled it properly a "choral cantata." I notice that he played some new organ music, including Pasquet's "Lo, How a Rose" (a favorite) and Bedell's "L'Adoration Mystique"—both of them twice. A noted scholar, he gives the American composers a chance always.

We were all sorry to read last month that Dr. David McK. Williams had felt it necessary to offer his resignation at St. Bartholomew's in New York and glad that the church refused to accept it. The beautiful programs at that church, directed by Mr. Friedell, included Dr. Williams' "To Bethlehem," his anthem "In the Beginning Was the Word" and his "Pageant of the Holy Nativity," the last of which was performed also in Pittsburgh by Russell G. Wichmann. Joseph Ragan (Atlanta) used the Williams "Sleep, Son Jesus." The choir of St. Bartholomew's sang Friedell's "In Excelsis Gloria" ("When Christ Was Born") and "Lute-Book Lullaby," both of which appear on the program of Hans Vigeland (Englewood, N. J.). The second of these has become an established favorite.

The popularity of American mountain carols collected by John Jacob Niles still grows. In October Dr. Federal Lee Whittey (Erie, Pa.) had Mr. Niles give a recital, assisted by his choir. At Christmas he used five Niles carols at his candlelight service. In New York the popularity of these numbers is illustrated by the fact that Vernon de Tar used both "Jesus, Rest Your Head" and "I Wonder as I Wander" (the favorite everywhere). I notice that Canadian choirmasters are discovering the Niles carols also; for example, Victor Kerslake (Owen Sound) used "Jesus, Rest Your Head."

Of course, the Dickinson carols are still far in the lead, and probably will remain there long after I cease reporting. It is not unusual to do as D. A. Pressley (Columbia, S. C.) did when he listed three of them—"The Inn at Bethlehem" (Tyrol), "O Bethlehem" (Spanish Basque) and "Jesus, Thou Dear Babe" (Haytian). The last of these was one of the first published and is still going strong. At his own candlelight service Dr. Dickinson used several of his own editions, the new Garden (Scotch) carol and Gaul's "The Shepherds at the Inn" (Mexican).

Certain of the other editors are frequently named. For example, there are Marryott's "Infant So Gentle" (Gascon)

and "Come, Shepherds, Come" (Tyrolean) that Miss Mary Ann List included (Canton, Ohio). Dr. Roberta Bitgood (Bloomfield, N. J.) used his Gascon number and from her own popular carols chose "The Christmas Candle," "Grant Us Thy Peace" (German) and "Lullaby, Little Pearl" (Polish). Miss Katherine Davis is another accomplished editor; Alle D. Zaldema (Detroit) selected her "Carol of the Drum" (Czech) and "As It Fell upon a Midnight" (English); also, by the way, he used two Marryott numbers—"In the Lonely Midnight" and "All among the Leaves So Green."

Another talented woman composer and editor is Miss Hokanson, whose "Holy Infant, Pure and Sweet" and "Chiming Bells" are on the list of Miss Harriet Northrop (Fort Wayne, Ind.).

I think that many more people should get acquainted with Don Malin's carols. His "Carol of the Birds" (French), for example, was used by Luther Leavengood at the Kansas State College. Mrs. Marion Chapman's "Gates and Doors" was listed by Julian Williams (Sewickley, Pa.); it is one of two lovely carols that she has given us and should be better known. Dr. Sowerby's "The Snow Lay on the Ground" was on this same program and on several others. "When I View the Mother," by Voris, keeps the Arizona composer's fame green at Christmas; it was used, for example, by J. R. Mountford (Woodstock, Ont.), who gave it to his junior choir of thirty voices. Ralph Winslow's carols are the work of an accomplished school musician and soloist; his edition of "Wake Now, Ye Shepherds" was listed by Walter Wismar (St. Louis) who, like Mr. Bruening, is a Lutheran who mixes skillfully the old classics with more recent numbers. In one group on his program Mr. Wismar used piano and trumpet with the choir for a series of noble chorales, including Buxtehude's "Zion Hears the Watchmen Singing." The admirable program of Arthur C. Lovelace (Greensboro, N. C.) reminds me of certain other masters of the carol; he includes Channing Lefebvre's "Winter with Its Ice and Snow" (Catalonian) and "God Rest Ye Merry," Charles Black's "As Lately We Watched" (Austrian). Dr. Clokey's "No Lullaby Need Mary Sing" and Hugh Mackinnon's "Sleeps Judea Fair." All four composers appear often. For one example, William H. Schutt (Richmond, Va.) used Black's "Let Carols Ring" (Swedish). One of the very popular numbers from the Ukraine is the Leontovich-Wilhousky "Carol of the Bells," used by K. Mulder Schuil (Yonkers) and others. Then there is the perennial Yon "Gesu Bambino"; the Rev. Brother Camillus of the Paulist Fathers (New York) was one of scores who returned to it again.

Of English composers, mention is oftentimes made of Holst, the Shaws and Vaughan Williams. Dr. Candlyn (New York) listed Holst's "Lullay, My Liking" and Martin Shaw's "Fanfare for Christmas." D'Alton McLaughlin (Toronto) had Geoffrey Shaw's "What Sweeter Music Can We Bring." These will do as samples.

There were not many cantatas listed. Professor George M. Thompson (Greensboro, N. C.) tells me that Mrs. Hermene W. Eichhorn's "Son of the Highest" was most effective when performed twice by the choir of the Woman's College of the University of North Carolina. Mr. Wichmann (Pittsburgh) and others performed Dr. Clokey's "When the Christ-child Came."

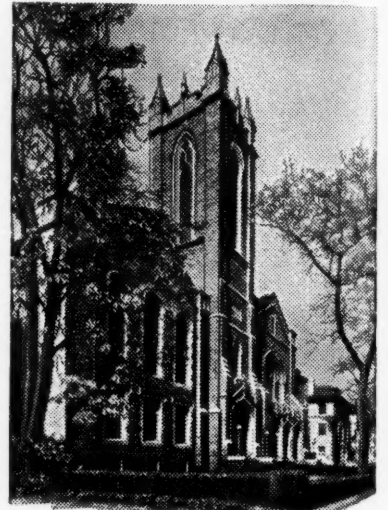
The organ pieces of Richard Purvis are becoming increasingly popular. Julian Williams used both the "Carol Rhapsody" and the "Divinum Mysterium"; the Hamps used his Prelude on "Greensleeves," and so on. Everybody plays Bach and many program the Brahms "Lo, How a Rose," of which the recent edition by Holler appeals to Walter J. Wilcox (Stanford University Memorial Church), who joins several in playing Dr. J. H. Rogers' "Christmas Pastorate," a piece whose popularity this Christmas was striking.

Speaking of the Immortal Rose, Robert Hays (Kansas State College) substituted Hugh Porter's "A Rose Breaks into Bloom" for the Brahms setting, though Robert W. Schmidt (Columbus, Ohio) and others. Mr. Titcomb's improvisation on that others would follow the example of Mr. Lovelace in indicating the publishers of their selections; that would help me to look up things I do not know. I should like to know, for example, the publisher of Kenneth Walton's "Fantasia on Carols," which I have never played; it was used by Ralph H. Brigham (Rockford, Ill.) and others. Mr. Titcomb's improvisations on "Puer Natus Est," under various titles, seems to be another favorite.

Several lists indicated added instruments. Francis F. Fisher (Milwaukee) was assisted by Mrs. H. C. Henderson in a program for organ with piano, including the well-known Pastorate by Gullmant, which every congregation will like. Mr. Collins was assisted by violin and harp and included Dr. Dickinson's "March of the Magi," Thyra Pliske (Chicago) used two violins for the Pastoral Symphony from "The Messiah."

I am ending with part of the program of a twilight service at the New Jersey

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College for Women, conducted by Duncan McKenzie, with Helen C. Reichard at the organ. Mr. McKenzie is well known to many as former manager of music publications for the Oxford University Press on this side of the Atlantic. Here are some of his numbers: Organ, Carol Prelude on "Greensleeves," Purvis, and the following choral numbers: Sicilian-Newton, "O Sanctissima"; Bingham, "The Christmas Child"; Dutch-Röntgen, "Two Snowy White Doves"; Mexican-Newton, "Villancico de Navidad"; American-Niles, "When Jesus Lived in Gallilee"; Polish-Geer, "Hark! In the Darkness"; Spiritual-Burleigh, "Behold That Star." The chief feature was the performance of "A Ceremony of Carols" by Benjamin Britten, the Englishman who composed the opera called "Peter Grimes." Six sections of this were used, for SSA with piano or harp. With a hundred girls it must have sounded very fine.

UNDER THE DIRECTION of Hugh McEdwards, organist and choirmaster, the third annual service of choral evensong and feast of lights was held Jan. 12 at All Saints' Church in Great Neck, N. Y. The special music included: Magnificat and Nunc Dimittis, Tallis; "How Far Is It to Bethlehem," Geoffrey Shaw, and "Hail! Gladdening Light," George Martin.



**DEATH TAKES C. B. REYNOLDS,  
LONG ACTIVE IN CHICAGO**

C. B. Reynolds, well-known Chicago organ man, died suddenly at his home Dec. 16 at the age of 75 years. For a number of years he represented M. P. Möller in Chicago, and later the Reuter Organ Company. Then he organized National Sound Systems, which built and installed amplifying equipment in church towers. Previous to his connection with the organ business Mr. Reynolds was in the service of the Pennsylvania Railroad for thirty years in his native city, Cleveland, as yardmaster in Chicago and as division superintendent in Logansport, Ind.

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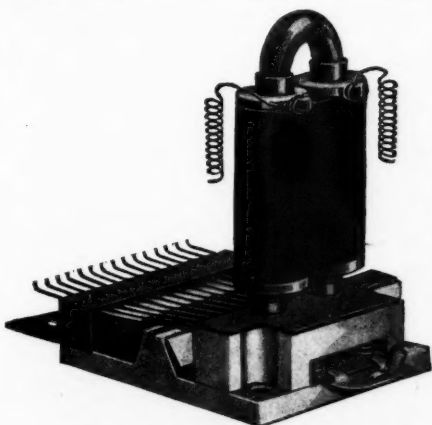
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Fifty-first Year



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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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## South Carolina Chapter Holds Carol Festival; Junior Choirs a Topic

The South Carolina Chapter sponsored a Christmas carol festival, held at Trinity Episcopal Church, Columbia, Sunday afternoon, Dec. 29. The choirs were conducted by Dean Robert L. Van Doren in the chancel, assisted by Louis Fink in the north transept and Mrs. Latta Johnston in the south transept. Ralph Rozier was the organ accompanist for the service.

The following choirs and their organists participated: Trinity Episcopal, Robert L. Van Doren; Ebenezer Lutheran, Helen Tarrer; Shandon Methodist, Clyde Lee Moltz; First Presbyterian, Fred H. Parker; St. Paul's Lutheran, Nan Swearingen; Good Shepherd Episcopal, Francis Lumpkin; Main Street Methodist, Gregory Pearce; Washington Street Methodist, David Pressley; St. John's Episcopal, Samuel Stribling; West Columbia Baptist, Ralph Rozier; Eau Claire Baptist, Annie Nungezer; Holy Comforter Episcopal, Nell V. Mellichamp; St. Timothy Episcopal, Elise Ready; Reformation Lutheran, Harold Terry.

Columbia members of the chapter met on the evening of Jan. 6 at Ebenezer Lutheran Church with Mrs. E. A. Tarrer, organist of the church, as hostess. Dean Van Doren presided over the meeting. Deep interest was shown in plans for a recital by Lilian Carpenter at Trinity Episcopal Church Jan. 26. Fred H. Parker, a former dean, brought a report of his recent visit to New York, where he represented the chapter at the conclave of deans and regents.

The program was devoted to a discussion of junior choirs. Miss Nell Mellichamp, who spoke from twenty years' experience with children's choirs at the Church of the Good Shepherd, inspired all with her demonstration of worshipful music and practical suggestions. Mrs. J. W. Haltiwanger, a recognized authority on boy choirs, gave an interesting account of her own training and of her work at Ebenezer Lutheran Church with boys from 8 to 13 years old. Mrs. Fred H. Parker, voice teacher at Columbia College and director of children's and youth choirs at the First Presbyterian Church, demonstrated the effective use of antiphonal singing, using Guild members to sing the various parts from different positions in the church. The last participant on the program was Miss Nan Swearingen, organist of St. Paul's Lutheran Church and director of glee clubs at Hand Junior High School, who gave a list of anthems arranged especially for young voices. Following these talks an exchange of ideas took place on problems connected with the training and conducting of children's and youth choirs.

A junior choir festival is scheduled to be held March 2 at the First Presbyterian Church.

ANNE NUNGEZER,  
Publicity Chairman.

### Columbus Clergy and Organists Meet.

The Central Ohio Chapter held an organist-clergy meeting at the Columbus Y.W.C.A. Jan. 13. The meeting was opened with the singing of the Doxology. Announcements of forthcoming recitals were made and one of particular interest to central Ohio was that by Walter Baker in Washington Courthouse Jan. 23.

Dean Arthur Sebastian introduced the speaker for the evening, Wilbur C. Held of the faculty of Ohio State University. Mr. Held gave a very interesting informal talk on problems confronting the conscientious organist and his relationship

with his pastor. An open discussion was conducted, with both pastors and organists participating. Announcement was made of the death of one of our organists, Miss Jessie Crane.

Mrs. ROBERT KNIGHT, Secretary.

### Annual Dinner in Boston.

The annual dinner of the Massachusetts Chapter was held Jan. 13 at the First Baptist Church in Boston. Eleanor Packard Jackson, organist of the church, was the hostess of the evening. A large number of members and guests enjoyed an excellent dinner and an hour of humorous monologues by Miss Marjorie Shepherd.

The next event will be a service Feb. 10 at the Church of St. John the Evangelist under the direction of Everett Titcomb, organist and choirmaster.

MARGARET READE MARTIN, Secretary.

### National A.G.O. Sunday.

The date chosen for National A.G.O. Sunday this year is April 27, the third Sunday after Easter. Each year this important occasion is observed with an increasingly large number of services.

Please make your plans early and forward to national headquarters any ideas and suggestions which may be helpful to other Guild members.

GEORGE MEAD,  
Chairman, for the Committee.

### E. Power Biggs Guest in Urbana.

The Champaign-Urbana Chapter tendered a reception to E. Power Biggs and Mrs. Biggs Jan. 13 after Mr. Biggs' recital in the University of Illinois Auditorium under the auspices of the University Star Course. The reception was held in the University Y.M.C.A., and members of the Star Course board were guests of the chapter. Refreshments were served, with Mrs. A. Ray Cartledge and Mrs. Ralph Fleschner pouring.

Members of the chapter felt that the superb artistry of Mr. Biggs' performance constituted a musical experience not to be surpassed, and we were grateful for the opportunity of meeting informally the artist and his wife.

ELISABETH S. HAMP, Secretary.

### Hear Lecture in Akron.

The Akron, Ohio, Chapter met Jan. 6 in the choir room of the Church of Our Saviour. After a short business meeting Harold Tower, the dean, presented Mrs. Estelle Ruth, who gave a very interesting lecture on "Gregorian Chant," illustrated with gramophone recordings. Mrs. Ruth, a member of the chapter, is a graduate of the Gregorian Institute of America. After the program refreshments were served by Miss Olive Green and Miss Pearl Drews.

RUTH BOWER MUSSEY, Registrar.

### Discourse on Hymns.

The Kern County Chapter met Jan. 13 at the home of Mrs. Gloanah Ball Behan in Bakersfield, Cal., with Mrs. Ronald Clark, the dean, presiding over the business. The Rev. John Murdock, pastor of the First Presbyterian Church, gave a very interesting discourse on the use of hymns in the Presbyterian Church and their use in general. A round-table discussion followed his talk.

A series of vesper services is being sponsored by the chapter, one each month until Easter. The first took place Jan. 13, conducted by Mrs. Henry Butcher in the First Christian Church of Bakersfield. She was assisted at the vesper hour by the Clarion Trio of the church. The accompanist is Miss Ruth Harmon.

The next vesper will be held Feb. 9 at the First Methodist Church, Bakersfield, presenting Mrs. A. R. Holsington.

### Chapter Visits Radio Station.

In spite of the inclement weather of a New England winter, the meeting of the New Hampshire Chapter was held Jan. 15 at radio station WFEA in Manchester. Through the courtesy of Melvin C. Greene,

manager, and at the invitation of Roger Barrett, musical director, who is a member of the New Hampshire Chapter, the organists were invited to attend a broadcast.

After the business meeting Mr. Barrett spoke on radio broadcasting and the importance of the organ in radio work. He explained briefly the many features of the electronic organ and illustrated with a short musical program the effects produced in broadcasts.

Members were present from Nashua, Litchfield, Hudson, Derry, Goffstown and Manchester.

GERMAINE PELLERIN, Secretary.

### Willan Program in Buffalo.

The Buffalo Chapter gave its second annual "Know Your Composer" concert Jan. 14 in the Parkside Lutheran Church, featuring Healey Willan, Mus.D., as composer, organist and director, assisted by the St. Mary Magdalene Singers of Toronto. The program was made up entirely of compositions by Dr. Willan, who is on the faculty of music at the University of Toronto and organist and choirmaster at the Church of St. Magdalene, Toronto.

Following was the program, which was beautifully rendered and enjoyed by a large audience: Organ, Prelude and Fugue in B minor; choir, "Lo, in the Time Appointed," "Missa Brevis" No. 4, "I Beheld Her, Beautiful as a Dove," "Rise Up, My Love, My Fair One," "Here Are We in Bethlehem" and "Hodie Christus Natus Est"; organ, Elegy (in memory of Lynnwood Farnam), Scherzo and Chorale Prelude, "Puer Nobis Nasctur"; choir, "O King All Glorious," "Missa Brevis" No. 1, "Behold the Tabernacle of God" and "Hail, Gladdening Light"; organ, "Epilogue."

The "Know Your Composer" concerts have aroused great interest among the chapter members as they become better acquainted with the noted composers.

EDNA L. SPRINGBORN, Secretary.

### Pennsylvania Chapter Events.

The annual Christmas party of the Pennsylvania Chapter was held Dec. 28 at the Baptist Seminary, Philadelphia. A goodly crowd attended and spent the evening in meeting with Santa Claus and playing musical games, in which the members displayed some latent talents other than organ playing. Refreshments brought the evening to a successful close.

One hundred members and friends attended a discussion on raising the standards of church music in the Presbyterian and Lutheran Churches. This meeting was held Tuesday evening, Jan. 7, in St. Mark's Church. The speakers were John Milton Kelly, head of the department of music of the Presbyterian Church in America, and Harold K. Marks, head of the music department of Muhlenberg College.

NEWELL ROBINSON.

### E. P. Biggs Plays in Nashville.

High-lighting the 1946-47 season for the Central Tennessee Chapter was the first Nashville appearance of E. Power Biggs, Jan. 15. Mr. Biggs was brought by the Vanderbilt Student Union in compliment to the Guild. He played the magnificent four-manual Aeolian-Skinner organ in Neely Auditorium, Vanderbilt University. The entire program was planned to interest musicians as well as the lay student body. Mr. Biggs played Bach's transcription for organ of Vivaldi's Concerto in D minor for violin. Three "Noels with Variations" by d'Aquin were charming. Bach's "Sheep May Safely Graze" and his Fantasia and Fugue in G minor were stunningly played, as was the section of the stupendous Sonata in C minor by Liszt's pupil, Reubke. MacDowell's "A. D. 1620" portrayed unmistakable ocean rhythm and sound. Haydn's charming little pieces composed for a musical clock were enjoyable.

Mr. Biggs' final numbers were the modern "Litanies" by Alain and "Variations on a Noel," Dupré. In the last number every device of the organ was used with bewildering and stormy effect.

Immediately after the recital the Guild held a reception in Alumni Hall. Chapter officers, Mr. Biggs and his young wife received a company of 200 guests.

WILLIAM S. HAURY, Secretary.

## The Warden's Column

Our anticipations were realized and before the beginning of the new year chapters were organized in New Mexico and Idaho, thus bringing every state under the A.G.O. banner. One hundred per cent chapter representation in the United States is therefore another Guild anniversary achievement, and we are very happy over the outcome and very appreciative of all the wonderful assistance given by so many to attain this result. Thirty-three chapters and branches were organized during the year and 1,902 members were elected, or reinstated to active membership.

The most recently organized are the Petersburg, Va., Chapter (formerly a branch) and the Patapsco Chapter in Baltimore. Another Guild student group has just been formed at Kansas State College, Manhattan. There are now eight such groups. A charter is granted each G.S.G. and a special membership card is presented to each student member. Miss Evelyn Hohf of Columbus, Miss., originator of this newest type of Guild organization, has, upon request, drawn up a suggested yearly program to be followed at the meetings of the groups. All data re Guild student groups can be procured at national headquarters.

The fourth national conclave of deans and regents in New York Dec. 30 and 31 brought many important workers together from chapters far and near, and much good was accomplished. The National A.G.O. Sunday for 1947 is announced by Dr. George Mead, chairman, for April 27, the third Sunday after Easter. Elaborate plans have been tentatively made for the national spring music festival in New York City May 12 to 16. The annual meeting and dinner will be held at Schrafft's, Fifth Avenue, Tuesday evening, May 13. We hope to give many details of the programs in the March issue of THE DIAPASON. Twelve thousand copies of the souvenir program will be printed and sent to all Guild centers. Advertising rates can be obtained at national headquarters. We expect an unusually large attendance from all parts of the country and trust that you will make your arrangements now to attend, for every Guild member is most cordially invited.

Seth Bingham, chairman of the national expansion committee, has sent a strong plea to all regional chairmen to extend the Guild in their states, to develop interest in the examinations and to cooperate with the deans and regents in organizing regional conventions in 1947 in all of the fifteen Guild regions.

Rowland W. Dunham of the Rocky Mountain Chapter and Dr. Leo Sowerby of the Illinois Chapter will give addresses on organ and choral music Feb. 27 at the convention of the M.T.N.A. in St. Louis, representing the A.G.O.

Conferences are being held relating to collaboration of the Guild with the American Institute of Architects on architectural standards for organs. Further particulars will be given later.

The financial report by the national treasurer, Harold W. Friedell, will be found interesting and informative. We earnestly request all members to pay dues and obtain 1947 membership cards before March 1, so as not to miss any copies of THE DIAPASON.

It was a pleasure to visit one of our newest chapters, in Reading, Pa., in January. This is a thriving organization, with an enthusiastic membership. Several deans of other Pennsylvania chapters attended and a real Guild feast was enjoyed.

S. LEWIS ELMER.



News of the American Guild of Organists — Continued

Financial Report for 1946

To the members of the Guild: We are very happy to publish the financial report of the American Guild of Organists for 1946. The Guild is a non-profit organization and we conduct the administrative side of the institution on a very small margin.

It might be interesting at this time to explain how the new yearly dues of members will be divided among chapters, national headquarters and THE DIAPASON. The \$1 added to the dues this year is divided as follows: Thirty cents goes to THE DIAPASON, making the subscription price \$1.50; the remainder, 70 cents, is divided equally between the chapters and national headquarters. Of the \$4 annual dues \$1.40 is retained by each chapter; \$1.50 is paid to THE DIAPASON, which is sent to every member monthly; the remaining \$1.10 is the headquarters share for the national work of the Guild.

We wish to express our sincere thanks to all officers and members for their splendid support of our wonderful organization.

HAROLD W. FRIEDEL, National Treasurer.

RECEIPTS:

Balance on hand Jan. 1, 1946.....	\$ 965.65
Membership dues—	
(a) National.....	13,407.69
(b) Headquarters.....	3,563.60
Initiation fees.....	1,925.40
Sale of Guild pins.....	264.75
Dividends (investments).....	524.50
Examination fees and sale of material.....	1,615.85
	\$22,267.44
DISBURSEMENTS:	
Office secretaries.....	2,943.29
Additional help.....	1,054.16
Printing and postage.....	4,666.35
Telephone and electricity.....	262.92
Office rent.....	800.04
Cost of THE DIAPASON.....	7,568.50
Bank charges.....	35.75
Warden's expenses.....	413.47
Social Security and withholding taxes.....	561.90
Cost of public meetings.....	332.14
Office expenses and supplies.....	415.99
Deposited in savings bank.....	709.58
National Music Council.....	25.00
Purchase of supply of Guild pins.....	437.19
Refunds to chapters.....	29.54
Miscellaneous expenses.....	1,397.60
	\$21,653.42
Balance Dec. 31, 1946.....	614.32
	\$22,267.44

SUMMARY:

Balance Dec. 31, 1946.....	\$ 614.32
Deposited in North River Savings Bank.....	1,054.06
Invested in dividend shares.....	4,241.00
Invested in Consolidated Edison.....	1,000.00
United States war bond.....	1,000.00
Newstead Building and Loan Association.....	2,068.15
	\$ 9,977.53

Ernest White to Play in Evanston.

The Illinois Chapter will present Ernest White, eminent concert organist and director of music at the Church of St. Mary the Virgin, New York City, in a recital Tuesday, Feb. 18, at St. Luke's Church, Evanston.

A service of choral evensong Feb. 23 will be followed by a choral and organ program of music by Chicago composers, after which the choir will sing Benediction. This service is under the direction of Willard L. Groom of the Church of the Ascension and will take place Sunday evening at 7:30. Dr. Lester Groom and Dr. Emory L. Gallup will play the organ compositions.

Pageant in Tallahassee, Fla.

The Tallahassee Branch met Sunday, Jan. 5, at St. John's Episcopal Church. A traditional feast of lights pageant, celebrating the Epiphany season, was presented by a group of students from the Episcopal student center at Florida State College for Women. Preceding the pageant Dr. Robert Miller gave a brief history and explained the significance of the feast of lights. The Rev. Jeffrey Alfriend officiated at the service, Miss Sarah Lewis and Miss Pat Yates were co-directors of the pageant and Miss Nell Duncan was the organist. Following the service supper was served in the parish-house to mem-

bers of the chapter and those participating in the pageant. Mrs. W. R. Latham, Miss Ruth Erwin and Miss Jane Merrvday were in charge of supper arrangements. At the conclusion of the evening Miss Ella Scoble Opperman told of the French traditional feast of kin-- and the group participated in the observance of this custom.

ELEANOR CALDWELL, Secretary.

Unusual Program in Indiana.

Seven members of the Indianapolis Symphony Orchestra provided an unusual program for the Indiana Chapter Jan. 13 at the Second Presbyterian Church. The program was arranged by Edwin Biltcliffe, organist and director of music at that church and pianist with the symphony. Instrumentalists were Leon Zawisza, concertmaster; Jacob Blatt, violinist; Harold Sorin, violist; Bernice Tobin, cellist; Fay Jennings, bassist, and Harriet Peacock, flutist. Such a group of fine players, four of them first chair, were able to produce one of our best programs; even the newspaper critics were generous in their praise.

Mr. Biltcliffe preceded each number with a brief account of the historical background, mentioning the occasion of the first performance and the original instrumentation. Handel's "Concerto Grosso" was played with organ and five strings, the organ taking the place of the two cellos in the original score. Bach's Sonata No. 6 proved an appropriate vehicle for the superb playing of Miss Peacock. The exquisite flute tones, with fine discrimination on the part of the organist, were sensational. The final number was a group of three Mozart Sonatas for organ and strings, Numbers 9, 1 and 15, each one being only one movement. The musicianship of the players, the balance of the instruments and the choice of material made this an evening long to be remembered.

The program was preceded by dinner and a business meeting.

HELEN M. RICE, Secretary.

Funeral Music Standards Taken Up.

The San Joaquin Valley Chapter met Jan. 7 with Fresno ministers as guests. The object of the meeting was to discuss ways and means of raising the standard of music, both vocal and instrumental, at funerals. The Guild chairman, our sub-dean, Arthur Luckin, had previously presented the problem to the ministers, who had appointed a committee to work on the project. A list of suitable music is being compiled which will be placed in the funeral establishments in Fresno to be used as reference by families in need of their service. There was interesting discussion of what constitutes good background music.

GERTRUDE RANDLEMAN, Corresponding Secretary.

Second Meeting in Springfield, Mass.

The newly-organized Springfield, Mass., Chapter held its second meeting Jan. 13 at the Church of the Unity, Springfield. After dinner business was transacted and Frederick Chapman of Hartford, regional director, gave us words of encouragement. The evening was marked by a recital of the 1947 Guild examination pieces, played flawlessly by Carroll McKinstry, organist of the Church of the Unity. He displayed great facility of technique, and his interpretation was colorful and carefully thought out.

Our next meeting will be held Feb. 16, when Clarence Watters, dean of music and professor of organ at Trinity College, Hartford, will be presented in a recital at Trinity Methodist Church.

VALERIE SHERMAN BEAL, Secretary.

Southern Arizona Chapter.

The annual recital sponsored by the Southern Arizona Chapter was played Jan. 12 before a completely filled auditorium, with many people turned away for lack of even "hearing" room. Alexander Schreiner was the recitalist and his brilliant performance on the organ of the Scottish Rite Cathedral will be long remembered in Tucson. The chapter was doubly honored by Mr. Schreiner's reading of Dean Camil Van Hulse's interesting and modern Toccata in D, which received a huge ovation for both performer and composer.

After the recital members of the chapter and out-of-town friends gathered at Mr. Van Hulse's studios to meet Mr. Schreiner.

The Southern Arizona Chapter held its December meeting at Grace Episcopal Church in Tucson Sunday afternoon, Dec.

8. The program opened with an organ processional, "Soliloquy," by Alec Rowley, played by Georgia Carroll, organist of the church. The choir, under the direction of Ethyl C. Lobban, was heard in "Gloria in Excelsis," Mozart; "How Lovely Are the Messengers," from Mendelssohn's "St. Paul," and "The Heavens Are Telling," Haydn. Ann Price Eaton, organist, played: "Prayer," Starck; Toccata in D minor, Gordon Balch Nevin; "Bible Poem," Weinberger, and Pastorale, Lefebure-Wely. Heloise McBride, soprano, and Louis Eaton were assisting artists. Following the program Dean Camil Van Hulse was in charge of a social hour and business meeting in the parish-house. It was voted to extend honorary membership in the chapter to three organists in Tucson who have done a great deal for the cause of organ music.

KARL W. AHLGREN, Secretary.

Lehigh Valley Dinner.

The Lehigh Valley Chapter held its December dinner meeting at the Americus Hotel, Allentown, Pa., Saturday evening, Dec. 14. The dean, John P. Belswanger, presided. The Rev. R. H. Helfferich, chaplain, who recently returned from a trip to Europe, gave an amusing account of some of his experiences. The Bel Canto Trio of Easton sang several Christmas selections, accompanied by Mrs. Edna Kries at the piano.

Twenty-three members and guests were present at this meeting. Harold F. Arndt was chairman of the committee in charge.

The January meeting of the Lehigh Valley Chapter was held in Holy Trinity Lutheran Church, Bethlehem, Pa., Saturday evening, Jan. 11. Wilbur T. Kemmerling and James McClellan entertained with several organ selections. Harold F. Arndt gave a very helpful talk on "Music for the Small Organ" and mentioned a number of publications that should be included in an organist's repertoire. Thereafter a short business meeting was held, with the dean presiding. The dean gave a short resumé of the proceedings at the fourth annual convocation of the Guild, held in New York Dec. 30 and 31, which several members of the local chapter attended. He also stressed the examinations. After adjournment a social hour was enjoyed in the church social rooms. Sarah Sprecher was in charge of the program for this meeting.

SUE F. ENRIGHT, Secretary.

Bidwell in Altoona Recital.

On the evening of Jan. 18, the birthday of Dr. Albert Schweitzer, Dr. Marshall Bidwell, organist and director of music at Carnegie Music Hall, Pittsburgh, gave a recital in Altoona at the First Presbyterian Church. The Central Pennsylvania Chapter sponsored the recital and the proceeds of the evening were given to the Albert Schweitzer Memorial Fund.

From the first note of Handel's "Cuckoo and Nightingale" Concerto to the last strains of the Dethier Prelude, Theme and Variations on "Adeste Fideles" the audience was spellbound. The beautiful woven tapestry of the Bach Passacaglia and Fugue in C minor was brought to life under the guiding hands of the artist. The manner in which the most difficult pedal passages were performed was such that one was scarcely aware of the fact that they were difficult.

When Dr. Bidwell finished the last number the audience was so pleased that it forgot the ban on applause.

MRS. MELVIN GETZ, Secretary.

Examinations San Diego Subject.

The San Diego Chapter held its January meeting in the First Methodist Church. A round-table discussion was held on the subject of Guild examinations. Points on improvisation, transposition, harmonization and other subjects were brought out in an interesting manner by the leader, Dr. Frederick Andrews, a fellow of the Guild. Charles Shatto played one of the 1947 test pieces, the Toccata by Von Hulse, and Dr. Andrews played the Vivace from Bach's Sixth Trio-Sonata and the Fantasia in F minor by Mozart.

On Jan. 14 Alexander Schreiner played at the First Methodist Church to a capacity audience. He is always received well in San Diego and his virtuoso playing proved again that he has an admiring public.

The chapter will present Virgil Fox in April.

EDITH GOTTFRED, Publicity Chairman.

January Meeting in Dallas.

The Texas Chapter held its January meeting on the evening of the 20th at Grace Methodist Church in Dallas. Dinner was served. Guests were introduced, including a number from the Fort Worth Chapter, who provided the organ program later.

Dean Henry Sanderson presided at the business session. Interesting reports from officers and committee chairmen were heard. The expansion chairman reported a new chapter of thirty members recently organized in El Paso, to be known as the Sunland Chapter.

Resolutions on the death of Miss Martha

Rhea Little, former dean of the Texas Chapter, were passed.

William Barclay, dean of the Fort Worth Chapter, spoke on what his chapter is doing.

After the business session members and guests enjoyed a splendid program in the church auditorium by Mrs. William B. Henderson, William Barclay and Robert R. Clarke, all of Fort Worth.

KATHERINE HAMMONS.

December Activities in Galveston.

The Galveston, Tex., Chapter presented Paul S. Pettinga, minister of music of the First Presbyterian Church in Houston, in a recital Dec. 11 at Trinity Episcopal Church. Mr. Pettinga's program opened with the Bach Toccata and Fugue in the Dorian Mode and with it he fully established himself as a thoroughly musicianly performer. His finger and pedal technique was clean and there was a gratifying lack of rhythmic vagaries. The same applied to Mr. Pettinga's playing of the Bach chorale prelude "Christ, Our Lord, to Jordan Came." The young organist devoted his second group to music in keeping with the Christmas season. These numbers included the beautiful Brahms Prelude on Praetorius' "Lo, How a Rose e'er Blooming," a spritely and gay Pastoral Dance by Robert Milford and a Toccata, "From Heaven Above to Earth I Come," by Edmundson. The final numbers were: Arioso, Sowerby, and "Suite Modale," Peeters.

Mr. Pettinga was guest at a reception after the recital at the home of Miss Evanthia Constantine.

On Dec. 17 the first annual joint Yuletide program by the Galveston Chapter and the Galveston Musical Club was presented at Trinity Episcopal Church. Ernest Stavenhagen III played the prelude—Brahms' "Behold, a Rose Is Blooming"—and Yon's "Christmas in Sicily." A double quartet directed by Mrs. Wesley Merritt sang carols, Miss Evanthia Constantine played Ferrari's "Walloon Christmas Rhapsody" and Mrs. John McGivney at the organ and Mrs. Holland Howell at the piano played "Exultation," a symphonic piece by Paul Weaver.

Preceding the program a business meeting was held, with Michael Collierin, dean, presiding. Mrs. Edward Hildebrand read a beautiful eulogy to Mortimer S. Isaacs, whose sudden death, caused by a heart attack, was a shock to all members. Mr. Isaacs was an active officer of the Guild. Throughout his life he was noted for his untiring efforts in civic enterprises.

On Jan. 14 the Galveston Chapter presented James L. German, First Methodist organist, in a recital at Trinity Church. Mr. German's program was the fourth of a series of recitals sponsored by the Guild.

MRS. MARVIN D. KAHN, Publicity Chairman.

Guild Service in Houston, Tex.

The Houston, Tex., Chapter met at the First Presbyterian Church Jan. 14. There was a dinner in the educational building of the church preceding the annual Guild service. The ministers of the various churches were guests. After dinner and a short business meeting the group adjourned to the church for the service.

Paul S. Pettinga, minister of music of the First Presbyterian Church, played as preludes "In Te, Domine, Speravi," by Baumgartner, and Adagio in E, by Bridge. The choir under the direction of Mr. Pettinga presented: "Grant Us Thy Spirit," an anthem composed by one of the Houston members, Arthur E. Hall; "Evening Hymn," Gardiner, and "Cherubic Hymn," Gretchaninoff. The Rev. Charles L. King, minister of the First Presbyterian Church, preached the sermon. The service closed with the Magnificat by Bach as a postlude.

MRS. W. SCOTT RED, Secretary.

Ministers Hosts to Organists.

Ministers of Texarkana, Tex., gave a dinner for the organists and choir directors Nov. 9. The wives of the ministers were invited guests. Dr. T. J. Wilbanks, pastor of the Pine Street Presbyterian Church, was the principal speaker and discussed the important part music plays in the service and the relationship between organists and ministers. The group also heard a talk by Mrs. William Hibbits.

The monthly meeting was held Nov. 30 at the First Presbyterian Church on the Arkansas side. The meeting was directed by Mrs. Thomas Bain, the dean. Visitors from nearby cities were welcomed. The program was given by Mrs. William Hibbits and was as follows: Meditation, Bubeck; Festival Prelude on "Ein feste Burg," Faulkes; Cantabile, Jongen; "If Thou but Suffer God to Guide Thee," Bach.

FRANCES BUTLER WOOLLEY, Registrar.

Hear Recital by Robert Ellis.

The Delaware Chapter sponsored a recital by Robert Ellis at Grace Methodist Church in Wilmington Dec. 19. Mr. Ellis comes from Texas and is a student at Curtis Institute in Philadelphia. A large audience enjoyed the recital. A business meeting was held afterward.

WILMER C. HIGHFIELD, Secretary.



## News of the American Guild of Organists — Continued

### Ministers' Night in Waterloo.

Sixty members and guests of the Waterloo, Iowa, Chapter entertained ministers and their wives Jan. 6 in the Y.W.C.A. at a dinner marking the seventh annual "ministers' night." Miss Sina Borlaug was in charge of decorations and Miss Neva Ellsworth was dinner chairman. The Rev. J. I. LaFavre, pastor of the First Evangelical Church, Cedar Falls, pronounced the invocation and speakers included Dr. E. Liemohn, head of the music department of Wartburg College, Waverly, who spoke on "Methods of Developing Better Choral Music in the Church"; the Rev. Albert Drake, pastor of the First Baptist Church, Waterloo, on "What I as a Minister Expect of My Organist, Director and Choir," and Mrs. Byr Della Sankey Feely, the dean, who spoke on "What the Church Musician Expects of the Minister," also bringing up the subject of what the organist expects of the director and what the director expects of his organist. Mrs. Feely presided at the meeting. Lists of suggested organ and choral numbers for communion services were given each member and guest. An informal round-table discussion followed the program.

Later in the evening plans were completed for the recital to be given by Edward Eigenschenk on Feb. 25 in the First Baptist Church. Dr. Eigenschenk, a member of the faculty of the American Conservatory of Music, Chicago, and organist and director at the Second Presbyterian Church, was the first virtuoso organist to be brought to Waterloo by the newly-formed Waterloo Chapter Jan. 28, 1941.

Announcement was made of sixty-three new members of the Waterloo Chapter, bringing the total to 150 members. Included were persons from Waverly, Cedar Rapids, Cedar Falls, Charles City, Independence and Waterloo. With the exception of two they joined within three weeks, during a membership drive.

LORETTA M. MALEY,  
Publicity Chairman.

### Biggs Louisville Program Analyzed.

The Louisville Chapter held its monthly dinner meeting Jan. 6 at the Seelbach Hotel. The evening was devoted largely to final arrangements for the recital by E. Power Biggs Jan. 23. The program consisted of a talk on the works to be played by Mr. Biggs. Dr. Claude Almand, a member of the faculties of the schools of music of the University of Louisville and the Southern Baptist Theological Seminary, was the speaker. Dr. Almand gave a very interesting and instructive analysis, tracing the historical development of the various schools represented and the place of each composer in his period. The speaker paid tribute to the program, pointing out that while it would have technical interest for the organists, it would also have appeal to the non-organ-playing members of the audience.

Boies Whitcomb, A.A.G.O., Ch.M., organist and choirmaster at Christ Episcopal Church, Lexington, Ky., played the monthly vespers recital at Christ Church Cathedral Sunday, Jan. 12. Mr. Whitcomb gave a brilliant performance of unbacked works, including the second Louisville hearing of Hindemith's First Sonata. The complete list of his offerings was: "Kyrie Eleison" (the greater) and Fugue in G major, Bach; "A Rose Breaks into Bloom," Brahms; Sonata in D, Wolstenholme; "The Bells of Ste. Anne de Beaupré," Russell; "Impromptu," Vierne; Sonata 1, Hindemith, and "Tu es Petra," Mulet.

At the conclusion of the recital Mrs. Frank Ropke, dean of the chapter, and Mrs. Norville E. Wicker, wife of the dean of the cathedral, were hostesses at a tea in the parish-house for Mr. Whitcomb.

HARRY WILLIAM MYERS, Registrar.

### Alabama Chapter Activities.

The December meeting of the Alabama Chapter was held Dec. 18 in the parlors of the Old First Presbyterian Church, Birmingham. Certificates as colleagues were issued to the following: Mrs. Philip V. Spier, Greenville, Ala., president of the Alabama Federation of Music Clubs; Miss LaVerne Brown, organist of the Second Presbyterian Church; Samuel B. Owens, organist of the South Highlands Presbyterian Church; Emmett Ray of Bessemer, Harold Harris of Adamsville and Mrs. Helen B. Pitts. Mrs. Andrew M. Smith, the chapter's first F.A.G.O., was reinstated to membership.

LaVerne Brown, organist and teacher of piano at the Birmingham College of

Music, was presented in a recital at the Independent Presbyterian Church Sunday afternoon, Jan. 5. Her program included compositions of Bach, Boellmann, Karg-Elert, Dubois and Vierne. She is a pupil of Herbert Grieb and Thomas Webber.

By invitation of Myrtle Jones Steele, organist and carillonneur of the Old First Presbyterian Church, Robert Kleinschmidt, carillonneur of the First Methodist Church in Philadelphia, played two recitals on the Rushton memorial carillon Jan. 5. Mr. Kleinschmidt was in the city as the representative of the English foundry which cast the Rushton bells.

E. Power Biggs was to play at the Independent Presbyterian Church Sunday afternoon, Jan. 26. The Birmingham Music Club has underwritten the fee.

LAURA JACKSON DAVIDS.

### Holiday Party in Peoria.

Instead of a formal business meeting and program, the Peoria Chapter held a holiday party at the home of the secretary, Miss Adelaide White, Dec. 29. A full attendance of members enjoyed musical games and piano and vocal selections by Dorothy Bischoff and Mary Deyo. Miss Bischoff played Hensel's difficult "If I Were a Bird" and Aaron Copland's whimsical "The Cat and the Mouse." Miss Deyo sang three numbers suitable to the season. Buffet supper planned and served by the social committee closed a delightful informal evening.

For January and February the Guild is sponsoring two important recitals. Walter Baker, organist and director at the First Baptist Church in Philadelphia, was heard in concert at the Scottish Rite Cathedral Jan. 21 and Catharine Crozier of the Eastman School of Music is to play at St. Mary's Cathedral Friday evening, Feb. 14.

MARY DEYO, Registrar.

### Oklahoma Chapter Proceedings.

The Oklahoma Chapter met the night of Dec. 3 in Trinity Episcopal church-house, Tulsa. This was the first meeting since the November regional convention. Dean Hine called for reports from the convention chairmen. The prevailing opinion is that the 1946 convention was an outstanding success.

It has been the custom for many years to have the December meeting take the form of a Christmas party and therefore the rooms were appropriately decorated. After dinner came the singing of carols. Santa Claus, clad in conventional garb, entered with a large basket and a present for everyone.

Along a different line there followed a talk on "Music of the Elizabethan Era" by Mrs. T. A. Gruwell, a subscriber member.

The chapter met on the night of Jan. 7 at the same place. Enthusiasm was aroused when Dean Hine displayed the "golden anniversary certificate of merit" recently awarded the chapter for outstanding activities. The evening program was devoted to Martin Luther, the 400th anniversary of whose death was commemorated in 1946. Cecil Benedict read a scholarly paper on the life of Luther, his work as a churchman, student, musician and reformer. John Knowles Weaver gave an account of his visit to Wittenberg, the home of Luther, and the Wartburg, in Thuringia, Luther's place of refuge.

JOHN KNOWLES WEAVER, Sub-dean.

### News of Fort Wayne Chapter.

The meeting of the Fort Wayne Chapter held Nov. 26 at St. Paul's Catholic Church was addressed by Miss Frances Locke, organist of the church, and Neil Thompson, organist of St. Patrick's Catholic Church, on the liturgy of the Catholic Church. The talk was illustrated by a choir which sang Gregorian chants. An interesting discussion followed.

The December meeting was in the form of a Christmas party, held Dec. 30 at the home of one of the members, Mrs. W. S. Fife. Games were in charge of Raymond Beights, organist at Zion's Lutheran Church. Refreshments were served.

RALPH W. DOCTOR, Secretary.

**Central New Jersey Evening of Song.**  
A sacred song recital sponsored by the Central New Jersey Chapter was presented by a group of young soloists at St. Bartholomew's Lutheran Church, Trenton, on the evening of Jan. 6. The object of the program was to afford organists and choirmasters an opportunity to hear the younger and "coming" voices. It also provided a valuable experience for those participating. Miss Elsie Gebhard, organist of the church, organized the program and did all the accompanying except for the second number, which was played by Mrs. Luella Conover, dean of the chapter.

After the recital the members and guests enjoyed a social hour in the church parlors.

RAMONA C. ANDREWS, Registrar.

### York, Pa., Chapter Meetings.

A recital for the York Chapter was given in Christ Lutheran Church Jan. 14 by A. Norman Lindsay, organist and choirmaster. The program was as follows: Part 1, Fifth Symphony, Widor; "Harmónies du Soir," Karg-Elert; Arietta, Kinder; "Noel" with variations, Bedell;

"Carillon de Westminster," Vierne; "Ave Maria," Schubert; "Berceuse-Priere," Gullmant; Toccata, Fifth Symphony, Widor.

A business meeting followed, with Dean Chronister in charge. Two new members were voted into the chapter.

The chapter held its December meeting in Grace Evangelical Church. The program consisted of organ, piano and vocal numbers by Paul Lynerd, Robert LeGore, Arlene Fitzkee, Dean Snyder, Harold Hunt and Mrs. Catherine Chronister.

MARY E. KAUFFELT, Secretary.

### Recital by Walter Baker.

The Williamsport, Pa., Chapter presented Walter Baker, organist and director of music at the First Baptist Church in Philadelphia, in a recital at St. Mark's Lutheran Church Jan. 14. Mr. Baker's playing was a revelation to the capacity audience assembled to hear him. His program included the following numbers: Jig Fugue, Bach; Concerto No. 5, in F major, Handel; Prelude and Fugue in D major, Bach; "The Soul of the Lake," Karg-Elert; Scherzetto, Vierne; Berceuse and Spinning Song, Dupré; Two Variations on "Ave Maris Stella," Dupré; Toccata, "Thou Art the Rock," Mulet.

Mrs. EUGENE D. WINNER, Secretary.

### Schreiner Plays in Pasadena.

Alexander Schreiner, organist at the Mormon Tabernacle, Salt Lake City, was presented by the Pasadena and Valley Districts Chapter at the First Methodist Church in Pasadena, Calif., Jan. 13. The audience which filled the church warmly expressed appreciation for Mr. Schreiner's performance. The recital was preceded by a dinner served by the "Twig Benders" class of the church school.

LORA PERRY CHESNUT, Librarian.

### Santa Barbara Program.

The Santa Barbara, Cal., Chapter held its January meeting Jan. 12 at the Unitarian Church and enjoyed a recital by the organist, Ruben Carlson, and the soprano of the church, Mrs. Margaret Mount. The program was made up of works of Brahms and Dvorak. Mr. Carlson played from the chorale preludes (Op. 122), "My Jesus Calls to Me," "O Blessed Jesus," "O World, I Now Must Leave Thee" (first setting) and "Blessed Are Ye, Faithful Souls." Mrs. Mount selected five songs from the Biblical Songs of Dvorak. Mr. Carlson ended the recital with these four chorale preludes: "Deck Thyself, My Soul," "My Faithful Heart Rejoices," "Behold, a Rose Is Blooming" and "O God, Thou Faithful God."

SYBIL FIELD-RAUPACH,  
Secretary-Registrar.

### Wilkes-Barre Chapter.

The Wilkes-Barre, Pa., Chapter held its Christmas party Dec. 26 at the Forty Fort Presbyterian Church. About thirty-five were in attendance. Games were played and everyone present had a fine time. Refreshments were served.

The regular meeting of the Wilkes-Barre Chapter was held Jan. 13 at St. Paul's Lutheran Church. Plans for the Virgil Fox recital in February were discussed, also plans for our junior choir festival in March. The Rev. Carl J. Schinder, pastor of St. Paul's Church, gave us a very interesting talk on his work with patients at Retreat Mental Hospital, Retreat, Pa.

ADELE A. MERRIMAN, Secretary.

### Springfield Recital by Harold Frantz.

The Springfield, Ill., Chapter held its meeting Jan. 5 at the First Presbyterian Church. Harold Frantz, organist and choirmaster of the church, gave a recital. The program was as follows: Three New Year's Chorale Preludes ("O Join with Me in Praising," "The Old Year Now Hath Passed Away" and "In Thee Is Gladness"), Bach; Prelude and Fugue in A minor, Bach; Prelude in D minor, Clerambault; Sonata in C minor, No. 2, Mendelssohn; Three Chorale Preludes, Brahms; Chorale in A minor, Franck; "Romance sans Paroles," Bonnet; Toccata, "Thou Art the Rock," Mulet.

RUTH RIECKS, Secretary.

### Recital for Auburn Chapter.

Under the auspices of the Auburn Chapter, Dr. Melvin Le Mon of Wells College, Aurora, N. Y., gave a recital at the Second Presbyterian Church, Auburn, N. Y., Jan. 27. The program was enjoyed by members of the chapter as well as by an audience which filled the church. He played: Four Chorale Preludes, Bach; Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; "Romance sans Paroles," Bonnet; Toccata, "Thou Art the Rock," Mulet.

### Christmas Party in Miami.

The Miami Chapter held its annual Christmas party Dec. 28 in the beautiful home of the treasurer, Mrs. D. Ward White. The business meeting was conducted by the dean, Mrs. Edward G. Longman. The dean extended a hearty welcome to the new colleagues, new subscribing members and guests.

It was announced that the chapter would meet at Trinity Methodist Church Jan. 27 for a recital by Mrs. Ethel Tracy, F.A.G.O. Mrs. Tracy's recital was to be

followed by a social hour in the church's dining-room.

At the close of the business session we were entertained by a madrigal group under the direction of Bruce Davis, F.A.G.O. This group sang a number of Christmas carols, on several of which all were asked to join. At the close of the musical program many of our members retired from the drawing-room to the spacious loggia overlooking Biscayne Bay for a game of bingo, and all those fortunate enough to win received prizes. After the bingo our hostess served sandwiches, cakes, nuts, coffee and eggnog.

GORDON MCKESSION, Secretary.

### Art and Music Jacksonville Topic.

Beauty of music and art in worship commanded the attention of the Jacksonville, Fla., Branch at its meeting Jan. 13 in the Riverside Presbyterian Church. Dr. Albert Kissling, during whose ministry the stained-glass windows have been installed at Riverside, presented "Church Art as an Aid to Worship." Mrs. Ramona Cruishank Beard, associate professor of organ, theory and piano at Florida State College, was guest organist.

Dr. Kissling gave a detailed story of the technique of stained-glass making, saying the art today is based on the monks' work of the thirteenth century. "The windows shut out the outside world. They prepare the spiritual mind, stimulate the worshiper to study them and to understand their mystery, and bring to mind thoughts of redemption and blessing." The windows depict the story of the Nativity, the Passion, the Resurrection; Christ's teaching and miracles and stories from the Old and New Testaments. One is a war memorial.

Mrs. Beard's recital enhanced the mood of worship through her beautiful playing of "Sleepers, Awake," Bach; Fantasia in G major, Bach; "The Rose Window," Mulet; "Electa ut Sol," Dallier.

Mrs. Felix Nepveux was hostess at her home for luncheon for members of the branch and guests.

LORENA DINNING.

### Tampa Branch.

The Tampa, Fla., Branch held its monthly meeting Dec. 2 at the Palm cafeteria, with thirteen present. Two new members were voted in—Mrs. John E. Harrell and Miss Laeta Wentworth—and five subscriber members. We took in two new members in October—Mrs. Howard Moore and Harold Harper. We are proud to say that our branch now has twenty-nine regular members and seventeen subscriber members.

NELLA WELLS DURAND, Secretary.

### Yale Party at Petersburg, Va.

The annual Christmas party of the Petersburg Branch, Virginia Chapter, was given Dec. 9 at the home of Mrs. J. Westmore Brown. The house was decorated with poinsettias, holly and candles, the Christmas motif also being carried out in refreshments. An informal musical program was presented by Mrs. George Schultz, Mrs. James Grainger and Miss Carlene Wilson, all of Hopewell; Pfc. Raymond Herbeck of Camp Lee and Leonard Howerton. They were accompanied by Mrs. E. S. Heffington of Hopewell, Samuel Shanko and Pfc. Herbeck. Special guests of the Guild were ten members of the recently organized Hopewell Branch, of which Mrs. E. S. Heffington is regent. Seventeen members of the Petersburg Branch were present.

BLANCHE O. LAUSHEY, Secretary.

### Washington Chapter Hears Dupré.

Fifty-two members and guests attended a luncheon Nov. 30 in honor of M. and Mme. Dupré and their daughter Marguerite at the Edmond Meany Hotel in Seattle. M. Dupré's message was received with great interest and pleasure as he spoke of his work in France and the needs of his country.

That evening M. Dupré was presented in a recital at the University Methodist Temple. A large number of Seattle music-lovers heard the program.

MARJORIE STENSrud, Secretary.

**Frederick E. BIELER**

M. Mus.  
MINISTER OF MUSIC  
WINFIELD METHODIST CHURCH

Head of Music Department,  
LITTLE ROCK JUNIOR COLLEGE  
Little Rock, Ark.

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



News of the A.G.O. — Continued

**Western Pennsylvania Chapter.**

The Western Pennsylvania Chapter held a dinner-business meeting and recital by two of the younger organists of the chapter at Calvary Church, Pittsburgh, Jan. 21. The Rev. Lauriston Scaife, rector of Calvary Church, spoke on church music. He said that many organists and clergy adhere to the truth of the saying "O worship the Lord in the beauty of holiness," but few believe in the holiness of beauty. He spoke of types of music which could be sung that are works of great beauty, but not difficult. He went on to outline the growth and heritage of liturgical music, explaining whence come the settings of the various liturgical services.

"If good music seems to be over our heads, then we must raise our heads", he asserted.

Two young organists, both studying at Carnegie Institute of Technology, gave recitals on the three-manual Möller organ. They were Donald Wilkins and Theodore Ripper. Mr. Wilkins, assistant to Dr. John Julius Baird at Calvary, played pre-Bach and Bach works.

In spite of temperature hovering around zero, many organists (hardy people) and their friends were there.

GEORGE NORMAN TUCKER, Registrar.

**Meet in Detroit Cathedral.**

The January meeting of the Eastern Michigan Chapter was held in St. Paul's Cathedral, Detroit, on the evening of Jan. 21. Fifty members and their guests braved the sub-zero weather to attend this meeting, with our colleague, Ellis C. Varley, organist of the cathedral, as host. Dinner was served by the ladies of the cathedral, after which a brief business meeting was conducted by Dean Cyril Barker. Dean Barker gave a detailed announcement of the February meeting, which is to consist of both afternoon and evening sessions, at which time our visiting artists will be Ellis Emmanuel Snyder, professor of choral music at Capital University, Columbus, Ohio, and S. Drummond Wolf, distinguished Toronto organist. Mr. Snyder will deliver a lecture and demonstration of choral methods. Mr. Wolf will give a recital.

Mr. Varley gave us a lecture and demonstration of Anglican plainchant. He had with him John Renton, basso, as precentor and a double quartet from the cathedral choir to illustrate his remarks. It was a very enlightening and profitable evening. Mr. Varley took up his duties in St. Paul's Cathedral last spring, coming here from the cathedral in Washington, D. C.

MARK WISDOM, Secretary.

**Examinations South Bend Subject.**

The St. Joseph Valley Chapter had an interesting meeting Sunday afternoon, Jan. 12, in the Sunnyside Presbyterian Church, South Bend, Ind., with Miss Ruth Grove in charge. The program centered around the Guild examinations. The organ pieces were played by Mrs. William Harnisch, Mrs. Vernon Taggett and Daniel Peitke, F.A.G.O. Mrs. Robert Thorpe discussed the written part of the examinations. Concluding the program, Miss Helen Christman, accompanied by Mrs. Julius Christman, sang two numbers by Handel. Supper was served in the social room of the church.

The next meeting will be held in St. Peter's Lutheran Church, Mishawaka, Feb. 23, at 4 o'clock, with Albert Schnaible in charge of the program.

MADGE W. CLAYTON.

**"The Messiah" in Richmond.**

The Virginia Chapter presented its annual rendition of "The Messiah" Dec. 2 at the Mosque in Richmond. A chorus of 300 voices selected from the choral groups of the city sang the five choruses in the Christmas section splendidly. The soloists for the production were Iona Harms, soprano; Viola Silver, contralto; Lucius Metz, tenor, and Myron Sands, baritone,

all of New York. The orchestra was composed of local professional musicians and the entire production was directed by Dr. Benjamin Swalin, conductor of the North Carolina Symphony Society. Charles Craig, dean of the chapter, was in charge of arrangements and was assisted by Mary Mathewson Gray, William H. Schutt, James R. Sydnor and Alton Howell.

ALTON HOWELL, Publicity Chairman.

**Two Thousand Hear Dupré.**

What was probably the largest audience at an organ recital in Portland, Ore., in years heard Marcel Dupré Sunday afternoon, Dec. 1. Nearly 2,000 were present. The recital, at the City Auditorium, was under the direction of Mr. and Mrs. Lauren B. Sykes. Themes for the concluding improvisation were given by William Robinson Boone, John Stark Evans and G. Raeder, dean of the Oregon Chapter.

After the recital a reception was held by the chapter in honor of Mr. Dupré at the parlors of the Unitarian Church.

MARTHA B. REYNOLDS, Secretary.

**Southern New Jersey Christmas Party.**

The monthly meeting of the Southern New Jersey Chapter was held Tuesday evening, Dec. 10, in the social hall of the First Presbyterian Church of Bridgeton. This took the form of a Christmas party. The activities were in charge of the events chairman, Lowell Ayars, who kept affairs moving at a rapid pace in a most interesting way. One feature of the evening was a humorous sketch presented by our dean, Charles Wright, and Mrs. Wright. The latter was the composer and arranger of the act. Refreshments were served.

CARRIE E. LIVINGSTON, Secretary.

**Weinrich Plays in San Jose, Cal.**

The San Jose, Cal., Chapter sponsored a recital by Carl Weinrich in the Methodist Church of San Jose Jan. 29. The regular meeting of the Guild for the month dealt with the career of Mr. Weinrich and the music he was to play.

ELIZABETH WENK, Correspondent.

**Election by Stephens College Branch.**

The Stephens College Branch of the Central Missouri Chapter held a dinner meeting Dec. 6 at the Teaberry in Columbia. Sixteen of the twenty-two members were present. Dona Lee Bendixen of Le Mars, Iowa, was elected regent; Ruth Scharlach was made vice-regent; Mary Harper Poling of Blackwell, Okla., was elected secretary-treasurer. The faculty sponsors are Miss Nesta Lloyd Williams and Miss Barbara Twyeffort.

MARY HARPER POLING, Secretary.

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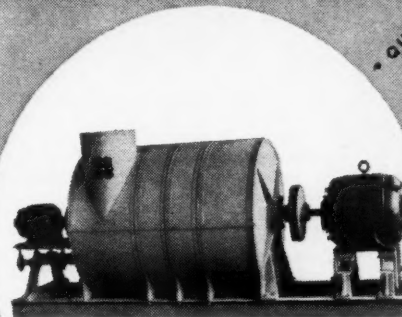
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## A.G.O. Examinations: Their Purpose and Scope; A Look Ahead

By J. LAWRENCE ERB, Mus.D.

Since its beginning fifty years ago the Guild has been committed to the policy of conducting examinations for the purpose of establishing and maintaining a high grade of musicianship among its members, so as to raise the standards of church music. Its record is a proud one, as any of us can testify whose memories go back to the period when the Guild was organized. Modeled in large part upon the Royal College of Organists in London, the examinations have reflected the influence of the older organization, though, as the years have gone by, the Guild has, quite properly, followed its own line of evolution. In this semi-centennial year it is a good thing to pause a moment to look backward—and forward—taking account of stock, to plan for the next half-century.

The first thing that strikes the observer is how completely the fundamental principles of the Guild have been justified by their results. It might have seemed that an organization without any authority except such as it can command through its examinations might be powerless to accomplish anything important. An institution without facilities for teaching, without even a library, imposing its standards simply by undeviating adherence to a set of requirements, impartially and impersonally administered, has set its seal upon the entire musical culture of the country—for the Guild is honored and respected not only by organists but by the whole musical fraternity. To see our monument we need only to look about us.

With so much to be proud of and thankful for, it might seem as though the Guild could simply coast along and trade upon its prestige. But that is not the law of life. A *loafing* organization is a *dying* one. At the height of its prestige and prosperity in this anniversary year the Guild must set its sights ahead, so that the next fifty years may mean not only a consolidation of the gains we have made, but continuous adaptation to the new and changing world before us. That means a steady and unrelenting and clear-eyed scrutiny of the examinations, so that they may continue to set the pace for the ambitious young church musician of the future.

The Guild would never have come to its present eminence simply as a social organization. The chances are that it would have died long ago. Its primary reason for being is the conducting of examinations through which ambitious candidates may test themselves. In spite of the fact that a large proportion of the members are content to remain colleagues and never test their wings, the influence of the examinations, as reflected in the accomplishments of its associates, fellows and choirmasters, serves as an incentive to keep all Guild members on their toes. The tarnished old slogan "Excelsior" is still potent in energizing organists as well as Alpine climbers.

What is the purpose of examinations, anyway? A groaning chorus of sufferers has asked that question for many years, and in other organizations besides the Guild, and nobody has yet given a conclusive answer. Yet there must be one, or several. Let me answer, as best I can, for the Guild.

The outstanding purpose of the Guild is to improve the standards and usages of church music in this country. There are many ways in which this is being done, but the most important by far is through the examinations. The Guild has never made the mistake of assuming that a good organist is *per se* a good or even a satisfactory church musician. So much more enters into the ministry of music in religious worship. A good organist should and does make a better church musician than a poor one, other things being equal, but his contribution to religious worship consists of so many more things than merely playing the organ. Character should perhaps be named first, and a sympathetic and understanding approach to worship. These, however, cannot be measured by any objective tests that we might devise. We must take them for granted and hope for the best. What we can do and strive to do is to devise a set of

tests so broad in scope that it will assure a reasonable background of skill, knowledge and understanding in the successful candidates.

That is why the Guild examinations have always included a wide variety of subject matter, theoretical, historical and aesthetic. That is why the examination committee has consistently recommended to prospective candidates a considerable body of reading in preparation for the examinations. The provisions of its charter do not permit the Guild to teach, but there is nothing to forbid its suggesting useful and valuable material to students. It is to be hoped that all prospective candidates read most or all of the suggested works, and many more, and that they do not discontinue their reading when the coveted certificates are in their possession.

The most obvious method of determining whether or not the candidate has the requisite skill and knowledge to undertake the serious duties of a church musician is the examination. Hence the examination committee conducts the examinations as faithfully as is humanly possible, by making them absolutely impersonal and impartial, by strict but fair markings, by undeviating fidelity to both the letter and the spirit of the standards established and the tests to which the candidates are subjected, so that the results of the examinations serve as nearly as possible to determine whether the candidates have or have not the reasonable *minimal* qualifications that go to make a good church musician. The questions asked and pieces assigned necessarily change from year to year, but the committee consistently keeps before it the fundamental reason for its existence—the certification of church musicians, qualified both as performers and as directors of church music. This is neither the time nor the occasion to go into details about the specific requirements for the examinations in the past; but the high quality of the associates, fellows and choirmasters who have successfully passed through the mill is, I venture to assert, ample commentary upon the successful working of the plan.

But I said a moment ago that we cannot rest upon our laurels, but must look ahead. No doubt there are those among us who feel that there is nothing to improve in the present setup—that to change in any way would mean retrogression. After a lifetime spent in college and university work I am well acquainted with the attitude of "ye olde grad," and the older the more positive and tenacious in his views he often is. Every college president and faculty has to deal constantly with the problem of the loyal alumnus, to whom the past is golden, the present dubious and the future alarming. College administrators learn to take these things in stride, even though at times they become irritating. One of the most significant trends in education for the last quarter-century has been the pitiless scrutiny and criticism to which education has been subjected on all sides—and rightly. For education is the most vital thing in life to all of us. Curricula are no longer taken as a matter of course. Whether for better or for worse, the elements of a modern education must show cause for their inclusion in the scheme. Many feelings have been hurt and much ink has been spilled, but since the impelling motive in these discussions has been the improvement of the educational process and a better-trained product, the educational world has taken them, in the main, with reasonable good nature as evidences of interest and good will.

If this is true in the educational world, then the Guild cannot escape the spirit of the times if it would, and, of course, it has no intention of trying. For a considerable period the examination committee has gone through the same soul-searchings that have marked college faculties. These have not all been self-started, for there are loyal Guild members who have felt that in one respect or another the standards should be modified and the examinations changed to fit. To all such the committee has had an open and sympathetic ear. It is not in the nature of things that the examinations of 1946 should be the same as those of, say, 1926, or that those of 1966 should adhere to the same pattern as those of today. When the channel changes the pilot must chart his course accordingly, and the committee is trying to do just this. It does not necessarily follow that all suggested changes are adopted, with or without modification, but all receive a respectful hearing.

In looking forward to the immediate future the course is relatively simple. The balance of factors making up the examinations is not likely to change much at once. After all, the tools of the church organist are still much the same as they were a generation ago. He *must* be able

to play acceptably, to accompany, to read well at sight, to harmonize when needed, to improvise, to play from score (vocal or orchestral)—not to exhaust the list, but to suggest why all these elements must enter into the examination. That he should be able to compose is as obvious as that he should be able to write a decent letter. Composition is not an esoteric art. It is a trade to be learned. That any given composition should contain within it the germ of immortality is another matter. The church musician should, like the priest or minister, be a thoroughly literate person, capable of providing at need the material for any given occasion. (These last observations, by the way, are my own personal views and have not been discussed in committee.)

Just how will the examination of the future shape up? One guess is as good as another, but here are a few observations. Take them for what they are worth to you. If present trends are any indication, solo organ playing may become less important in the church service. Opening and closing voluntaries have already disappeared in some quarters and the organ offertory is pretty well a thing of the past. The use of an "organ prelude" of some ten minutes, of a semi-concert nature, has appeared in some cases, but is not yet widespread. As for the organ recital of hallowed memory, in many communities it is as dead as the dodo. For some undisclosed reason the organ for itself alone seems to be in eclipse, except as a filler on radio programs—and of that the less said the better. What I am getting at is that it is conceivable, if present trends continue, that the solo piece requirement may, in the course of time, undergo some modification.

On the other hand, the demands of service playing are becoming more exacting. It may well be that the future holds more and stiffer requirements in this direction. Improvisation and free harmonization, for instance, loom larger in the picture, and the accompanying of hymns and other service music might be improved. In other words, the function of the organist as a church musician is becoming more important as his virtuoso status becomes less so. This is a trend which the Guild is sure to keep in mind, for the Guild is after all primarily an organization of church musicians, with whom concert or virtuoso performance is of secondary importance.

In these days when liturgies are becoming more elaborate, more attention might well be paid in the examinations to questions involving liturgical usages and procedures. This is a problem belonging primarily to the realm of the choirmaster, but so often the organist and the choirmaster are one and the same that it seems futile to omit so important an element from the tests. Liturgical development has been rapid and widespread, and organists and choirmasters need to be familiar with liturgical traditions and procedures.

Probably more discussion has centered about the theory requirements than upon all other topics combined. There has been a lively feud between the protagonists of strict counterpoint and all that it entails and its opponents. Up to date strict counterpoint and fugue exposition have been, in a way, the backbone of the theory requirements, in spite of much complaint on the part of those who do not like it that way. The committee has long considered this knotty problem and so far has been unable to discover a suitable substitute. Even the bitterest opponents of the strict counterpoint requirement must admit that it does provide a perfect medium for testing objectively the candidate's musicianship. However, that is not all there is to it.

No one doubts the disciplinary value of the study of strict polyphonic forms, and few would question its value in forming taste and producing a certain fluency in musical thinking and writing. The question arises whether these things are worth the time and effort that is devoted to them. Up to date I am among those who have been unable to find a satisfactory substitute; yet I think the search is necessary, for I believe a substitute must eventually be found.

The purpose of education is not primarily disciplinary, nor is the preservation of old forms and customs necessarily vital. So far as discipline is concerned, every task persisted in to its logical conclusion bears within itself drastic discipline. Discipline arises not from the means, but from the methods, of using our educational materials. I doubt that the Guild should be concerned how candidates get their skill or their knowledge as long as they get it. As for the preservation of usages, that, too, is of minor importance.

The term "horse-and-buggy-days" refers to a past which we often unduly glorify, but which we would not perpetuate if we could. Similarly we tend to glorify usages of the past which, no matter how essential they may have been in their time, are unsuited to present-day thinking. When the British Parliament opened a few weeks ago everybody remarked about the incongruity of the medieval trappings

and ceremonials with the twentieth century problems and realities with which Parliament has to deal. Perhaps a certain element of masquerade and play-acting serves as a counterfoil to the formidable practical life which we have to live—"escapism" we might call it. But we must make sure that the play-acting does not get into the way of the living. Besides, I am not sure that many of us would agree that religious worship is or should be a form of escapism, though some opponents of Christianity make that accusation.

There is only one real reason for the study of musical theory—that is to train the student in expression and to give him the tools with which to proceed. We are living in the twentieth century, and what we have to say as musicians and composers bears, whether we will or not, the impress of our times. The methods and materials of the Renaissance period produced great Renaissance art. Those of the later Bach-Mozart-Haydn-Beethoven period diverged farther and farther from the Renaissance type as the years passed. The so-called Romantic period produced its own types and techniques. In each epoch a pale reflection of bygone days was its own condemnation. Composers did not attempt to write in the earlier styles because, for one thing, the earlier masters, at home in their own medium, did it so much better. Yet, as in the academic world, the music student was trained in the ways of the past and had to spend precious time and effort in finding his own voice.

The drift away from the classical tradition in academic procedure is bound to find a parallel in the theoretical training of musicians, though, at present, our profession lags decades behind the academic world in this regard. This is not an argument either for or against the value of the classics or the classical traditions. It is simply a recognition of an immutable law. The world of music has moved and is moving, and there is no way of stopping its progress. All we can do by trying to retard it is to make more difficult the lot of the young musician who has to live in the present and the future. That is a futile and wasteful process.

How this applies to Guild examinations is obvious. Since the candidates are young, contemporary-minded and forward-looking, our task must be to help them prepare for the world in which they will live. Our examinations must be changed from time to time, as the world about us changes. But, make no mistake; the change must not be merely for the sake of change, nor must standards be lowered. Apart from personal taste, a Beethoven or Brahms sonata is no less worthy or of lower musical value than a Bach fugue—or a Chopin prelude or one of Debussy's charming fantasies, or a Franck chorale. Again it is not a *type* that sets the standard, but individual art-works of various sorts.

The examination committee is ready to move as fast as it sees its way ahead. It is difficult in a field as diversified as music to keep to objective verdicts, but the committee bears the objective ideal ever in mind. As satisfactory substitutes can be discovered to replace outmoded tests, the committee will adopt them; and it is searching in earnest. In spite of the veneration which every member of the committee feels for the methods and materials which have been hallowed by usage, we would feel derelict and frustrated if, in the course of the years, it could not adapt its important work to the tasks of the times.

One thing is certain: The Guild does not intend to lower the standards which have made it great. Neither does it intend to preserve, as in a museum, outmoded relics of a bygone time. As a living, growing, functioning organism it will adapt itself to the surging life within it and the environment in which it must function. With the help of all its members, the Guild, through its examination committee, will succeed in the future as it has done in the past.

THE JOHN HARMS CHORUS was heard in Mendelssohn's "Elijah" at St. Thomas' Church in New York Sunday evening, Dec. 1. Marion Clayton Magary was at the organ. Haydn's "Creation" was heard Jan. 19 with Mimi Benzell, Donald Gage and Wellington Ezekiel as soloists and Andrew Tietjen at the organ. Mr. Harms also presented his chorus in the Verdi Requiem Sunday afternoon, Jan. 26, at the auditorium of the American Academy of Arts and Letters in New York and it will be given in Town Hall Saturday evening, Feb. 15. Soloists will be Iona Harms, Winifred Heidt, Donald Dame, Paul King and Marion Clayton Magary, organist.

NOTED WRITERS, composers and musicians have accepted invitations to speak at a symposium on music criticism to be held by the department of music of Harvard University in Cambridge May 1, 2 and 3. A re-examination of the principles of music criticism through discussions of modern critical problems is the object of the symposium.



**AUSTIN THREE-MANUAL FOR CHURCH IN LINCOLN, NEB.**

The Church of the Holy Trinity (Episcopal), Lincoln, Neb., is rushing completion of the enlarged organ chambers and rearrangement of the sacristy in preparation for the installation before Easter of its three-manual Austin organ. This work will include dismantling of one of the few remaining tracker instruments of its type, a two-manual Hook & Hastings, installed in its present location as a second-hand instrument some sixty years ago.

The new organ, given anonymously by a parishioner, promises to mark a new era in the musical life of this old parish, coming at a time when enthusiasm has been general following reorganization of the two choirs a year and a half ago by the new director, Mrs. Dorsey Baird.

The specifications were drawn up by the organist of the parish, Dorsey D. Baird, in collaboration with Myron Roberts, instructor of organ at the University of Nebraska, with valuable suggestions, including scaling of the instrument, by J. B. Jamison of the Austin Company.

Following is the stolist:

**GREAT ORGAN.**  
(Unenclosed.)

- Gemshorn, 16 ft., 73 pipes.
- Diapason, 8 ft., 61 pipes.
- Clarabella, 8 ft., 61 pipes.
- Gemshorn (ext. of Gemshorn, 16 ft.), 8 ft., 61 notes.
- Quintaten, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Mixture (15-19-22), 183 pipes.
- Chimes (Deagan), 21 tubular bells.

**SWELL ORGAN.**

- Geigen 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.
- Rohr Flöte, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe (ext. of Contra Fagotto, 16 ft.), 8 ft., 12 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana (console preparation only).
- Tremolo.

**CHOIR ORGAN.**

- Viola, 8 ft., 73 pipes.
- Orchestral Flute, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 39 pipes.
- Spitz Flöte Celeste, 8 ft., 61 pipes.
- Flute Harmonic (ext. of Orchestral Flute), 4 ft., 12 pipes.
- Nazard (from Spitz Flöte), 2 1/2 ft., 61 notes.
- Flautino (from Spitz Flöte), 2 ft., 61 notes.
- Tierce (from Spitz Flöte), 1 1/2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Open Diapason, 16 ft., 32 pipes.
- Lieblich Gedeckt (ext. Swell Gedeckt), 16 ft., 12 pipes.
- Gemshorn (from Great), 16 ft.
- Octave (ext. Pedal Diapason, 16 ft.), 8 ft., 12 pipes.
- Gedeckt (from Swell), 8 ft.
- Super Octave (ext. Pedal Diapason, 16 ft.), 4 ft., 12 pipes.
- Contra Fagotto (from Swell), 16 ft.
- Posaune, 16 ft., 32 pipes.
- Trombone (ext. Pedal Posaune, 16 ft.), 8 ft., 12 pipes.
- Clarion (ext. Pedal Posaune, 16 ft.), 4 ft., 12 pipes.
- Chimes (from Great).

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# THE DIAPASON

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CHICAGO, FEBRUARY 1, 1947

In order to assure prompt delivery of THE DIAPASON our readers are urged to report to us any change of address and any error in the address label! Please check the label on the wrapper and write at once if name or address is incorrect.

A delay of seven to ten days in the mailing of THE DIAPASON, as a result of labor difficulties, was a cause of distress not only to this office, but to many of our readers—too many to answer individually their complaints of tardiness in the arrival of the January issue. We hope that the paper reached all of them eventually, but if any subscriber failed to receive his copy a postcard will bring one.

## A.G.O. Now in Every State

Warden Elmer's announcement at the Christmas dinner of the American Guild of Organists in New York Dec. 30 that the Guild now has chapters in every one of the forty-eight states of the Union, as recorded last month in THE DIAPASON, must have been a source of real gratification to the head of the A.G.O., as it was to all who were present. The enthusiasm and industry of the warden, who has gone from coast to coast in the interests of the expansion of the Guild, have borne fruit in the organization of a number of chapters and branches and in a very great enlargement of the membership of the Guild. It should encourage every organist that the one national body which brings him and his fellows together and which strives in many ways to elevate the profession, to promote the cause of church music and to uphold the dignity of those who provide it, should show a remarkable growth.

Those who read the A.G.O. department in THE DIAPASON from month to month must be aware of the increasing influence of the Guild. We might take this occasion to say to all of our readers that they miss an opportunity to keep abreast of the activities of the organ world if they skip the pages devoted to the A.G.O., for they contain a record not only of the musical and social programs throughout the land, but of what is being done to make the membership comprehend the place of the organist in the church and the responsibility that is his in keeping organ and choral music up to a high standard.

## Making It Easier for Choir Boy

The choir boy, a creature distinctly *sui generis*, who has been a cherubic blessing in many a choir, but too often a problem to those responsible for him, has been the subject of much anxious thought, and equally of much amusement, for generations. The problem usually has been considered entirely from the viewpoint of the grownups, but it seems that the time has come to look at the boy's side and to do something to alleviate for him the boredom of listen-

ing to long sermons. This may serve to prevent such conduct as that of a well-known "movie" figure who, like so many other lads who have lived to become great men in various professions, was once a boy soprano, and of whom it is recorded that his singing was good, but his deportment bad, as illustrated by the story that, irritated by the hauteur of the tenor soloist, he bought a small horn and blew it just as the tenor reached a high note, thus providing an altogether unwanted *ad libitum*.

In Melbourne, Australia, the "hardships" of St. Paul's Cathedral choir boys have been eased considerably, thanks to the thoughtfulness of the dean and his assistant, the Australian Information Bureau relates. They realized that the boys could not be expected to take a sustained interest in adult sermons when they discovered that the boys whiled away their time playing games during the sermons. So they set out to amuse the boys in a different way, and established a library with books of adventure stories with religious themes. Since then the dean has reported that the books are more than holding the boys' attention.

This is in line with the action of a clergyman of Leeds, England, the Rev. P. Mayhew, who provides his choir boys with paper-covered detective stories.

To the unregenerate these innovations suggest something. Why not provide the congregations with books of the same kind to occupy their minds while some sermons are being preached? Fortunately in the majority of churches the sermons are too good for anything of this nature, but it would help in the others.

## CHARLES WAKEFIELD CADMAN DEAD; BEGAN AS ORGANIST

Charles Wakefield Cadman, composer of "The Land of the Sky-Blue Water," "At Dawning" and other popular musical numbers, died Dec. 30 in Los Angeles, Cal., at the age of 65.

Born in Johnstown, Pa., Mr. Cadman went no farther afield than Pittsburgh to learn music. There, under the tutelage of Leo Oehmler, W. K. Steiner and Luigi von Kunitz, he studied harmony, organ and composition, and there remained as music critic for *The Pittsburgh Dispatch* and as organist of several of the city's churches. His first writings were organ pieces and ballads in the traditional manner. It was not until after he had "discovered" the American Indian that he attained national prominence.

## Would Disclose Organists' Pay.

Los Angeles, Cal., Dec. 14, 1946.—Editor of THE DIAPASON:

The Guild in its commendable work of raising the standard of church and organ music has ever been confronted with the delicate problem of asking for a proper recognition of the duties, responsibilities and compensation of the organist. Any attempt to attain this desired result by the use of methods employed by unions and other associations has always met with strong opposition from the Guild. A plan to get this recognition was suggested to me which I wish to place before the body of musicians.

The annual financial reports of many churches state under the item "music" in one figure the money paid for salaries of choir, organist and music bought in such a manner that the ordinary church member seldom knows the amount paid the organist. I suggest that the Guild find out the average sum given the organist as compared with the other necessary expenditures of the church and issue a small slip stating these facts and send it to subscribers of the church, so that they may know the true status and take steps to place the organist in a fair and just position in church matters.

No names of churches or organists are to be mentioned, but the plan is simply to bring a clear awareness to the congregation of the small compensation offered to support this most important branch of the church work.

ERNEST DOUGLAS.

J. E. DODD, SENIOR partner in the firm of J. E. Dodd & Sons, organ builders, of Adelaide, Australia, recently reached his ninetieth birthday and is still working and handles his tools without difficulty. He established the business in 1880, and claims that his firm has rebuilt every English organ in South Australia, except that in St. Peter's Cathedral. The largest of their own organs is the one in the Conservatorium at Adelaide; others are in St. Francis Xavier's Cathedral, and in many churches in South Australia and other parts of the continent.

## New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Six Religious Preludes," by Jaromír Weinberger; published by the H. W. Gray Co.

A transplanted Czech composer, Weinberger has achieved new fame since his arrival in New York in 1939 for his essays in organ and church music. His outstanding success, the organ suite "Bible Poems," was followed by a sonata and two cantatas for high voice and organ. Now we have another cyclic work for the organ. The six movements in this new suite are set forth as "The Way to Ephraim," "The Woman of Bethany," "An Advent Psalm," "Czech Christmas Carol," "Actus Tragicus" and "The House upon a Rock." Each piece is short, running on an average three pages; technically, the norm lies around the moderately easy. But this simplicity and brevity do not connote juvenile art or poverty of inspiration. This set of pieces represents a highly gifted, expertly equipped composer at his choicest. This is music of genuine quality, definitely individualist idiom, a creation of true beauty.

"Hymn Meditations," No. 2, by Van Denman Thompson; published by Lorenz Publishing Company, Dayton, Ohio.

A score of clever treatments of familiar hymns make up the contents of this volume. The composer has wisely elected to eschew elaborate developments of these tunes, and his choice of vocabulary and designs has been kept safely conventional. But these limitations heighten the service values of the book rather than the reverse. This is service music primarily and should be rated on that basis. The much-loved melodies are not altered to any marked degree; the most common scheme followed is that of the invention of a suitable figuraton, used as a background against which the hymn-tune is intoned in all its simplicity on an appropriate solo stop. All the pieces are short, of practical length. The music has been kept simple. Within the bounds selected by the composer he has succeeded in setting forth a set of chorale preludes that reveal true imagination, depth and fertile craftsmanship, and considerable imagination and musical interest.

"Sonata da Chiesa," by Hendrik Andriessen; edited by R. L. Bedell; published by Edward B. Marks Music Corporation, New York City.

A saraband-like theme serves as the basis for five variations and then is amplified into a brilliant toccata finale ending in a formal restatement of the initial material in expanded chordal style. The work is one of exceptional musical interest. It is music for the concert player of considerable technical achievement—but of a value far beyond that of mere display. The idiom elected is not that of the late Romantics—it is often harsh and grating, but it is always music. The piece never descends to that futile note spinning which is the curse of much of the music put forth today. It moves to its appointed climax with no loitering, no stammering on the way. This is concert music of the highest grade, worthy of the best preparation, certain in its effect if properly projected. The registration is practical and modest in its scheme and demands—the music is there and is not dependent on bizarre, extravagant colorings.

"Masterpieces of Organ Music," Folio No. 46, Voluntaries by Charles John Stanley, edited by Norman Hennefeld; published by the Liturgical Music Press, New York City.

The term "voluntary" as used by the English composers of the period immediately following Handel was equivalent to the German term "prelude" and the Italian "toccata." It was probably the freest form available to the writers of the period. The two examples of the species so deftly set down by this particular worthy are interesting samples of the best music written during the exploratory period which gave them birth. The two voluntaries offered in this issue are of more than antiquarian interest, however—they are both significant, virile music of present-day values, effective organ music of the contrapuntal mode, melodically ingratiating, fun to play and easy on the ears. Both will serve admirably as postludes or as brilliant, imposing spots on concert programs.

"Ave Maria," Bach-Gounod, arranged for organ by George W. Volk; Largo; by Veracini, arranged by Charles Black; published in the St. Cecilia Series by the H. W. Gray Company, New York City.

The hackneyed hybrid B.-G. is here set forth in another version for organ, this time with the melody presented as a pedal solo. Few organists today will be able to use the particular stops demanded in this issue, but that is not of great im-

## Looking Back Into the Past

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

More than fifty members of the A.G.O. attended the annual New Year's luncheon in New York. Mark Andrews was the humorous toastmaster and among the speakers were Dr. J. Christopher Marks, Gerrit Smith, S. Lewis Elmer and Dr. John Hyatt Brewer. Warden Frank Wright reported that nine new chapters had been organized in 1911, making a total of eighteen.

Casavant Brothers of St. Hyacinthe, Que., completed a branch plant at South Haven, Mich., for the manufacture of organs in the United States.

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

The 100th anniversary of Henry Pilcher's Sons was celebrated Jan. 2 at the Pilcher factory in Louisville, Ky., with a banquet.

The four-manual Möller organ in the Scottish Rite Cathedral of Memphis, Tenn., was opened in January with five recitals by Clarence Eddy.

Pietro A. Yon received a signal distinction in being elected honorary organist of the Basilica of St. Peter at the Vatican.

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

Clarence Eddy, dean of American organists, died in Chicago Jan. 10 at the age of 85 years, after a career of great eminence as a recitalist and teacher.

Willard Irving Nevins was appointed organist and director at the First Presbyterian Church of New York to succeed the late Dr. William C. Carl.

Ralph Kinder played his thirty-eighth annual series of Saturday afternoon recitals at the Church of the Holy Trinity in Philadelphia in January.

Austin Organs, Inc., a new firm, took over the factory and business of the old Austin Organ Company and at its head were members of the second generation of the Austin family.

portance; satisfactory substitutes can easily be found.

The old Italian Largo is a beautiful antique melody beautifully reset in all its aristocratic simplicity. It is a gem in its quiet grace and attractive severity.

"Song of the Good Shepherd," by Roland Diggle; published by Theodore Presser Company, Philadelphia.

This is a most attractive organ meditation based on the beloved tune "Dominus Regit Me." The music is simple, easy to play, evidently a labor of love on the part of the composer. Its three pages comprise some of the best writing to come from his prolific pen. The symmetrical intensity of interest gained until the end is an uncommon achievement.

## HUGH PORTER WITHDRAWS

FROM ST. NICHOLAS IN N. Y.

For over a year the congregation of the Collegiate Church of St. Nicholas in New York has been opposing an attempt on the part of the consistory of the Collegiate organization to sell St. Nicholas' Church and its property on Fifth Avenue at Forty-eighth Street. Real estate interests have offered as much as \$4,000,000 for this site, which is one of the most valuable in New York City. Although the Collegiate consistory in December removed from its books the declaration that the church was for sale "in principle," the ministers and officers of St. Nicholas' were unable to obtain either a reasonable assurance of the permanence of their church home or of the right of the congregation to have a voice in its own destiny. Consequently the staff, deacons, elders and congregation decided at their annual meeting Jan. 14 to withdraw from the Collegiate system. They worshiped in the seventy-eight-year-old church adjoining Radio City for the last time Jan. 12. Dr. Hugh Porter, organist and choir-master, and the choir had previously decided to follow whatever action the congregation might take.

When Dr. Porter went to the church in 1936 the new minister, Dr. Joseph R. Sizoo, secured funds to build a new chapel and to provide a professional choir to augment the quartet of soloists. Under Dr. Porter's leadership the music has assumed an increasing degree of importance in the life of the parish and in the city.



**TRAVELS THROUGH AIR AND MUD FOR KANSAS RECITALS**

Whether he travels by air or through muddy clay, it appears that W. Arnold Lynch, A.A.G.O., of Topeka, Kan., gets there in time to give his recitals. Dec. 8 Mr. Lynch was engaged for a vesper program at the First Presbyterian Church of Great Bend, Kan. Great Bend is 218 miles from Topeka. So that he might be able to take care of his morning service it was arranged that he should go to Great Bend by air. The operator of the airport attends the church and his wife teaches a Sunday-school class. The recital marked the opening of a small Austin organ which Mr. Lynch found to be very effective for its size.

Coming down to—and into—earth, on the occasion of a recital at the Baptist Church of Concordia, Kan., Nov. 10, Mr. Lynch drove the distance of 120 miles and then went on to visit friends in Belleville, where on a dirt road he was mired several times and had to be pulled out.

The following was Mr. Lynch's Concordia program: Fantasia on an Old English Folksong, Matthews; Canzonetta, McCollin; Concerto, "The Cuckoo and the Nightingale," Handel; "A Little Tune," Felton; Toccata and Fugue in D minor, Bach; Ballade in D, Clokey; Londonderry Air, arranged by Kohlmann; "Piece Heroique," Franck; "Dreams," McAmis; "Carillon de Westminster," Vierne.

**KODALY'S NEW WORK HAS PREMIERE IN WASHINGTON**

Theodore Schaefer, organist and director of music at the Covenant-First Presbyterian Church, Washington, D. C., announces that his chancel choir has the honor of giving the first performance anywhere of Zoltan Kodaly's recent manuscript, a setting of the "Missa Brevis" for chorus, soli and organ. Mr. Kodaly, the eminent Hungarian now visiting this country, conducted the performance at the Covenant Church Sunday evening, Jan. 26. Soloists were Faith Swank, contralto; George Barritt, tenor, and Harold Ronk, baritone.

Several seasons ago the Covenant Chancel Choir introduced to Washington Kodaly's "Psalmus Hungaricus" (Psalm 55). This is one of a number of rarely performed choral works which have been presented by the Covenant ministry of music under Mr. Schaefer. Among the works given first hearings in Washington are Benjamin Britten's "A Ceremony of Carols," Ralph Vaughan Williams' "The Shepherds of the Delectable Mountains" (twice), Ernest Bloch's "Avodath Hakodesh—Part One" and Robin Milford's "Four Heavenly Songs" (three times). The more standard works performed are Harold Darke's "The Sower" (three times), Gabriel Faure's Requiem (four times), Bach's "St. John Passion" and "The Messiah" (annually).

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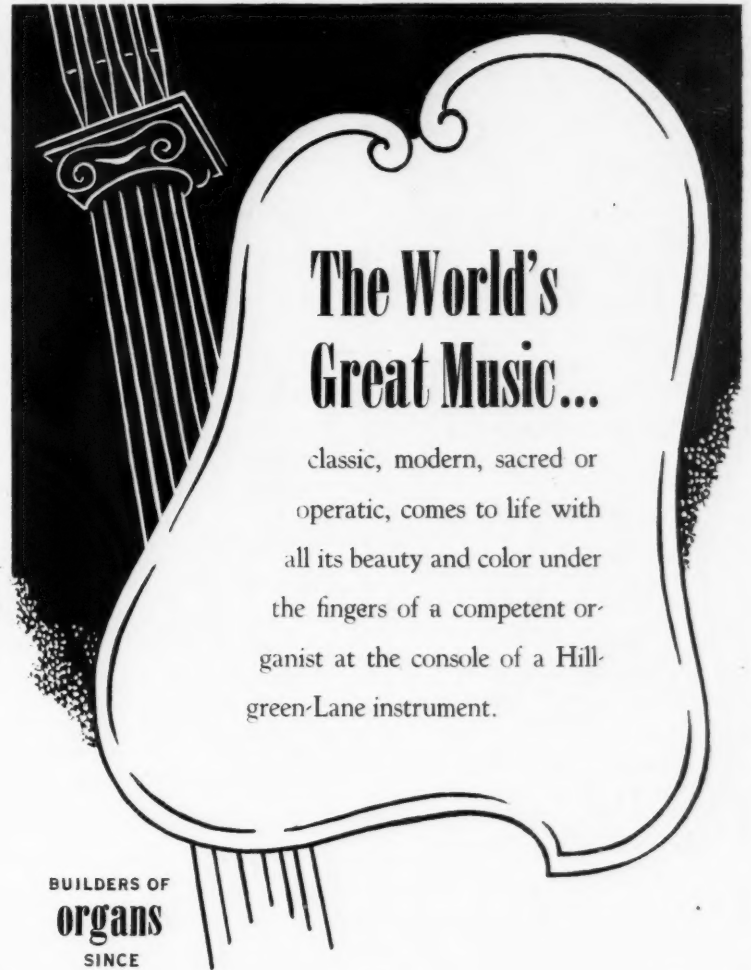
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**HARRY BANKS' NEW CANTATA  
SUNG AT GIRARD COLLEGE**

The thirty-first annual Christmas concert was presented Dec. 13 by the musical organizations of Girard College, Philadelphia, in the chapel of that institution. The college choir, under the direction of Dr. Harry C. Banks, sang his new cantata, "The Christmas Story," written for and dedicated to the boys of Girard College. The audience filled the large building to overflowing and many were turned away. Each year these concerts grow more popular and next season, which will mark the beginning of the one hundredth anniversary of the college, it is planned to hold the concert on three successive evenings in December.

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WILLIAM CURTIS HUGHES



ALTHOUGH WILLIAM CURTIS HUGHES is only 25 years old, he has been associated with church music of one type or another for nearly half of his life. He began studying organ at the age of 16.

Three months later, because of the sudden illness of his teacher, he had to assume her duties as full-time organist. In 1943 he studied with Thomas H. Webber, Jr., organist and choirmaster of the Idlewild Presbyterian Church, Memphis, Tenn., and during that time Mr. Hughes substituted for organists of the larger churches of that city. He was graduated *cum laude* from Murray State College, Murray, Ky., in 1945 with the degree of bachelor of music education. While in college he was minister of music at the First Methodist Church of Murray, where he gave several recitals.

Since August, 1945, Mr. Hughes has been on the faculty of Maryville College, Maryville, Tenn., as an instructor in music. In addition to his class work he gives private instruction in organ, piano and voice. The all-girl choir and a men's glee club, with fifty-six members in each organization, are under his direction. A forty-eight-piece band that scored a hit at all the games of the college this year is the result of his direction. Mr. Hughes presides at the organ for daily chapel services of the college and at the weekly vesper services. Since he has been at Maryville he has given several organ programs at the college and at the First Methodist Church of Maryville, where he is minister of music, directing two choirs.

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## Recalls Memories of Stay in Germany and His Study There

[This is the second installment of an article, by the eminent Toronto organist and composer, in which he recalls events in his active career of fifty-nine years from his birth in Scotland to his years of activity in Canada.]

By THOMAS J. CRAWFORD, F.R.C.O.

How many historic memories are centered in the ancient city of Edinburgh! Beautiful Edinburgh, with its old world castle, great monuments, Holyrood Palace, forever linked with the name of Mary Queen of Scots, and its wide, impressive Princes Street! Think of the great thrill I experienced when in June, 1894, for the first time that I was old enough to appreciate it, we made Edinburgh a stop-over on our way to Germany.

My father must have been a brave man to have set out for a foreign country with a wife and four children (myself and three sisters) with no knowledge of the German language and little experience of travel. But you know what Scotchmen are, and Dad had a genial way with him. He always seemed to light upon some Scot or another wherever we went who had known him or some friend or friends' friend of his, and so everything smoothed out nicely.

This early adventure must have given me my keen love of travel, for since then I have covered thousands of miles by road, train, steamer, diligence, bus and latterly automobile. France, Switzerland, Italy, Bohemia (now Czechoslovakia), the Baltic, the Highlands of Scotland have all been covered. I know every seaside resort in England from Scarborough and Bridlington on the northeast coast 'round to Southport and Blackpool on the west coast (about forty at least). My examining and adjudicating work has taken me pretty well all over Ontario and I know it a great deal better than a large number of native-born Canadians. Many visits by automobile, train or bus to the United States have given a great deal of pleasure and enlarged my circle of friends. New York, Atlantic City, Philadelphia, Boston, not to mention Niagara Falls and Buffalo, which we look upon as a mere picnic trip from here!

Only last summer my wife and I motored over 1,500 miles to the Maine coast and back. Believe it or not, by taking our time and avoiding all the big towns and finding nice country homes at which to stay we did it for a little over \$10 a day for the two! But, ye gods, there is still one important place left to visit that has so far escaped me—Chicago, the DIAPASON office—and Gruenstein! This would be a real stop for me. Let us all hope that it will ever be the "open" DIAPASON and never the "stopped" DIAPASON, although the latter is a "swell" stop also, but not for our friend and editor S. E. G. So—

Chicago, here I come,

If I can raise the fare.

If short of Doh, it may be Soh

That my thumb will get me there.

Although it's somewhat Fa,

I'd cheer and shout hoo-Ray.

With Te for me, by the Michigan sea

On that happy "Full Scale" day.

Dear me! I started in Edinburgh and here I am on the way to visit our good editor in Chicago about fifty-two years later; that is going some even for the atomic age! You may bridge space as fast as that today, but not time. A year is still a year, quickly as it may seem to go for us who are older, but there are nevertheless 365 days to live through per annum.

So—back to June, 1894.

Coming up the Elbe toward Hamburg we got stuck for a while on one of the many sandbars, but there was no danger and we soon floated into port with the rising tide. I shall never forget my first impressions of Hamburg—that great busy seaport, with its variety of interests and cosmopolitan population gathered from all over the world. To me (to all intents and purposes a quiet country lad) it was like being transported into a fairyland of unreality. The quaint shops, the different architecture, the strange sounds in the streets, the mass of shipping, the beautiful inland lakes and cafe gardens, all made me realize that I had indeed left

my boyhood behind and begun a new life.

One of my first sensations of Hamburg was purely olfactory—I allude to the cheese shops! I do not know if it is the same now, but then you could smell them a block away. The big round loaves of the sour-tasting yet nutritious black bread with the hard crust all around it also were new to me. Many a time have I seen a wagonload of this staff-of-life being taken to barracks as if it were a commodity like coal, with a couple of soldiers sitting on top of the pile with their legs dangling over the side of the cart. Sauerkraut, rotkoho, pumpernickel, etc., were but a few of the mysteries of the German larder to which a Scottish palate brought up on "parrich and soor dook" (porridge and buttermilk) had to become inured.

My knowledge of musical history at that time was sadly deficient, so that I did not fully appreciate the historic values of a city whose opera house once had the great Handel as a harpsichordist, Reinken—teacher of Bach—as an organist and Brahms as one of her sons.

Unfortunately the opera house was closed for the summer when we arrived, but the splendid orchestra attached to it performed nightly at a beautiful outdoor resort called the Uhlenhorster Fährhaus (somewhat like the Robin Hood Dell in Philadelphia), where light refreshments were served under the lime trees on the shore of the Alster Basseen while good music was dispensed from the stage-shaped bandstand. I regret to say that the only piece of music I can remember from concerts heard in Hamburg was Moszkowski's Serenata, which I learned to play from memory. It is a good tune and I still like it. I had a chance to try the huge organ in the Michaelis Kirche. After my small two-manual it seemed quite overwhelming. It was cumbersome to handle, but I believe it has since been rebuilt with modern mechanism and brought up to date. The tone of the foundation stops in the large building had a grand ringing effect and it was a real experience to hear it.

Toward the end of August, after having spent nearly every day in Hamburg with a teacher of the German language, we set out for Saxony and the musically famous city of Leipzig, which was to be our home for the best part of the next four years, as we did not leave the country to return to our native soil until the end of March, 1898.

One summer vacation was spent at Warnemünde, on the Baltic (with a stop-over in Berlin); another in Thuringia (Thal, Ruhla, Gotha); another in the Harz Mountains and still another in Saxon Switzerland and Bohemia. Although it was a long break away from our native land, I am glad now that I had the fine chance to see all these interesting places and to observe the life, habits and customs of these varied races of the German people. I found the Prussians as different from the "gemüthliche" Saxons as the lowland Scotch are from the southern English. It would cover too much space to record details of these enchanting holidays, but one impression I will never forget was seeing the sunrise from the summit of the Bastei Mountain in Saxon Switzerland. They have a chalet up there at which my mother and I stayed the night in order to see this glory of nature.

After a short stay in a Leipzig hotel we found an apartment on West Strasse, but after the untimely death of my second sister (she was always delicate) we moved to the Beethoven Strasse 18, third floor, where we really were in the music quarter. How my dear mother ever stood it I do not know, for right above us there was a "pension" for young lady students. Eight pianos, one vocalist, one 'cellist used to start punctually at 8 a.m. except Sunday. Next door lived Fraulein Osborn of the Leipzig Opera (noted for her Hänsel and Gretel), who rehearsed a great deal—not to speak of our own grand piano (which had organ pedals attached), shared over a period of six to seven hours by my sister Amy and myself—she being also a piano student with me. But, as the Canadian navy show song says, "you'll get used to it," and she did. After a time she told us that she never even noticed it. Personally when I was through with my own chore I would be out at the conservatory or the Cafe Harnes, where the choice spirits used to foregather to pull everyone to pieces but themselves. History repeats itself, and then, even as today, the young generation knew how things should be done so much

better than those who were doing them and did not hesitate to say so (confidentially, of course).

Soon after our arrival an event occurred which had an important bearing on my whole future career. The chaplain of All Saints' Church (Church of England) was a Scot and a brother of the town clerk of Edinburgh, and my father had an introduction to him. The organist had been Julian Clifford, who became noted for many years in England as conductor of the Harrogate Spa Orchestra. Having completed his course at the "Con," he was not returning, so the post was vacant. My father's rather exaggerated ideas of my attainments as a church musician persuaded the Rev. Mr. Robert to appoint me to the vacant position. So, knowing nothing whatsoever of the Anglican liturgy, psalm pointing, etc., I had greatness thrust upon me. Being a determined Scot and mighty loyal to my parents, I vowed I would not let Dad down, and though it was a hard struggle at first, I soon mastered the pointing and general liturgy and became so enamored of the form of service that I decided that the Church of England was to be my sphere of work for the future as an organist.

One of the church wardens was an enterprising Englishman, the late Arthur Bosworth, who had established the music publishing business of Bosworth & Co. in Leipzig—then in its infancy, but which afterward spread to London, Vienna and Paris, with an agency in New York. His home was on the Bismarck Strasse and their family of two boys and two girls and our family of four soon became fast friends and my own mother and Mrs. Bosworth (one of nature's kindest souls) soon became almost like sisters. Many a happy party do I recall at the Bosworths, with games and fun galore. It is quite a coincidence and interesting to recall that both daughters are now living in Toronto. The elder, Mrs. A. B. Fisher, is the wife of a fellow member of the Arts and Letters Club and the younger is married to a famous plastic surgeon—Dr. Fulton Rison. It was Arthur Bosworth who helped me greatly by publishing my Toccata in F in 1904, and when he gave me ten guineas for it I felt like a millionaire. Ten guineas in those days meant ten guineas and not about two greenbacks, which is about all it is worth today.

It was also A. B. who introduced me to Gilbert and Sullivan opera, which I have had the honor of reviving in Toronto as director of the Eaton Operatic Society and the Victoria College (University) Music Club. We have put on all the operas here except "Utopia Limited" and "The Grand Duke"—but more of this anon.

A useful member of the choir was baritone Edmund Jaques, who has so many friends in the A.G.O. and who for many years was organist of St. Paul's, Broadway, New York City. He had come to Leipzig from Brantford, Ont., where he had been musical director at the School for the Blind. Although he was several years my senior, we soon became real pals, and that friendship, I am happy to say, has continued to the present day. Only a few weeks ago I received a happy letter from him enclosing some programs of those far-off Leipzig days. To Edmund I owe the introduction of my Toccata to the United States, for it was he who got the late Clarence Eddy and Dr. William C. Carl interested in it sufficiently to play it at recitals. It was Edmund and his dear wife who waited in the cold on Dec. 20, 1922 (our wedding anniversary), when we arrived in New York from England on the grand old "Olympic." When I heard his "Hullo, Tom. Welcome to the new world," I felt at home at once. May he be spared to cheer us for many years to come. The world has not too many men like Edmund Jaques.

The choir was almost entirely composed of English and American "Con" students, led by the chaplain's eldest daughter, Connie Skinner, who bossed everybody and snubbed me unmercifully, although I was supposed to be choirmaster. I remember how—during the litany—we got our own back by singing (*solto voce*) "Lord, have mercy upon us miserable 'Skinners'!"

My entrance "exam" over, I became a proud and full-fledged member of the famed Leipzig Konservatorium der Musik and in September hard work really commenced in earnest. My technical standards were much below Leipzig requirements

and for months it was nothing but a hard grind at the usual digital athletics indulged in by all who desire fluency at the keyboard. Fortunately I had the sense to realize the necessity of these dullsome proceedings or I might have gone overboard and thrown up the whole thing.

Carl Reinecke was then the most noted teacher on the staff. Conductor of the Gewandhaus Orchestra, excellent pianist and a much-heard composer of the day, he was—in his early seventies—an outstanding figure and a real personality. I was very proud to be allowed to study composition with him and used to go to his house on the Quer Strasse for lessons. He was a kindly soul and I soon conceived a real affection for him. I would contrive on many occasions to be the last pupil and would beg politely for him to play some Mozart for me. Never since have I heard such a beautifully light and pearly technique as the old maestro possessed. His Mozart was exquisite and a real example of how that master should be played on the modern piano. At my "Prüfung" (examination in public) in 1898 he emerged from retirement to conduct my "Lipsia Suite" for orchestra and the ovation he received helped largely to put my student opus over. I still have letters he wrote me from time to time to London. Although he was a highly skilled composer, he wrote too much, and his style was strongly influenced by Mendelssohn, Schumann and Rubinstein, so that little of his music is heard today excepting an entr'acte to "Manfred." There is a very fine piano concerto of his in F sharp minor which is worth looking up. He resigned as conductor of the Gewandhaus in 1896 (or about that time) and was granted a pension by the King of Saxony. Although he had no yen for anything modern, he certainly gave us a splendid grounding in the classics and each season we were privileged to hear most of the Beethoven symphonies, including an annual performance of the Ninth, the four of Schumann and a good selection of Haydn and Mozart.

Probably the greatest figure in German music at that time was Brahms, then resident in Vienna. Reinecke and Brahms were very good friends, so the latter was a frequent visitor to Leipzig and the Gewandhaus. Once he came to conduct the Requiem in person, with the boys of St. Thomas' Church and the noted Riedel Verein forming the choral medium. A much more vivid memory was his conducting of the great Violin Concerto with Joseph Joachim playing the solo part. At the rehearsal (Hauptprobe) Brahms lost his temper with the first horn player, who kept cracking on some difficult notes. There was quite a little scene and the horn player got up to leave. Joachim calmed the old man down, apologies were made and all was well again. On another occasion I watched him come out of the Gewandhaus alone and dogged his path for a good way in order to say that I had followed in his footsteps. He was a striking figure and a grand personality and could be very friendly. He was on one occasion intrigued by some Southern Negro melodies played for him on the ukulele by a young lady student friend of mine from the United States. On another occasion, after Nikisch had succeeded Reinecke, the former gave a magnificent reading of the No. 4 in E minor which called forth a great ovation. Turning around Nikisch pointed to the royal box at the back of the hall where sat the grand old man himself. Did we cheer! Afterward the great composer went up to the equally great conductor and said: "Nikisch, I did not know I had written such music."

The tragedy of Brahms' untimely death could have been averted in this age of modern medical miracles. Reinecke went to see him on his deathbed and told me on his return that Brahms had sobbed like a child when the doctors told him that he could not survive. He seemed to be so strong and sturdy when last I saw him that one felt that he should have had many more years left to give master works to the world. A great man and a musical giant—it was a privilege to have seen and heard him interpret his own works!

(To be continued.)

AT THE UNION THEOLOGICAL Seminary School of Sacred Music in New York "The Messiah" was presented Jan. 13 by conductors, organists and soloists who are candidates for the master's degree in sacred music. A choir of eighty voices sang the oratorio in James Memorial Chapel.



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# Programs of Organ Recitals of the Month

**Ernest Mitchell, New York City**—In a recital Sunday afternoon, Jan. 12, at Grace Church Mr. Mitchell, organist and choirmaster of the church, presented the following program: "Psalm 19," Marcello; Idyl, Baumgartner; Prelude in C minor, Bach; Offertory-Communion, "Mystic Organ," Book 1, Tournemire; "The World Awaiting the Saviour," Dupré; Old Irish Air, arranged by W. B. Angell; Prelude, Clerambault; Bohemian Christmas Carol, Poister; "Dies Laetitiae" (Christmas Symphony) on the Gregorian Christmas Melody, "A Child Is Born," de Malein-greau.

**The Rev. Thomas Curtis, Toledo, Ohio**—Mr. Curtis gave a recital Sunday evening, Jan. 19, in honor of the seventy-second birthday of Dr. Albert Schweitzer. He had the assistance of Wesley Otis, violinist. The organ numbers were these: "Pilgrims' Chorus," from "Tannhäuser," Wagner; Chorale Preludes, "I Call to Thee" and "We All Believe in One God, Creator," Bach; Sixth Sonata, Mendelssohn; "Ronde Française," Boellmann; Benedictus, Reger; Finale, First Symphony, Vierne.

**Arthur Thomas, A. A. G. O., Sturgis, Mich.**—The Western Michigan Chapter of the American Guild of Organists presented Mr. Thomas of St. John's Episcopal Church, Sturgis, in a recital at Grace Episcopal Church, Grand Rapids, Jan. 7. He played: "The Ninety-fourth Psalm," Reubke; Chorale Preludes, "When We Are in Deepest Need" and "Rejoice, Christian Souls," Bach; Fantasia and Fugue in G minor, Bach; "And Twilight Came," M. Athos; "Comes Autumn Time," Sowerby; "Deck Thyself, My Soul," Brahms; "Thou Art the Rock," Mulet.

**George Faxon, Boston, Mass.**—The Maine Chapter of the A. G. O. presented Mr. Faxon in a recital at the City Hall Auditorium in Portland Nov. 26. His program was as follows: Allegro, Concerto in A minor, Vivaldi-Bach; "Aria da Chiesa," Early Italian; Allegro, Pescetti; "St. Cecilia" Suite, Handel; Chorale Prelude, "Deck Thyself, My Soul, with Gladness," Brahms; Canon in B minor and Sketch in D flat, Schumann; Introduction and Fugue, "Ad Nos, ad salutem undam," Liszt; Antiphon, "Regina Coeli," Titcomb; Allegretto, Sonata in E flat minor, Parker; Communion, Purvis; "Comes Autumn Time," Sowerby; Fantasia on "Adeste Fideles," Dupré.

**Bertram Webber, Chicago**—In a recital for the Lake Forest Music Club at the Church of the Holy Spirit in the suburb Jan. 5 Mr. Webber presented the following program: Chorale, "Built on a Rock," Bach; "Erbarm Dich mein, O Herr Gott," Bach; "Jesus ist kommen," Reger; Toccata from "Oedipe a Thebes," de Mearaux; "Nun danket Alle Gott," Karg-Elert; "Suite Modale," (Koraal and Adagio), Peeters; "Lord, How Great Are My Transgressions," Zechiel; Arietta, Timmings; Allegro Appassionato, Fifth Sonata, Gullmant.

**Stanley E. Saxton, Saratoga Springs, N. Y.**—Recitals over station WGY, broadcast by remote control from the Skidmore College Chapel at 11:30 by Mr. Saxton, have included the following:

Dec. 22—Prelude on a Schumann Theme, Edmundson; Carol Rhapsody, Saxton; Musette, Bossi; Allegretto, Symphony 6, Widor; "Dance of the Sugarplum Fairy," Tschalkowsky; "Serenade of the Doll (Children's Corner)," Debussy; "March of the Little Lead Soldier," Pierne; "Carillon de Westminster," Vierne.

Dec. 29—"A Kentucky Christmas," Saxton; "In dulci Jubilo," Bach; Christmas Suite, Edmundson; Nocturne, Grieg; "Adeste Fideles," Karg-Elert; "To the Evening Star," Wagner; Prelude to Act 3, "Lohengrin," Wagner.

Jan. 5—"Carillon," Sowerby; Scherzo in B minor, Rogers; Nocturne in E flat, Chopin; "Now Thank We All Our God," Karg-Elert; Sketch in D flat, Schumann; Sonata in D minor, No. 6, Mendelssohn.

**Ruth Harsha, New York City**—Miss Harsha was presented by the alumnae of Sigma Alpha Iota Dec. 14 in a recital at the Middle Collegiate Church at which she played a program consisting of these numbers: Canzona, Gabrieli; Prelude, Clerambault; "Toccata per Elevazione," Frescobaldi; "Vom Himmel kam der Engel Schaar," Buttstedt; "In dulci Jubilo" and "In Dir ist Freude," Bach; Prelude and Fugue in A minor, Bach; Intermazzo from "Storm King" Symphony, Dickinson; "Adeste Fideles," from "Cathedral Windows," Karg-Elert; "Rondo alla Campanella," Karg-Elert; First Symphony, Vierne.

**John Winters, Mount Vernon, Ohio**—Mr. Winters presented the following program in a recital Dec. 1 at the Gay Street Methodist Church: Air, Wesley; Canon in B minor, Schumann; Adagio, Franck; Allegretto, Gullmant; "Noel," Mulet; "Stained-Glass Window," Mulet; "Jagged Peaks in the Starlight," Clokey; Chorale Prelude on "Charity," Noble; Cantabile, Widor; Finale, Symphony 1, Vierne.

Two works by David McK. Williams

were given during the pre-Christmas season. "The King's Highway" was sung at a vesper musical service and the "Pageant of the Holy Nativity" was presented Dec. 22 with a cast of sixty-five and a choir of thirty voices. The dramatic part of the pageant was directed by Mrs. Winters. Approximately 1,000 people attended. At the Christmas Eve candle-light carol service Mr. Winters gave the premier performance in his section of Ohio of Harold Friedell's anthem "When Christ Was Born of Mary Free."

**Vernon de Tar, F. A. G. O., New York City**—In a recital at the Church of the Ascension on the evening of Dec. 18 Mr. de Tar played: Three Chorale Preludes, Bach; Christmas Chorales and Carols, "De la Vierge qui Enfant," de Cabezon; "Une Vierge Pucelle," Le Begue; "Noel" in G, d'Aquin; "From Heaven Above," Bach; "From Heaven an Angel Came," Bach; "In dulci Jubilo" (settings in G and A), Bach; "L'Orgue Mystique," Book 3 (on the plainchant for Christmas Day), Tournemire; Prelude, Fugue and Variation, Franck; Finale from Fifth Symphony, Vierne.

**Miles G. Hartley, Ph.D., Mus.B., Urbana, Ill.**—Dr. Hartley, who gave the University of Illinois Sunday recital Dec. 15, presented this program: "Grand Choeur Dialogue," Gigout; "Noel Languedogien," Gullmant; "The Christmas Pipes of County Clare," Gaul; Fugue on "Vom Himmel hoch," Bach; "Vom Himmel hoch," Edmundson; "Ave Maria," Schubert-Nevin; Carol Rhapsody, Purvis; "March of the Magi," Dubois; "La Concertina" and "Gesù Bambino," Yon; "Carillon-Sortie," Mulet.

**Edward Eigenschenk, Mus.D., Chicago**—In a recital Sunday afternoon, Dec. 22, at the Second Presbyterian Church Dr. Eigenschenk played: Largo, Handel; "A Maggot," Arne; Andante, Haydn; "Jesus, Joy of Man's Desiring," Bach; "Hours in Burgundy" (four movements), Jacob; "March of the Magi," Dubois; "Noel Parisienne," Quef; "Noel" in G, d'Aquin; "In dulci Jubilo," Karg-Elert.

**Robert Knox Chapman, Wheeling, W. Va.**—In a recital at St. Matthew's Episcopal Church Sunday evening, Dec. 22, Mr. Chapman played: Concerto in A minor, Bach; Chorale Prelude, "In dulci Jubilo" (two versions), Bach; "Noel," d'Aquin; "Jesus, Jesus, Rest Your Head," Niles; "Lovely Voices of the Sky," Matthews; "Silent Night," Gruber; "Gesù Bambino," Yon; Fantasia on Christmas Carols, Gray; "The Shepherds in the Fields," Malling; Carol from Southern France, Gullmant; March on Handel's "Lift Up Your Heads," Gullmant.

**John Robert Huston, Austin, Tex.**—Mr. Huston gave his first recital since joining the faculty of the University of Texas at All Saints' Chapel Dec. 15. His program, heard by students and a number of members of the Central Texas Chapter, A. G. O., was as follows: "Noel Grand Jeu et Duo," d'Aquin; "Come, Redeemer of Our Race," Bach; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Divinum Mysterium," Candlyn; Toccata on "Vom Himmel hoch," Edmundson.

**Edmund Sereno Ender, Baltimore, Md.**—Mr. Ender gave a dedicatory recital Jan. 27 in Christ Church, Dover, Del., on a two-manual organ, built by M. P. Möller, and presented to the church by Mrs. Henry Ridgely and Mrs. Harold Horney in memory of Henry Ridgely. Mr. Ender's program consisted of the following: Prelude and Fugue in E minor ("The Cathedral"), Bach; Air for the G String, Bach; Gavotte in B flat and Largo from "Xerxes," Handel; Chorale Prelude, "Es ist ein' Ros' entsprungen," Brahms; "Puer Natus Est," Titcomb; "Piece Heroique," Franck; "Clair de Lune," Karg-Elert; Communion, Purvis; Adagio from Sixth Symphony and Toccata from Fifth Symphony, Widor.

**Charles W. Craig, F. A. G. O., Richmond, Va.**—Mr. Craig, organist and choirmaster of All Saints' Episcopal Church, professor of organ and theory at William and Mary College (Richmond Branch) and dean of the Virginia Chapter, A. G. O., appeared in the recital series at historic Christ Church, Raleigh, N. C., Dec. 1. The following program was well received by a large audience: Larghetto and Allegro, Concerto No. 2 in B flat, Handel; "Noel" in G major, d'Aquin; "Jesus, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Allegro Vivace, First Symphony, Vierne; Scherzo and Allegro, First Symphony, Maquaire.

**Thane McDonald, Mus.M., Wake Forest College, N. C.**—Professor McDonald, head of the music department at Wake Forest College, appeared in the recital series at historic Christ Church, Raleigh, N. C., Jan. 5. A large audience heard the following program: "Psalm XVIII," Marcello; Chorale Preludes, "The Old Year Has Passed Away" and "In Thee Is Gladness," Bach; Andante, Stamitz; "Benedictus," Reger; "Hour of Consecration," Bessi; Pastorale from "Le Pro-

logue de Jesus," arranged by Clokey; "Benediction," Karg-Elert; "Marche Religieuse," Gullmant.

**Allanson Brown, F. R. C. O., F. C. C. O., Ottawa, Ont.**—In a recital Dec. 1 at the Hulse & Playfair chapel Mr. Brown played: Toccata, Frescobaldi; Trumpet Tune and Air, Purcell; Poco Largo (Twelfth Sonata), Purcell; "Awake, Thou Wintry Earth," Bach; Adagio, Trio-Sonata No. 3, Bach; "Qui Tollis Peccata Mundi," Couperin; Gagliarda, Farnaby; Prelude on "Muswell Hill," Allanson Brown; Improvisations on two chorales, Brown; Processional Verses on "Pange Lingua," William Sewell; "Requiem Aeternum," Harwood; Prelude in D minor, Stanford; Finale, Sonata 1, Alan Gray.

**Rita Avram, Cincinnati, Ohio**—Miss Avram of the Cincinnati Conservatory of Music gave a recital Sunday afternoon, Nov. 17, at Grace Lutheran Church, Columbus, presenting the following program: Voluntary, Croft; Chorale Preludes, "Jesus, meine Freude" and "Alle Menschen müssen sterben," Bach; Adagio and Andante, Concerto in G minor, Handel; Adagio, Sonata 2, Mendelssohn; Chorale in B minor, Franck; Improvisation on "Sleepers, Wake," Karg-Elert; "Chanson" and "Shining Shore," E. S. Barnes; "Marche Religieuse," Gullmant.

**Albert D. Schmutz, Emporia, Kan.**—In a faculty recital at the Kansas State Teachers' College Dec. 17 Mr. Schmutz played: Fanfare, Thompson; Chorale Prelude, "How Brightly Shines the Morning Star," Olsson; "Now Thank We All Our God," Karg-Elert; Pastorale from "Le Prologue de Jesus, arranged by Clokey; "The Musical Clocks," Haydn-Biggs; "Tidings of Joy," Bach-Biggs; "Noel Basque," Benoit; "A Christmas Lullaby on Luther's Cradle Hymn," Schmutz; Prelude on Two Old French Noels, Balbastre-Dickinson; "A Kentucky Christmas," Saxton; Toccata in Variation Form on "O Sanctissima," Schmutz.

**Paul Callaway, Washington, D. C.**—In a recital after evensong at the Washington Cathedral Dec. 1 Mr. Callaway, organist and choirmaster of the cathedral, played: Prelude and Fugue in B minor, Bach; "Now Comes the Saviour of the Heathen" (three versions), Bach; Prelude and Fugue in B major, Saint-Saens; Sketch in F minor, Schumann; Chorale Prelude, "St. Flavian," and Roulade, Bingham; Chorale in E, Franck.

**Glen C. Stewart, Alma, Mich.**—In a faculty recital of Alma College Jan. 15 at the First Presbyterian Church Mr. Stewart played: Voluntary in D, Croft; Fantasia and Fugue in G minor, Bach; Arioso, Bach; "Water Music" Suite, Handel; Sonata No. 3, Mendelssohn; "Before the Image of a Saint" and "Now Thank We All Our God," Karg-Elert; Paraphrase on the Easter Hymn "St. Kevin," Miles; "Tu es Petra," Mulet.

**Vincent H. Percy, Cleveland, Ohio**—In a recital at the Euclid Avenue Congregational Church on the evening of Jan. 19 Mr. Percy presented the following program with the assistance of Robert William Percy, baritone: "Grand Choeur" in D, Gullmant; "Evening and Morning," Spicker; "Distant Chimes," Snow; "Ruhe Süssliebchen," Brahms; Sonata in E minor, Rogers; "Marche Militaire," Schubert; "Au Pays," Holmes; "Alger le Soir," Fourdrain; "The Bells of St. Anne de Beauré," Russell; "In the Silence of the Night," Rachmaninoff; Gavotte in B minor, Bach; "The Judge's Song," Sullivan; Festival Toccata, Fletcher.

**Robertta Bitgood, S. M. D., F. A. G. O., Bloomfield, N. J.**—Miss Bitgood gave a recital at Wilson College, Chambersburg, Pa., Jan. 11, playing: Suite from the Music for the Royal Fireworks, Handel; "In Thee Is Joy," "Sheep May Safely Graze," "Come, Now, Lord Jesus, Down from Heaven" and Fantasia and Fugue in G minor, Bach; Variations and Fugue on the English National Anthem, Reger; Chorale Prelude, "God Himself Is with Us," Bitgood; Adagietto, McKay; "The Primitive Organ," Yon; "Twilight at Fiesole," Bingham; Finale, Third Symphony, Vierne.

**W. Andrew McNeilis, Chillicothe, Ohio**—With the assistance of Miss Mary Ellen Tuttle, trumpeter, Mr. McNeilis gave the following Christmas program at the First Presbyterian Church Sunday afternoon, Dec. 29: Four Chorale Preludes, Bach; "Emmanuel" (A Christmas Carol), Carlo Rossini; "A Christmas Lullaby on Luther's Cradle Hymn," Albert D. Schmutz; trumpet, Chorale, "Break Forth, O Beautiful Heavenly Light," Bach, and Largo, Handel; Paraphrase on a Christmas Hymn, Faulkes; "March of the Magi Kings," Dubois; Fantasia on "Silent Night," Thatcher; "Star of Hope" and Toccata, "Thanks Be to God," Richard Keys Biggs.

**Claude L. Murphree, F. A. G. O., Gainesville, Fla.**—A modern French program was played by Mr. Murphree at his recital at the University of Florida Jan. 12. He included: "Caprice Heroique" and "Ro-

mance sans Paroles," Bonnet; Symphony No. 6, in G minor, Widor; Canzone in B minor, Loret; Scherzo in C major, Commette; Scherzo, First Symphony, Vierne; Andantino, Tournemire; Toccata, "Thou Art the Rock," Mulet.

**George H. Fairclough, F. A. G. O., San Francisco, Cal.**—Mr. Fairclough, who has been ad interim organist at Grace Cathedral, played the following programs at recitals in January:

Jan. 5—Prelude and Fugue in C minor, Bach; Chorale Prelude, "If Thou but Suffer God to Guide Thee," Bach; Cantilena in G, Foote; Evensong, Candlyn; Pastorale and "Romance sans Paroles," Bonnet.

Jan. 12—Pastorale in E, Franck; Sonatina and Sinfonia, Bach; Fugue in C, Buxtehude; Adagio, Widor; "The Bells of St. Anne de Beauré," Russell; "Grand Choeur" in G, Salome.

**James Taylor, Mattapan, Mass.**—At a candlelight service of Christmas music in St. Paul's Presbyterian Church Dec. 15 Mr. Taylor was guest organist and played these compositions: "In dulci Jubilo," "All Praise to Jesus' Hallowed Name" and "In Thee Is Gladness," Bach; "Divinum Mysterium," Candlyn; Christmas Slumber Song, Whitehead; "Noel," d'Aquin; English Carol, Whitlock; Cradle Song, Gretchaninoff; "Gesù Bambino," Yon.

**James Winship Lewis, Baltimore, Md.**—In a recital Feb. 16 at 5:30 in Grace and St. Peter's Church Mr. Lewis will play: "Psalm XIX," Marcello; "Ave Maris Stella," Titelouze; Fugue in C major (Fanfare), Chorale Prelude, "Wer nur den Lieben Gott," and Ricercare in C minor from "The Musical Offering," Bach; "Piece Heroique," Franck; Three Chorale Preludes, Brahms; "Litanies," Alain.

**Dudley Warner Fitch, Des Moines, Iowa**—At "an hour of music" Jan. 13 in St. Paul's Episcopal Church Mr. Fitch presented this program: Tempo Moderato, Sonata in A minor, Rheinberger; "Water Music" Suite, Handel-McKinley; Prelude on "Divinum Mysterium," Candlyn; Pastorale, Corelli-Germani; "March of the Magi Kings," Dubois; "Adoration," Mauro-Cottone; "Fireside Fancies" Suite, Clokey; Allegro Maestoso, Third Sonata, Gullmant.

**Walter Blodgett, Cleveland, Ohio**—At his recital in the curator's series at the Cleveland Museum of Art Jan. 8 Mr. Blodgett played: Prelude and Fugue in B minor, Bach; "O Man, Bemoan Thy Grievous Sin," "We Believe in One God, Creator," "We Believe in One God, Father," "Christians, Rejoice," Fantasia in G major and Trio-Sonata in C minor, Bach; Chorale in B minor, Franck.

**D. Sterling Wheelwright, Stanford University, Cal.**—Dr. Wheelwright, acting organist at Stanford University and advisor of graduate students in music education, will play the following programs Thursdays in February at 4 p.m. in Memorial Church:

Feb. 13—A program of music for St. Valentine's Day: "In Moonlight," Seeboeck; "The Cuckoo and the Nightingale," Handel; "Solvejg's Song," Grieg; "Love's Joy," Kreisler; "Love's Dream," Liszt; "Love's Rosary" (original title), Nevin; Toccata in D, Kinder.

Feb. 20—"Song without Words," Bonnet; Four Concert Movements, Handel; "Song of the Basket Weaver," Russell; Finale, First Symphony, Vierne.

**Mrs. Joseph Kistner, Champaign, Ill.**—Mrs. Kistner gave a series of special Advent preludial recitals on Sunday mornings at Grace Lutheran Church and her numbers included: "Noel," Variations on "Carol of the Birds," d'Aquin; "Noel Normandie," Gaul; "Puer Nobis Nasclur," Gullmant; "Dere's a Star in de East," Saxton; Pastorale, Dunham; "Greensleeves" ("What Child Is This"), Purvis; "Puer Natus Est," Titcomb; Pastorale from "Le Prologue de Jesus," Clokey; Chorale Prelude on "Picardy" ("Let All Mortal Flesh Keep Silence"), Noble.

**Frederic T. Egner, London, Ont.**—A program of Christmas music was presented by Dr. Egner in a recital at Cronyn Memorial Church on the evening of Dec. 22. These compositions were included: "Christmas," Foote; "Noel," d'Aquin; "Christmas in Sicily," Yon; Variations and Finale on an Ancient Christmas Carol, Dethier; Rhapsodie on Spanish Christmas Airs, Gigout; "The Holy Night," Buck; Fantasia on Old English Christmas Carols, Faulkes; Toccata on a Bell Theme, Egner.

**Joseph C. Beebe, New Britain, Conn.**—Mr. Beebe gave a Christmas program at the South Congregational Church Dec. 16, playing: Fugue on the Magnificat, Bach; "Benedictus," Reger; Pastoral Symphony, Bach; "The Child Divine Is Born," Büsser; Nativity Song, Bingham; "Christmas Evening," Mauro-Cottone; "The Shepherds' Pipes and the Star," Stcherbatcheff; "The Holy Boy," Ireland.



# Programs of Recitals

**Clark B. Angel, Berea, Ohio.**—Mr. Angel of Baldwin-Wallace College gave a recital at the Cleveland Museum of Art on the new Holtkamp organ Sunday afternoon, Jan. 5, and his program was as follows: Prelude and Fugue in B minor, Bach; "Now Praise We Christ, the Holy One," Bach; Maestoso, First Symphony, Vienne; Andante Sostenuto and Allegro, Gothic Symphony, Widor.

Mr. Angel gave his senior recital at Baldwin-Wallace College Jan. 19, playing: Prelude and Fugue in B minor, Bach; "Now Praise We Christ, the Holy One," Bach; "A Babe Is Born in Bethlehem," Buxtehude; Sonata No. 2, Bach; Maestoso, Symphony No. 1, Vienne; Andante Sostenuto and Allegro, Gothic Symphony, Widor; Chorale in A minor, Franck.

**Griff Perry, Anniston, Ala.**—Mr. Perry, organist of Parker Memorial Baptist Church, presented the following program at the Fayetteville, Ga., Baptist Church Sunday afternoon, Dec. 29: Three Bible Poems ("Abide with Us," "Lord Jesus Walking on the Sea" and "The Last Supper"), Weinberger; "Peace of God," Shure; Miniature Suite, Rogers; "At the Cradle of Jesus," Bingham; Prelude on "Greensleeves," Purvis; "Gesù Bambino," Yon; "Will-o'-the-Wisp," Nevin; Serenade, Toselli-Federlein; "Dreams," McAmis; "Now Thank We All Our God," Karg-Elert.

**Martin W. Bush, F.A.G.O., Omaha, Neb.**—Mr. Bush's program for the Society of Liberal Arts at the Joslyn Memorial Sunday afternoon, Dec. 29, was as follows: Voluntary on the 100th Psalm-tune, Purcell; Aria from "Water Music," Handel; Toccata, Adagio and Fugue in C major, Bach; "A Lovely Rose Is Blooming," Brahms; "Ronde Française," Boellmann; "Bell Benedictus," Weaver; Caprice, "The Brook," Dethier.

**Francis Murphy, Jr., Philadelphia, Pa.**—In a recital on the afternoon of Jan. 8 at Christ Church Mr. Murphy's offerings included: Prelude and Fugue in D minor and Prelude and Fugue in F major (from Eight Short Preludes and Fugues), Bach; Five Christmas Chorale Preludes from "The Little Organ Book," Bach; Nativity Song, Bingham; "The Old Year Hath Passed Away," Bach; Three Chorale Preludes, Brahms; Variations on a Noel, Dupré.

**Ruth Pilger Andrews, Madison, Wis.**—Mrs. Andrews, organist of Luther Memorial Church, played the following compositions in her latest fifteen-minute Sunday morning recitals: Prelude and Fugue in C major, "Blessed Jesus, at Thy Word," "A Mighty Fortress Is Our God," "Jesus, My Joy," "Hark, a Voice Saith, All Are Mortal," "Come, Saviour of the Heathen" and "In dulci Jubilo," Bach; part 1 of Solemn Mass for the Use of Parishes, Elevation and Suite in C major, Couperin; Chaconne, Couperin; Toccata in E minor and "My Soul Doth Magnify the Lord," Pachelbel; Sonata, Ritter; "Kyrie Eleison," Frescobaldi; "A Fancy," Gibbons; Fantasia, Weckmann; "What My God Ordains Is Right," Chaix; Low Mass for Christmas, de Maleingreau; Rhapsody on Noels, Gigout; Three Preludes on Sixteenth Century Carols, Boely; "Prepare

Thyself, O My Spirit," Walther; "Noel Basque," Benoit; "Ye Watchers and Ye Holy Ones," Hokanson; "For Behold, All Generations Shall Call Me Blessed," Dupré; "Marche Pontificale," Karg-Elert; Pastorale and Intermezzo, Reger; "Requiem Aeternam," Vienne; Andantino and Finale in B flat, Franck; "Vision of the Church Eternal" and "Banquet Celeste," Messiaen; "Thou Who at Thy First Eucharist Didst Pray," Sowerby.

**Harold C. O'Daniels, Binghamton, N. Y.**—Mr. O'Daniels gave a program of works of contemporary American composers in his Tuesday recital at Christ Church Jan. 7 playing: Chorale and Variation, Gore; "Redset," Edmundson; Cathedral Prelude, Clokey; "Agnus Dei," Bingham; "Ave Verum," Titcomb; "Cibavit Eos," Titcomb.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson played the following compositions before services at the Church of the Pilgrims in January: "All Glory Be to God on High" (variations), Bach; Symphony No. 4, in F, William Boyce; Concerto in D, Charles Avison; Fugue on the Chorale "From High Heaven," von Faist.

**Elmer A. Tidmarsh, Mus.D., Schenectady, N. Y.**—The following program will be given Sunday, Feb. 9, at 4 p.m. in the Union College Chapel by Dr. Tidmarsh: "Peer Gynt" Suite, Grieg; "Carillon," "Swan of Tuonela," "Romance" and "Finlandia," Sibelius; Piano Concerto in A minor, Grieg (Greta Brown Alois, pianist).



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## LENT and EASTER - 1947

LENT BEGINS—February 19; GOOD FRIDAY—April 4;  
EASTER SUNDAY—April 6

NEW for Lent	Hark, the Voice of Love and Mercy.....each .12 Melody by S. Stanley; Arr. by Hugh Gordon (Mixed Voices; No. 1739; Two-Part, No. 263)
	Love's Redeeming Work is Done..... .15 by Russell Hancock Miles (Mixed Voices, Sacred. No. 1737)
NEW for Easter	<b>CHORUSES FOR EASTER-TIDE (Two-Part)</b> (Schmidt's Junior Choir Leaflet, No. 7)..... .25
NEW for JUNIOR CHOIRS	<b>Contents</b>
	Christ the Lord is Risen (Mediaeval French) (Voris)
	Hark! the Voice of Love (theme by S. Stanley)
	Heaven Rejoices (Swedish Melody) (Norden)
	Lamb of God (Naumann-Mansfield)
Sweet Bells of Easter Time (Baines)	
<b>PREVIOUSLY ISSUED</b>	
<b>SIX CHORUSES FOR EASTER-TIDE (Unison)</b>	
	(Schmidt's Junior Choir Leaflet No. 3)..... .25
	Ring! Ye Bells, 'Tis Easter (Francis) Two-Part..... .12
	Melodies of Christendom (DeBrant) S.A.B..... .12

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OCT. NO.		PRICE
9648	Fauré-Downing	The Palms (SAB) ..... .18
8809	Guion	At the Cry of the First Bird (Full) ..... .16
9243	Guion	The Cross Bearer (Full) ..... .16
9545	Haydn-Milligan	He Died for Us ..... .20
8831	Lowens	Sing, My Tongue, the Saviour's Glory ..... .10
8817	Matthews	Come unto Him, from "The Triumph of the Cross"..... .15
8811	Mueller	Alleluia! Morn of Beauty..... .16
9435	Mueller	He Is Risen (With 2 pt. Junior Choir) ..... .16
9213	Mueller	Jesus, Lord of All Acclaim..... .16
9557	Schimmerling	For Easter Morning (Full)..... .20
8822	Wasner	When Jesus in the Garden (SAB) .15

SSA, unless otherwise specified

6857	Chaffin	The Bells of Easter Morn..... .15
9647	Gounod-Treharne	O Divine Redeemer ..... .20
9646	Gounod-Treharne	There is a green hill far away... .18
9645	Granier-Downing	Hosanna ..... .20
8467	Handel-Greer	Deck Thyself, My Soul, with Gladness (SSAA) ..... .12
7394	Simper	King of Kings ..... .12
9629	Sister M. Elaine	Alleluia ..... .18

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THE AWAKENING (Easter).....	Mueller	4076	.12
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HOSANNA (Palm Sunday).....	Granier	4055	.12
THE PALMS (Palm Sunday).....	Faure	4050	.12
RESURRECTION (Easter).....	McLain	4082	.12

S.S.A.

LIFT UP YOUR HEADS (Palm Sunday).....	Scholin	4500	.15
THE LORD IS RISEN (Easter).....	Gounod	564	.12
THOU HALLOWED MORN OF PRAISE (Easter).....	Means	4504	.15

S.A.T.B.

ALLELUIA, CRHIST IS RISEN TODAY (Easter).....	Stickles	977	.15
AN EASTER HALLELUJAH (Easter).....	Wrigley	938	.15

### MOTHER'S DAY

YOU TAUGHT ME HOW TO PRAY.....	S.S.A. Marth	4503	.15
YOU TAUGHT ME HOW TO PRAY.....	S.A.T.B. Marth	984	.15

### GENERAL

S.S.A.

MY VOICE SHALT THOU HEAR (New).....	Means	4502	.15
SURELY HE BORE OUR LANGUOR.....	Lundquist	4083	.15

S.A.T.B.

ALONE WITH THEE.....	Shure	872	.15
BREATHE ON ME, BREATH OF GOD.....	Goldsworthy	978	.16
CANTICLE OF JOY.....	Shure	982	.15
CHORAL BENEDICTION AND AMEN (New).....	Cronham	995	.15
FATHER OMNIPOTENT (New).....	Pasquet	994	.16
FIERCE RAGED THE TEMPEST.....	Pasquet	979	.15
THE FORTY-EIGHTH PSALM (New).....	Croker	989	.15
I WILL LIFT UP MINE EYES (New).....	John Tasker Howard	993	.15
LIGHTEN OUR DARKNESS.....	Goldsworthy	988	.15
THE LORD IS MY LIGHT.....	Scholin	980	.15
MIZPAH (Benediction Anthem) (New).....	Goldsworthy	992	.15
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### Toronto Center.

Jan. 6 was a gala night for members of Toronto Center, their wives and friends, when the annual New Year party was held at the Women's Art Institute. The main assembly room of the institute provided a perfect setting for this gathering and the committee in charge of entertainment left nothing undone to help the guests enjoy themselves.

A high spot of the evening's entertainment was the account of Santa Claus' jinglebells journey, as told and illustrated at the keyboard by Alexander Reid. This familiar tune took on all the rhythms of the different countries visited under Mr. Reid's flying fingers, ending in a dance form reputed to have been of ancient Spanish origin—so ancient indeed, that we have it (on Mr. Reid's authority) that this dance inspired the famous dictum of Julius Caesar, "I came, I saw, I con- ga'ed."

Refreshments were served by a group of the ladies and everybody went home in a very happy mood.

H. G. LANGLOIS.

The opening meeting of the Toronto Center for the 1946-47 season took place Oct. 2, when a dinner was served at the Granite Club. We were addressed by the Rev. Philip Duncan, D.D., minister of the Erskine United Church. Dr. Duncan spoke on "The Charm of Music." We were then favored with two sound pictures—"Music in the Wind" and "The Symphony Orchestra." The former showed various phases of the construction of an organ in the Casavant factory at St. Hyacinthe, Que., ending with the playing of part of the Toccata and Fugue in D minor by Dr. Healey Willan. The other picture analyzed the work of a symphony orchestra showing the various "choirs" separately, as well as the work of the full orchestra.

The chairman of the center, Alfred E. Clarke, presided, and Miss Muriel Gidley, vice-chairman, introduced the speaker.

### London Center.

The nineteenth annual carol service of the London Center was held at the Metropolitan United Church Sunday evening, Dec. 15, with Ivor S. Brake, organist, and T. C. Chattoe conductor, the massed choirs of fourteen city churches taking part. A new feature this year was a brass sextet of the Moose Boys' Band (Martin Boundy, director), who played "O Holy Night," Adam, at the offertory. This sextet, together with timpani, organ and choir, created a thrilling climax to the service with the "Hallelujah Chorus" from "The Messiah." Carols new and old were sung by the choir alone and congregation and choir combined.

Attendance at this carol service exceeded all previous records.

Members of the London Center gathered at the Gordon Jeffery studio Sunday evening, Jan. 5, to hear a brilliant performance of the Dupré Ballade for piano and organ by Mrs. Helen Ingram and Gordon Jeffery. Following the recital a business meeting and social hour took place. Miss Hazel Taylor gave a financial report on the carol service. The club also welcomed Edward Daly back from army service.

The members are planning an Easter carol service similar to the one held annually in the Christmas season. The club is also planning to have recitals by internationally known organists from time to time.

A letter was read from Mr. and Mrs. C. E. Wheeler wishing the club another successful season.

AILEEN GUYMER, Secretary.

### Kitchener Center.

The closing event of 1946 for the Kitchener Center was the program of Christmas music by Dr. Eugene Hill and the choir of St. Alban the Martyr, Toronto, Dec. 18. St. Matthew's Lutheran Church was the setting for this recital, which should have been blessed with a much

larger audience. The program was interspersed with carols sung by the congregation.

While the works of Dr. Hill have been introduced by C.C.O. members in the majority of Twin City churches, it was the first opportunity for many of those in attendance to hear this native son, of whom we are justly proud. We trust his success will continue and that we in Kitchener will again have the privilege of hearing both Dr. Hill and his fine choir in the not too distant future.  
 DOROTHY PETERSON, DIAPASON Secretary.

### Hamilton Center.

The Hamilton Center held its monthly meeting in the chapel of St. Giles' United Church Sunday evening, Jan. 12. The speaker of the evening was Thomas J. Crawford, Mus.B., F.R.C.O., F.T.C.L., of Toronto. Mr. Crawford spoke on "Some Thoughts on Choirs and Choir Training," covering every form of choral organization and literature from the chant to the oratorio. He dealt with tone development, sight reading, balance and development of harmonic sense, and went on to discuss the use of the solo and quartet in the church service. Mr. Crawford interspersed his remarks with a generous amount of humor and concluded by stressing the need for music of a more reverent type rather than an overdeveloped, emotional and dramatic kind. The chairman, E. J. Walker, thanked the speaker for his talk and invited the membership and friends to retire to the church parlor to enjoy a social hour.

CHARLES A. SNIVELLY, Secretary.

"THE CHRISTMAS STORY IN MUSIC" was presented at Bloomington, Ind., in the First Christian Church, on the evening of Dec. 8 by the combined choirs of that church, directed by Gerald H. Doty, and the First Methodist Church, Oswald G. Ragatz, director, with Donald Beikman at the organ. The combined choirs numbered more than 100 voices, with Mr. Ragatz's forces in the rear balcony and those of Mr. Doty in the rear chancel. The church was packed. Compositions of Holst, Ernest White, David McK. Williams, Willan, Dickinson and others made up the program. On Christmas Eve the four downtown churches—First Baptist, First Christian, First Presbyterian and First Methodist—held a midnight service at the First Methodist Church. The chorus, made up of members of the choirs of the participating churches, did a carol program under Mr. Ragatz's direction.

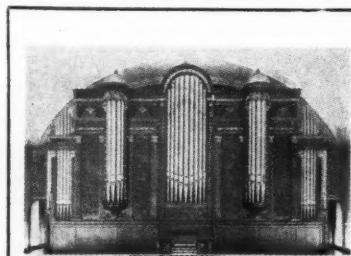
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The Lutheran Motet Singers, under the direction of Clara Mueller Pankow, gave a concert of Christmas music in Emmaus Lutheran Church, Buffalo, N. Y., Dec. 19. The concert, sponsored by the local chapter of the Valparaiso University Guild, was well attended and the audience enjoyed both hearing and participating in a program of music drawn from the pens of the old and contemporary musicians of the church. It has been the purpose of this group to present the music of Lutheran masters, especially those of the pre-Bach era, and to develop a style of choral singing necessary for contrapuntal music. The program was divided into two parts: Early and contemporary church music. Included in the first part were such composers as Leonhard Schroeter, Johannes Eccard, Michael Praetorius, Johann Pachelbel, Bach and

Sweelinck. Modern composers represented were F. Melius Christiansen, Ewald V. Nolte, M. J. Luvaas and two Buffalo writers—Miss Mary Gail Clark and Curtis York. The congregation joined the choir in singing such ancient hymns as "In dulci Jubilo," "Veni Emmanuel," "Quem Pastores Laudavere" and "Nun komm, der Heiden Heiland."

J. RUSSELL MCKEEVER has been appointed organist of St. Luke's Methodist Church, Washington, D. C., succeeding Mrs. Pauline B. Woodruff, who died Nov. 2. For the last two seasons Mr. McKeever has been organist of the Washington Choral Society and he was organist of the Hamline Methodist Church for two years. Mr. McKeever, who teaches piano and organ, studied piano with James Friskin at the Juillard School in New York City and organ with the late Dr. J. Fred Wolfe of Bethlehem, Pa., and the late Dr. Charles H. Doersam at Columbia University.

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**Chicago Hears Robert Baker**

Robert Baker was introduced to Chicago admirers of organ music Jan. 7 at Rockefeller Chapel, University of Chicago, under the auspices of the Illinois Chapter, A.G.O., and both the Guild and the university are to be commended for their cooperation in bringing to this city a concert organist holding two important New York positions who is an Illinois boy, his old home being in Pontiac. Mr. Baker gave a very satisfying performance of a program that had variety and that sustained the interest of the audience from the well-known Wolstenholme Sonata in the Style of Handel to the fireworks of the Jongen Toccata. Mr. Baker plays with a fine sense of color, but knows how to resist the temptation to overdo it in his registration. Remarkably fine effects were achieved in the Adagio from the Vivaldi Concerto in D minor as arranged by Bach. The "Carillon" by Roberts was new to this reviewer. It is an appealing chime piece and a change from the three or four "Carillons" so frequently placed on the best programs. Bingham's Roulade was interpreted with grace and of Milford's delightful Pastoral Dance the same may be said. Langlois' "Nativity" was made a thing of rare beauty. A Rhapsody by Crandell probably made the least appeal. The entire program of the recital was published in the January issue of THE DIAPASON.

Mr. Baker ranks with such Illinois men as Clarence Dickinson, Hugh Porter, Virgil Fox and others that may not now come to mind as a contribution to the metropolitan district for which that section should be very grateful.

**MORTIMER S. ISAACS IS DEAD; PROMINENT GALVESTON MAN**

Mortimer S. Isaacs, prominent Galveston, Tex., citizen and a member of the A.G.O., serving as an auditor for his local chapter, died Dec. 8 at the age of 56 years. He had been organist for Scottish Rite services and accompanist for the Shrine Chanters.

Mr. Isaacs, a native of Galveston, was local representative of the Acacia Mutual Life Insurance Company and vice-president of the Galveston Insurance Underwriters' Association. Mr. Isaacs was active in Chamber of Commerce affairs, serving for many years as chairman of its military affairs committee. He was secretary of Congregation B'nai Israel and also served as secretary of the Hebrew Benevolent Association. Throughout his life he was noted for his efforts in civic enterprises, particularly in Masonic fields.

Mr. Isaacs is survived by his widow, his mother and one sister.

**MISS MARTHA RHEA LITTLE, DALLAS ORGANIST, IS DEAD**

Miss Martha Rhea Little, A.A.G.O., dean of the Texas Chapter, A.G.O., from 1933 to 1935, died Jan. 13 at Gaston Hospital in Dallas.

Miss Little, born in St. Louis, was brought to Texas by her parents, Dr. Henry S. and Anna McCarer Little. She was graduated from Western College, Oxford, Ohio, with a major in music and did postgraduate work in Berlin as a piano student of Madame Stepanoff. Miss Little was active in the musical life of Dallas, having been organist at Westminster Presbyterian Church until last fall, when she resigned because of ill health. She was a member of the Dallas and State Music Teachers' Associations, treasurer of the Music Study Club and a member of the Dallas Federation of Music Clubs. Miss Little composed extensively, and helped her students and other young people interested in composition. The late Guy Massey, best known for his song "If I Had the Wings of an Angel," was her protege.

GEORGE RALF KURTZ, well-known Chicago organist, died Dec. 16 in the American Hospital after an operation. He had reached his seventieth birthday in December. Services were at Boydston's funeral parlor, where he had been organist. Burial was at Shelbyville, Ill. Mr. Kurtz was the last of three brothers. At one time he taught at the Sherwood Music School and some years ago at Fargo, N. D. He had been organist of the old Second Baptist Church on the west side. Mr. Kurtz was a member of the Illinois Chapter, A.G.O., for many years.

JOHN HARMS has been appointed organist and choirmaster of the Church of the Redeemer, Episcopal, in Pelham, N. Y. The choir consists of a mixed chorus with a solo quartet. Mr. Harms began his duties at his new post in January.

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Telemann... O Lamb Of God, Spotless And True  
Scheidt... Lord Christ, Thou Art The Heavenly Light

**Folio No. 18**  
(1679-1780)

Krebs... O Lord Hear My Suffering  
Krebs... Jesus Mine, I'll not Leave  
Krebs... O God Who Looked Down  
Kauffman... Farewell Henceforth Forever  
Walther... O God and Lord (Verse 1)

Christ Lay In The Bonds of Death I  
Our Father Who Art in Heaven II  
Lord Jesus Christ, Be Present Now  
Prelude And Fugue In A Minor

**Folio No. 19**  
**Easter Music**  
(1587-1756)

Bach, J. H... Christ is Arisen  
Böhm... Christ Lay in Bonds of Death  
Scheidt... Christ Lay in Bonds of Death Verse 4  
Volckmar... Christ Lay in Bonds of Death—Fughetta  
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NORMAN HENNEFIELD, Editor

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Among the elements that make for success in interpretation of hymns in worship, the following may be helpful to all organists who feel this responsibility keenly and are making the playing of hymns a serious study.

In his fall message to this society Dr. Noble emphasized two important points—well-planned tempi and respect for the notes as written, thus preserving the harmonic balance of the chords. In addition there is the problem of beginning a hymn firmly and with sureness. When an orchestral conductor approaches his music stand he is less interested in the preliminary applause than in setting up *within himself* a vivid rhythmic pattern of the opening measures he is to conduct. You will notice his desire to start without delay. With such inner fervor and authority he can communicate *instantly* the sweep and flavor of the composition to his players, from the very first note. There is equal reason for organists to make an internal picture of every tune before they begin to play it through. Some organists begin cautiously—often weakly—and do not convey any feeling of sureness—thus they do not achieve an eloquent rendition. Perhaps "persuasive" would be the better term, for such a setting forth induces the maximum response in the pews. The average worshiper can tell you how much stock his organist takes in the hymns. While we deplore the inertia often found in our hymn singing, the remedy lies primarily with the organist.

Fine hymn playing depends also on the general tonal sense of the player. All

organists should become sensitive to what Dr. Audsley called the "tonal appointment" of their organs. Brightness without blare or hootiness, warmth without too much fire, grandeur without heavy-footed low-frequency pitches, variety without distraction, the use of different touches to give expression—these all involve an acute sense of tone color.

In addition there come the allowances to be made for the position of the organ and choir, and for the actual volume and color we desire to produce at the far corners of the church. One friend told us he developed his hymn registration, etc., chiefly through the comments of an expert, listening when the church was full.

Then there is the difference between leading the congregation and accompanying soloists or a choir. The latter are close to the organist, they interpret the time values of each note correctly and his task is mainly to synchronize the accompaniment to their singing—not using the organ to "pull them along." There is no appreciable time lag between his rhythm and what he hears from the singers, and he bridges that instinctively. The aim of the organist in leading a congregational hymn is just the same—to secure a virile musical line without haste or sluggishness; but his method is different. He must play *slightly ahead* of what he hears from the singers in order to get them to sing with a tempo that is suitable and *comfortable*. Some congregations are harried by massive organ tone pulling them into a faster pattern than they can well manage. When the organist plays perhaps one-tenth of a second in advance of the singers, but not at too fast a tempo, the result will be that they feel the organ and themselves perfectly in time. This is the only sure way to prevent dragging.

We expect that the twelfth paper of the society will be in the hands of our members during this month. Scheduled for issue in 1946, the four hundredth anniversary of Martin Luther's death, it will be a welcome addition on the reference shelves of choir room and pastor's study alike, as is indicated by its title, "Luther and Congregational Song." Its author,

Dr. Luther D. Reed, formerly president of the Lutheran Theological Seminary at Mount Airy, Pa., is widely known as a scholar in Lutheran hymnody and liturgics. In this paper he has given a graphic account of the use made by Luther of hymns in the vernacular. A valuable feature is the complete listing of the hymns written by Luther himself. It can be obtained from the undersigned for 15 cents a copy.

REGINALD L. McALL,  
 Executive Secretary.

**SCHWEITZER LETTER READ AT NIES-BERGER RECITAL**

The benefit recital in celebration of Dr. Albert Schweitzer's birthday, played by Edouard Nies-Berger at the Fifth Avenue Presbyterian Church in New York Jan. 14, drew a congregation of more than 600 people to hear the Franck program and a generous contribution was made toward the Schweitzer Fund for his hospital in Africa.

A personal letter from Dr. Schweitzer was read by the Rev. Mr. Engelhardt, assistant minister of the church, in which Dr. Schweitzer expressed his gratitude to his American friends. He wrote:

"In thought I will transport myself to New York and I will hear the organ compositions of Cesar Franck, the great master whom I revere. I remember still what effect these organ works had on me when I began to read them (friends in Paris had sent me a parcel of them while I still was a student). I read them and reread them during the entire night, hearing the music in my imagination. When day came I hardly could wait for the moment to go to the organ to decipher them. This new and grandiose organ music bowled me over. For several days my thoughts were absorbed and troubled by the new master."

ADOLPH STEUTERMAN, F.A.G.O., conducted the twenty-second performance of Handel's "Messiah" at Calvary Episcopal Church, Memphis, Tenn., Sunday evening, Dec. 15, with organ and orchestra accompaniment. So firmly has this annual event been established in Memphis that 800 people had to be turned away at the church door. This was the fifty-seventh oratorio performance in Calvary Church under Mr. Steuterman's direction.

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LEE NORRELL, organist and choirmaster of Christ Episcopal Church, San Antonio, Tex., is beginning his duties as dean of the Alamo Chapter, American Guild of Organists. He succeeded Miss Eunice Schilling, who held that post for two years.

Mr. Norrell received his degree of bachelor of science in education at the University of Texas in 1940 and while a student there was accompanist for the men's glee club for three years. He was associated later with St. Bartholomew's Church in New York City and studied with David McK. Williams, organist and choirmaster of that church. In the summer of 1944 Mr. Norrell was organist and choirmaster for a choir of ninety-five boys at the Lake Delaware boys' camp, Delhi, N. Y. Before being appointed to his present position he was organist at the Madison Square Presbyterian Church, San Antonio.

**BEDELL AND ORCHESTRA AT CHURCH'S 150TH BIRTHDAY**

The service in celebration of the 150th anniversary of its edifice in Brooklyn was celebrated by the Reformed Protestant Dutch Church at Flatbush and Church Avenues Jan. 16. The musical program, in charge of the church musical director, Dr. Robert Leech Bedell, with the full choir and the Brooklyn Chamber Music Society, Carl Tollefsen, solo violinist, rendered the following program with both organ and orchestra: Fantasia in C major, Bach; Concerto in A minor, Telemann; Sonata for Organ and Strings, Mozart; Concerto for Violino Principale, Vivaldi; "Cantate Domino" (Psalm 96), Alain (choir with organ and orchestra); "Now Let the Full-toned Chorus," Bedell (choir with organ and orchestra).

THE JANUARY BULLETIN of the Kanawha County Schools, Charleston, W. Va., makes note of the fact that Dr. J. Henry Francis contributed a noteworthy article on "The Why of Our County Boy Choir" to the *Educational Music Magazine* for its latest issue. It is also noted that "Portraits of the World's Best-Known Musicians" for 1946 includes a picture and sketch of Dr. Francis, well-known organist and director of vocal music in the Kanawha County schools.

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**McCurdy in Montreal**

Recitalists in January for the Montreal Casavant Society were Dr. Alexander McCurdy, organist, and Flora Greenwood, harpist. The large audience of members who gathered in the Church of the Messiah heard an interesting program of unhackneyed music for organ, harp solo and organ and harp duo. Dr. McCurdy revealed himself as a brilliant player with a highly developed color sense and a consummate technique. These qualities were heard to fullest advantage in the Brahms Prelude on the Passion Chorale, two Schumann Sketches, Purvis' charming setting of "Greensleeves" and some Dupre pieces described as "Quatre Antiennes."

Dr. McCurdy's Bach playing is not of the classical variety but reminiscent rather of nineteenth century romanticism. His group of chorale preludes consisted of "All Praise Be unto Thee, Lord Jesus," "Our Father, Who Art in Heaven," "Hark, a Voice Saith All Are Mortal," "Christ Lay in the Bonds of Death" and "O God, Have Mercy." This was followed by a dashing performance of the Prelude and Fugue in A minor.

The principal music for harp and organ was the Ravel Introduction and Allegro. In this Miss Greenwood's [Mrs. McCurdy's] playing was of the highest order.

The recital concluded with Franck's Finale in B flat, which was made to blaze with fiery brilliance.

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Preparation of concerts for three choral groups is occupying a good part of the time of Judson Rand, organist and choir director of the Old Bergen Church in Jersey City. Mr. Rand is also conductor of the Jersey City Choral Society and organizer and conductor of the Bard College Schola Cantorum at Annandale-on-Hudson, N. Y.

At the Old Bergen Church an organ, viola and alto program was given Sunday, Nov. 11. A Brahms program was presented Nov. 24 and the Christmas Oratorio of Bach Dec. 15. The church quartet sang the solo portions. This quartet consists of outstanding oratorio and concert singers. The Polyphonic Choir of forty voices sang the choruses. Dec. 16 Mr. Rand conducted the Jersey City Choral Society in the full score of Handel's "Messiah" at the Synder High School in Jersey City.

The Bard College Schola Cantorum is composed of seventy-five talented young men and women. It gave its first concert Dec. 18 at the First Parish Church in Hudson, N. Y., and the following night repeated the program at Bard College. The Advent portion of "The Messiah" and a group of sixteenth century Christmas motets were sung. This group under Mr. Rand's direction will do several nation-wide broadcasts and make concert trips in the spring. Its first New York appearance will take place at the Church of the Heavenly Rest in April.

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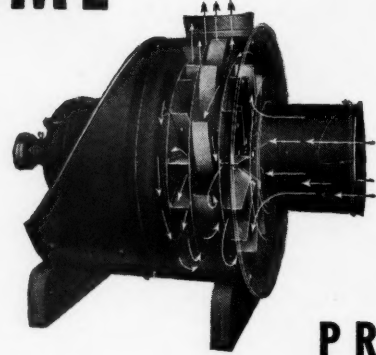
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**PITTSBURGH — Sun Telegraph —** May 17, 1946. "BELGIAN ORGANIST HERE IN MAJESTIC RECITAL" (headline)—"There is a majesty in his playing which we have not met in organists for some time."

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**MONTREAL — Daily Star —** May 28, 1946. "BELGIAN ORGANIST IN FINE RECITAL" (headline)—". . . his playing was admirable."  
H. P. B.

**TOLEDO — Toledo Blade —** May 9, 1946. "COMPOSER FLOR PEETERS' RECITAL SHOWS MUSICIANSHIP AND SKILL" (headline)—"The whole recital was a highly interesting one."

**BOSTON — Pilot —** May 4, 1946. "It was the consensus of opinion of the many organists of first rank of the city and state that Mr. Peeters is one of the finest exponents of the art of organ playing in the world."

**KINGSTON, ONTARIO — Whig-Standard —** April 28, 1946. "FLOR PEETERS IS BRILLIANT IN RECITAL" (headline) — "Prof. Peeters revealed a brilliant technique and sensitive interpretation, while his registration was inspired and pleasing."

John M. Dedrick.

**QUEBEC — Chronicle —** May 29, 1946. "PEETERS WARMLY ACCLAIMED IN BASILICA ORGAN PROGRAM" (headline)—". . . thrilled his large audience for two hours with the works of both old and new composers."

**CHICAGO — The Diapason —** June, 1946. "FLOR PEETERS PLAYS TO ADMIRING AUDIENCE AT CHICAGO RECITAL" (headline)—"The visitor won enthusiastic admiration by his interpretations of the compositions on the program."

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