# 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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### CONTRACT TO REUTER FOR ORGAN IN WICHITA

### THREE-MANUAL IS DESIGNED

First Presbyterian Church Orders Instrument with Echo Division, to Be Installed in 1948-Stop Specification Presented.

The contract for a three-manual organ for the First Presbyterian Church of Wichita, Kan., was awarded to the Reuter Organ Company of Lawrence, Kan., in February. The stop specifications were drawn by Dr. William H. Barnes. The old organ was built by the Felgemaker Company. The present echo organ will be used in conjunction with the new organ and will be completely overhauled. A beautiful display front of panel and pipework will be retained. The console of the new organ will be of the English drawknob type. Installation is planned for late summer of 1948. Frank R. Green, home office sales representative, negotiated the contract.

Green, home office sales representative, negotiated the contract.

The First Presbyterian Church of Wichita is one of the largest churches in Kansas, with an auditorium seating 1,200.

Dr. Emory Luccock, pastor of the church, went to Wichita several months ago from Evanston, Ill., and was minister of the First Presbyterian Church there when the Barnes memorial organ was installed. Sybil Milleson Johnson is choir director and Lucille Bower Brunner is organist of the church.

Following is the stop list of the new organ:

GREAT ORGAN.

GREAT ORGAN.

Violone, 16 ft., 85 pipes.
Diapason, 8 ft., 61 pipes.
Viologe, 8 ft., 73 notes.
Clarabella, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Violone, 4 ft., 61 pipes.
Violone, 4 ft., 61 notes.
Flute Harmonic, 4 ft., 61 pipes.
Grave Mixture, 2 rks., 122 pipes.
Cymbel, 3 rks., 183 pipes.
Trumpet, 8 ft., 61 pipes.
Tremulant.

SWELL, ORGAN.

### SWELL ORGAN

SWELL ORGAN.

Flute Conique, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 73 notes.
Flute Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flute Dolce, 4 ft., 73 notes.
Nazard, 2% ft., 61 notes.
Flautino, 2 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Plein Jeu, 3 rks., 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Fragotto, 8 ft., 61 notes.
Vox Humana, 8 ft., 73 pipes.
Clarlon, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

CHOIR ORGAN

CHOIR ORGAN.
Quintaton, 16 ft., 85 pipes.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Concert Flute. 8 ft., 73 pipes.
Quintaton, 8 ft., 73 notes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 73 pipes.
Quintaton, 4 ft., 61 notes.
Rohrnasat, 2% ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Cranglais, 8 ft., 73 pipes.
Tremulant.

ECHO ORGAN.

ECHO ORGAN.
ECHO Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 20 tubes.
Tremulant.

Tremulant.

PEDAL ORGAN.
Contra Bourdon, 32 ft., 5 pipes.
Diapason, 16 ft., 44 pipes.
Violone, 16 ft., 56 pipes.
Bourdon, 16 ft., 56 pipes.
Quintaton, 16 ft., 32 notes.
Plute Conique, 16 ft., 32 notes.
Plute Conique, 16 ft., 32 notes.
Principal, 8 ft., 32 notes.
Principal, 8 ft., 44 pipes.
Octave, 8 ft., 32 notes.

TRYING OUT SETH BINGHAM'S NEW CONCERTO



SETH BINGHAM'S NEW CONCERTO for organ and orchestra will have its first New York performance by Hugh Giles and the Saidenberg Sinfonietta on March 10. The premiere of this work was given in October, 1946, by the Eastman-Rochester Orchestra, conducted by Dr. Howard Hanson, with Catharine Crozier as soloist. That performance elicited highly complimentary reviews. The Bingham Concerto was one of five works chosen from more than eighty submitted to Dr. Hanson for his annual symposium of American music.

The Concerto is cast in three move-

ments—an allegro risoluto whose second theme is a varied ground bass; an andante of lyric character in conventional three-part song form and an allegro vivace—a lively rondo in square-dance mood. It was written by Professor Bingham during his stay in France last year as head of the theory department in the army's Biarritz American University.

In the picture, at the back, reading from left to right, are Jeanne Boyd, Professor Bingham, Tom Scott and Leo Kraft, while in the front are Dr. Howard Hanson, Teresa Onega-Salas and her brother, Juan.

Violone, 8 ft., 32 notes.
Bourdon, 8 ft., 32 notes.
Quintaton, 8 ft., 32 notes.
Flute Conique, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Bourdon, 4 ft., 32 notes.
Posaune, 16 ft., 44 pipes.
Fagotto, 16 ft., 32 notes.
Posaune, 8 ft., 32 notes.
Pagotto, 8 ft., 32 notes.

### WORK OF M. SEARLE WRIGHT HAS PREMIERE IN ROCHESTER

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M. Searle Wright's Rhapsody on a Folktune, for oboe and string orchestra, had its first performance at the Eastman Theater in Rochester, N. Y., Sunday evening, Feb. 2, when it was played by the Rochester Civic Orchestra, conducted by Guy Fraser Harrison. The new work made a highly favorable impression on the audience which heard the premiere. Mr. Wright is organist and choirmaster of the Chapel of the Incarnation in New York City.

### NEW WORK BY MARRIOTT ON PSALM 103 TO HAVE PREMIERE

PSALM 103 TO HAVE PREMIERE

A new musical work based on the 103rd Psalm, for chorus, soloists and orchestra, will be presented for the first time in Rockefeller Memorial Chapel, University of Chicago, at 8:15 Monday and Tuesday, March 24 and 25. Frederick L. Marriott, organist and carillonneur of the chapel, is the composer. The work has been dedicated by Mr. Marriott to the Rev. Dr. Charles W. Gilkey, dean of Rockefeller Chapel, and Mrs. Gilkey. It is scored for both orchestra and organ.

Two Metropolitan Opera stars—Mme. Jarmila Novotna, soprano, and Raoul Jobin, tenor—will sing the leads in the work, which requires an hour and a half to perform. James McEnery, cantor for the chapel; Robert Erickson, baritone at the Hyde Park Baptist Church, Chicago; Theodore Rall, bass in the university choir, and Miss Jean Leisk, mezzo-soprano soloist at Rockefeller Chapel, will sing the other solo roles. Fifty-six players

from the Chicago Symphony Orchestra and the University of Chicago choir will participate. Gerhard Schroth, director of the chapel music, will conduct the performances.

Mr. Marriott has been organist at Rockefeller Memorial Chapel since its dedication in 1928. He studied organ with Dupré in Paris and with Charles M. Courboin. Mr. Marriott is a graduate of the School for Carillonneurs in Mechlin, Belgium. His setting of the 103rd Psalm includes seven choruses, three tenor solos, two solos for soprano, two baritone solo parts, one mezzo-soprano and one bass parts, one mezzo-soprano and one bass

solo.

Admission to both performances is free and open to the public

# "ART OF FUGUE" ON THE AIR FROM CAMBRIDGE IN MARCH

Announcement is made of three important broadcasts over the Columbia network from the Germanic Museum in Cambridge, Mass., by E. Power Biggs in March. These broadcasts are scheduled for March 9, 16 and 23, on which dates the complete "Art of Fugue" of Bach will be played. This coincides with the publication of a new edition of the "Art of Fugue" by the H. W. Gray Company—the first edition for organ.

THE PALESTRINA SOCIETY of Con-

THE PALESTRINA SOCIETY of Connecticut College, under the direction of Paul F. Laubenstein, presented the first offering of its sixth season in Harkness Chapel, New London, Jan. 26. The principal Item on the program was Palestrina's "Missa Sine Nomine," built around a sixteenth century French chanson by Jacques Godebrye (Jacotin). Specially prepared for the society and presented for the first time was the director's transcription of Palestrina's motet "Tollite Jugum Meum." Victoria's "O Magnum Mysterium" and William Byrd's "Ave Verum" completed the choral part of the program. Arthur W. Quimby, college organist, played as music of the period: "Cancion Religiosa" and "Ut Queant Laxis," by Antonio de Cabezon, and "Tiento," by Juan Cabanilles.

### DR. PALMER CHRISTIAN IS DEAD IN ANN ARBOR

### MAN OF NATIONWIDE FAME

Professor of Organ at the University of Michigan for Twenty-three Years-Made Six Transcontinental Recital Tours.

Palmer Christian, Mus.D., for the last twenty-three years professor of organ and university organist at the University of Michigan, died Feb. 20 in Ann Arbor. His passing closed the career of a nationally eminent concert organist and the teacher of a large number of organists who have achieved prominence. Dr. Christian's last illness had compelled him to cease his activities for several weeks, but he had previously suffered several periods he had previously suffered several periods

cease his activities for several weeks, but he had previously suffered several periods of ill health.

Palmer Christian was born in Kankakee, Ill., May 3, 1885. After graduation from high school he studied at the American Conservatory of Music in Chicago and took organ under Clarence Dickinson and theory with Olaf Andersen. This was followed by extensive study abroad with Alexandre Guilmant in Paris and with Karl Straube at the Leipzig Conservatorium. On his return he was appointed organist of the Kenwood Evangelical Church in Chicago and he held this position until illness compelled him to move to Arizona. Following his recovery he was appointed municipal organist of Denver, Colo., and remained at this post for two years. Later he was organist of the Grove Park Inn in Asheville, N. C., where he gave regular recital programs until his return to Chicago. He then devoted his time to recital work and for a time was assistant to Eric Delamarter at the Fourth Presbyterian Church.

In January, 1924, Dr. Christian was appointed to the post at the University of Michigan and here his work won nationwide attention. Until recent years he engaged in much recital work and made six transcontinental tours.

The degree of doctor of music was conferred on Mr. Christian by the American Conservatory of Music in 1939.

In 1911 Dr. Christian married Miss Mary Lois Wilkinson, who survives him.

### PERCY BROOK, LONG ISLAND ORGANIST, TAKEN BY DEATH

ORGANIST, TAKEN BY DEATH
Percy Brook, organist and composer, died Jan. 24 at his home in Malverne, L. I., N. Y., after a long illness.
Mr. Brook was born sixty-eight years ago in Sheffield, England, and studied music at Sheffield University. He came to the United States in 1905 and was employed in the home office of the Mutual Life Insurance Company in New York for more than twenty-five years before his retirement six years ago because of failing health.

At various times Mr. Brook had been

failing health.

At various times Mr. Brook had been organist at the Moravian Church in Brooklyn; Bethany Congregational Church, East Rockaway, and the Community Presbyterian Church of Malverne. He formerly had his own choir program over station WWRL. Mr. Brook composed several ballads, the best-known of which is "Calling You," frequently sung at weddings. He was a Mason and a member of the American Guild of Organists.

UNDER THE DIRECTION of Oswald UNDER THE DIRECTION of Oswald G. Ragatz, organist and choirmaster, the chancel choir of the First Methodist Church of Bloomington, Ind., sang Mozart's "Glory, Praise and Power" Sunday evening, Feb. 9, as one of a series of special events. The offerings at these musical programs presented by the choirs and Mr. Ragatz are for a fund to purchase additions to the organ. At the time the present instrument was installed it was necessary to omit many of the stops necessary to make the tonal resources adequate for services and recitals.

### GIVE "THREE PARABLES" IN MICHIGAN CHURCH

NEW WORK OF LIONEL NOWAK

Bible Stories Told by Choir, Dance Group, Organ and Other Instruments-Directed by John Lewis in Grand Rapids.

Outstanding among the vesper programs at the Fountain Street Baptist Church of Grand Rapids, Mich., was the presentation of "Three Parables" Sunday, Feb. 16. This was the premiere of the work which Lionel Nowak, a young American composer, has developed for production by Amy Goodhue Loomis, director of drama for the Fountain Street Church. The composition is arranged for a singing choir, speaking choirs, dance group, organ, 'cello, oboe and clarinet. The three parables include such familiar stories as "The Good Samaritan," "The Wise and Foolish Virgins" and "The Prodigal Son." Mr. Nowak is a member of the faculty of the school of music of Syracuse University and dean of the school of music summer session.

session.

Musical direction of the composition was in the hands of John Lewis, organist and director of music of the Fountain Street Church, who is also assistant conductor of the Grand Rapids Symphony Orchestra. Choreography was designed by Betty Bloomer Warren and Patricia Lawrence Lawrence.

The use of the modern dance as a worship form has been a part of the program of religious drama developed at the Fountain Street Church. Last season's presentation of Robert Wilson Hays' "Psalm Sequence" inaugurated the policy of using one dance program annually in the regular Sunday vesper series.

# MRS. FRANK H. FRYE KILLED IN AUTOMOBILE ACCIDENT

Mrs. Frank H. Frye, dean of the Texas Chapter, A.G.O., from 1939 to 1941, and a prominent musician and club-woman of Dallas, Tex., was killed in an automobile crash Jan. 17.

Mrs. Frye spent most of her life in Pennsylvania, was a graduate of the New England Conservatory of Music and taught music in several Eastern colleges taught music in several Eastern colleges before her marriage to Mr. Frye. She had been living in Dallas twenty years. She was president of the Women's Forum, a former president of the Dallas Federation of Music Clubs and a member of the board of directors of the Dallas Symphony Orchestra. She was organist at the East Dallas Presbyterian Church.

Mrs. Frye is survived by her son, John W. Frye, and her husband.

### INTER-RACE HYMN FESTIVAL IN SEATTLE DRAWS THRONG

INTER-RACE HYMN FESTIVAL

IN SEATTLE DRAWS THRONG

More than 1,800 persons packed Seattle's beautiful University Christian Church for the all-city inter-racial hymn festival on the afternoon of Race Relations Sunday, Feb. 9. The festival, sponsored jointly by the Washington Chapter of the American Guild of Organists and the Seattle Council of Churches, featured a united choir which sang "A Hymn of Brotherhood," old Dutch melody, arranged by Ramsey, directed by Professor Charles Wilson Lawrence of the music department of the University of Washington. Also featured on the program were the children's choir from the Jewish Temple de Hirsch, directed by Samuel E. Goldfarb; the Mount Zion Negro Baptist choir, with Kenneth Stovall director and Robert Colbert organist; the Japanese Methodist choir, with Kasuko Osawa director and Ruth Kasama accompanist; the Svea Male Chorus under the direction of C. H. Sutherland, and the University Christian Church a cappella choir, directed by Carl Pitzer. Joseph H. Greener, organist of the University Christian Church, played the first half of the service and George Vause, organist of St. Mark's Cathedral, played the second half of the program. Talmage F. Elwell, minister of music at the University Congregational Church, was chairman of the festival.

THE LITURGICAL MUSIC PRESS, Inc., publishers of "Masterpieces of Organ Music," announces that the well-known firm of Boosey & Hawkes of London, Paris and New York has taken over the selling agency for the Liturgical publications and that all future orders can be sent to them directly or through dealers.

WALTER B. KENNEDY, SAN FRANCISCO ORGANIST



WALTER B. KENNEDY has resigned his post at the First Presbyterian Church, Alameda, Cal., where his choir has achieved wide renown, to take over the organ and choir at St. Mark's Lutheran Church, San Francisco, succeeding Richard I. Purvis, who has gone to Grace Cathedral in the same city.

Mr. Kennedy has to his credit the

performance of more than 200 oratorio productions in the San Francisco Bay area. During his nineteen years at the First Presbyterian in Oakland approximately 130 oratorio services were held, embracing about sixty major scores. It is planned to develop an oratorio choir at St. Mark's that will produce five oratorios a vear.

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### Ernest White in Evanston

The Illinois Chapter of the A.G.O. sponsored a recital Feb. 18 by Ernest White at St. Luke's Church in Evanston and a large congregation came out to hear the New York organist. Mr. White, who ranks among the foremost of American recitalists, is musical director of the Church of St. Mary the Virgin in New York City. He is a Canadian by birth who became a distinguished disciple of the late Lynnwood Farnam.

Though he opened his program with the Prelude to the Durufle Suite, and closed with the rather overpowering "La Nativite du Seigneur" of Messiaen, so popular with the present generation of virtuosos, with the present generation of virtuosos, Mr. White lent his offerings variety with Reger's "Weihnachten, 1914." Martini's "Aria con Variazione," the Arne Flute Solo and a Fiocco Adagio—the last three composed in the eighteenth century—two Chorales of Zechiel, which we find on the best up-to-date programs, all topped off with the Bach Fantasie and Fugue in C minor and a beautiful rendiarritopped on with the Bach Pandasie and Fugue in C minor and a beautiful rendition of Cesar Franck's Chorale in B minor. This last was a sufficient balm for any discomfort that some of the works written by French composers in the last decade may have caused those who are not devotees of the most modern.

The performance was another evidence of the great ability of Mr. White.

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### IN THIS MONTH'S ISSUE

Dr. Palmer Christian, professor of organ at the University of Michigan and eminent concert organist, passes away at Ann Arbor.

Analysis of recital programs pre-sented in 1946 is made by H. J. W. MacCormack for the fifth successive

year and shows interesting facts.
Cheston L. Heath, prominent Indianapolis organist, is dead.
Death takes Stanley Baughman,

Grand Rapids organist and dean of the Western Michigan A.G.O. Chapter. Test pieces in 1947 Guild examina-

tions are analyzed, with valuable hints on their performance, by Harold Gleason of Eastman School of Music.

Reuter Organ Company is to build large three-manual for First Presbyterian Church of Wichita, Kan. Beautiful chapel at Mooseheart, Ill.,

will have a three-manual Möller organ.

Memories of Leipzig and famous men met there are related in remi-niscences by T. J. Crawford, the Toronto organist and composer.

### THE DIAPASON

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

MISS FLORENCE CAMPBELL, a well-known Topeka, Kan., organist, died at her home in that city Jan. 4. She was organist of the First Congregational Church for twenty-five years until compelled to retire because of ill health.

# VINCENT E. SLATER

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### STANLEY BAUGHMAN DIES IN GRAND RAPIDS

DEAN OF CHAPTER OF A.G.O.

Had Been Minister of Music of Westminster Presbyterian Church for Ten Years-Previously Prominent in New York.

Stanley Baughman, dean of the Western Michigan Chapter of the American Guild of Organists and minister of music at Westminster Presbyterian Church, Grand Rapids, Mich., died Jan. 17 in Blodgett Memorial Hospital in Grand Rapids. He was 62 years old.

Mr. Baughman went to Grand Rapids in 1936 from New York, where he had been director of several choirs and also bass soloist at the First Dutch Reformed Church of Brooklyn and St. Mark's Methodist Church of Brooklyn. He directed junior and young people's as well as adult choirs at Westminster.

Mr. Baughman held B.S. and M.A. degrees in music education from New York University and a B.S. from the College of Music, University of Cincinnati. He was recording artist with a large phonograph company and taught privately in New York and Chicago and for five years at Columbia University. He was also a teacher at the Ohio Conservatory of Music. Mr. Baughman was for seven years director and organist at the Riverside Temple and for several years director of the Riverside Choral Art Society and the Glen Ellyn Choral Society, all of New York.

Mrs. Baughman is also closely associated with the musical organizations of Westminster Church, and has appeared as

Mrs. Daughman is also closely asso-ciated with the musical organizations of Westminster Church, and has appeared as concert soloist with symphony orchestras. Mr. Baughman leaves, in addition to his widow, a daughter, Mrs. James Mer-rill of Springfield, Ohio; a sister, Mrs. Clarence Gillespie of Cincinnati, and two granddaughters granddaughters In 1937, wh

when Charles H. Doersam In 1937, when Charles H. Doersam, then warden of the Guild, went to Grand Rapids to dedicate the new organ in Westminster Presbyterian Church, Mr. Baughman called a meeting with Mr. STANLEY BAUGHMAN



and the Western Chapter of the American Guild of Or-ganists was formed at that time. Mr. Baughman was elected dean and served in that capacity for four years

### N. LINDSAY NORDEN 25 YEARS AT PHILADELPHIA SYNAGOGUE

N. Lindsay Norden completed twenty-

N. Lindsay Norden completed twenty-five years as organist and choirmaster of Rodeph Shalom Synagogue in Philadelphia Feb. 22. During this period he has composed a number of services, anthems, responses, etc., for the synagogue.

Mr. Norden has a four-manual Austin organ and a choir of twenty voices, known especially for its a cappella singing. He was formerly conductor of the Brahms Chorus and the Germantown Orchestra of Philadelphia, founding the latter organization, as well as the Reading Choral Society, Reading, Pa. His list of published compositions and arrangements is a large one, especially in the field of Russian choral music.

Nine

# **ORGAN SOLOS** To Play At Easter

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### MOLLER WILL BUILD MOOSEHEART ORGAN

### WILL STAND IN NEW CHAPEL

Funds for "House of God" and Organ Provided by Loyal Order of Moose Specification of Three-Manual Prepared by Barnes.

To M. P. Möller has been awarded the contract to build a three-manual organ to M. P. Moller has been awarded in contract to build a three-manual organ for a beautiful new chapel to be erected at Mooseheart, Ill. The specification has been prepared by Dr. William H. Barnes. The chapel is to be known as "The House of God" and is to be a feature of the large group of buildings. Funds for the chapel, organ and two sets of Deagan tower chimes all came from the national membership of the Loyal Order of Moosehart. In addition to the main church edifice there will be a small chapel at one side for Catholic services and one on the other side for Protestant.

Henry K. Beard, the Möller representative in the Chicago territory, assisted Dr. Barnes in the preparation of the specifications.

The following is the stop list for the

The following is the stop list for the instrument:

strument:

GREAT ORGAN.

Spitz Flöte, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Hohlflöte, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 12 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Rausschquinte (12-15), 2 rks., 122 pipes.
Cymbel (19-22-26); 3 rks., 183 pipes.
Chimes (Deagan "D"), 21 bells.
Tremolo.

Chimes (Deagan "D"), 21 bells.
Tremolo.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 12 pipes.
Gelgen Diapason, 8 ft., 73 pipes.
Chimney Flute (metal), 8 ft., 73 pipes.
Viole de Gamba, 8 ft., 73 pipes.
Gamba Celeste (to FF), 8 ft., 68 pipes.
Gelgen Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Plein Jeu, 3 rks., 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe (from Fagotto), 8 ft., 12 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

CHOIR ORGAN. CHOIR ORGAN.
Quintaton, 16 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 68 pipes.
Concert Flute, 8 ft., 73 pipes.
Quintaton, 8 ft., 12 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute (from Concert Flute), 4 ft., 12 lipes.

Flute (from Concerning)
pipes.

Quintaton, 4 ft., 12 pipes.
Rohr Nazard, 2% ft., 61 pipes.
Piccolo (from Nazard), 2 ft., 5 pipes.
Clarinet, 8 ft., 73 pipes.
Bombarde, 8 ft., 73 pipes.
Chimes (Great), 8 ft., 21 notes.
Harp, 8 ft., 49 bars.
Celesta, 4 ft.
Tremolo.

PEDAL ORGAN.

Tremolo.

PEDAL ORGAN.

Grand Cornet, 8 rks., 32 ft., 32 notes.

Contra Bass, 16 ft., 32 pipes.

Principal Bass (stopped wood, large cale), 16 ft., 32 pipes.

Spitz Flöte (Great), 16 ft., 32 notes.

Quintaton (Choir), 16 ft., 32 notes.

Lieblich Gedeckt (Swell), 16 ft., 32 otes.

otes.
Violone, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Spitz Flöte (Great), 8 ft., 32 notes.
Quintaton (Choir), 8 ft., 32 notes.
Gedeckt (Swell), 8 ft., 32 notes.
Choral Bass, 4 ft., 12 pipes.
Spitz Cornet, 3 rks., 32 notes.
Trombone, 16 ft., 32 pipes.
Contra Fagotto (Swell), 16 ft., 32 notes.
Tromboa, 8 ft., 12 pipes.

### ALLEGHENY COLLEGE ORGAN OPENED; RECITAL BY BARNES

The three-manual organ built by M. P. Möller for Allegheny College, Meadville, Pa., was opened Feb. 10 with a recital by Dr. William H. Barnes. The instrument with resources of thirty sets of pipes was heard by a large audience. The specification of the organ was published in The DIAPASON in February 1946. Morten Luvaas is head of the music department at the college and Mrs. Margrethe Hokanson is head of the organ department. The dedicatory program was as followed.

kanson is head of the organ department.

The dedicatory program was as follows: Rigaudon, Campra; Chorale Preludes, "Lo a Voice Saith All Are Mortal" and "Sheep May Safely Graze," Bach; Chorale and Four Variations on "O God, Thou Faithful God," Bach; Scherzetto, Vierne; Chorale Prelude, "Heartfelt Love Have I for Thee, O God," Karg-Elert;

MARY CROWLEY



MARY CROWLEY is heard on Sundays through January, February and March over C.B.S., broadcasting from the Germanic Museum, Harvard University, in the absence of E. Power Biggs. In this series of programs Miss Crowley is playing music of Buxtehude, Pachelbel, Bach, Franck, Dupré and contemporary American composers. ican composers.

ican composers.

Miss Crowley was graduated with honors from Radcliffe College, attended the Longy School of Music in Cambridge and Curtis Institute of Music in Philadelphia, and received her A.A.G.O. certificate last year. Miss Crowley was presented by the Massachusetts Chapter of the Guild in a December recital at the Church of the Advent, Boston. Miss Crowley has appeared as soloist with various orchestras, including the Boston Symphony Pops Orchestra, and was organist for the Philadelphia Bach festival in the performance of the "St. Matthew Passion."

"Clair de Lune," Karg-Elert; Chorale in E major (abridged), Franck; Prelude on "Belmont," Edmundson; Four Improvisations on Gregorian Themes: Chorale Prelude on "Ave Maris Stella," Peeters; Toccata, Richard Keys Biggs; "Regina Coeli," Titcomb, and "Cibavit Eos," Titcomb Titcomb.

### CHURCH HONORS MISS HOLMES ON THEIR JOINT ANNIVERSARY

ON THEIR JOINT ANNIVERSARY

Included in a week of festivities commemorating the twenty-fifth anniversary of Plymouth Church, Sherrill, N. Y., was an organ recital Feb. 14 by Miss Zillah L. Holmes, A.A.G.O., who was also observing her twenty-fifth anniversary as organist and minister of music of this church. The following program was presented: Concert Owerture, Maitland; "Fountain Reverie," Fletcher; "The Squirrel," Weaver; Toccata and Fugue in D minor, Bach; sones, "The Cycle of the Wind," "The Little Yellow Bowl!" and "T will ig ht" (compositions of Miss Holmes, sung by Mrs. C. Stafford Myers, Wind," "The Little Yellow Bowl" and "T wilight" (compositions of Miss Holmes, sung by Mrs. C. Stafford Myers, soprano); "Clair de Lune," Debussy; "Within a Chinese Garden," Stoughton; Finale, Fourth Symphony, Widor. As the recital was on Valentine's Day, the church presented Miss Holmes with a box of spring flowers and a valentine heart with twenty-five silver dollars fastened on it with a silver ribbon. Silver tened on it with a silver ribbon. Silver tened on it with a silver ribbon. Silver was especially appropriate, as Sherrill is the site of the factories of Oneida, Limited, makers of silverware. The choir sent Miss Holmes a corsage for the recital and the following night at the fellowship supper presented her with a red leather billfold with \$25 in bills.

### WILLIAM SELF'S CHOIR SINGS AT WORCESTER ART MUSEUM

William Self's choir of boys and men at All Saints' Church in Worcester Mass., sang its annual program of carols at the Worcester Art Museum Sunday, Dec. 22.

Worcester Art Museum Sunday, Dec. 22.
This program was completely recorded by station WTAG, and part of it was played over that station on Christmas Day.
An interesting feature of a festival service at All Saints' Dec. 29 was the performance of a new carol. "Light in the Night," by Professor Edward Balantine of Harvard University. Professor Ballantine was present for this performance and was the guest of the choir and choir alumni association afterward.

# SILVERY

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## ANTHEMS AND SERVICES

(For Mixed Voices unless otherwise noted)

Jesus Christ is Risen TodayAlec Rowley
We Will Carol Joyfully (Easter)Claude Means
Easter Paean
Christ Our Passover (Chant in Unison)I. McIlwraith
The Healing Leaves L. C. Eley
HosannaHummel, arr. Dickinson
The Soul Must Bear the Cross
An Easter Carol (S.A.)
Benedictus es, Domine in C

### ORGAN

Paraphrase on "Jesus Christ is I	Risen"E. Campbell
Largo in F sharp minor	F. Veracini, arr. Black
Ave Maria	Bach-Gounod, arr. Volkel
Improvisation on Two Chorales (Palm Sunday)	A. G. Y. Brown
Six Religious Preludes	Jaromir Weinberger
Symphonic Fantasy (Based on ar	Easter Flor Peeters

### SONGS

Two Songs (Lent or Holy Week)......R. L. Bedell

1. Ah, Holy Jesu

2. At the Sepulchre

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### ROSEMARY CLARK



### WORKS OF ROSEMARY CLARK MAKE UP FLORIDA PROGRAM

MAKE UP FLORIDA PROGRAM Miss Rosemary Clerk, assistant professor of music at John B. Stetson University, Deland, Fla., with the assistance of other members of the faculty, presented a program of her compositions Feb. 4. The orean numbers were: "Procession to the Manger," "Voluntary in Ancient Style" and "A Negro's Lament," all composed in 1946. The piano selections included a Concerto in E flat major and "Campus Scenes." A Trio, for piano, violin and 'cello, was another work. There were also five vocal solos.

Miss Clark received the bachelor of music degree at Stetson University in 1940. In 1941 she received the master

of music degree from the Philadelphia Musical Academy and a year later an organ diploma from the same institution. She became an associate member of the Guild in 1943. For the last three summers Miss Clark has been working toward a Ph.D. degree at the Eastman School of Music. She has studied piano with Dr. W. E. Duckwitz, Joseph Allard and Max Landow; organ with Dr. Rollo Maitland, and composition with Dr. Maitland, Herbert Elwell and Bernard Rogers. For the last five years she has been a member of the faculty at Stetson, having taught organ, piano, theory, orchestration and composition. For four years she has been head of the organ department.

WILLIAM DOTY ON RECITAL TOUR IN TEXAS AND MICHIGAN

# TOUR IN TEXAS AND MICHIGAN

TOUR IN TEXAS AND MICHIGAN

The department of music of the University of Texas has announced a concert schedule for Dr. E. William Doty, organist and dean of the college of fine arts, for the menth of February, including appearances in Houston, Galveston and Austin, Tex., and Albion and Ann Arbor, Mich. The Houston recital took place at Christ Church Feb. 3. In Galveston Mr. Doty played at Trinity Episcopal Church Feb. 4 and his appearance at Austin was in the recital hall Feb. 16. He was at Albion, Mich., Feb. 19 and at the University of Michigan Feb. 23.

Mr. Doty has been dean of the college of fine arts at the University of Texas since 1938, when he established the college. He is president of the Texas State Music Teachers' Association, a member of the curriculum commission of the National Association of Schools of Music, church music chairman for the Texas Federation of Women's Clubs and chairman of the fine arts commission of the Association of Texas Colleges.

THE COMBINED CHOIRS of Union Theological Seminary, under the direction of Dr. Hugh Porter, director of the School of Sacred Music, will give the Magnificat of Bach in James Memorial Chapel on the evening of Monday, March 10, at 8:30. The solos will be sung by vocal students who are working toward their master's and doctor's degrees. For the accompaniments the organ will be supplemented by a group of instruments, including a string quartet, two flutes and an oboe d'amore.

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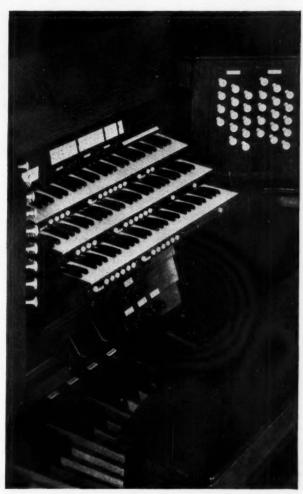
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### CHESTON L. HEATH DIES IN INDIANAPOLIS, IND.

HAD SUFFERED A STROKE

Organist and Choirmaster of Christ Church Twenty-one Years-Long Dean of Indiana A.G.O. Chapter-Trained Many Boys.

Cheston L. Heath, who for twenty-one years was organist and choirmaster of Christ Episcopal Church, Indianapolis, Ind., and had served long as dean of the Indiana Chapter, A.G.O., died Feb. 11. Mr. Heath had suffered a stroke last November, but apparently had recovered, and was planning to play for the Lenten and Easter services.

Funeral services were held at Christ Church Feb. 14 and the choir he had trained sang. Burial was at Corpus Christi, Tex.

Mr. Heath was born at Corpus Christi sixty-one years ago. At the age of 14 he

Mr. Heath was born at Corpus Christi sixty-one years ago. At the age of 14 he was director of a Catholic choir there. At 15 he entered the New England Conservatory of Music in Boston, graduating there. He received an M.A. degree from Harvard University and studied organ and choral work in Paris, Rome and Vienna. He studied with Saint-Saens and Guilmant.

and Gullmant.

For thirteen years Mr. Heath was organist and choirmaster of St. Paul's Episcopal Church in Norwalk, Ohio, and went to Indianapolis in 1926. For many years he was dean of the Indiana Guild Chapter, finally refusing to hold office longer so that he could devote all his time to his choir.

so that he could devote all ms time to his choir.

Mr. Heath trained more than 1,000 boys for his choir. Bishop Lane Barton of Eastern Oregon was one of his choir boys. He conducted a class limited in membership to choir boys at the Christ Church Sunday-school.

Survivors include a son, John Alan Heath, Sulphur, La.; two sisters, Mrs. Camilla Hayward, Corpus Christi, and Mrs. Mattie Donnan, Shepherd, Tex.; a brother, R. Holworthy Heath, Memphis, Tenn.; two foster sons, Howard Caulfield, Indianapolis, and Lyle Morse, Houston, Tex., and five grandchildren.

CHESTON L. HEATH



### **BOWMAN PRESENTS MONTHLY** PROGRAMS IN HARRISBURG

Arnold S. Bowman, minister of music of the Derry Street Evangelical-U. B. Church, Harrisburg, Pa., since his discharge from the army, has arranged for a series of monthly musical services in that church with the cooperation of the quartet and the three choirs under his direction. Five services of this series have been presented, the most recent being a Bach program given Jan. 19, with the quartet assisting. The hymn "Breathe on Me, Breath of God," based on a tune by Bach, was sung by the congregation and choir. Three chorale preludes were "Komm, süsser Tod," arranged by Fox; "Herzlich thut mich verlangen" and "Ich ruf zu Dir." Four organ compositions included the Little Fugue in G minor, the Air for the G String, the Prelude in G major and the Prelude and Fugue in D minor.

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MIXED CHORUS

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

# Easter Anthems and Carols

MIXED CHORUS

Alleluia, Come, Good People...... Katherine K. Davis .12 An Easter Alleluia...... Easter Bells Are Ringing.. ......T. Tertius Noble .16
g.....Robert Elmore .16 Easter Credo (with Junior Choir and Tenor Solo) .. Harvey Gaul .16 Easter Carol of the Three Orphans (with Children's 

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# Virgil Fox Plays in Oak Park

Chicago, which had not enjoyed the opportunity to hear Virgil Fox since some time before the world war broke out, was offered that opportunity Feb. 13 through the enterprise of the Chicago Club of Women Organists; and the local organ fraternity is indebted to that organization and to the First Congregational Church of Oak Park for a recital that was one of the events of the season.

Mr. Fox pleased an audience which filled the large church with a performance that showed him in various moods, interpreting the compositions of men of various schools and different generations. There was a large representation of Bach, including four chorale preludes, the Prelude and Fugue in D major and a performance of "Come, Sweet Death," as arranged by Mr. Fox. This last is rapidly taking the place of "Jesu, Joy of Man's Desiring" and "Sheep May Safely Graze" on recital programs. It would be a modernist totally devoid of sentiment in his soul who would not be moved by Mr. Fox's interpretation of "Come, Sweet Death." Mendelssohn's Sonata in F minor, the first of the six, was played in a manner that proved it a concert piece for which nothing composed since Mendelssohn's day need take a back seat. Cesar Franck's Prelude, Fugue and Variation was registered charmingly, as was "Ye Sweet Retreat," by Boyce, an old English composition that too long was neglected by recitalists. The memory of Wilhelm Middelschulte was recalled when Mr. Fox played his old Chicago teacher's pedal stunt piece, "Perpetuum Mobile." The recital closed with Karg-Elert's "In dulci Jubilo," brilliantly played, which called forth an ovation, and Purcell's "Trumpet Tune" as an encore number.

Mr. Fox shows all the dexterity for which he won fame even before 1933, and to this has added a solid maturity developed during the war.

THE NEWEST MEMBER of the Eastern Michigan Chapter A.G.O., has just arrived in the home of Mr. and Mrs. Montie James Wiers. Mr. Wiers is organist of the Fourteenth Avenue Methodist Church, Detroit. The newcomer is an eight-pound girl named Lois Suzanne.

### HONOLULU SCHOOL PUPILS HEAR TWELVE RECITALS

Central Union Church of Honolulu annually invites the city and rural schools of Oahu to an organ recital by its ministry of music. Between Jan. 27 and Feb. 3 twelve recitals were given before a total of 4,700 children of intermediate and high of 4,700 children of intermediate and high school age. At each program Mr. Harvey gave a brief history of the organ, demonstrated some of the stops and gave the following program: "Grand Choeur Dialogue," Gigout; Berceuse from "Jocelyn," Godard; "Noel," d'Aquin; "Echo" and "L'Organo Primitivo," Yon; "The Bells of St. Anne de Beaupré," Russell; Toccata from Fifth Symphony, Widor. Written comments received from the schools afterward indicated that "Echo" was the best liked. "The Bells of St. Anne" came second. Anne" came second.

The Central Union organ was built by the Skinner Organ Company and dedi-cated in 1924. It has three manuals and fifty-nine ranks of pipes.

# RALEIGH MUSIC CLUB HEARS ORGAN AND CHOIR PROGRAM

ORGAN AND CHOIR PROGRAM

The Raleigh Music Club presented the choristers of historic Christ Church and their organist and choirmaster, Dr. David Stanley Alkins, in a program of organ and sacred music Jan. 13. Dr. Alkins opened the program with the following Bach chorale preludes: "My Heart Is Filled with Longing," "Come, Saviour of the Gentiles" and "Our Father, Who Art in Heaven" (two settings). The remainder of the program was sung by the choristers a cappella. It included: Sixteenth Century French Carol, "Listen, Lordlings," arranged by Claude Means; "The Hunter" (from the "Marienlieder"), Brahms; motet, "Say to Them That Are of a Fearful Heart," Titcomb; motet, "Grant unto Us Thy Blessings," Nanino; motet, "O Bone Jesu," Palestrina; motet, Hodie Christus Natus Est," Sweelinck. Sweelinck.

THE CANTATA "FORSAKEN OF MAN," by Leo Sowerby, will be sung under the direction of the composer Tuesday evening, April 1, at 8:15 by the choir of St. James' Episcopal Church, Chicago.

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### ANALYSIS SHOWS WHAT IS HEARD AT RECITALS

### STUDY OF PROGRAMS OF 1946

Toccata and Fugue in D minor of Bach Still in the Lead in Performances - American Composers at Top for Five-Year Period.

For the fifth successive year The DIAPASON and its readers are indebted to H. J. W. MacCormack of St. Hubert's, N. Y., for an interesting analysis of the recital programs printed in this paper. In addition to a study of the programs of 1946 Mr. MacCormack has made an analysis for the five-year period.

Again, as a year ago, Bach's Toccata and Fugue in D minor heads the list with seventy-two performances, and Franck's Chorale in A minor is second with sixty-seven performances. Among composers Bach leads, with 2,171 performances of his works, while Handel follows with 392, after which come Vierne, Karg-Elert and

Bach leads, with 2,171 performances of his works, while Handel follows with 392, after which come Vierne, Karg-Elert and Cesar Franck. Leading the American composers are Bingham, Sowerby and Clokey, while Edmundson follows closely. French composers had the largest representation in 1946—22.9 per cent—with Americans following with 21.3 per cent. Transcriptions constituted 12.7 per cent of the total on the programs published. That the firm hold of Bach, Franck and Handel is being maintained is shown by their leadership for the five-year period. In the half-decade American and Canadian composers have the largest percentage of representation, with 11,382 compositions, or 22.3 per cent, the French following with 21.6 per cent.

Here is the list for 1946 of the compositions most frequently appearing on recital programs:

recital programs:

Here is the list for 1940 of the compositions most frequently appearing on ecital programs:

Tocata and Fugue in D minor, Bach, 72.
Chorale No. 3 (A minor), Franck, 67.
"Carllon de Westminsten", Herne, 58.
"Carllon de Westminsten", Herne, 58.
"Tocata and Fugue in D minor, Bach, 47.
"Nun komm', der Heiden Helland," Bach, 48.
Fugue in A minor, Bach, 47.
Fugue in G minor, Bach, 43.
"Tu es Petra," Mulet, 42.
Prelude in A minor, Bach, 41.
"Es ist ein' Ros' entsprungen," Brahms, 39.
"Come, Sweet Death," Bach, 37.
Toccata from Symphonie 5, Widor, 37.
"Herzlich thut mich verlangen," Bach, 35.
"Jesu, Joy of Man's Desiring," Bach, 35.
"Jesu, Joy of Man's Desiring," Bach, 34.
Fugue in G major, Bach, 33.
Frelude and Fugue in E minor (Cathedral).
Sach, 31.
Fague in G minor (Lesser), Bach, 31.
"Ich ruf' zu Dir, Herr Jesu Christ," Bach, 30.
"Romance sans Paroles," Bonnet, 29.
Chorale No. 2 (B minor), Franck, 29.
Prelude in B minor, Bach, 28.
Finale from Symphony No. 1, Vierne, 27.
Prassacagia and Fugue in C minor, Bach, 26.
"These my Safely Graze," Bach, 26.
"The sit Freede," Bach, 26.
"Sheep May Safely Graze," Bach, 26.
"Prelude in D major, Bach, 26.
"Prelude in D major, Bach, 26.
"Thocata on "O Fill it Fillae," Farnam, 26.
Chorale No. 1 (E major), Franck, 26.
"Prelude in D major, Bach, 26.
"Prelude in Toccata, Bach, 26.
"Prelude in Toccata from "Suite Gothique," Bach, 24.
"Priere" and Toccata from "Suite Gothique," Beellmann, 24.
"Christ lag in Todesbanden," Bach, 23.
"Tumpet Tune, Purcell, 23.
"The Bells of Ste, Anne de Beaupré," Russell, 23.
Andante Cantabile from Symphony 4, Widor, 23.
"The Bells of Ste, Anne de Beaupré," Russell, 23.
Andante Cantabile from Symphony 4, Widor, 23.
"The Bells of Ste, Anne de Beaupré," Russell, 23.
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Andante Cantabile from Symphony 4, Widor, 23.
"The Bells of Ste, Anne de Beaupré," Russell, 23.
Andante Cantabile from Symphony 4, Widor, 23.
"The Bells of Ste, Anne de Beaupré," Russell, 23.
Andante C

"Vater unser im Himmeireica," Bacil. 20.
"Herzlich thut mich verlangen," Brahms, 23.
Trumpet Tune, Purcell, 23.
"The Bells of Ste. Anne de Beaupré," Russell, 23.
Andante Cantabile from Symphony 4, Widor, 23.
"In duici Jubilo," Bach, 22.
"O Mensch, bewein' Dein Sünde gross,"
Bach, 22.
"God's Time Is Best." Bach, 22.
Chorale from "Suite Gothique," Boellmann, 22.
"Chant de Mai," Jongen, 22.
Finale from Sonata, "The Ninety-fourth Psaim," Reubke, 22.
Scherzetto, Vierne, 22.
Arloso, Bach, 21.
"Harmonies du Soir," Karg-Elert, 21.
"Scherzo from Symphony No. 2, Vierne, 21.
"Ronde Francaise," Boellmann, 20.
"Nun danket Alle Gott," Karg-Elert, 20.
Finale from Sonata No. 6, Mendelissohn, 20.
Toccata in F major, Bach, 19.
Introduction and Menuet from "Suite Gothique," Beellmann, 19.
"Psalm XVIII." Marcello, 19.
"Preams," McAmis, 19.
"Olair de Lame." K-rg-Elert, 18.
"Carlion Sortie," Mulet, 18.
Allegro from Symphony 6, Widor, 18.
"The Fifters," d'Andrieu, 17.
Largo from "Xerxes," Handel, 17.
"Beadictus," Reger, 17
"Ave Maria," Schubert, 17.
Canon in B minor, Schumann, 17.
"The Squirrel," Weaver, 17.
Toccata from Toccata, Adagio and Fugue, Bach, 16.
"O' Welt, ich muss Dich lassen," Brahms, 16.
Sarabande from Sunta No. 6, Medelssohn, 16.
Introduction from Sonata, "The Ninety-fourth Psalm," Reubke, 16.
Prelude in C finor, Bach, 15.
Adagio from Toccata, Adagio and Fugue, Bach, 15.
"Nun freut Euch, Heben Christen g'mein," Bach, 15.

Air from Suite in D. Bach, 15.
Andante from Sonata No. 1. Borowski, 15.
Preludio from Suite in F. Corelli, 15.
"Variations sur un Noël," Dupré, 15.
Cantablie, Franck, 15.
Allegro Vivace from "Water Music" Suite,
Handel, 15.
Prelude and Fugue on B-A-C-H, Liszt, 15.
Trumpet Tune and Air, Purcell, 15.
Adagio from Sonata, "The Ninety-fourth
Psalm," Reubke, 15.
Scherzo from Symphonie 4, Widor, 15.
Allegro Vivace from Symphonie 5, Widor, 15.
Fugue in C major, Bach, 14.
"Ganyon Walls," Clokey, 14.
"Soeur Monique," Couperin, 14.
"Toccata per l'Elevazione," Frescobaldi, 14.
"Toccata per l'Elevazione," Frescobaldi, 14.
"Toccata per l'Elevazione," Frescobaldi, 14.
"Hornple," from "Water Music" Suite,
Handel, 14.
Adagio from Sonata No. 1, Mendelssohn, 14.
"Carillon," Sowerby, 14.
Allegro from Concerto No. 2, Bach, 13.
"Erbarm' Dich mein, O Herre Gott." Bach, 13.
"Clair de Lune," Debussy, 13.
"Carillon," Sowerby, 14.
Andante from "Grande Piece Symphonique,"
Franck, 15.
Pastorale, Franck, 13.
Andante from Sonata No. 1, Guilmant, 13.
"The Last Supper," Weinberger, 13.
"Salorale from Sonata No. 1, Guilmant, 13.
"The Last Supper," Weinberger, 13.
"Carillon," Detamarter, 13.
"The Last Supper," Weinberger, 13.
"Charles from Sonata No. 1, Guilmant, 13.
"The Last Supper," Weinberger, 13.
"Charles from Sonata No. 1, Bach, 12.
"Liebster Jesu, wir sind hier," Bach, 12.
"Liebster Jesu, wir sind hier," Bach, 12.
"Erbarn, 12.
"Wind in the Pine Trees," Clokey, 12.
Concerto No. 5, Handel, 12.
"Frantse in F minor, Muffat, 12.
"Robymedre," Vaughan Williams, 12.
Adagio and Intermezzo from Symphonie 6.
Widor, 12.
Frantse from Toccata, Adagio and Fugue, Bach, 11.
"Wir glauben All' an Einen Gott, Schöpfer,"
Bach, 11.
"Wir glauben All' an Einen Gott, Schöpfer,"
Bach, 11.
"Wir glauben All' an Einen Gott, Schöpfer,"

Fantasie in F minor, Morart, 12.

"Rhosymedre," Vaughan Williams, 12.

Adagio and Internezzo from Symphonie G.

Widor, 12.

Fugue from Toccata, Adagio and Fugue,
Bach. 11.

"Wir glauben All' an Einen Gott. Schöpfer."

Bach. 11.

"Schmücke Dich. Ol liebe Seele," Brahms, 11.

Albegro from Sonata No. 1. Borowski. 11.

"Schmücke Dich. Ol liebe Seele," Brahms, 11.

Albegro from Sonata No. 1. Borowski. 11.

"Yon Gott will ich nicht lassen," Buxtehude, 11.

"Yon Gott will ich nicht lassen," Buxtehude, 11.

"Prelude frugue and Chaconne, Buxtehude, 11.

"Benedictus," Couperin, 11.

Prelude and Fugue in G minor, Dupré, 11.

Allegretto Giocoso and Minuet from "Water Music" Suite, Handel, 11.

"In dulci Jubilo," Karg-Elert, 11.

Gavotte, Martini, 11.

Allegro from Sonata No. 1, Mendelssohn, 11.

"Elegie," Peeters, 11.

Trumpet Voluntary, Purcell, 11.

Sketch in D flat, Schumann, 11.

"Requiescat in Pace," Sowerby, 11.

Arioso, Sowerby, 11.

"Arioso, Sowerby, 11.

"Arioso, Sowerby, 11.

"Arioso, Sowerby, 11.

"Arioso, Sowerby, 10.

"Hallegro from Sonata No. 1, Bach, 10.

"Yeste from Sonata No. 1, Bach, 10.

"Vivace from Sonata No. 1, Bach, 10.

"Yeste foott, Helliger Geist," Bach, 10.

"Willed Foott, Hillegre Geist," Bach, 10.

"Wo soll ich fliehen hin?", Bach, 10.

"Norte, Gott, Helliger Geist," Bach, 10.

"Norte, Gott, Helliger Geist," Bach, 10.

"Norte, Gott, Helliger Geist," Bach, 10.

"Inale from Sonata No. 2, Mendelssohn, 10.

Ballade, Clokey, 10.

Allegro from Concerto No. 2, Handel, 10.

Allegro from Concerto No. 2, Handel, 10.

Allegro from Concerto No. 13. Handel, 10.

"Gesu Bambino," Nov. 10.

"Regina Pacis," Weitz, 10.

"Regina Pacis," Weitz, 10.

"Regina Pacis," Weitz, 10.

"Gesu Bambino," Yon, 10.

Allegro 1740.

10.

"Regina Pacis," Weitz, 10.

"Gesu Bambino," Yon, 10.

"Regina Pacis." Weitz, 10.

"Gesu Bambino." Yon, 10.

In the cases of the chorale preludes of Bach and Brahms more than one setting of a chorale theme may be included under a single title. For the sake of greater clarity each prelude and fugue of J. S. Bach has been listed separately in the foregoing except where both a prelude and the associated fugue have been performed the same number of times. Certain items such as the Prelude in A minor and the Fugue from the Toccata, Adagio and Fugue have not actually been performed separately. Similarly, individual movements from sonatas, suites, etc., have been listed separately except where more than one movement from a particular groun have been performed the same number of times.

Most frequently represented composers (organ works except where otherwise in-dicated) were:

Bach-

Organ works 1,858	
Transcriptions	2.171
Handel	
Organ works 202	
Transcriptions	202
Vierne	324
Karg-Elert	278
Franck-	
Organ works 255	
Transcriptions 1	256
Wider	253
Mendelssohn	
Organ works 174	
Transcriptions 9	183
Dunré	172
Guilmant	156
Boellmann	136
Brahms—	100
Organ works 125	
Transcriptions 7	132
Bingham	108
Sowerby	107
Clokey	104
Purcell	104
Organ works	
Transcriptions	100
Buxtehude-	100
Organ works	
Transcriptions 2	98
Edmundson	94
Mulet	91
Ronnet	80
	79
WeinbergerYon	71
Yon	67
	63
Reger	0.5

Rheinberger	61	
Jongen	57	
Wagner, transcriptions	57	
Schumann-		
Organ works 48		
Transcriptions 8	56	
Peeters	53	
Gaul	51	
Pachelbel	51	
Borowski	50	
DeLamarter	50	
Liszt—		
Organ works 41		
Transcriptions 8	49	
Marcello, transcriptions	47	
d'Aquin	46	
Noble	44	
Clerambault	42	
Saint-Saens-		
Organ works 26		
Transcriptions	42	
Dubois	40	
Hindemith	40	
An analysis by nationalities shows:		
Organ works of-	Pet.	
French composers 2,151	22.9	
American and Canadian composers. 1,994	21.3	
J. S. Bach 1,858	19.8	
	14.2	
English composers (G. F. Handel	24.0	
included) 579	6.2	
Miscellaneous organ works 273	2.9	
Transcriptions 1.193	12.7	
Transcriptions	2.00.1	
Total performances 9,375 1	0.00	
Since this is the fifth consecutive y	02 5	
that the year's programs as published	in	
THE DIAPASON have been analyzed	26	
		,
above, there is appended here a bi		1
summary for the five-year period, 19	42-	1
1946 inclusive:		1
1. Most Frequently Played Composition	ms.	
Toccata and Fugue in D minor, Bach, 407.		(
Chorale No. 3 (A minor), Franck, 310.		1
"Jesu, Joy of Man's Desiring," Bach, 268		1

Toccata and Fugue in D minor, Bach, 40°.
Chorale No. 3 (A minor). Franck, 310.

"Jesu, Joy of Man's Desiring," Bach, 268
Fantasie in G minor, Bach, 264.
Toccata from Symphony 5, Widor, 251.

"Piece Heroique," Franck, 225.

Fugue in G minor, Bach, 211.

"Herzlich thut mich verlangen," Bach, 209.

"Carillon de Westminster," Vierne, 204.

"Come, Sweet Death," Bach, 196.

"Es ist ein Rose entsprungen," Brahms, 186.

"Es ist ein Rose entsprungen," Brahms, 186.

"En ist ein Rose entsprungen," Brahms, 186.

"En ist ein Rose entsprungen," Brahms, 186.

"Tu us Petra," Mulet, 165.

"Tu us Petra," Mulet, 165.

"Prelude in A minor, Bach, 162.

"Sheep May Safely Graze," Bach, 158.

Finale from Symphony No. 1, Vierne, 158.
Flassacagila and Fugue in C minor, Bach, 156.

"Ich ruf" zu Dir, Herr Jesu Christ," Bach, 154.

Frelude in G major, Bach, 152.

Frelude in G major, Bach, 152.

Fugue in E flat ("St. Anne"), Bach, 150.

"In Dir ist Freude," Bach, 135.

Trumpet Tune and Air, Purcell, 135.

"Wachet auf, ruft uns die Stimme," Bach, 28.

Frelude in D major, Bach, 143.

"Wachet auf, ruft uns die Stimme," Bach.
128.
Prelude in D major, Bach, 127.
Fugue in G minor (lesser), Bach, 125.
Prelude and Fugue in E minor (Cathedral).
Bach, 122.
Air from "Water Music" Suite, Handel, 121.
Toccata from 'Suite Gothique," Boellmann, 120.

French composers [1,061] 21.4
Other German composers [6, F Handel] 12.4
del included) [7,07]
Gellineous organ works [1,285] 2.5
Franscriptions [6,774] 13.3
Toccata from 'Suite Gothique," Boellmann, 120.

Adagio from Toccata, Adagio and Fugue, Bach, 119. "Priere" from "Suite Gothique," Boellmann, Bach, 119.

"Priere" from "Suite Gothique," Boellmann, 119.

"Ave Maria," Schubert, 119.
Chorale No. 1 (E major), Pranck, 118.
Chorale No. 2 (B minor), Franck, 117.
Chorale No. 2 (B minor), Franck, 117.
Sell, He Bells of Ste. Anne de Beaupré," Russell, 117.
Finale from Sonata, "The Ninety-fourth Psalm," Reubke, 115.
Fague in B minor, Bach, 113.
Largo from "Xerxes," Handel, 112.
"Dreams," McAmis, 112.
"Herzlich thut mich verlangen," Brahms, 109.
"Herzlich thut mich verlangen," Brahms, 109.
"Homance sans Paroles," Bonnet, 108.
"Alle Menschen müssen sterben," Bach, 105.
Chorale from "Suite Gothique," Boellmann, 108. 103.
Prelude in D minor, Clerambault, 102.
"O Mensch, bewein' Dein Sünde gross," Bach,

# "O Mensen, newest. 101. Cantabile, Franck, 101. Toccata in F major, Bach, 100. 2. Most Frequently Represented

2. Most Frequently Represented	
Composers.	
Bach-	
Organ works 10,044	
Transcriptions 1,693	11.737
Handel	
Organ works 1,383	
Transcriptions 986	2,369
Franck-	
Organ works 1,414	
Transcriptions 4	1.418
Vierne	1.390
Widor	1,359
Karg-Elert	1,310
Mendelssohn—	-,010
Organ works 800	
Transcriptions 82	882
Guilmant	878
Boellmann	676
Dupré	631
Brahms	OUL
Organ works 593	
Transcriptions 33	626
Edmundson	620
Clokev	552
Sowerby	508
Buxtehude—	000
Organ works 463	
Transcriptions 4	467
Purcell—	101
Organ works 218	
Transcriptions 221	439
Bingham	430
Bonnet	426
	424
Yon	411
Mulet	411
Wagner, transcriptions	TIL
Schumann— Organ works	
	338
	315
Reubke	919
3. Analysis.	
Organ works of-	Pet.
American and Canadian composers 11,382	22.3
French composers	21.6
J. S. Bach	19.7
Other German composers 6,741	13.2
English composers (G. F. Han-	20.2
del included) 3,764	7.4
Misselfers works 1995	9.5

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SANBORN AND GOETSCHIUS



E. Russell Sanborn, organist of First Church of Christ, Scientist, Concord, N. H., has just completed twelve years of active service, never missing a Sunday or a Wednesday evening meeting during this period. His duties also include ringing the tower chimes and playing for many special services. The organ compositions used at the anniversary Sunday service were: Adagio, Sixth Symphony, Widor; "Finlandia" ("Prayer"), Sibelius; "Idylle," Sellars; "Marche Triomphale," Dubois. Mrs. Henrietta Hand, soloist of the church, sang Mr. Sanborn's setting of "The Lord's Prayer," which is in process of publication.

Mr. Sanborn was the youngest organist

Mr. Sanborn was the youngest organist engaged to give a series of recitals at the Pan-American Exposition in Buffalo (1901) and for this occasion Dr. Percy Goetschius, world-renowned musician and one of Mr. Sanborn's instructors, dedicated to him his organ Prelude and Fugue in G minor. Mr. Sanborn was formerly

head of the organ department at the Sherwood Music School in Chicago and later dean of the Kansas City University College of Music.

The organ in the Christian Science Church was built in 1904 by the Hutchings-Votey Company of Boston and in 1937 the work of rebuilding and electrifying the instrument was undertaken by Mr. Sanborn. These improvements enlarged the instrument to three manuals, with thirty-four stops, including a set of chimes. The tubular chimes in the church tower delight the people of Concord when hymns are played on them before all church services.

### A. EUGENE DOUTT APPOINTED TO HURON COLLEGE FACULTY

A. EUGENE DOUTT APPOINTED

TO HURON COLLEGE FACULTY

A. Eugene Douth has been appointed to the faculty of Huron College, Huron, S. D., as head of the organ department and instructor in piano and theory, including counterpoint, musical history and harmony. The organs available to the students are a small two-manual in the college chapel and a medium-sized three-manual installed in 1928 in the First Presbyterian Church.

Before going to Huron Mr. Doutt was minister of music at St. Paul's Methodist Church, Monroe, Mich., for one year. Prior to that he was instructor in piano and theory at Kalamazoo College and while engaged in war work was organist-director at St. Thomas' Episcopal Church, Rattle Creek, Mich. His degrees include bachelor of music from Muskingum College. New Concord, Ohio, and master of music in organ from Westminster Choir College, Princeton, N. J. His organ teachers at Westminster were Dr. Carl Weinrich and Dr. Alexander McCurdy.

THE TRUSTEES OF THE Frank Huntington Beebe Fund for Musicians will receive applications for scholarships for

THE TRUSTEES OF THE Frank Huntington Beebe Fund for Musicians will receive applications for scholarships for foreign study during the year 1947-1948. Application forms and information may be obtained upon a request addressed to the secretary of the fund, 290 Huntington Avenue, Boston 15, Mass. To receive consideration for the season of 1947-1948 applications must be in the hands of the secretary not later than April 1. Wallace Goodrich, Walter H. Piston, Jr., Walter R. Spalding and E. Sohier Welch are the trustees.

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# For Lent and Easter: New Anthems of 1947; Other Publications

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

There is so little time between now and Easter that I am making these lists very selective; in fact, my resolution for New Year's was to emphasize the best more

Year's was to emphasize the best more sharply, even at the expense of the second-best. This will be a dangerous procedure, not because the editor ever interferes with my independent judgment, but because I realize the limitations of my own taste and the great variety of choirs represented by our membership.

The two Lenten anthems that impress me most are Candlyn's "Drop, Drop, Slow Tears" (Galaxy) and Dickinson's "The Soul Must Bear the Cross" (Gray). The Candlyn number is a poignant setting in four pages for unaccompanied choir (four parts) of a seventeenth-century poem by Phineas Fletcher. From the quiet opening to the exquisite cadence this is deeply moving music. The Dickthe quiet opening to the exquisite cadence this is deeply moving music. The Dickinson anthem is an edition, with excellent English text by Mrs. Dickinson, of Reimann's earlier working of an ancient spiritual dialogue from the Corner Collection (1631). The form is very interesting and gives opportunity for use of a youth choir (S or SA) or soloist. This work runs to eight pages of pure and simple music.

Other Anthems of Quality

Simple music.

Other Anthems of Quality

There are certain other anthems which I considered carefully before selecting the two just mentioned; all are of good quality. "O Come and Mourn" (J. Fischer) by Means has a medium solo and a section for S-A; it is firm and supple, avoiding the weakness of many Lenten works. Dr. Noble's "When I Survey" (J. Fischer) is the most recent in his notable list of unaccompanied anthems; it has some divisions. It is not so inevitable as his "Go to Dark Gethsemane," but there we are speaking of a sort of modern classic. A. G. Y. Brown has arranged a number by Hérold called "Jesus, I My Cross Have Taken" (Ditson), a simple hymn-anthem which reminds me of French carols in melody. G. W. Henninger has arranged as an extended chorale for Passion week a Bach number here named "O Son of God" (Presser); of course it is fine. Walter Wismar as general editor has a set of Three Chorales (J. Fischer) arranged for SSA by Johannes Hanschke. The first of these is for Palm Sunday, "O Lord, How Shall I Meet Thee?" The melody is known in our hymnals as "St. Theodulph."

In case you use solos in Lent, Francis Rogers has written an English text for

Theodulph."

In case you use solos in Lent, Francis Rogers has written an English text for Schumann's "Seit ich Ihn gesehen," with the title of "Hymn of Trust" (Galaxy); this is for low voice and is attractive if you like Schumann and his lieder style. Dr. Bedell publishes together "Two Songs for Lent or Holy Week" (Gray), in two keys. I like better the second of these, "At the Sepulchre," though it is only two pages in length.

pages in length.

Easter Numbers

At the top of this list I should like to put numbers by Rowley, Means and A. H. Johnson. Rowley's "Jesus Christ Is Risen Today" (Gray) is a sonorous and not difficult anthem, eight pages in length, with a short S solo ad lib. It is curious how almost completely the carols have been driving out the "big" anthems at Easter; here is perhaps an indication of a reversal. Surely the massive accompanied anthem is appropriate to so joyful a season. "We Will Carol Joyfully" (Gray) by Means uses a children's choir or S solo ad lib. and runs to seven pages. The music catches the innocent mirth of (Gray) by Means uses a children's choir or S solo ad lib. and runs to seven pages. The music catches the innocent mirth of the carol style in a charming way. Quainter is "The Lily Lay" (J. Fischer), freely arranged by Mr. Johnson from an old French tune, with a text that suggests a medieval poem with "macaronic" (Latin) refrains. This is to be sung unaccompanied and has a few divisions; it is six pages in length.

There are certain other numbers which

There are certain other numbers which There are certain other numbers which you might like better than my own three choices. For instance, A. C. Lovelace's "Easter Pæan" (Gray) is a bright fugal chorus, eight pages in length. R. E. Marryott's "Wake from Your Slumbers" (Ditson) is an unaccompanied hymnanthem of quality. J. M. Rasley's "Alleluia Carol" (Presser) is a pleasant and easy number which may be sung antiphonEDOUARD NIES-BERGER AND CONDUCTOR CHARLES MUENCH



A NOTEWORTHY PERFORMANCE in which the organ was used as a solo instrument with the orchestra took place in Carnegie Hall, New York City, Jan. 25, when Edouard Nies-Berger was soloist with the Philharmonic Orchestra in the Conserts by Poulary In the picture Mr.

the Philharmonic Orchestra in the Concerto by Poulenc. In the picture Mr. Nies-Berger (left) and Charles Muench, who conducted the performance, are shown looking over the score.

Mr. Muench is the conductor of the oldest symphony orchestra in Paris—the Orchestre de la Société du Conservatoire de Paris. He is on tour in this country for the first time, with engagements in the principal cities.

The Poulenc work made a pronounced hit and Mr. Nies-Berger received an ovation from public and musicians and the press reaction is indicated by these paragraphs:

"With Edouard Nies-Berger at the organ a carefully worked out and brilliant presentation of the score was given."—Noel Straus, New York Times.
"The work was beautifully performed. Nies-Berger's playing had style and authority."—Miles Kastendieck, Journal-

"Nies-Berger proved a brilliant soloist, speaking eloquently for himself in the solo passages."—Louis Biancolli, World Tele-

The Poulenc work had its premiere in Paris in 1941 with Mr. Muench conducting and Maurice Duruflé as organ soloist. Mr. Muench and Mr. Nies-Berger both were born in Strasbourg and both are sons of organists. While Mr. Nies-Berger was a student at the Conservatoire Mr. Muench was concertmaster of the Strasbourg Symphony Orchestra.

ally by two choirs. Isa McIlwraith's "Christ Our Passover" (Gray) is a free chant in unison, a dignified novelty. Helen C. Rockefeller's "An Easter Carol" (Gray, late '46), is a pretty little piece for SA with solos ad lib.

If you have a junior choir, I recommend especially "Choruses for Eastertide," five pieces in the admirable series of "Schmidt's Junior Choir Leaflets," listed at only 25 cents. The first two numbers are Voris' "Christ the Lord Is Risen Again," on a medieval French melody, and "Heaven Rejoices," a merry Swedish melody arranged by Hugo Norden. These are in two parts; any number in the leaflet may be obtained in a separate edition. The other three are by Gordon, Baines and Naumann.

There are two new sacred vocal solos

Gordon, Baines and Naumann.

There are two new sacred vocal solos for Easter. One is a melodious number for medium voice by Katherine Davis called "Christ Is Risen Today" (Galaxy); it is in strophic form, three stanzas with a refrain. "Wood of the Cross" (Presser) by Blanche D. Byles comes in two keys. The text is tender and poetical; the music, though not very original has dramatic. though not very original, has dramatic urge. I think that a high voice is to be

Many Other New Issues

Many Other New Issues

Among organ pieces there is one new Easter number that is worth examining, a Paraphrase on "Jesus Christ Is Risen," by Edith Campbell (Gray).

There are many other new compositions which will have to wait for review until next month, when I shall also discuss a number of new books. I do wish, however, to mention E. Power discuss a number of new books. I do wish, however, to mention E. Power Biggs' edition of Organ Sonatas 16 and 17 (published together) by Mozart (Music Press); this is for two violins, 'cello and organ (or piano).

Also in the "Masterpieces of Organ Music" there is a new folio of two admirable pieces by Johann Krieger, a contemporary of Bach (Liturgical Music

Press). It is possible that these works might be useful at Eastertide.

might be useful at Eastertide. I also wish to mention an anthem of praise which was published in 1946 and in some way was overlooked: Francis S. Moore's "Holy, Holy, Holy" (C. Fischer), based on the well-known tune "Nicea"; it uses with skill and effect a youth choir or S solo and has good vericity of treatments.

youth choir or S solo and has good variety of treatment.

Last month I asked for the name of the publisher of Walton's "Fantasy on Four Christmas Carols," popular this past season. This and other numbers which I hope to see are published by Broadcast Music, Inc., and it was advertised in last month's issue; of course I had not seen the advertisement when I wrote my article.

Barrett Spach

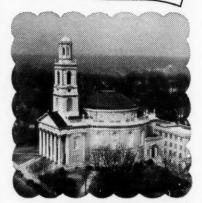
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# Ellsasser Is Heard by Large Audiences; Recitalist Ten Years

Richard W. Ellsasser was heard in recitals in January in Jordan Hall, Boston; the First Baptist Church of Syracuse, N. Y., where 1,900 people were in the audience; at the Municinal Auditorium, Worcester, Mass., where 3,400 were present; at Emmanuel Methodist Church, Lockport, N. Y., and at the First Lutheran Church of Brockton, Mass.

The 20-year-old organist celebrates his tenth anniversary as a concert organist Feb. 17, the exact date on which he gave his first recital at Trinity Cathedral, Cleveland, Ohio, in 1937.

February dates include one in Niagara Falls, N. Y., Feb. 14, another at Cortland, N. Y., Feb. 17 and a performance under the Colgate-Rochester Divinity School and the Rochester A.G.O. chapter Feb. 18.

An incomplete list of Mr. Ellsasser's

An incomplete list of Mr. Ellsasser's recital bookings is as follows:

An incomplete list of Mr. Elisasser's recital bookings is as follows:

March 7—Brunswick, Ga.
March 10—Clearwater, Fla.
March 11—St. Petersburg, Fla. (A.G.O.)
March 16—Newtonville, Mass.
March 23—Providence, R. I.
March 23—Providence, R. I.
March 27—Church of the Advent, Boston.
April 4—Town Hall, New York (third complete American memorized performance of Bach's "Catechism").

April 13—Rochester, Minn.
April 13—Rochester, Minn. (evening).
April 13—Rochester, Minn. (evening).
April 13—Rochester, Winn.
April 25—Grand Rapids, Mich.
April 20-22—Bach series in Jordan Hall,
Boston, sponsored by the Bach Circle of Boston. Mr. Elisasser will give the first all-Bach program ever to be given—that in 1847 by Mendelssohn—and conduct several works.
April 28-30—Bach Circle program repeated in Worcester, Mass.
May 1-31—Western tour.
Mr. Elisasser has given up all activity

Mr. Ellsasser has given up all activity except conducting, composing and concert work. The winner of the \$500 prize of the Henry Levitt Foundation of New

RICHARD ELLSASSER



York for the best ballet of 1946, "Greenwich Village," he is beginning the second ballet of the trilogy, "Suicide."

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# Everett Titcomb Heard in Lecture in New York; Liturgical Music Is Topic

As a regular Guild event, Everett Titcomb gave a lecture on liturgical music in the chapel of Christ Methodist Church, New York, Monday evening. Jan. 20. With its lovely marble and mosaics, this chapel proved an appropriate setting for his talk and a distinguished audience listened with rapt attention.

Mr. Titcomb knows his subject thoroughly, for he has lived with it a lifetime in important positions, including those of

oughly, for he has lived with it a lifetime in important positions, including those of director of the Schola Cantorum of Boston, director of music at the Church of St. John the Evangelist in the same city and instructor at Boston University. He gave a general survey of the history of the liturgy and his explanation of the changing character of the music with the seasonal requirements of the church was especially interesting. Among his listeners were Dr. and Mrs. Clarence Dickinson, Dr. Becket Gibbs and Dr. T. Tertius Noble.

Dr. Becket Gibbs and Noble. In the absence of Dr. Ralph W. Sock-Mr. Edgar, assistant minister of In the absence of Dr. Ralph W. Sockman, Mr. Edgar, assistant minister of Christ Church, made the address of welcome and Dr. Carl Wiesemann introduced the speaker.

After the lecture everyone enjoyed a social hour and took the opportunity to see the mosaics and the historic reredos of the church.

WARNER M. HAWKINS.

of the church. WARNER M. HAWKINS.

New Chapter in New Mexico Meets.

The newly-organized New Mexico
Chapter held a meeting Jan. 31 after a
recital in St. John's Cathedral at Albuquerque by Joseph W. Grant and elected
Mr. Grant dean. Mrs. Gladys Brutsche
was chosen for sub-dean and Mrs. Arthur
Anderson of Santa Fe as secretary and
treasurer. A delegation from Santa Fe
was present at the Albuquerque meeting.
Mr. Grant is organist and choirmaster

was present at the Albuquerque meeting. Mr. Grant is organist and choirmaster of St. John's Cathedral, Mrs. Brutsche is organist and choirmaster of the Church of the Immaculate Conception, Albuquerque, and Mrs. Anderson holds the position at the First Presbyterian Church in Santa Fe.

querque, and Mrs. Anderson holds the position at the First Presbyterian Church in Santa Fe.

Another meeting was held Feb. 12 at the home of Mrs. Nina Ancona.

New Lansing, Mich., Chapter Meets.
The first meeting of the newly-organized Lansing, Mich., Chapter was held Saturday evening, Jan. 18. Thirty members met at Plymouth Congregational Church for election of officers and to discuss future plans. Wendell Wescott of the Central Methodist Church was elected dean. Dr. Robert M. Bartlett, minister of Plymouth Church, extended greetings and wished the chapter success. Tentative plans were made for an adult choir festival to be held in May. It was suggested that the chapter invite members from nearby chapters to visit future meetings.

The next meeting was held Feb. 25. which time the chapter was to hear a talk on "Rehearsal Technique."

ROBERT M. McGill,

Corresponding Secretary.

Corresponding Secretary.

Wheeling Pastors and Organists Meet.
The second annual pastor-organist dinner of the Wheeling Chapter was held at the Scottish Rite Cathedral Jan. 21. A steak dinner was served and between courses group singing was directed by F. Oliver Edwards. The greatest volume was attained in "Pack Up Your Troubles in Your Old Kit Bag," and it was difficult to settle down to the serious business of pie-a-la-mode.

pie-a-la-mode.

The sub-dean, Robert Knox Chapman,

presided at the informal program. He introduced the Rev. Paul W. Nesper, who spoke on "What a Minister Should Expect of an Organist" and responded with "What an Organist Should Expect of a Minister." A lively discussion followed, and so far as the writer could ascertain, all of the forty-six organists and clergymen in attendance were still speaking to each other when the program ended. PAULINE O. STITT, Secretary.

ended. PAULINE O. STITT, Secretary.

G. Donald Harrison New Haven Speaker.

The New Haven Chapter was privileged on the evening of Jan. 27 to have as guest speaker the noted authority on organ design and construction, G. Donald Harrison of the Aeolian-Skinner Company. Mr. Harrison presented stop by stop a logical and at the same time practical stoplist for a two-manual and pedal classic organ, touching briefly on the tone of the seventeenth century organ as he of the seventeenth century organ as he experienced it in pre-war Germany. After developing this modest but complete ensemble Mr. Harrison proceeded to explain the method by which an enclosed swell organ of light foundation stops, including proderry string tone. French reads and organ of light foundation stops, including modern string tone, French reeds and plein jeu, could be blended with the classic type ensemble even in a small instrument for the performance of all types of organ

REGINALD A. E. SMITH, Registrar.

Weinrich Plays in San Francisco.

The Northern California Chapter presented Carl Weinrich in a recital at Trinity Church (Episcopal), San Francisco, Jan. 27. Despite two other first-rank musical attractions the same evening, a splendid audience greeted Mr. Weinrich. The musical editor of the San Francisco Chronicle expressed a general hope that a Weinrich recital might be an annual event in San Francisco.

Richard I. Purvis, who assumed the post of organist and master of choristers in Grace Cathedral Feb. 2, plans to present a full-length recital after the evensong service on the first Sunday of every month. His former position in St. Mark's Lutheran Church, San Francisco, has been taken by Walter B. Kennedy, treasurer of the Northern California Chapter.

The chapter is engaged in building its subscribers' membership list, with a minimum goal of 1,000. It is believed that this will make it possible to present an annual series on a subscription basis, rather than a "pass the plate" plan, and will greatly help in raising public appreciation of organ recitals to the same level as other types of musical events.

W. Allen Taylor, Dean.

Youngstown Chapter.

The January meeting of the Youngstown Chapter was held in St. Luke's Lutheran Church, Youngstown, Ohio, Jan. 27. Two members of the chapter gave a recital for members and friends. Stephen Bedner, organist of Grace Lutheran Church, played the first group. Mr. Bedner is a graduate of Temple University, Philadelphia, and studied with Dr. Henry Fry and Edwin Arthur Kraft. Miss Helen M. Francis, organist of the First Presbyterian Church, New Wilmington, presented the second group. Miss Francis is a graduate of Westminster College, class of 1943, and is music supervisor in the Mercer, Pa., schools. Miss Francis was a pupil of Gordon B. Nevin and Freda Vogan.

At a short business meeting Mrs. Hazel W. Buchanan, dean of the chapter, reported on the progress being made by the Guild. Coming events include a recital by Virgil Fox Feb. 9 at

Program Chairman.

### The Warden's Column

Prospective candidates for the 1947 Guild examinations are reminded that the choirmaster examination will be given May 7, and associate and fellow examinations May 29 and 30. Candidates for the choirmaster or associate examinations should be elected as colleagues not later than April. Candidates for all examinations should register during the month of April and nay the specified examination fees—\$15 for choirmaster, \$15 for associate and \$20 for fellow. Arrangements can be made to take these examinations at any chapter center or at headquarters. Communicate with deans of chapters or with national headquarters.

The examination booklet, price \$1, is Prospective candidates for the 1947

The examination booklet, price \$1, The examination booklet, price \$1, is highly recommended for the use of teachers and students. This forty-five-page booklet of articles and musical examples contains practical helps and clear explanations of the various requirements, and many tributes have been paid to this Guild publication as being of great value. Copies can be obtained from national head-quarters.

Interest was aroused throughout the country-wide Guild membership by the publication in the February issue of The Diapason of the paper by Dr. J. Lawrence Erb on "A.G.O. Examinations: Their Purpose and Scope; A Look Ahead," which was read at the forum on the country that the country of the Ahead," which was read at the forum on examinations during the recent conclave of deans and regents in New York City. The review and analysis of the 1947 test pieces, by Harold Gleason, which appears in the current issue of THE DIAPASON, is sure to be welcomed not only as a most valuable aid to the candidates, but of great interest to organists in general.

Not only is the active membership of

reat interest to organists in owneral.

Not only is the active membership of
the A.G.O. growing by leaps and bounds,
but the subscribing membership has taken
a big jump recently in all parts of the
country as a result of a concerted drive.
The Northern California Chapter has set
as its goal 1,000 subscribers by Dec. 31,
1947. The Western Pennsylvania Chapter
has inaugurated a carefully planued camas its goal 1,000 subscribers by Dec. 1,1947. The Western Pennsylvania Chapter has inaugurated a carefully planned campaign, to mention only two of many chapters which aim to add considerably to the number of laymen in their membership, thus cultivating their interest in the work of the Guild and incidentally increasing chapter treasuries. Word has come to headquarters during February of the zeal of a colleague elected to membership in the Western Pennsylvania Chapter in November who has brought in not only one new colleague, but three subscribersher father, mother and sister. It is the personal work that counts, after all. The example of this young lady, if emulated, would do wonders for our national organization.

\*\*Clarence Snyder Portland Recitalist.\*\*

Clarence Snyder Portland Recitalist.

Clarence Snyder Portland Recitalist.
Clarence Snyder, a young organist from Montclair. N. J., was the February reditalist in the winter series being presented by the Portland, Maine, Chapter on the Kotzschmar memorial organ in Portland's municipal auditorium. Mr. Snyder gave an excellent program, played entirely from memory. It opened with the Prelude and Fugue in B major by Dupré, A marked contrast was offered in Bach's chorale prelude, "All Men Are Mortal." Bach's "In Thee Is Joy" was played with sharp clarity, "Landscape in the Mist," by Karg-Elert, gave Mr. Snyder an opportunity to show his ability in registering the type of composition frequently called a "tone poem." Vierne's "Carillon" followed. The next two compositions—Chorale in E major, Franck, and Scherzo in E major, Widor, further demonstrated the contributions of the French masters to musical literature.

That Mr. Snyder has a creative side as well as being a skilled interpreter was

proved by his "Froggy Variations." These variations on a light theme show originality and mastery of the instrument for which they were written. The audience showed its appreciation by enthusiastic applause. The recital closed with the stunning "Hymn to the Sun" by Dallier, and the audience called Mr. Snyder back for an encore, to which he responded with the "Divertissement" by Vierne.

District of Columbia Events.
District of Columbia Chapte

District of Columbia Events.

The District of Columbia Chapter met
Feb. 3 at the Central Presbyterlan Church,
Washington, D. C., with Dean Theodore
Schaefer presiding. Reports of the January series of committee meetings, held
instead of the chapter meeting, were read.

Instead of the chapter meeting, were read.
Robert Ruckman announced completion of plans for a recital by E. Power Biggs and a chamber orchestra composed of National Symphony musicians. This program will be presented by the chapter to the community, co-sponsored by the Arts Club of Washington, on Thursday, March 27, in the National City Christian Church.

27, in the National City Christian Church. Louis Potter's recital committee plans to bring Clarence Watters of Hartford, Conn., to Washington Cathedral to play Wednesday, April 23. Leo Sowerby's "Forsaken of Man" will be sung by the cathedral choir under the direction of Paul Callaway for a Guild service on Palm Sunday afternoon.
Guild-sponsorad services for the month.

Palm Sunday afternoon.
Guild-sponsored services for the month include a presentation of Eric Thiman's "The Last Supper" at Epworth Methodist Church under Robert Ruckman's direction Feb. 24 and a festival of music by R. Deane Shure at the Mount Vernon Methodist Church March 3. Katharine Fowler will be in charge of the choir festival at Washington Cathedral May 20.

Four applicants for membership ware

Four applicants for membership were accepted as new members.

An address was delivered by Dr. Homer Blanchard, now of M. P. Möller, on "The Construction and Designing of Organs."

LAWRENCE W. FREUDE, Registrar.

Construction and Designing of Organs."

Meet with Binghamton Ministers.

The annual dinner meeting of the Ministerial Association and the Guild was held at the West Presbyterian Church, Binghamton, N. Y., Jan. 21. Dinner music was played by Ann Zeigler, violin; Ruth Brown, 'cello; Rachel Goldsworthy, piano, and Janet Maskin, marimba. A panel discussion was led by the Rev. Robert Lengler on the subject "Our Common Task." Miss Barbara Bishop of the First Presbyterian Church of Endicott spoke on "The Church Organist" and her opinion was that the organist must be a spiritual person. Harold O'Daniels of Christ Episcopal Church, Binghamton, had as his subject "The Minister of Music." Professor J. Alex Gilfallian of Triple Cities College spoke on "The Director of Music in the Church." He declared that nothing was more important than the teaching and learning of hymns. He also said that the sermon themes should be talked over with the director of music.

There followed a discussion by Guild members and ministers which proved very interesting.

ELLOUISE HEFFELFINGER, Secretary.

Activities in Central Missouri.

Activities in Central Missouri.

The Central Missouri Chapter has had two inspiring meetings recently. Jan. 26 at 4 p.m. a service of evensong was held at Calvary Episcopal Church in Columbia. The Rev. Roger Blanchard, the rector, conducted the service. Dr. James T. Quarles delivered the address, "The History of Music of the Church," and the regular choir, augmented by members of the Stephens College student group, sang the service under the guidance of Missonsta Williams, organist-director. Several members remained for an informal supper with the young people of the church.

On Tuesday, Feb. 11, the Guild met in the Christian College Auditorium, Columbia, for a brief meeting at which plans for the rest of the year were drawn up. After the meeting members heard a concert of Mozart, Debussy and Beethoven by the London String Quartet, which proved to be one of the musical highlights of the season.

Barbara Twyeffort, Secretary.

# News of the American Guild of Organists - Continued

# Choir Demonstration and Two-Minute Talks Mark Evening in Trenton

Having rounded up all organists in Trenton who are not members of the Guild, as well as all young people interested in taking up the profession, the Central New Jersey Chapter staged a panel discussion and demonstration choir repearant and certificant the Clinton Aven panel discussion and demonstration choir rehearsal and service at the Clinton Avenue Baptist Church, Trenton, on the evening of Feb. 3, under the general direction of Miss Jeanette V. Haverstick, organist of the church. The discussion included the following two-minute talks: "The Two Ministries," the Rev. Charles F. Mayhew, minister of the Clinton Avenue Church; "Preparatory Education," Miss Isabel Hill; "Education Sponsored by the Guild" (explanation of Guild examinations), Mrs. Wilfred Andrews; "A Worthwhile Avocation." Miss Joanna Messerschmitt, supervisor of music in Trenton schools; "Necessary Qualifications for an Organist," Edward A. Mueller, organist; composer and teacher of ler, organist; composer and teacher of many Trenton organists: "Necessary Qualifications for a Choir Director," Mrs. Carol M. Pitts of the faculty of the State Teachers' College.

Teachers' College.

Many valuable points were gained from these discussions and they proved eye-openers for those young aspirants who might have believed that a little ability to play the piano was all the education required to fill the position of church organist. A group of thirty soloists served as guinea-pig choir members and Mrs. Pitts demonstrated proper procedure for a choir rehearsal, using an anthem later sung in the miniature church service which completed the evening's program. a choir renearsal, account sung in the miniature church service which completed the evening's program. At the service Mr. Mueller played the prelude and an irreprovisation and the accompaniments of the anthem, hymns and postlude were played by Miss Isabel Hill. A social hour followed.

RAMONA C. Andrews, Registrar.

Pastor-Organist Dinner Draws 140. The annual pastor-organist dinner of the Hartford Chapter was held Feb. 12 in the parish hall of St. Mark's Episcopal Church in New Britain and was attended by 140 organists and clergymen. A bounthe chapter, presided at the meeting held the chapter, presided at the meeting held after the supper. The guest speaker was Dr. H. Augustine Smith of Boston College of Music, author, hymnologist and conductor, who gave an inspiring talk on "Worship and the Important Part Which Music Holds in Divine Service." Dr. Smith led the group in informal singing and also entertained the audience with humorous skits.

Malcolm G. Humphreys, organist of St. Mark's, was responsible for the detailed arrangements of the evening, together with the Rev. A. Reamer Kline, rector of the parish

WALTER RENEKER, Publicity Chairman.

Walter Reneker, Publicity Chairman.

Annual Tucson Recita! by Schreiner.
The annual recital sponsored by the Southern Arizona Chapter Jan. 2 was a tremendous success. Alexander Schreiner, playing at the Scottish Rite Cathedral, Tucson, was the star attraction and the crowds that gathered soon filled the auditorium until people had to be turned away for even lack of "hearing" room. The number on the program receiving the greatest ovation was Dean Camil Van Hulse's Toccata, which won the annual J. Fischer prize in the contest sponsored by the Guild. After the recital friends and members of the chapter gathered at the studios of Mr. Van Hulse for a social hour. Impromptu entertainment by Mr. Schreiner was enjoyed by everyone. Schreiner was enjoyed by everyone.

Schreiner was enjoyed by everyone.

Dean McCutchan Texarkana Speaker.
Robert G. McCutchan, author, composer and lecturer, enlightened members of the Texarkana Chapter Jan. 25 at the First Methodist Church. Dr. McCutchan, retired dean of the school of music of DePauw University, spoke on a dual subject—hymns and hymn-book making and the problem of introducing new hymn material to a congregation. He emphasized the fact that hymn-books are changed with each new generation, so that the inspirational power of hymns may be maintained through the use of

familiar words. He urged choir directors to spend as much time as possible teaching hymns to children from the regular hymnal. In that way, he said, the child will know the hymns when he reaches the time of life when he needs them for comfort and inspiration. After the address the said that the

comfort and inspiration. After the address there was a group discussion.

Frances Woosley, Registrar.

Church Music Week in Macon, Ga.

During the week of Feb. 10 to 16 the
Macon Chapter, in cooperation with Wesleyan Conservatory, brought Dean Robert
G. McCutchan to Macon for a week's
study and discussion of church music. At study and discussion of church music. study and discussion of church music. At the conclusion of this seminar the Guild conducted a city-wide hymn festival in the Wesleyan Conservatory Auditorium Sunday afternoon, Feb. 16. Choirs from every church in Macon participated. A group of 100 voices prepared special anthems, sung under the personal direction of Dr. McCutchan. In the procession were choirs aggregating more than 600 voices. 600 voices

Three members of the Bessie Tift College music faculty at Forsyth, Ga., have affiliated themselves with the Macon Chapter this year, bringing the total membership of the chapter to twenty-five.

At the February meeting Mrs. W. W. Solomon, charter member of the chapter, we granted an honorary membership for

was granted an honorary membership for life. Illness has caused her to retire from active participation in Guild affairs, but her loyalty through all the years prompted the creation of an honorary membership in her behalf

in her behalf.
Virgil Fox will be presented in a recital in Macon on the evening of May 14 at Wesleyan Conservatory. A cordial invitation to attend is extended to organ-

in surrounding chapters.

CROCKETT ODOM.

Pennsylvania Meeting with Clergy.

Pennsylvania Meeting with Clergy. At the annual clergy and organists' dinner of the Pennsylvania Chapter, held in Grace Church, Mount Airy, Jan. 25, more than a hundred were present to hear Dr. Solomon Grayzel, editor of the Jewish Publication Society, speak. His subject was the liturgy and music of the synagogue, past and present. The topic proved more than ordinarily interesting to all present. to all present.

The state of the s

Newell Robinson.

January Activities in Galveston.

members present.

Newell Robinson.

January Activities in Galveston.

The Galveston Chapter met in the choir room of Trinity Church for a business meeting Jan. 14, with the dean, Michael Collerain, presiding. The meeting adjourned at 8 to go into the church to hear a recital by James L. German, a Guild member and a student at the University of Texas Medical School in Galveston, who is organist of the First Methodist Church. Before a capacity audience Mr. German played a program long to be remembered among music-lovers. His artistic interpretations, skillful pedal technique, finger dexterity and choice of registration established him as a player of more than ordinary proportions. He played: Trumpet Tune, Purcell: "Noel." d'Aquin: Arioso, Bach: Fantasie and Fugue in G minor, Bach: Trio-Sonata for organ and strings, Corelli (first violin, Mrs. Paul Reinecke; second violin, R. B. Stout; viola, Alvin Beard): "Bible Poems," Weinberger: "Clair de Lune," Vierne: "L'Organo Primitivo," Yon; "The Soul of the Lake," Karg-Elert; Toccata, Becker.

On Feb. 4 E. William Doty, organist and dean of the college of fine arts of the University of Texas, was presented in the fifth of the current series of recitals under the auspices of the Galveston Chapter.

Mrs. Marvin D. Kahn,

Publicity Chairman.

McCurdy Displays Bells.

The meeting of the Metropolitan New Jersey Chapter Feb. 10 at Central Presbyterian Church, Summit, was in the form of a recital by Alexander McCurdy featuring the Schulmerich carillonic bells. Beginning with the conventional Bach chorale preludes, followed by a performance of the Prelude and Fugue in A minor, Dr. McCurdy played an original

composition, "Meditation on the Bells," unfolding their quality and beauty. Modern interpretations of "Greensleeves," Purvis, and "In dulci Jubilo," Dupré, revealed choice registration, as did Karg-Elert's "Legend of the Mountain." The charming Brahms "A Lovely Rose Is Blooming," "The Angelus," by Massenet, and Franck's Finale in B flat, a brilliant work, concluded the program.

Thanks to a cipher, the large, appreciative audience witnessed an attempted repair job by the gracious Dr. McCurdy, at which time he explained the process of tuning an organ pipe and enhanced our knowledge of organ construction.

Marion Wohlfarth, Registrar.

Faxon Plays in New Hampshire.

The New Hampshire Chapter presented George Faxon in a recital at Grace Episcopal Church in Manchester Feb. 24. Mr. Faxon is organist of the Church of the Advent in Boston and came to take the Boston church from St. Andrew's Church in Ann Arbor, Mich. He was also on the faculty of the University of Michigan as assistant to Dr. Palmer Christian. In Boston he is on the faculty of the New England Conservatory of Music and the Longy School.

Mr. Faxon's program included the following numbers: Allesro, Concerto in Aminor, Vivaldi-Bach; "Aria da Chiesa," Early Italian: Allegro, Pescetti: "St. Cecilia Suite," Handel; Chorale Prelude, "Deck Thyself, My Soul," Brahms; Sketch in D flat, Schumann: Introduction and Fugue, "Ad Nos, ad Salutarem undam," Lisat: "Regina Coeli," Titcomb: Allegretto, Sonata in E flat minor, Parker: Communion. Purvis: "March of the Gnomes," Stoughton: Fantasy on "Adeste Fideles," after an Improvisation by Dupre, March 18 Harris S. Shaw, dean of the Massachusetts Chapter, will speak on

Communion. Purvis: "March of the Gnomes," Stoughton: Fantasy on "Adeste Fideles," after an Improvisation by Dupré. March 18 Harris S. Shaw, dean of the Massachusetts Chapter, will speak on "Choirs." Wednesday, March 19, Richard Ellsasser will play at South Congregational Church in Concord.

GERMAINE PELLERIN, Secretary.

Residal by Fort Wayne Montage.

Germaine Pellerin, Secretary.

Recital by Fort Wayne Members.

The meeting of the Fort Wayne Chapter was in the form of a recital by four members on the evening of Jan. 28 at Plymouth Congregational Church. Alice Hanna Richardson, organist of the First Presbyterian Church, Auburn, Ind., played "O Man, Bewail Thy Grievous Fall" and the Fantasie and Fugue in G minor, by Bach. Irene Parvin Curdes, organist of Plymouth Congregational Church, played "He Who Will Suffer God to Guide Him" and "I Call to Thee," Bach: Prelude on B-A-C-H, Biggs, and "Clair de Lune," Karg-Elert. Neil J. Thompson of St. Patrick's Catholic Church played the Minuet from the String Quartet by Boccherini as arranged for organ by Ernest Douglas and "Grande Offertoire de Ste. Cecile," No. 2, Batiste. Harriet Northropminister of music at the First Presbyterian Church and dean of the chapter. concluded the program with the Sonata in A major by Mendelssohn and "Tu es Petra," Mulet. The program was open to the public and well attended. Petra," Mulet. The program was open to the public and well attended. RALPH W. DOCTOR, Secretary.

in A major by Mendelssonn and Tu es
Petra." Mulet. The program was open
to the public and well attended.
RALPH W. Docros. Secretary.

Alabama Chapter Hears E. P. Biggs.
The Alabama Chapter feels that it has
attained its majority—not in years, but in
prestize—in being able to present E.
Power Biggs in a recital Sunday afternoon, Jan. 25, at the Independent Presbyterian Church. To an audience which
overflowed the sanctuary Mr. Biggs played
entirely without notes. Immediately after
the recital the dean, Myrtle Jones Steele.
entertained informally at her home in
Woodlawn Highlands in honor of Mr. and
Mrs. Biggs. She was assisted in receiving
by the officers of the chapter.
A donation to the work of Dr. Albert
Schweitzer on the occasion of his seventysecond birthday was sent to the Schweitzer
Fellowship. Laura Jackson Davids.

Biggs Plays for Louisville Chapter.
The last month has been a busy one
for the Louisville Chapter. On Jan. 23
E. Power Biggs was presented in a recital.
A large audience expressed its approval
of a program high-lighted with a Handel
Concerto, the Bach-Vivaldi Concerto in D
minor, Bach's Fantasie and Fugue in G
minor. the "Ninety-fourth Psalm" of
Reubke, three charming "Noels" by
d'Aquin and the Variations on a Noel by
Dupré. The audience demanded and rerecived two encores—the "Cuckoo," d'Aquin,
and "Trumpet Tune," Purcell.

The program for the February meeting,
held at the Arts Club, was a short concert by the choir of the school of church
music, a department of the Southern Baptist Theological Seminary, under the direction of Donald E. Winters. The group
gave a splendid a cappella program. Not
only was the music a delight to the ear,
but their appearance in wine-colored vestments with white cottas was a joy to see.

Disaster finally overtook the Sunday
afternoon vesper recitals on Feb. 9, Mooredeen Plough being the hapless victim.
First, his soloist became ill. William
Pickett, baritone soloist of Christ Church

Cathedral, admirably filled the breach. In the second place the weather was the coldest of the year. However, Mr. Plough gave an excellent account of the following organ numbers: Prelude and Fugue, Buxtehude; "As Jesus Stood beside the Cross," Scheidt; "When We Are in Deepest Need" and "Come, Blessed Rest," Bach; "The Woman of Bethany," Weinberger; "Now the Woods and Fields Are Sleeping," Edmundson; Toccata in D minor, Reger; "Romance sans Paroles," Bonnet, and Chorale and Fugue from the C minor Sonata, Guilmant.

HARRY WILLIAM MYERS, Registrar.

Rhade Island Recital and Disner. Cathedral, admirably filled the breach

Rhode Island Recital and Dinner.

Rhode Island Recital and Dinner.

The Rhode Island Recital and Dinner.

The Rhode Island Chapter presented Miss Ruth E. Paul at its forty-ninth recital Feb. 10 in the Church of the Messiah. Oineyville, Providence, where Miss Paul is organist and choirmaster. A large group gathered to hear an artistic performance. Miss Paul is a pupil of Francis W. Snow. During the intermission the Rev. Elbridge B. Welch, rector of the Church of the Messiah. welcomed the Guild and its guests to a reception for Miss Paul's program was as follows: Two movements from "Water Music" Suite. Handel; Prelude, Peeters; Intermezzo from First Symphony, Widor; "Benedictus," Couperin; Arabesque, Vierne; "Chanson," Edward Shippen Barnes; Little Prelude and Fugue in D minor, Bach; Chorale Prelude, "I Call to Thee," Bach; Allegro Cantabile from Fifth Symphony, Widor; Chorale Preludes, "Whate'er My God Ordains Is Right" and "Lord Jesus Christ, Be Present Now," Karg-Elert.

The Rhode Island Chapter held its

Jesus Christ, Be Present Now," Karg-Elert.

The Rhode Island Chapter held its second annual dinner for organists and clergy at the Round Top Church in Providence Jan. 20. Dean Louise B. K. Winsor presided at the dinner for seventy-two and introduced many of the guest clergy and Guild officers. Ralph A. Harris, who recently became organist and choirmaster at Grace Church, Providence, was welcomed. After the dinner the group retired to the church parlors for a business meeting. A nominating committee was announced. Roy Bailey gave a report of his visit to the conclave of deans and regents in New York Dec. 30 and 31.

The speaker of the evening was Dr. Albert Thomas of the First Baptist Church. Providence, who gave an interesting talk on "Harmony between Pulpit and Diapason." He paid a tribute to the organists who establish standards of dignity and beauty in church music.

beauty in church music.

Bessie W. Johns, Registrar.

Bessie W. Johns, Registrar.

Washington Chapter.

About forty members attended the January meeting of the Washington Chapter.

Eugene Nye, organist and choirmaster of Trinity Episcopal Church, Seattle, played some rare recordings of European organs. It was decided to set aside a fund with which to purchase food and other articles to be sent to Marcel Dupré for distribution among French organists who are in need.

tion among French organisms.

Alexander Schreiner was presented in a recital in the University Methodist Temple Jan. 25. Composers represented on the program were Bach, Franck, Sowerby. Dupré and Vierne.

William Bunch, dean, has resigned because of ill health. Walter Eichinger has consented to be acting dean for the rest of the year

of the year
JEAN KILGORE, Acting Secretary.

Guests of Suffolk, L. I., Regent.

Guests of Suffolk, L. I., Regent.

Members of Suffolk Branch of the Long Island Chapter with their husbands and wives gathered at the home of the regent, Ernest Andrews, for a Christmas party Dec. 18. We had as our guests from the Long Island Chapter Mr. and Mrs. Everett Miller, Mr. and Mrs. Norman Hollett and Mr. and Mrs. Sayenga. After several musical games Mr. Miller, Mr. Hollett and Mr. Andrews rendered selections on the organ. We then sang carols, after which organ. We then sang carols, after which refreshments were served by Mrs. Andrews. MILDRED B. RALPH, Secretary.

MILDRED B. RALPH, Secretary.

Notes from Kansas Chapter.

Miss Rachel Johnson of Topeka is fortunate in having a new Möller organ Installed at her church, the First Church of Christ, Scientist.

Miss Elizabeth Long, who succeeded Richard Gayhart as organist at the United Presbyterian Church, Topeka, reports that the Reuter Company has rebuilt the console and installed chimes, playable also from the tower.

Harry Heeney. organist at Winter General Hospital, Topeka, where he teaches organ and musical therapy, has taken Dean Robert W. Hays' place at Grace Cathedral.

Cathedral.

Cathedral.

Feb. 4 the Southwestern College Orsan Club of Winfield presented Dr. Militred Silver in a lecture on Albert Schweitzer. Dr. Silver is writing a book on Schweitzers life. Pictures, letters and other material which Dr. Silver has collected in her study were on display. An offering for the Schweitzer Fund was taken.

Ernestine Parker, Secretary.

# News of the American Guild of Organists - Continued

# Three Members in Recital for Illinois Chapter; New Salvador Piece Is Heard

There was a large attendance at the recital in the First Congregational Church, Oak Park, Jan. 28. Thirty-seven members and friends of the Illinois Chapter atrecital in the First Congregational Church, Oak Park, Jan. 28. Thirty-seven members and friends of the Illinois Chapter attended the dinner preceding the performance. The three recitalists were from Oak Park and River Forest. Peter Fyfe began his group by playing two Bach compositions—Prelude and Fugue in D major and the Chorale Prelude "In Thee Is Gladness"—and concluded it with the first Chicago performance of a new work, "Nuptial Chant," by Mario Salvador, a former Chicagoan and now of St. Louis. The second group, played by Ruth S. Broughton, included: "Sonata da Chiesa" Andriessen; Scherzo, Gigout; "Elegy" (No. 3 of the "Tryptique" for organ), Vierne, and Chorale Prelude on the Hymn-tune "Croft's 136th," Parry. Eldon Hasse, sub-dean of the chapter and organist of the church, played the Chorale Prelude on the Hymn-tune "St. Peter" by Darke, and Fantasie in A, Franck.

A March activity of the chapter is the annual presentation of Brahms' "Requiem" by the choirs of the First Méthodist Church, Evanston, under the direction of Dr. Emory L. Gallup. This will take place Sunday afternoon, March 16, at 4 o'clock. On the following Sunday afternoon, March 23, at 4:30 a program of compositions by Dr. Leo Sowerby will be guest recitalist and the choral works will be sung by the choir of the church under the direction of Barrett Spach. Charles Greene will sing the offertory, "Hear My Cry, O God" (Psalm 61).

Grace Symons, Registrar.

Titcomb Lectures in Rochester.

The Rochester Chapter presented H.

Titcomb Lectures in Rochester.

GRACE SYMONS, Registrar.

Titcomb Lectures in Rochester.

The Rochester Chapter presented H.
Everett Titcomb, distinguished authority
on church music, conductor of the Schola
Cantorum of St. John's Church, Boston,
and professor of liturgical music at the
Boston Universit\* Music School, in a
lecture-rehearsal at Christ Episcopal
Church in Rochester Jan. 21. A double
tribute to Mr. Titcomb was in evidence
that evening. First, many Guild members
as well as guests were in attendance despite a severe blizzard; second, in recognition of his ability as a composer, Gloria
Iacone, Harold Gleason and Charles Raymond Berry played several of Mr. Titcomb's organ compositions. The men of
Christ Church choir, under Mr. Berry's
direction, then sang a few examples of
hymns in plainchant, after which Dean
Catharine Crozier Gleason presented Mr.
Titcomb. During the course of his discussion of the various types of chant
examples were sung by those in attendance, as well as portions of "The Reproaches," with its polyphonic sections by
Vittoria. The evening proved a most interesting one, and an eye-opener to some
to the beauties inherent in correctly interpreted and correctly sung chant.

RAYMOND BERRY.

Chorale Preludes Akron Subject.

The Akron, Ohio, Chapter held an open

Chorale Preludes Akron Subject.

The Akron, Ohio, Chapter held an open meeting at the Church of Our Saviour Feb.

Beauting at the Church of Our Saviour Feb.

Element Ende, former dean, gave an illustrated lecture-recital on "The Lutheran Chorale Prelude." After an introduction with examples on the chorale in general, Mr. Ende played the following preludes to illustrate the three different primitive types: "Da Jesus an dem Kreuze standt," Scheidt; "Vater unser im Himmelreich," Pachelbel; "Herr, wie Du willst," Boehm; "Wie schoen leuchtet der Morgenstern," Buxtehude. The program was continued by Robert Osmun, Mrs. Ruth Musser and Miss Louise Inskeep, members of the chapter, playing: "Ich ruf zu Dir, Herr Jesu Christ," "Wachet auf, ruft uns die Stimme," "O Mensch, bewein' Dein' Suende gross," "Wir glauben all an Einen Gott, Schoepfer," Bach; "Es ist das Hell uns kommen her," Kirnberger; "In dulei Jubilo," Karg-Elert. The audience then went to the parlors of the church for a social hour and refreshments.

ELAINE D. HEILMAN.

Organists Guests in Miami Home.

Organists Guests in Miami Home.

Members of the Miami Chapter were guests of Mr. and Mrs. Henry Gregor in their charming home overlooking Biscayne Bay Saturday evening, Feb. 1. A short business meeting was conducted by the dean, Mrs. Edward G. Longman. Bruce

HARRY C. WHITTEMORE



Two CHARTER MEMBERS of the recentlyorganized New Hampshire Chapter, A. G. O., have served their churches on the organ bench for more than half a century. They are Harry C. Whittemore and Mrs. Bertha Platts, both of Manchester.

Bertha Platts, both of Manchester.

Mr. Whittemore, organist and choirmaster of Grace Episcopal Church in Manchester, and dean of New Hampshire musicians, is in his fifty-second year at this church. Mr. Whittemore was born in Grasmere, N. H., in 1877. Moving at an early age to Manchester, he was graduated from the Manchester High School in 1896. While a junior in high school he was appointed organist of Grace Church. He applied himself seriously to the study of piano, foregoing many boyish sports to devote his time to daily practice. When sufficiently proficient he began study with

or plano, foregoing many boylsh sports of devote his time to daily practice. When sufficiently proficient he began study with Arthur Foote in Boston. When he decided to become an organist he also took lessons from S. B. Whitney, then organist at the Church of the Advent in Boston.

Mr. Whittemore is an accomplished teacher, accompanist and conductor. In the winter of 1908-9 he made a tour of the United States and much of Canada with Emma Eames and Emilio de Gogorza and appeared on the concert stage with other famous artists. For nearly thirty years he has conducted the annual festival of the New Hampshire Choir Guild, an organization made up of the largest five boy choirs of the New Hampshire diocese. In 1929 he assumed the leadership of the Temple Choir, a chorus

MRS. BERTHA A. PLATTS



of men assembled from the Masonic lodges of Manchester. For several sum-mers Mr. Whittemore has played at Holy Trinity Church in Brooklyn and at Old Trinity in New York. In 1910 Mr. Whittemore married Ethel I. Fracker of Manchester. They have

1. Fracker of Manchester. They have two daughters.

Mrs. Bertha A. Platts has served the First Methodist Church of Manchester for fifty-eight years. Her career as organist began in 1888, when, during the removal and remodeling of the original First Church, built in 1830, services were held in a chapel now used as a parsonage. The instrument she played was a reed organ. On completion of the remodeling of the church a Vocalion was installed in 1890 and continued in use until 1924.

1890 and continued in use until 1924. A new and modern church was built in 1920, and in 1924 a two-manual Möller organ was dedicated.

Mrs. Platts studied piano and organ with the late Arthur S. Hood of Manchester, who served his church, St. Paul's Methodist, for fifty years. She also studied organ with Alfred E. Plumpton, a member of the New Hampshire Chapter and organist at the First Baptist Church.

Church.
Mrs. Platts' husband, Nathaniel Platts, is a prominent layman of the First Methodist Church and has served many years as Sunday-school superinten-dent and head usher.

Davis, program chairman, announced that Mrs. Ethel Tracy, F.A.G.O., would give a recital for the Guild Feb. 24 at Trinity Methodist Church, of which she is the organist. It was also announced that a chorus trained by Miss Frances Tarboux will present Brahms' Requiem at Trinity Episcopal Church on Palm Sunday and at the Community Church, Miami Beach, on Good Friday. Both performances will be under the direction of Bruce Davis, F.A.G.O. on Good be unde F.A.G.O.

F.A.G.O.

Miss Bertha Foster introduced Mrs.
Dierks, who gave a thought-provoking
talk on music therapy in hospitals. Mrs.
Dierks is associated with the Federation
of Music Clubs and is a member of the
national committee for research on music ospitals.

in hospitals.

After the business session it was our privilege to hear a trio recently formed by three of Miami's most prominent musicians: Henry Gregor, piano; Robert Kistler, violin, and Gerard Haft, violoncello. This group gave a very satisfying performance of the Trio in E minor by Dvorak. After refreshments had been served by our hostess everyone insisted on an encore and the trio obliged by playing the Mozart Trio No. 2.

GORDON MCKESSON, Secretary.

Piano Recital and Dinner.

The Orlando Branch of the Florida Chapter met Feb. 11 at the home of Mr. and Mrs. Ira Bertis in Clermont, where the members and guests enjoyed a dinner. business session and short piano recital by Miss Rosemary Clark of the Stetson University School of Music faculty. Mrs. Bertis, a member of the Guild and a former concert organist, annually invites the group to her home.

Miss Clark, who is a pianist, organist and composer as well as an instructor, delighted her audience with this program: "Don Juan" Fantasie, Mozart-Lisat; E minor Waltz, Chopin, and two of her own

compositions—"Campus Suite" and a Scherzo. For an encore she played a whimsical arrangement of "Arkansas

Mrs. C. E. Hofbauer, Secretary.

MRS. C. E. HOFBAUER, Secretary. Events in Western Michigan.
Since the death of Dean Stanley Baughman Jan. 17 the Western Michigan Chapter has been carrying on under the leadership of the sub-dean, Doris James. On Jan. 14 Marcel Dupré and his daughter Marguerite appeared at the Park Congregational Church, Grand Rapids, as the second in our artist concert series. Sunday afternoon, Jan. 26, our annual junior choir festival was held at the First Methodist Church.

At the meeting Feb. 4 Miss Doris James

odist Church.

At the meeting Feb. 4 Miss Doris James and the Grand Rapids Teachers' Glee Club presented an evening's program demonstrating rehearsal technique. On the evening of Feb. 7 it was our pleasure to hear Virgil Fox at the Fountain Street Baptist Church as the third artist in our recital series. recital series

SYLVIA TENBROEK, Secretary.

Chesapeake Chapter Events.

Chesapeake Chapter Events.

The Chesapeake Chapter met Jan. 6 at Grace and St. Peter's Church, Baltimore. Further plans for the regional convention to be held in Baltimore were discussed. At the close of the business meeting members of the Guild attended a vesper service prepared especially for them by James Winship Lewis, organist and director at Grace and St. Peter's.

At the regular meeting Feb. 3 we presented Catharine Crozier in a recital at Brown Memorial Church. Miss Crozier's program was as follows: Toccata, Adagio and Fugue in C major, Bach; "Recit de Tierce en Taille," de Grigny; Variations on a Noel, d'Aquin; Chorale Prelude, "O Sacred Head," Brahms; Sketch in F minor, Schumann; Pastorale, Roger - Ducasse; Scherzetto, Vierne; "Gargoyles," Edmundson; "The Fountain," DeLamarter; Mel-

ody, Prelude and Prelude and Fugue in G minor, Dupré. DOROTHY SUTTON, Registrar.

G minor, Dupré.

Dorothy Sutton, Registrar.

Hymn Festival in Harrisburg.

The Harrisburg, Pa., Chapter sponsored its fourth annual hymn festival Sunday afternoon, Jan. 26, at the Fourth Reformed Church. Dr. A. M. Billman, the pastor, delivered a brief message on music and its importance in the service. The Rev. John H. Treder, chaplain of the chapter, assisted in the devotional part of the program. The following music was presented: Prelude, Pastoral Suite, Demarest (Mrs. Charles H. Neiman); Chorale Prelude on "Dundee," Noble, and "Benedictus," Reger (Miss Irene Bressler); girls' choir, "May Now Thy Spirit," Schuetky (Mrs. Lloyd V. White directing); combined choirs, "Psalm 150," Franck (Earl Miller directing); offertory, Improvisation on "Pilgrims," Calver (Mrs. Joseph L. Steele); Harrisburg Symphony Choir, "How Lovely Is Thy Dwelling-Place," Brahms, and "God Is a Spirit." David Hugh Jones (Reginald F. Lunt directing); Choral Benediction, Lutkin (Harrisburg Symphony Cholr); postlude, Toccata in G minor, Matthews (Mrs. Andrew Keeley).

On March 10 the chapter is presenting

Toccata in G minor, Matthews (Mrs. Andrew Keeley).

On March 10 the chapter is presenting a public recital with the Harrisburg Choral Society as guests. This "evening of music" will be held in the Camp Curtain Methodist Church. The chapter is interested in having members from other chapters attend this recital.

We are happy to announce that we have added nine members to our chapter, which is a good beginning for the new year.

DOROTHY A. M. PETERS, Registrar.

DOROTHY A. M. PETERS, Registrar.

Texas Chapter Meeting.

St. Matthew's Cathedral was host to the Texas Chapter Feb. 17. Dinner was served in the parish hall to fifty members. Dean Henry Sanderson presided at the business session. Two new applications for membership were presented. A letter from the warden was read saying he would have to postpone his visit to this region until next fall.

A recital by David Craighead March 10 was announced by Miss Dora Poteet, recital chairman, who said it would be preceded by a dinner and short business session. Announcement was also made that Miss Poteet had been invited to give a program at the May festival in New York.

York.

The highlight of the evening was a most enjoyable program of Brahms chorales, played by Dr. Helen Hewitt of the North Texas State Teachers' College, Denton, who gave a very interesting explanatory talk beforehand.

KATHERINE HAMMONS.

RATHERINE HAMMONS.

Program of Liturgical Music.

A program of liturgical music, followed by benediction of the Blessed Sacrament, was held Feb. 10 at the Church of St. John the Evangelist, Boston. The large congregation was welcomed by the Rev. Granville Mercer Williams, pastor of the church, who also spoke of the aims and activities of the Guild in raising the standard of church music. The prelude, "Alleluia Pascha Nostra," by Titcomb, was played by Harris S. Shaw, A.A.G.O., dean of the chapter. George Faxon played as the postlude "Ave Marris Stella" (Finale), Dupré. The organ is a twomanual Hook & Hastings.

Everett Titcomb, choirmaster and organist of St. John's for over thirty years, is well known for his choral and organ compositions and as one of the best exponents of plainsong and Gregorian music. His large choir showed real feeling for this type of music and sang with color and conviction. The program consisted of antiphons, motets of various schools and canticles.

The next event is a recital by Samuel

The next event is a recital by Samuel Walter, A.A.G.O., at Eliot Congregational Church in Newton March 3.

MARGARET R. MARTIN, Secretary.

# Grederick 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

# News of the American Guild of Organists-Continued

Activities of Northern Ohio Chapter.
The Northern Ohio Chapter met at St. James' A.M.E. Church Jan. 20 for a Southern ham dinner. Following the dinner Mrs. Kathleen Forbes, A.A.G.O., organist and director at the church, presented a fine program of organ and choral music, assisted by the young people's choir.
Our February meeting, a hymn feet

music, assisted by the young people's choir.

Our February meeting, a hymn festival, took place at Epworth-Euclid Church Sunday, Feb. 23, having been carefully planned and prepared by Elwin H. Haskin, director of music at Epworth, and Robert M. Stofer of the Church of the Covenant. The massed choirs, from all parts of the city, were conducted by the prominent Cleveland musician Dr. F. Karl Grossman, with Miss Alvina Wochele and Walter Blodgett as organists.

We are looking forward with a great deal of pleasure to our next meeting, to be held March 17 at the First Baptist Church. F. B. Staley, organist and minister of music, and one of our newer members, will give a recital.

Edwin D. Anderson, A.A.G.O., Secretary.

Hear the New Baldwin Electronic.

Members of the Southern Ohio Chapter were guests of the Baldwin Piano Company at the presentation of their new electronic organ at the Baldwin Company headquarters in Cincinnati Jan. 21. Lucien Wulsin, president of the Baldwin Com-Wulsin, president of the Baldwin Company, opened the program with a few remarks. The instrument was demonstrated by Paul Mooter, member of the Guild and head of the organ division of the Baldwin Company. Before playing Mr. Mooter gave a brief explanation of the organ, mentioning especially its being completely electronic. His numbers included a hymn, several Bach numbers and a modern group. This was followed by a demonstration of each individual ston. Dr. Rowland W. Dunham, dean of the College of Music of the University of Colorado, was present and played several numbers. After the program many availed themselves of the opportunity of trying the instrument. Buffet supper was served. served. HELEN M. SMITH, A.A.G.O., Registrar.

Helen M. Smith, A.A.G.O., Registrar.

E. W. Doty Presented in Galveston.

Dr. E. W. Doty, dean of the College of Fine Arts of the University of Texas, was presented in the fifth of a series of recitals sponsored by the Galveston Chapter at Trinity Episcopal Church Feb. 4. Mr. Doty's brilliant performance offered an evening rich in musical enjoyment. He presented the following program: Prelude in C minor, Bach; Chorales, "O Man, Bewail Thy Sin" and "Hail, Brightest Day of Days," Bach; Chorale No. 1, in E major, Franck; "From the Long Room of the Sea" (dedicated to Dr. Doty), DeLamarter; Prelude, Kodaly; "Sportive Fauns," d'Antalffy. Fauns," d'Antalffy.

Mrs. Marvin D. Kahn.

Fauns," d'Antalffy.

MRS. MARVIN D. KAHN.

Virginia Ministers and Organists Meet.
Dean Charles W. Craig, Jr., presided at
the annual minister-organist meeting of
the Virginia Chapter Jan. 14 at the
Church of the Epiphany in Richmond. A
large number of ministers were guests
of the members and the guest speaker
was the Rev. William Sydnor, rector of
St. Paul's Episcopal Church, Petersburg.
Mr. Sydnor delivered an interesting address on minister-musician relationships
and emphasized that there must be unity
of purpose and teamwork. He spoke of
the importance of a unity in each service
with hymns, anthems, sermon and prayer
pointing to a given theme, each of great
importance.

The dean announced the annual student
recital at All Saints' Episcopal Church on
the regular meeting night in February.
Mrs. C. Ralph Ludwig was named chairman of recital arrangements.

James R. Sydnor, dean of the Presbyterian General Assembly's Training School,
Summer School of Sacred Music, announced
plans for the second session, to be held in
July, and issued an invitation to members
of the chapter to enroll in the school. The
faculty will include Mr. and Mrs. Arthur
Leslie Jacobs of California, Henry Pfohl of
Brooklyn, N. Y., and Mary Ann Mathewson Gray of Richmond.

Alton Howell, Publicity Chairman.

Lecture-Recital in Petersburg.
The Petersburg, Va., Chapter held its

ALTON HOWELL, Publicity Chairman.

Lecture-Recital in Petersburg.

The Petersburg, Va., Chapter held its monthly meeting in the auditorium of the West End Baptist Church Jan. 13 and was presided over by Miss Mary Patteson, the regent. After a brief business session, Samuel Shanko, a graduate of the Westminster Choir School and minister of music of the church, gave a lecture-recital. He is a gifted and earnest young musician and his numbers were carefully chosen

and beautifully rendered, and were made the more interesting by explanatory remarks about each one. Mr. Shanko's program was as follows: "Thema Fugatum" and "O Sacred Head," Bach; "Benedictus," Reger; "I Need Thee Every Hour" and "Nearer, My God, to Thee," Bingham; "Now Thank We All Our God," Karg-Elert; "Fairest Lord Jesus" and "Now Woods and Fields Are Sleeping," Edmundson; Toccata on "O Filli et Filiae," Farnam. A three-manual Pilcher organ was used.

BLANCHE O. LAUSHEY, Secretary.

SUBJECT OF LAUSHEY, Secretary.

Southwestern Virginia Chapter.

The Southwestern Virginia Chapter held its regular meeting Jan. 28 at the Second Presbyterian Church in Roanoke. Mrs. E. E. Graham gave a fine demonstration of "How to Play a Hammond Organ."

The Guild is making plans to present Edgar Hilliar of New York in a recital at the Belmont Baptist Church.

MELVA PAYNE, Secretary.

Melva Payne, Secretary.

Lexington Chapter Meets.

The February meeting of the Lexington, Ky., Chapter was held Feb. 10 at a dinnermeeting at the Lafayette Hotel. All members were present with the exception of two who were ill. We welcomed one new member and received the promise of two transfers from other chapters.

Dr. Koppins of the physics department of the University of Kentucky delivered a lecture on "Physics of Sound," with demonstrations.

After a short business session the meeting was adjourned.

LURLINE DUNCAN, Secretary.

LUBLINE DUNCAN, Secretary.

Wanamaker Organ the Subject.

The Southern New Jersey Chapter met Jan. 21 at the home of Walden B. Cox in Millville. The business meeting was devoted chiefly to arrangements for the recital by Dr. Rollo F. Maitland in Vineland Feb. 17.

Dean Charles Wright gave a most interesting and enlightening talk on "The Great Organ in the Grand Court of the John Wanamaker Store in Philadelphia." He included several of his personal experiences in his work on this instrument. Following the talk Lowell Ayars and Mr. Cox presented unusual recordings, which included some made on the Wanamaker organ. As a finale to this fine program the host and hostess served refreshments.

CARRIE E. LIVINGSTON, Secretary.

Lehigh Valley Chapter.

CARRIE E. LIVINGSTON, Secretary.

Lehigh Valley Chapter.

The February meeting of the Lehigh Valley Chapter was held Feb. 8 in the Central Moravian Church, Bethlehem, Pa. Mark L. Davis, director of music at this church, explained the liturgy and was assisted by the Rev. Byron K. Horne, rector, and the church choir. Anna Quier played the prelude and the choir, under the direction of Mr. Davis, sang several anthems. A business meeting followed, in charge of the dean. Plans for a junior choir festival were discussed.

Prior to the meeting at the church a dinner meeting of the officers and executive committee was held at the Hotel Bethlehem.

Sue F. Enright, Secretary.

Listen to Records in Denver.

Sue F. Enright, Secretary.

Listen to Records in Denver.

The Rocky Mountain Chapter listened to organ music on phonograph recordings at its meeting Jan. 20 at the home of Mrs. J. H. Jamison in Denver. Performances of Bach compositions were compared—the chorale prelude on "Ein" feste Burg" as played by Carl Weinrich and E. Power Biggs, and the great Fantasie in G minor as played by Albert Schweitzer and Louis Vierne. The recording of Reubke's Sonata in C minor as played by E. Power Biggs also was heard. The Reubke's Sonata in C minor as played by
E. Power Biggs also was heard. The
records were provided by William F.
Spalding, John Moseley and H. Myron
Braun, each of whom offered comments.
Mrs. Vera F. Lester, the dean, presided
over the business meeting.
H. Myron Braun, Secretary.

Wedding Music Is Discussed.

The Central California Chapter met in the parlor of the Central Methodist Church of Stockton Saturday evening, Jan. 11, to discuss problems connected with music at church weddings. A panel of four persons opened the discussion. Professor Allan Bacon of the College of the Pacific and Miss Ardene Phifer of the Unitarian Church presented the organists' viewpoint; the Rev. Melvin Wheatley, pastor of the Central Church, presented a minister's viewpoint; Mrs. Howard Bissell, a member of the choir of the Congregational Church, presented a layman's viewpoint. Many different ideas were presented. It all seemed to boil down to the idea that we should try to adhere to high ideals, but that we must take into account the musical and the religious maturity of the bride and groom. In the informal discussion that followed these points were generally agreed upon:

1. A church wedding is a religious ceremony; therefore the music at a church wedding should be music which reflects and enhances the religious character of the occasion. If the bride and groom want

music which would be out of place in a church, it is suggested that such music be used at the wedding reception.

2. Appropriate music will suggest solemn joy, beauty, reverence and perma-

annence.

3. Both ministers and organists have a responsibility and an opportunity of guidance toward appropriate music at weddings; therefore both should discuss the music with the prospective bride and

music with the prospective bride and groom.

4. The permission of the regular church organist must be procured before a guest organist plays for a wedding.

5. The organist is rendering professional services; therefore adequate fees should be agreed upon in advance, and they should be commensurate with the work involved.

Dean George Brandon presided over the meeting, which was host to some twenty members and their friends.

Free Tulan, Publicity Chairman.

Address by Dr. Whittlesey.

members and their friends.

FRED TULAN, Publicity Chairman.

Address by Dr. Whittlesey.

Dean Neilie Gordon Blasius presented Dr. Federal Lee Whittlesey to the Metropolitan New Jersey Chapter at the Jan. 13 meeting, held at the Central Presbyterian Church, Summit. Dr. Whittlesey, of the Covenant Presbyterian Church, Erie, Pa., lecturer at Chautauqua, is nationally known for his model groups. His topic was "Choir Organization, Materials, Programs and Publications." The following is a brief summary of Dr. Whittlesey's lecture:

What does the church have a right to expect of its director of music? (1) He should lead a life known for its Christian character. (2) He must understand voices and be able to train them. (3) He must meet and command the respect of all classes of people by commanding rather than demanding attention through personality. (4) To deal with people, the director must have tact and be an inspiration.

What the heart is to the human system.

spiration

spiration.

What the heart is to the human system, the rehearsal is to the life activity and growth of a choir. The rehearsal must be vital and interesting, with educational advantages. If the choir member knows the next rehearsal is to be the same as the last one, he has little incentive for regularity in attendance. Build your rehearsal order for contrast and climax. The director should master phonetics. If you cultivate the vowels you will sing beautifully; if you honor the consonants you will sing distinctly.

At a short business meeting Robert Pereda presented Walter N. Hewitt's report on periodic sectional group meetings. The plan having been accepted, the first meetings will be held in February.

Marion Wohlfarth, Registrar.

Jewish Music Ithaca Subject. What the heart is to the human system

meetings will be held in February.

MARION WOHLFARTH, Registrar.

Jewish Music Ithaca Subject.

The January meeting of the Ithaca Chapter was held Jan. 27. After dinner at the Victoria Hotel the group adjourned to Temple Beth-El, where the meeting was held. Dr. C. H. Rawski, dean of the chapter, spoke on plans to be carried out this year and Miss Louise Wallace, subdean, mentioned the hymn festival.

The speaker of the evening was Rabbi Dr. Luitpold Wallach, whose subject was "Music in the Jewish Service." After sketching the historical ramifications of music in the ancient Jewish service, Dr. Wallach discussed the various styles of modern musical expression used in the orthodox and reformed worship. He played recordings of performances of leading temple choirs, soloists and orchestras and pointed to the differences in melodic and harmonic idioms exhibited in the music of Eastern and Western Jewish styles.

In an interesting discussion following his stimulating and informative talk the history of Jewish music, the types of ancient cantillations in the service and their relationship to later contrafacta were touched upon.

JENNY LOU MIERAS, Secretary.

Buffalo Chapter.

A large group of Buffalo Chapter mem-

Buffalo Chapter.

Buffalo Chapter members met for a luncheon at MacDoel's restaurant on Lincoln's Birthday, Feb. 12. Clara Mueller Pankow, the dean, presided, giving an interesting report of the conclave which she attended in New York. Leo R. Van Norway, regent of our Lockport Branch, spoke of activities in Lockport Branch, spoke of activities in Lockport Branch and New members were welcomed and a fine spirit of fellowship pervaded the meeting.

Edna L. Springborn, Secretary.

Report of North Louisiana Chapter.

EDNA L. SPRINGBORN, Secretary.

Report of North Louisiana Chapter.

The North Louisiana Chapter was organized in Shreveport last October with two transfers from other chapters and twenty-one organists making application for memberships. At the November meeting the following officers were elected: Dean, Mrs. Bertha Moore, organist of St. Mark's Episcopal Church; sub-dean, E. P. Courtney, First Baptist Church; treasurer, Dr. F. G. Ellis, First Presbyterian Church; secretary, Mrs. J. C. Byars, Broadmoor Methodist Church; registrar, Mrs. Joseph Silverburg, B'Nai Zion Temple and Holy Trinity Catholic Church.

The December meeting was held in the home of Mrs. Bertha Moore. After a short business meeting luncheon was served. The Rev. Frank E. Walters, rector of St. Mark's Episcopal Church, was a guest and was asked to be chaplain of the chapter. He accepted and made the announcement that St. Mark's would bring Virgil Fox April 17 for a recital.

The January meeting was held at the First Methodist Church with Mrs. Harold Booth, organist of the church. Plans were made for the year, with emphasis on recitals for music week. Mrs. Booth closed the meeting with an organ number—Sonata in D, Guilmant.

A sub-chapter is being organized for several East Texas towns and great interest is being shown. The chapter now has twenty-seven members and a number of applications to be approved by the board.

January Meeting in Ottumwa.

January Meeting in Ottumwa.

The Ottumwa, Iowa, Chapter held its January meeting the evening of Jan. 27 at the home of the dean, Mrs. Donald Neasham. Mrs. Neasham gave an instructive lecture on liturgical music, and an open discussion of suggested new music to add to the organist's repertoire was especially helpful.

Interesting comments were made by a

especially helpful.

Interesting comments were made by a number of members who attended the recital given at Pella by Marcel Dupré. All members were enthusiastic in their appreciation of Alexander Schreiner of Salt Lake City, who gave a fine program to an audience of a thousand people in the First Presbyterian Church of Ottumwa and plans were discussed for another guest organist to be sponsored by the Guild.

The February program included a recital at the Willard Street Methodist Church by the church organist, Miss Bertha Landen, and a group of her students.

Long Island Festival Semica in Methodist Church Island Island

Bertha Landen, and a group of her students.

Long Island Festival Service in March.

The Long Island Chapter held its January meeting on the 22nd at Winthrop Hall, parish-house of the Church of the Advent in Westbury. Dean Norman Holett, F.A.G.O., presided over the business session, at which time plans were discussed for our annual A.G.O. festival service, to be held on the first Sunday in March at the Cathedral of the Incarnation, Garden City, through the courtesy of Maurice Garabrant, cathedral organist and choir directors of our chapter as possible were urged to have their choirs represented at this event. Although we have had a large combined choir in the past, this year we are striving for a greater representation.

After the business meeting we had the pleasure of listening to recordings of organ works. Among those we heard was a Mozart Sonata for organ and orchestra with E. Power Biggs performing. Refreshments were served and a social hour was enjoyed.

Christina Erb Sayenga, Secretary.

enjoyed.
CHRISTINA ERB SATENGA, Secretary.

enjoyed.

CHRISTINA ERB SATENGA, Secretary.

Recital in Niagara Falls.

A large audience was in attendance Sunday evening, Feb. 16, at the First Baptist Church in Niagara Falls, N. Y., to hear a recital by J. Earl McCormick, Mus.B., organist and choir director of the Bacon Memorial Presbyterian Church and dean of the Niagara Falls Chapter. Mr. McCormick's program was composed of selections of interest to the layman as well as the organist and his playing was marked with precision and good phrasing throughout. The program included the following numbers: "Anna Magdalena's March," Bach; Prelude and Fugue in F minor, Handel; Gavotta, Martini; Short Prelude and Fugue, Krebs; Preludes on Three Hymn-tunes, Edmundson; "A Gothic Prelude," DeLamarter; "Echo," Yon; "Deep River" and "Nobody Knows the Trouble I See," Negro Spirituals; "Bell Prelude," Clokey.

ELSA VORWERK, Publicity Chairman.

The Niagara Falls Chapter held its first meeting of the vear Lan. "7 at the home

ELSA VORWERK, Publicity Chairman.
The Niagara Falls Chapter held its first meeting of the year Jan. 27 at the home of the dean, J. Earl McCormick. Five new members were presented by Mrs. F. J. Schweitzer, membership chairman. After the business meeting those present had the pleasure of hearing an inspiring talk on church music and choirs by F. W. Timms, choir director and organist of Lundy's Lane United Church, Niagara Falls, Ont.

Mrs. J. EARL McCormick, Secretary.

Direct and Pacital in Passagara

MRS. J. EARL MCCORMICK, Secretary.

Dinner and Recital in Pasadena.

A dinner and business meeting at Calvary Baptist Church in Pasadena, Calpopened the evening's program Feb. 10 for the Pasadena and Valley Districts Chapter. Pending legislation regarding social security, pensions and insurance for organists was discussed.

A recital was given by Marcia Hannah, R. Denton Hendrickson and Dorothy Williams, organists, with Helen Lesh Robinette, harpist, as guest artist. The program included works by Bach, Weinberger, Karg-Elert and Noble. Miss Robinette played two of her own compositions.

Lora Perry Chesnut, Librarian.

# News of the A.G.O. - Continued

Big Day for Chapter in Detroit.

The February meeting of the Eastern Michigan Chapter was held on the afternoon and evening of Feb. 18 in the First Baptist Church, Detroit, with Dr. Cyril Barker, dean of the chapter, as host. The two assisting artists were Dr. Ellis Emmanuel Snyder, choral director at Capital University, Columbus, Ohio, and S. Drummond Wolff, organist of the Metropolitan United Church, Toronto, Ont. Dr. Snyder gave a lecture on choral technique and a demonstration of choral training, using a chorus made up of members of the Guild. Dr. Snyder gave a very interesting talk and a very enlightening demonstration of ways and means of preparing an anthem from the beginning. The following anthems were considered: "None Other Lamb," Garth Edmundson: "Soldiers of the Cross, Arise," Van Dengan Thompson: "We Stand Beside This

"None Other Lamb," Garth Edmundson; "Soldiers of the Cross, Arise," Van Denman Thompson; "We Stand Beside This Door," Dickinson, and "The Storm on Lake Galilee," Myron J. Roberts.

After dinner, served by the ladies of the church and attended by about seventy-five members and their guests, a short business meeting was conducted by Dean Barker, after which we were invited into the church for the recital by Mr. Wolff. He gave us a program entirely by English the church for the recital by Mr. Wolff. He gave us a program entirely by English composers. The artist could do such a program full justice because of his English background, having been organist and choirmaster of St. Martin's-in-the-Field, London, before coming to Canada. The program was varied in spite of the fact that it came from one country, and Mr. Wolff's interpretations were such as sustained the interest of the large audience from beginning to end.

Midway in the program the choir of the

from beginning to end.

Midway in the program the choir of the First Baptist Church, with Dean Barker as director, sang three anthems: "Jesu, Thou Joy of Loving Hearts," by Dr. Poteat of Colgate-Rochester Theological Seminary; "Thou Wilt Keep Him in Perfect Peace," by Wesley, and "King of Glory, King of Peace," by Drummond Wolff. In the last number it had the assistance of the composer at the organ.

MARK WISDOM, Secretary.

Wardon Fliner Visite Rending

MARK WISDOM, Secretary.

MARK WISDOM, Secretary.

Warden Elmer Visits Reading.

The Reading, Pa., Chapter held its first program meeting Jan. 18 in the First Baptist Church, with Warden S. Lewis Elmer as guest speaker. Other visitors included Dean Howard L. Gamble of the Pennsylvania Chapter, Dr. Rollo Maitland of Philadelphia, Dean Arnold S. Bowman of the Harrisburg Chapter and Dean John L. Beiswanger of the Lehigh Valley Chapter. Both Dr. Maitland and Dean Gamble were heard in an informal recital following Warden Elmer's talk.

The February meeting of the chapter was held Feb. 16 in the Second Evangelical and Reformed Church, Reading, with Miss Elizabeth H. Fidler, organist and choir director, and her soloists and choir as hosts. The program included an anthem, "Holy, Lord God," Noble Cain. In addition to the anthem the program included selections by members of the chapter. Vernon D. Johnson, program chairman, announced the following programs:

March—Dinner meeting with roundtable discussion on "Choir Problems."

April—Organist-clergy-layman meeting. May—Concert by combined choirs of

April—Organist-clergy-layman meeting.

May—Concert by combined choirs of Reading.

The Reading Chapter is a newly-organ-

ried chapter with fifty members. Its officers include: Dean, J. William Moyer; sub-dean, Bernard E. Leightheiser; secretary, Rachel M. Large; assistant secretary, Richard I. Miller; treasurer, Margaret G. Straub.

RICHARD 1. MILLER,
Assistant Secretary.

Assistant Secretary.

A highlight of the season for the South Carolina Chapter was the recital by Lilian Carpenter, F.A.G.O., of the Juiliard School of Music, given in Trinity Episcopal Church, Columbia, Sunday, Jan. 25. In the audience of music-lovers were general groups from different see. Jan. 25. In the audience of music-lovers were several groups from different sections of the state. Miss Carpenter's program included the following numbers: Con Moto Maestoso, Sonata No. 3, Mendelssohn; Chorale Preludes, "Nun komm, der Heiden Heiland" and "Nun freut Euch," Bach; Passacaglia in C minor, Bach; Chorale, Jongen; Chorale Preludes, "Es ist ein' Ros entsprungen" and "O Welt, ich muss Dich lassen," Brahms; Allegro Risoluto, Chorale and Scherzo, Symphony No. 2, Vierne; "Distant Chimes," Snow; "Carillon-Sortie," Mulet. Following the recital an informal re-

ception was held at the beautiful home of Mrs. J. W. Haltiwanger. To the delight of the guests Miss Carpenter played several pieces on the organ in the Haltiwanger home.

Sunday, Feb. 9, Guild members met in St. Peter's Catholic Church for a lecture and service of liturgical music. The music was under the direction of Mrs. Curran Jones.

Curran Jones.

Plans are under way for a junior choir festival March 2 at the First Presbyte-

an Church.
Annie Nungezer, Publicity Chairman.

Annie Nungezer, Publicity Chairman.

Program of Preludes Presented.

The Champaign-Urbana Chapter met Feb. 10 at Emmanuel Memorial Episcopal Church, Champaign, Ill., for a program of preludes. The largest number of members to attend any meeting this year listened to the following program: "Prayer." Nowakowski-Dickinson (played by Bessie lles); Chorale Prelude, "Come, Saviour of the Gentiles." Bach (played by Nadine Kistner); "Veni Creator Spiritus," Kreckel (Sarah Marquardt); Chorale Prelude on "Drumclog," Noble (Mary Cartlidge); Hymn Fantasy on "When I Survey the Wondrous Cross," McKinley (Lester Van Tress). Professor Russell Hancock Miles made impromptu remarks on types of chorale preludes.

After adjournment to the Guild Hall

made impromptu remarks on types of chorale preludes.

After adjournment to the Guild Hall Professor Miles read his article, recently published in The Pulpit, on church music. There was enthusiastic discussion of plans for the remainder of the year. Nine new members were received; a note was read, from one of the daughters of the late Dr. Stiven, expressing gratitude for the expression of sympathy sent by the chapter, and action was taken concerning suggestions by two members of the clergy, directed toward a distinct improvement in the standard of church music in the majority of the churches of the twin cities. The evening concluded with a social hour planned by Margaret Fleshner, with Bessie Iles pouring.

ELISABETH S. HAMP, Secretary-Registrar.

Two Artists Heard in Peoria.

ELISABETH S. HAMP,

Secretary-Registrar.

Two Artists Heard in Peoria.

As a part of its campaign to increase public recognition of the organ as a concert instrument the Peoria Chapter sponsored appearances of two first-rank recitalists in January and February. Walter Baker, minister of music at the First Baptist Church in Philadelphia, played Jan. 21 at the Scottish Rite Cathedral, while Catharine Crozier Gleason, faculty member of the Eastman School of Music, gave her program at St. Mary's Cathedral Feb. 14. Though extremely cold weather cut down the attendance for Mr. Baker's recital, great enthusiasm was expressed. A large audience comfortably filled the beautiful cathedral to hear Mrs. Gleason and the fine St. Mary's organ.

An enthusiastic newspaper review had this to say of Mr. Baker's playing: "His peculiar excellencies seem to be, first, a symphonic sense of tone color and an almost magical knack of extracting, combining and contrasting a huge variety of appropriate and beautiful sounds from his instrument; second, a veritable architectural ability to project and clarify the construction, form and balance of everything he plays, whether large or small in conception. A phenomenal memory allows him to play even so long and difficult a program without recourse to music or notes on registration."

Mrs. Gleason's sterling performance also elicited much critical acclaim, as the opening paragraphs of the newspaper review show: "One of the most distinguished musical occasions Peorians have attended recently was the brilliant recital given by Miss Catharine Crozier. Quiet, unassuming and modest in manner, the first notes of this young artist's difficult program nevertheless revealed her as a forceful, brilliant, even fiery player, with the boldness of musical conception. prodigious organ technique and unimpeachable taste and musicianship. She was aided by St. Mary's magnificent organ, which she showed to its best advantage, and by and musicianship. She was aided by St. Mary's magnificent organ, which she showed to its best advantage, and by the beauty and dignity of the cathedral setting.

Receptions for Guild members and their patrons and patronesses were held after each recital.

MARY DEVO. Registrar

Mary Deyo, Registrar.

Two Meetings in Wichita Falls.

The first meeting for 1947 of the North Texas Chapter, Wichita Falls, was a banquet Jan. 20 at the Country Club. Bernard R. La Berge was guest of honor and speaker. He was introduced by Nita Akin, who is under his management. The speaker entertained with an amusing account of his work and of the artists who have toured the country under his management. Eighty members and guests were present. The dean, Miss Joza Lou Bullington, presided.

The second meeting of the year was held at the First Christian Church Feb. 9. A very interesting and entertaining program was offered. Miss Joza Lou Bullingtom was offered.

lington played: "Toccata-Basse," by Bedell, and two Edmundson compositions—"Silence Mystique" and Passacaglia. Three numbers were presented by Marie Harper—"Ronde Francaise," Boellmann; "Come, Sweet Death," Bach, and Canzona, Frescobaldi. The closing number was the Gothic Symphony by Boellmann, played by Miss Beverly Minton.

After the program a business session was conducted by Miss Bullington. Five new members were welcomed. Plans for the year were discussed. Hugh Glies will play at the First Methodist Church April 20.

The next regular meeting was announced for March 9 at 3 o'clock at the First Presbyterian Church.

BLANCHE KUYKENDALL, Registrar.

BLANCHE KUYKENDALL, Registrar.

Meeting of Missouri Chapter.

A meeting of the Missouri Chapter was held Jan. 27 at the Third Baptist Church, St. Louis, with the organist, Miss Katherine Carmichael, as hostess. Following our annual custom this was the meeting to which many organists brought their pastors as guests. After a very good dinner Miss Carmichael introduced Dr. Oscar Johnson, minister of the Third Baptist Church. He welcomed the Guild members and the visiting clergy. We then had a very interesting talk by L. K. Bishop, head of the National Conference of Christians and Jews. Mr. Bishop spoke on American brotherhood week and urged organists to perform music during that week relative to the subject.

The chapter plans a series of recitals by local expressive at the Scottin Bite.

week relative to the subject.

The chapter plans a series of recitals by local organists at the Scottish Rite Cathedral on the Sunday afternoons in Lent.

PAUL FRIESS, Secretary.

Kern County Chapter Vespers.

Kern County Chapter Vespers.

The second in a series of vespers was sponsored Sunday afternoon, Feb. 9, by the Kern County Chapter at the First Methodist Church in Bakersfield, Cal., with Mrs. A. R. Hoisington at the organ. Vocal selections were presented by the Allobero Quartet. Their accompanist is Mrs. Hoisington. Both the vespers held in January and the current one were well attended and much interest is being shown in this new venture.

The regular meeting of the chapter was held Feb. 10 in the form of a valentine party, preceded by a potluck dinner, with Miss Ruth Harmon in charge of the dinner. It was announced that the dedication of the Möller organ and chimes at St. Paul's Episcopal Church, Bakersfield, will be held on National A.G.O. Sunday, April 27, at 8 p.m.

Mrs. Millo Hall, Publicity Chairman.

at 8 p.m. Mrs. Milo Hall, Publicity Chairman.

Mrs. Milo Hall, Publicity Chairman.

Dinner for New Fort Worth Members.

On Feb. 17, at Trinity Episcopal Church, William Barclay presided at a dinner honoring the new members of the Fort Worth Chapter. A valentine theme was used in decorating the parish-house, where fifty-six members and guests were served. After dinner Billy Muth gave a lecture on the production of organ tones and demonstrated this by means of the oscillograph. He was assisted by Dr. Newton Gaines, eminent physicist from Texas Christian University.

Mrs. Paul Joyce, Publicity Chairman.

Doty Recital in Houston, Tex.

Mrs. Paul Joyce, Publicity Chairman.

Doty Recital in Houston, Tex.

An outstanding event of the month for the Houston Chapter was the presentation of Edward W. Doty, dean of the College of Fine Arts, Texas University, Feb. 5 at Christ Church. His program included: Prelude in C minor and Clorales for Lent and Easter. "O Man. Bewail Thy Sin" and "Hail, Brightest Day of Days," Bach;

Chorale in E major, Franck; "From the Long Room of the Sea," DeLamarter; Fantasia and Fugue on "Bach," Liszt; "Sportive Fauns," d'Antaliffy.
Our activities for the month of February will conclude with an evening of Hammond organ music in the home of Mrs. Willard Wood.

Mrs. W. Scorr Red, Secretary.

Lexington Chapter.

The Lexington, Ky., Chapter held its monthly meeting Jan. 19 at the Central Christian Church. Dean Lela Cullis took charge of the business meeting, at which plans were presented for our monthly meetings. Mrs. Cullis gave a splendid report of the conclave of deans and regents held Dec. 30 and 31 in New York.

LURLINE DUNCAN, Secretary.

### Casavant Society Recital

Casavant Society Recital

The February recital of the Montreal Casavant Society in St. Jean-Baptiste Church presented Gerard Caron. organist of the Church of St. Vincent de Paul. New York, assisted by the choir of the Schola Cantorum of the Grand Seminaire de Montreal, directed by Father Clement Morin. The recital was dedicated to the memory of Raoul Paquet, organist of the church for twenty-five years and a former chairman of the Casavant Society.

Mr. Caron, although a very young man, is a master of his instrument. His playing of the Franck First Chorale and of the Reubke Sonata was superb. His program began with Sowerby's "Comes Autumn Time" and proceeded with a sensitive treatment of the Bach coloratura prelude on "Now Comes the Gentiles' Saviour"; the Dorian Toccata; the Chorale No. 1, in E major of Franck; a Toccata on the "Benedicamus Domino" (MS.) by Raoul Paquet; Aria, Flor Peeters, colored in highly original style, concluding with the Sonata on the Ninetyfourth Psalm by Reubke.

The Schola Cantorum, which, under Father Morin, has already distinguished itself extramurally in Montreal with its Gregorian chant, revealed its equal mastery of music of the polyphonic period.

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Peabody College for Teachers and Vanderbilt University, is sponsoring a joint
university workshop in church music in
the week of June 16 to 21. Dr. and Mrs.
Clarence Dickinson have been engaged to
direct the workshop and they will be assisted by members of the faculties of the
coonerating institutions.

Dr. Dickinson will teach classes in
organ repertoire and, with Mrs. Dickinson, will offer a course in the music of
the great religious movements. Dr. Irving
Wolfe, head of the division of music of
Peabody College, will direct the workshop
choir and conduct a final choral festival
program. A course in the use of the verse
speaking choir in the church will be given
by Mrs. Joe Brown Love, instructor of
sneech and drama at Scarritt College.
The church choir forum, devoted to discussions of the problems of choirs and
choral music in the church, is to be held
daily as a part of the workshop program.
Such topics as the use and value of
hymns, junior choirs, vocal problems,
small church choirs and conducting techniques will be discussed by members of
the faculty.

Special evening programs have been
planned, which will be open to the public.
Dr. Dickinson will give a recital Tuesday
evening. Wednesday evening will be devoted to the music of the Wesley family
and Thursday evening Dr. and Mrs.
Dickinson will illustrate and discuss
"Building a Worship Service." The week's
activities will close Friday evening with
the choral festival program by the workshop choir.

In addition to Dr. and Mrs. Dickinson
the faculty of the workshop includes: Dr.

the choral festival program by the shop choir.

In addition to Dr. and Mrs. Dickinson the faculty of the workshop includes: Dr. Irving Wolfe, Cyrus Daniel, director of music at Vanderbilt University; Mrs. Toe Brown Love, Louis Nicholas, professor of voice at Peabody College; F. Arthur Henkel, head of the organ department at Ward-Belmont Conservatory of Music: Richard Thomasson, instructor of Score ment at Ward-Belmont Conservatory of Music; Richard Thomasson, instructor of organ at Peabody and organist of Scar-ritt College, and Allan G. Burt, chair-man of the department of music and fine arts in religion at Scarritt.

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# THE DIAPASON

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CHICAGO, MARCH 1, 1947

### Deplorable, Should It Be True

In his illuminating discussion of the A.G.O. examinations in our February issue Dr. J. Lawrence Erb takes up a number of questions asked from time to time and makes clear points on which there has been confusion in some places. It is to be hoped that every candidate for the Guild certificates, or prospective can-didate, has read Dr. Erb's article.

There is, however, one reference to solo organ playing which indicates a deplorable development, if it is entirely true. It is the statement that-

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.

With so many post-war organs under construction and churches everywhere

planning for new instruments, both large and small, it would be a misfortune to music and an artistic loss to the church to permit the present emphasis on choral music in the service to cause the organ to take a back seat. We agree with the statement made by Harold Heeremans at the Guild conclave in New York at the close of the year that while we were "living in a choral age" he did not believe that "to be a better choirmaster one must be a poorer organist"-and, we might add, nor yet one who devotes all of his time to his multiple choirs and considers his organ playing a matter of secondary importance. It is easy to see how the busy church musician may neglect organ practice, and we know the results. And where both a director and an organist are employed it is not difficult to under-stand that the director is not always eager to have the organ music too

Dr. Erb goes on to say what so many others have said, in a spirit of defeatism—

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

That dodo has been resurrected many times to serve as something with which the organ recital may be compared. organ recitals ever went the way of the lamented bird they are enjoying a second incarnation. In various parts of the land instruments that have been silent are being put to good use and audiences of most encouraging size are attracted to hear them. Several prominent instances of this have been reported in our news columns in the last six months. That concert organists are in demand is easily proved by what Bernard R. La Berge and others report and by the audiences that Witness come out to hear these artists. the crowds that jammed Rockefeller Chapel at the University of Chicago last summer to hear Marcel Dupré. Further evidence of the fact that recitals are very much alive is found in the monthly recital pages of THE DIAPASON -vet we cannot begin to print all the programs that are offered from coast to coast. And still another evidence is found in the recent development in which there is a revival of performances on the organ with the orchestra.

If the organ is in eclipse—if the re cital is slated for desuetude-it is perhaps largely the fault of those who make recital programs to please themselves, rather than music-lovers in general. But that is another subject.

### Luther and His Hymns

A valuable contribution to the fund of knowledge concerning hymns, hymn writers and the history of religious song is being made by the papers published from time to time by the Hymn Society of America. The latest of these—No. 12 in the series—is a timely addition to the literature that every church musician should read. It is by Luther D. Reed, D.D., of Philadelphia, who writes on "Luther and Congregational Song" to work the 400th environment that the state of the series of the ser mark the 400th anniversary of the death of the great Reformer in 1946. One feature of the brochure is an index of all of Luther's hymns. These are classified under translations from the Latin, reworkings of German spiritual folksongs, hymns based on the Psalms, hymns based on passages of Scripture and entirely original hymns. Leading hymnologists have described this index as probably the most accurate and scholarly listing of them in existence.

Of Luther the man Dr. Reed writes the following paragraph which explains, if nothing else did so, the supreme regard in which he is held both by theologians and church musicians:

Luther's liturgical and hymnological writings are relatively few and brief, compared with his vast output of sermons, commentaries, university lectures, treatises, correspondence, etc., and historians often fall to recognize their importance. Yet Luther's influence in this field cut deep, traveled far and continues to this day. His Latin and German revisions of the liturgy determined the character of day. His Latin and German revisions of the liturgy determined the character of subsequent Lutheran worship in many lands, including our own, and definitely affected the preparation of the Book of Common Prayer of the Church of England. His translation of the Bible, which was not unrelated to his reform of worship, was an epoch-making work. His pioneering in the field of congregational song ushered in a new era in public worship.

Among the eleven papers of the Hymn

Among the eleven papers of the Hymn Among the eleven papers of the Lighter Society which precede this latest one, are titles such as: "The Hymns of John Bunyan," "The Praise of the Virgin in Early Latin Hymns" and "An Account of the Bay Psalm Book." All of them have been edited by Dr. Carl F. Price and are condensed, well printed and never dull. They are obtainable from the Hymn Society at a purely nominal price.

Just now, when the majority of our readers are struggling with their income tax returns, may we remind them that sums spent for advertising in The DIAPASON, A.G.O. dues and similar professional expenses are items to be deducted from their incomes.

# MRS. CORA REDIC HONORED AS SHE ENDS 28 YEARS' SERVICE

SHE ENDS 28 YEARS' SERVICE

In appreciation of her twenty-eight years of service to the First Presbyterian Church of Winfield, Kan., as organist, members and former members of the choir and their families gave a dinner in the church Feb. 6 in honor of Mrs. Cora Redic. The choir presented Mrs. Redic with a painting by Miss Grace Raymond, a local artist, who was a guest at the dinner. Sketching for the painting was done by Miss Raymond in 1944 while she and the late Dr. Arnette Andersen were in the New England states. It is a view of a historic Congregational church erected late in 1600.

Dr. R. C. Jackson, pastor of the church, spoke briefly, commending Mrs. Redic on her years of faithful and competent service as church organist. By joint resolution of the session and board of trustees Mrs. Redic was made organist emeritus of the church.

Mrs. Redic was made organist emeritus of the church.

Mrs. Redic terminated her services Feb. 1 and her duties as organist were taken over by Miss Velma Bray, Southwestern College student and organ pupil of Arnold Blackburn.

## New Music for the Organ

By WILLIAM LESTER, D.F.A.

Twelve Chorale Preludes on Familiar Hymn-Tunes, by H. Alexander Mat-thews; published by Oliver Ditson Com-

thews; published by Oliver Ditson Company.

This even dozen of meditations on favorite hymn-tunes will be welcomed at sight by every organist engaged in service playing. Hymn melodies associated with the church year—Easter, Christmas, Advent, Palm Sunday, etc.—have been chosen and set with due regard for individual needs. The name of the composer is sufficient pledge of the high musical standards aimed at and maintained. This is a musical offering of first-rate worth.

"Divertissement," by Robert Leech Bedell; published by Leeds Music Corporation, New York City.

From the fluent pen of this prollific composer comes the attractive morceaux titled above. Use is made (clever use) of a chromatic vocabulary that is more modernistic than that commonly found in contemporary organ writing; but it differs from much of the product of experimenters in the dissonant field in that it flaunts lucid and logical ideas that have definite starts and goals. At the hands of a competent player this piece will have audience appeal for its sparkling brilliancy and its cogency of ideas.

Organ Sonatas Nos. 16 and 17 (K. 241, K.

Organ Sonatas Nos. 16 and 17 (K. 241, K. 263), for organ with orchestra, by W. A. Mozart, edited by E. Power Biggs; published by Music Press, New York City.

published by Music Press, New York City.

With the publication of the two sonatas by Mozart listed above the meritorious project of this progressive firm of publishers and expert editors has come to fruition and completion. Incidentally it may be of interest to point out that the complete set of sonatas (until now virtually unavailable) is now procurable in four volumes, as well as separately. The numbers as they have been issued have been noted and reviewed in these columns. The pair now noticed, put out under a common cover, are equal to the best of the set. It is Mozart at his best. Eight of the sonatas have been issued on Victor records, as played by the Fledler Sinfonietta with organ parts by Biggs. Or reganists who are in a position to call on the aid of string players, plus solo brass and woodwinds when needed, will be well advised to consider performances of these ingratiating works.

"Masterpieces of Organ Music," Folio No. 48, Works of Louis Marchand (1669-1732); edited by Norman Hennefield; published by the Liturgical Music Press, Inc., New York City.

Seven pieces by this great rival of J. S. Bach are included in this folio. It is music

Inc., New York City.

Seven pieces by this great rival of J. S. Bach are included in this folio. It is music of distinction, not of musty antiquarian value. It is to be hoped that teachers of organ are sufficiently enterprising and alert to make themselves thoroughly acquainted with these monthly issues of selected pieces from the past—pieces that will revitalize and stimulate interest in music that is virile and vital. The next generation of organists will profit thereby.

Two Pieces for Organ ("Ave Maria.")

wo Pieces for Organ ("Ave Maria," Offertoire), by M. E. Bossi; Prelude for organ by Deodat de Severae; March for organ by Lucien Niverd; "Prelude Nuptiale (en Forme de Marche)," by Georges Jacob; Pastorale, by Tournemire; Toccata by de la Tombelle; Two Chorale Preludes (Epiphany and Easter), Otto Olsson; Larghetto in A flat major, Jongen; published by Edition Musicus, New York.

New York.

Under the editorial supervision of Robert Leech Bedell, these interesting European successes are made available in an American edition. All are pieces that have won their spurs by actual use and hearings. All are of concert caliber, of mature technical demands. Some have been out of print or otherwise unavailable for years. We are today fortunate in having them at hand once more. The printings are clear and legible and the paper is of good quality. The editing has been capable and tactful. Any attempt at critical appraisal is unnecessary as the been capable and tactrul. Any attempt at critical appraisal is unnecessary as the works are not fresh and untried, but tested and of established excellence. All will no doubt find a warm welcome, especially from the concert players and advanced students.

cially from the concert players and advanced students.

"Prayer," by Giuseppe Stabile; "Song of the Good Shepherd," by Roland Diggle; "A Fragment," Victor Young; "March of the Priests" ("Magic Flute"), Mozart-Day; published by Theodore Presser Company, Philadelphia.

Two works conceived for the organ and two pieces transcribed for that instrument comprise this quartet of new pieces from Presser. The Stabile piece is a melodic essay quite on the simple side, of no great individuality, but pleasant, well-written music at that. Dr. Diggle has again given us an attractive, simple number; the familiar tune "Dominus Regit Me" is used as the thematic base. This prelude will

## Looking Back Into the Past

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

The Union Pacific and Burlington Railroads agreed, as part consideration for the right to lay joint tracks on Market Street in Denver, to give the city \$50,000 for an organ for the municipal auditorium build-

Wurlitzer Company.

The factory of M. P. Möller, the Hagerstown, Md., Chamber of Commerce reported, had built 149 organs in 1911.

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

The organ at Mount Holyoke College, then 24 years old, was to be rebuilt and enlarged into a four-manual by the Skin-

enlarged into a four-manual by the Skin-ner Organ Company.

Alfred G. Eldridge, for seventeen years organist at St. Margaret's Episcopal Church in Washington, D. C., perished with Mrs. Eldridge in the collapse of the Knickerbocker Theater at the capital Jan. 28.

Ten years ago the following news was recorded in the issue of March 1, 1937—
A report from the Census Bureau showed that 479 organs were built in the United States in 1935. Their aggregate value was \$1,438,453. This compared with 917 organs, valued at \$5,283,331, built in 1931 and 1,799 instruments, of a total value of \$11,153,383, on record for the year 1929. These statistics afford a picture of the ravages of the depression as they affected the organ business.

they affected the organ business.

The stop specification of the organ of 114 sets of pipes for the Washington Cathedral, under construction by Ernest

M. Skinner, was published.

The Teachers' College at Harrisonburg,
Va., dedicated its four-manual Möller
organ Jan. 28 with a recital by Charlotte

S. Lewis Elmer completed a service of thirty years as organist and director at the Memorial Presbyterian Church of Brooklyn, N. Y., Jan. 31 and closed the console for the last time, having presented his resignation before departing on a world tour. world tour.

no doubt find wide favor for service use no doubt find wide favor for service use. The two arranged numbers are interesting everyday material—will make their greatest appeal to the teacher in search of tuneful, effective organ pedagogical fodder in the lower ranges of technical demands.

"Shepherds' Song," by William S. Nagle; published by Elkan-Vogel Company, Philadelphia.

published by Philadelphia.

Philadelphia.

Based on an old French folksong, this plece, an allegretto movement, is an attractive melodic treatment. The music is simple and registration demands are almost elementary. The quaint, diatonic directness of the original has been kept intact, the arranger's craftsmanship has been used artistically, the mood and content of the simple melodic have not been distorted or over-elaborated.

"Wastervieese of Organ Music": organ.

"Masterpieces of Organ Music"; organ pieces by Johann Krieger; edited by Norman Hennefield; published by the Liturgical Music Press, New York City.

Two fine works by a highly talented and Bach, by whom he was honored and from whom they derived much. Under the one cover come a brilliant Toccata in C (a long and involved cyclic essay marked by the big style and varied treatments) and a lovely chorale prelude on "In Thee, O Lord, Have I Placed My Trust." This is one of the best of the folios to appear up to the present.

### "ST. PAUL" SUNG IN ST. PAUL'S CHURCH, KANSAS CITY, MO.

CHURCH, KANSAS CITY, MO.

The oratorio "St. Paul," by Mendelssohn, was sung in St. Paul's Episcopal Church, Kansas City, Mo., on the evening of Jan. 26 in commemoration of the patron saint of the church. The church was filled to capacity for this beautiful service, which is given annually. The choir of sixty voices, under the direction of Clarence D. Sears, organist and choirmaster, gave an inspiring reading of the oratorio. The choir was accompanied by an orchestra from the Kansas City Philharmonic. Miss Hester Cornish, assistant organist, was at the organ.

Mr. Sears is serving his fourth term as dean of the Kansas City Chapter of the American Guild of Organists and Miss Cornish is the registrar of the chapter.

LODE VAN DESSEL



JOSEPH LODE VAN DESSEL, Belgian organist and composer, has come from his native country to assume the position of organist and choirmaster of St. Thomas' organist and choirmaster of St. Thomas' Catholic Church in Ann Arbor, Mich. He studied organ with Flor Peeters, Gregorian chant and choral conducting with Canon Van Nuffel, choirmaster of the Metropolitan Cathedral, and counterpoint and fugue and composition with Marinus De Jong. Mr. Van Dessel was conductor of a symphony orchestra and a choral society, both of which he had organized in Turnhout. Mr. Van Dessel has twenty-one compositions to his credit, including an opera, a symphony, a string including an opera, a symphony, a string quartet, three masses, some organ and piano works and songs. He is 38 years

Mr. Van Dessel, his wife and their four young children arrived in Ann Arbor the last week of January after crossing the Atlantic on a clipper plane in nineteen hours. They had arranged passage on the

Ile de France, but that liner was requisitioned by the French government to carry troops to Indo-China. Mr. Van Dessel's appointment was arranged through August Mackelberghe and on the recommendation of Flor Peeters, the Belgian organist. Mr. Van Dessel' taught in a music school at Turnhout, Belgium, throughout the war and until he was appointed to his present position.

SCHREINER AND ORCHESTRA PLAY NEW DUPRE CONCERTO

Alexander Schreiner, Salt Lake City Tabernacle organist, appeared as soloist with the Utah State Symphony Orchestra Feb. 22, playing the Concerto in E minor for organ and full orchestra, Op. 31, by Marcel Dupré. This, the first performance of the work in America, took place in the Salt Lake Tabernacle under the direction of Werner Janssen, conductor of the orchestra.

The Concerto is a full-length opus in three movements, generously charged

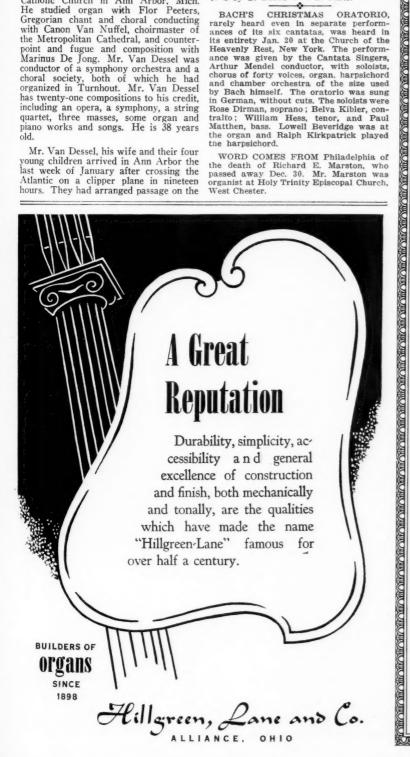
three movements, generously charged with digital and pedal fireworks, powerful antiphonal repartee between organ and orchestra and opportunities to set off and orchestra and opportunities to set off various organ tone colors against the different departments of the orchestra. M. Dupré told of his recently-finished Concerto when he passed through Salt Lake City last December. The music was ordered immediately, arriving Jan. 9, on the day Mr. Schreiner was leaving for a tour of eleven recitals on the Pacific coast. The Concerto was published in 1943 by S. Bornergann in Paris.

BACH'S CHRISTMAS ORATORIO.

BACH'S CHRISTMAS ORATORIO, rarely heard even in separate performances of its six cantatas, was heard in its entirety Jan. 20 at the Church of the Heavenly Rest, New York. The performance was given by the Cantata Singers, Arthur Mendel conductor, with soloists, chorus of forty voices, organ, harpsichord and chamber orchestra of the size used by Bach himself. The oratorio was sung in German, without cuts. The soloists were Rose Dirman, soprano; Belva Kibler, contralto; William Hess, tenor, and Paul Matthen, bass. Lowell Beveridge was at the organ and Ralph Kirkpatrick played the harpsichord.

WORD COMES FROM Philadelphia of

WORD COMES FROM Philadelphia of the death of Richard E. Marston, who passed away Dec. 30. Mr. Marston was organist at Holy Trinity Episcopal Church, West Chester.



# EFFICIENCY IN TONAL DESIGN

The composition of the Pedal organ shown in this space is the ultimate in musical competence. It has adequate foundation to support a large four-manual organ. It has variety, definition, profound depth of pitch and parallels the manuals in richness of tone

Its composition was developed by Ernest M. Skinner, and is without a parallel in effectiveness, for the number of stops named. It is of the augmented type which has done so much to get the Pedal organ away from the former Double Open Diapason, Bourdon and Violoncello type of a former day.

- A 16' Major Bass—A stopped wood pipe, better than a 16' Open pipe, 20 per cent larger in scale; superior in both speech and character.
- 16' Gemshorn—This voice has completely replaced the Bourdon.
  - 16' Echo Lieblich (Swell).
- 8' Octave.
- 8' Principal.
  - 8' Still Gedeckt (Swell).
- 51/3' Quinte. Mixture, 5 Rks., 15-17-19- flat 21-22 (15 = 4' pitch).
- 32' Fagotto.
- 16' Trombone.
- 8' Tromba.

Same letter indicates same rank of pipes.

Some object to the augmented pedal on the presumption that, while it is correct to play any number of notes on a manual stop, it is not correct to do a little of the same thing on a Pedal rank.

There is no more effective way of reinforcing any pedal note than by the addition of its own octave. That is the principle of the augmented pedal.

Every Skinner Organ, from the beginning, has the augmented pedal, including such nationally known instruments as that within the Washington Cathedral.

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# Study of Test Pieces in A.G.O. Examination for 1947 Presented

### BY HAROLD GLEASON

BY HAROLD GLEASON

[The following discussion and brief analysis of test pieces for the American fuild of Organists associateship and fellowship examinations, May 29 and 30, is presented in the hope that it may prove of some interest to those preparing for the examinations. There are many different approaches to the art of good organ playing, but nearly everyone is agreed that some of the essentials are: A clean technique, accuracy of notes, musical phrasing, a strong rhythmic sense, a sense of style which differentiates between music of different types and periods and, above all, a thorough knowledge of the form and content of each piece performed. The better the music the more understanding and less "interpretation" is necessary.]

Associateship Test.

To play the whole or any portion of the following pieces: (a) Vivace from Trio-Sonata No. 6 in G major, J. S. Bach. (b) The candidate has a choice of one of the following three pieces: Cantable, Jongen; Toccata from Symphony 4, Widor; Toccata, Camil Van Hulse.

cata, Camil Van Hulse.

Fellowship Test.

To play the whole or any portion of the following pieces: (a) Toccata, Adagio and Fugue in C major, J. S. Back. (b) The candidate has a choice of one of the following three pieces: Chorale and Fugue, Leo Sowerby; Prelude and Fugue in G minor, Marcel Dupré; Fantasia in F minor, Mozart.

J. S. Bach (1885-1750)—Vivace from Trio-Sonata No. 6, in G major (Volume V, Widor-Schweitzer edition, G. Schirmer, New York).

Sonata No. 6, in G major (Volume V, Widor-Schweitzer edition, G. Schirmer, New York).

Bach's Six Trio-Sonatas for organ belong, in a finished form, to the Leipzig period (1723-1750), and were written probably for his eldest son, Wilhelm Friedemann, to perfect him in the art of organ playing. Two manuscripts of the Sonatas have been preserved. The older one belonged to W. F. Bach and is the basis of the Peters and Bach Gesellschaft editions. The second, which contains fewer ornaments, was Bach's own copy and is the basis of the Widor-Schweitzer edition. The Sonatas are perfectly suited to the organ and in scope and consistency of structure rank with Bach's greatest music. The first movement, Vivace, is in the usual three parts: Exposition (measures 37-84), section 2 (measures \$5-136), section 3 (measures 187-180). The exposition introduces the principal theme in unison at the beginning and two subsidiary motifs in measures 9-13 and 21-25. The themes do not appear at any time in the bass.

The performance of the Trio-Sonatas requires a musical understanding and a technique which makes possible complete accuracy, independence of hands and feet and appropriate and consistent phrasing. Clear-toned, rapid-speaking stops of contrasting quality are essential in the manuals and pedals.

Joseph Jongen (b. 1873)—Cantabile from "Quatre Pieces pour Orgue," Op. 37 (Durand & Cie, Edward B. Marks, New

Owand & Cie, Edward B. Marks, New York).

Organ pieces by Joseph Jongen, Belgian composer, have long been known to American organists, particularly the fine Chorale in the form of a canon. His Cantabile is typically French and requires care and thought in its performance. Tempo indications, the use of expression boxes and ritardandos are given by the composer. The registration indicated, however, will need considerable adaptation in order to be effective on American organs. The reader will find "The Organ in France" (Boston Music Company) by Wallace Goodrich an invaluable aid in understanding French organs and registration. The canons in the first and last sections of the piece should be brought out more by independence of manuals than by violent contrasts. A judicious balancing of flute and string tone will make the form of the piece clear and avoid monotony for the listener.

Charles-Marie Widor (1845-1937)—Toc-

Charles-Marie Widor (1845-1937)— cata from Symphony IV, Op. 13 ward B. Marks & Co., New York).

ward B. Marks & Co., New York).

Widor, the great French master, was a pupil of Lemmens and Fetis in Brussels. In 1867 Widor gave recitals at the World's Fair in Paris and in 1870 was appointed organist at St. Sulpice, a position he held until his death in 1937. His first four "Symphonies" for organ were written in 1872, and were revised many times in the course of the years. His fifth and sixth Symphonies appeared in 1881, the Seventh and Eighth in 1890 and the "Gothique" and "Romane" followed.

The Toccata from Symphony 4 is in typical seventeenth century free toccata

GUILD GROUP OF YOUNG ORGANISTS AT STEPHENS COLLEGE



Above is a picture of the A.G.O. group at Stephens College, Columbia, Mo., formed in 1946. There are twenty-five members and the sponsors are Nesta Williams, F.A.G.O., and Barbara Twyeffort, organ instructors at the college. The student officers are: Dona Lee Bendixen, LeMars, Iowa. president: Ruth Schar. LeMars, Iowa, president: Ruth Scharlach, San Antonio, Tex., vice-president, and Mary Harper Poling, Blackwell, Okla., secretary-treasurer. Several members took part in the service of evensong Jan. 27 in Calvary Episcopal Church. They attend the regular meetings of the Central Missouri Chapter, of which Mrs. Stella Price Eisenstein is dean.

style, with its chords, runs and sequential and imitative passages. Widor has indicated the tempo and phrasing for the Toccata, and the registration of fff for great (6), choir (P) and swell (R) manuals. No stop changes are indicated, but many changes of manual. There are indications for the use of the swell (R) hox in measures 27, 30, 31, 33 (open), 44, 46. The pp in measure 30 refers, of course, to the box closed and not to a reduction in stops.

46. The pp in measure of retries as to the box closed and not to a reduction in stops.

The great variety in rhythm is best brought out by playing the note values exactly as written, especially in the dotted eighth and sixteenth rhythms. The freedom necessary for the interpretation of the Toccata has been carefully written into the music itself by the composer.

\*\*Camil Van Hulse—Toccata for Grand Organ, Op. 39 (J. Fischer & Bro., New York).

Camil Van Hulse, prominent composer.

Vork).

Camil Van Hulse, prominent composer, pianist and organist, was born in Belgium and makes his home in Tucson, Ariz, His Toccata, as is well known, was awarded first prize in a contest sponsored by the American Guild of Organists in 1946, the prize being presented by J. Fischer & Bro. In the typical modern French toccata style, the work requires a good organ and a clean, virile technique. Care must be used to play the manual parts evenly and to keep the manual and pedal parts sounding exactly together. The composer has clearly indicated his intentions for the performance of the work in a the performance of the brief preface.

o Sowerby (b. 1895)—Chorale and Fugue from Suite for Organ (Oxford University: Press, Carl Fischer, New York).

University Press, Carl Fischer, New York).

The Chorale and Fugue, which appeared in 1935 as the first part of a four-movement Suite for Organ, is in Sowerby's best style. The Chorale, in 4/2 time, is built on a ground bass of four measures which recurs completely sixteen times and begins the seventeenth repetition only to be extended into a bridge leading without a break into the Fugue in 3/4 time. No phrasing is necessary in the pedal line, but the composer has indicated the phrasing in the manual parts by slurs. Measures 25, 26 and 27 may, however, be played as one phrase. The registration of the Chorale and Fugue has been carefully marked by the composer and needs little if any modification except in the Fugue when a solo manual is not available.

The tempo for the Chorale, 69 to the half-note, "with breadth and dignity." sets the character of the movement, which calls for a sustained and noble style, with a smooth legato and clean phrasing. In the few passages where a smooth legato may be impossible the chords can be very slightly detached, taking care to attack and release all of the notes at the same time.

The Fugue, marked "fairly slow and

The Fugue, marked "fairly slow and tranquil" (76 to the quarter-note) grows naturally out of the Chorale where its theme has already been stated. The work theme has already been stated. The work increases, however, in contrapuntal and harmonic intensity until the final section of crashing harmonies for full organ in Sowerby's finest style. As in the Chorale the registration and phrasing are clearly indicated. After the exposition the development section of the Fugue takes the four-measure theme through many keys and with measure 68 the theme is introduced in a two-measure stretto and in measure 80 the solo tuba announces the theme, which is answered in one-measure stretto. A stretto at one-half measure appears between the bass and soprano voices in measure 85. Restatements of the theme, full organ in the manuals and pedal, lead to a brilliant cadenza and a typical Sowerby cadence.

J. S. Bach (1885-1750)—Toccata, Adagio and Fugue in G major (Volume II. Widor-Schweitzer edition, G. Schirmer, New York).

New York).

This great work represents Bach's virtuoso style at its best, and was written for concert performance, possibly for a recital at Cassel in 1714. While in Weimar in the employment of the duke as court organist and chamber musician (1708-1717) Bach became familiar with Italian chamber music, particularly that of Vivaldi (c. 1675-1743). The concerto grosso style of Vivaldi, consisting of three movements, Allegro-Adagio-Allegro, is reflected in Bach's Toccata, Adagio and Fugue as a whole and also in the principal section of the Toccata, where there is a definite alternation of tutti and concertino (solo) sections.

alternation of tutti and concertino (solo) sections.

The Toccata, which is divided into three parts, opens with brilliant Buxtehudian passages for manuals, which require the utmost in clarity and evenness of touch. Care should be taken not to accent the final notes in measures 8 and 10. The registration for this section should include 8, 4 and 2-ft. foundation stops and well-voiced mixtures, provided they blend well with the ensemble, especially in the lower registers. The addition of 8-ft. and 4-ft. reeds to the above is indicated by Dupré in his edition. The following eighthnote tempos are given in various editions: Dupré in his edition. The following eighthnote tempos are given in various editions:
Dupré, 96: Vierne, 126: Hull, 144. A
tempo of 112 has proved satisfactory for
most auditoriums. The pedal solo, unequaled in any of Bach's works, is full
of melodic and rhythmical variety and
furnishes the two themes of the following
section. The melodic interval of the
seventh is characteristic of Bach's style
and its repetition may be played with
more emphasis to bring out this feature.
It might be noted that in measure 28 the
last note of the third group on the third
beat should be A instead of G. The registration for the pedal solo is most effective
with a strong but brilliant combination,
including reeds 16, 8 and 4-ft., and
mixtures.

including reeds 16, 8 and 4-ft.. and mixtures.

The main section of the Toccata is unlike anything else that Bach wrote for the organ. It is built on the two subjects derived from the pedal solo. The first theme stated is actually the secondary theme and the main theme appears in measure 36. A bright registration without reeds may be used for the great, swell and choir manuals, depending more on dynamic than color contrast. The concertolike alternation between the tutti and concertion sections may be brought out by playing the sections with the main theme on the great and the subsidiary sections on the swell or choir. After the cadence on the dominant seventh of C major in measure 75, possibly a point of departure for an improvised cadenza, the remainder of the piece is most effective when played on the great.

The Adagio is also unique in Bach's works, although it recalls the slow movements from the sonatas for violin and harpsichord. The beautiful melody is accompanied in chordal style with a steady pulsating bass, played staccato except where the bass is diatonic. The movement should be performed with charm and elegance and with due regard for the rise and fall of the phrases. A suitable registration for the melody would be a light reed, mutations or a real cornet mixture

with soft flute stops, 8 ft., for the accompaniment and an independent 16 and 8-ft. pedal to give the effect of a light string bass played pizzicato. Some players use a reed for the solo part until measure 9, then transfer to a flute, return to the reed color in measure 16 and the flute again in measure 20 (if the echo phrase is played). The short trill and mordent at the end of the first measure consists of five notes, beginning on the upper auxiliary (E) and concluding on the D. The so-called inverted mordent, beginning on the principal note, was not known to Bach or his predecessors. A tempo of about 66 to the eighth-note is satisfactory for this movement.

or his predecessors. A tempo of about 66 to the eighth-note is satisfactory for this movement.

The Adagio is separated from the lively Fugue in 6/8 rhythm by a transitional passage, again in the style of Buxtehude, through a remarkable series of powerful suspensions. This Grave section is sometimes begun as a continuation of the melody, transferring to the great manual at the end of measure 23. Another method is to begin with Grave with a full great, 16, 8 and 4-ft., on the second sixteenth of the second beat in measure 22. The pedal should include a 32-ft. stop, if available, and the first pedal note should be played F sharp instead of B flat.

The usual phrasing for the fugue subject is to play the first four notes legate and the last three staccato, making each note just half its value. A tempo should be lively and will vary from 66 to 76, depending on the ability of the player, the organ, and the acoustics of the building. A fairly light registration of flutes 8, 4 and 2-ft. on all manuals and light 16-ft. with 8 and 4-ft. stops, independent if possible, is suggested for the beginning on the great manual. The episodes beginning in measures 43 and 78 are played on the swell or choir, during which timestops are added to the great and pedal for the entries on the great in measures 53, 100, 123.

The pedal and manual cadenza which concludes the work requires some freedom

53, 100, 123.

The pedal and manual cadenza which concludes the work requires some freedom and leads to the strongly accented passage beginning with measure 135. The pedal may be continued to the final chord if great to pedal is off.

Marcel Dupré (b. 1886)—Prelude and Fugue in G minor, No. 3 of "Trois Preludes et Fugues pour Grand Orgue," Op. 7 (Associated Music Publishers, New York).

Marcel Dupré's Three Preludes and

New York).

Marcel Dupré's Three Preludes and Fugues, Op. 7, were written in 1919 as examination pieces for graduating students at the Paris Conservatoire. Unlike many technically difficult works, they are all remarkably satisfying as music, particularly the well-known and popular Preludand Fugue in G minor.

The Prelude is divided into three sections. The theme, which enters in the pedal, consists of a four-note motif, its inversion and an extension of the first motif. The accompaniment for the entire Prelude consists of a triplet figure treated in sequence and imitation. In the second section (measure 77) the right hand repeats the second part of the theme over a pedal point. In the third section (measure 106) the theme is stated completely in the upper voice in chords played by the right hand and pedal. The composer indicates a tempo of vivace, or about 112 to the dotted quarter. The triple figure which accompanies the theme is to be played on choir flutes 8 and 4-ft., and the chords which appear from measure 106 to the end are to be played on the swell voix celeste. The theme is indicated to be played on a French salicional coupled from the great, but on American organs a gemshorn or a light reed will be more effective. The technical difficulties of performing the fast triplet figure are great, and care has to be taken to avoid running the notes together, particularly between the close intervals. In measures 106-109 and in the following measures where chords appear in the right hand, the wide stretches can usually be made legato, even with the average hand, by using finger substitution and thumb glissando. Very small hands may find it necessary to transpose some of the lower notes up an octave, always keeping the melody legato. The two, three and four-part harmony in the pedal part of the same measures requires skillful pedaling to keep the parts smooth, so that the entire chord sounds exactly together, as if it were played with both hands.

The lively Fugue (about 126 to the dotted quarter) is one of the m

accuracy.

The Fugue has a tonal answer and the exposition section lasts to measure 44. In

Grange Grateric HANDEL

MOVEMENTS OF the SIDE STREET

measure 107 the soprano voice has the second part of the Prelude theme. The recapitulation section (measures 129-186) brings in the entire Prelude theme in measure 145, where it appears in the upper notes of the detached full chords. The final stretto on the first part of the theme begins in measure 172. The pedal notes in measure 180, which conclude the manual passage, are most effective when played without ritard and just as clearly as the manuals. The final chords should be played almost a tempo, with a strong accent on the last chord.

The Fugue is registered throughout with bright foundation and reed tone, 8 and 4-ft. If it is convenient add a general combination with the beginning of the stretto in measure 129. In measure 145 add stops or bring on the crescendo pedal just before the pedal entry. For the last five measures of the Fugue add full organ.

Wolfgang Amadeus Mogart (1756-1791)

Wolfgang Amadeus Mozart (1756-1791)— Fantasia in F minor (Volume III, Bon-net, "Historical Organ Recitals"). (G.

Wolfgang Amadeus Mozart (1756-1791)—
Fantasia in F minor (Volume III, Bonnet, "Historical Organ Recitals"). (G. Schirmer.)

Near the close of his short life Mozart wrote three works for mechanical organs, all of which were commissioned by a watchmaker, Count Josef Deym, who had a collection of curiosities. The earliest piece of the three, the Fantasia in F minor (K. 594) is the one chosen for the fellowship test. A letter by Mozart dated Oct. 31, 1790, reveals that he wrote the Fantasia quite unwillingly. He writes: "I have now made up my mind to compose at once the Adagio for the watchmaker and then to slip a few ducats into the hands of my dear little wife \* \*, but it is a kind of composition I detest. \* \* If it were for a large instrument and the work would sound like an organ piece, then I might get some fun out of it. But, as it is, the works consist solely of little pipes, which sound too high pitched and too childish for my taste."

The Fantasia, in three sections, begins with a somber Adagio in F minor, followed by an agitated Handelian Allegro in two parts, concluding with a return to the first Adagio in a slightly changed form. The Schirmer edition of this work is well edited by Joseph Bonnet, although there are a few places that will need clarification. A satisfactory tempo for the Adagio movements is about 60 to the quarter-note, for the Allegro 88. The Adagio requires subtleness in the use of the expression boxes, a smooth legato style and musical phrasing. The brilliant Allegro which follows needs utmost precision of attack and release, clarity, evenness and strong rhythm. The passages in thirds beginning at the end of the fourthmeasure may be played staccato, giving each sixteenth exactly half its value and also the descending scale lines in the following measures. In measure 14 of the Allegro the left hand should be played an octave higher and take over the last four sixteenths in that bar from the right-hand part. The trills in measures 11 and 12 may stop on the dotted note for greater clarity,



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# Indians Could Take It in 1579, but those Psalms Were Rough

[Canon Edward N. West, D.D., of the Cathedral of St. John the Divine in New York, chaplain of the American Guild of Organists, regaled those at the Christmas dinner of the Guild in New York with interesting and amusing historical facts and anecdotes of the earliest days of church music in America. At the request of The Diapason Canon West has jotted down some of his remarks for the benefit of our readers, and they are herewith presented.]

On the Feast of St. John the Baptist in 1579 was heard the first bit of Anglican Church music ever sung in the land now embraced by the United States. The Rev. Martin Fletcher, Sir Francis Drake's chaplain, conducted services on the California coast for a period of six weeks. fornia coast for a period of six weeks. The Indians gathered round to watch and listen. The account says that Psalms were sung and several chapters of the Bible

were read.
"Throughout all these devotions, the

"Throughout all these devotions, the Indians were very attentive and seemed to be deeply affected."

These metrical Psalms, which Queen Elizabeth is said to have dubbed "Geneva Jigs," were scarcely worthy of a group of peaceful Indians, and it is just as well they knew no English. The Indians might, for example, have taken the following as personal:

O God, break Thou their teeth at once. Within their mouth throughout; The tusks that in their great chaw bones Like lions' whelps hang out.

Certainly not even one speaking the Indian language would consider either of the following as poetry:

Why should the proud and wicked man Blaspheme God's holy name, While in his heart he crieth "Tush"? God cares not for the same.

By reason of my groaning voice My bones cleave to my skin, As pelican in wilderness Such case now am I in;

And as an owl in desert is, Lo! I am such a one; I watch, and as a sparrow on The housetop am alone.

The housetop am alone.

The first pipe organ in America was imported from England by the Hon. Thomas Brattle, treasurer of Harvard. The date is thought to have been about 1710. He died in 1713 and left the organ to the Brattle Square Church. The gift was declined, so in accordance with the will it was then given to King's Chapel, Boston—"Episcopalians having no scruples about accepting it." It continued in use there until 1756, when it was sold to St. Paul's, Newburyport. There it stayed in use until 1836. It is now in the chapel of St. John's Church, Portsmouth, N. H., and is still used for Sunday-school services. "The organ was a small affair of six stops." six stops

six stops."

In 1743 the vestry ordered Colonel Moore to write his brother, Dr. Moore, "to procure the church a good sober organist." The word "sober" reflects the current criticism of English organists, who were given to introducing frivolous organ voluntaries and interludes. John Rice was brought over to take this position, but nothing more is heard about him until he is reappointed in 1765—Leadbetter having served in the meantime.

In 1815 a brilliant young theological student of the name of William Augustus Muhlenberg took over the direction of

student of the name of William Augustus Muhlenberg took over the direction of the music in St. James' Church, Philadelphia. This seemingly unimportant event was the start of the musical reform of the entire American church. He and his brother chopped away the clerk's desk; Bishop White "gave out" the Psalm, and this was the beginning of the end of that sad functionary's office. Muhlenberg tells of gently teasing the great Bishop Hobart about allowing a layman to stand up and exhort the people. (A clerk always used the phrase "Let us sing to the praise and glory of God.") The bishop laughed, but the practice was soon abolished in New York.

Dr. Cutler of the Advent, Boston, was

Dr. Cutler of the Advent, Boston, was appointed organist of Old Trinity, New York, in 1858. In March, 1859, a Miss Eager retired from Trinity's choir, leaving only one woman in that group—her services were no longer required! With a complete choir of boys and men, Cutler

then set about moving them from the gallery to the chancel. His method was to move some or all of the choir up to a point just outside the chancel after a service, and produce an extra anthem or solo. They were there for the whole service on Ash Wednesday; Sunday they retreated; advanced in the afternoon, and so on. On March 18 the choir sang in the chancel; by Easter it was permanently installed there. Vestments were given to the choir Oct. 7, 1860, in preparation for the Prince of Wales' visit the next Sunday. On this day two gun reports were heard during the second lesson and a musket ball fell into one of the pews.

The convention of 1874 made an unimportant revision. It is to be noted that fewer than fifty of the hymns are of American origin. This dearth of American hymnody is more apparent than real. The official book, by the very fact it was official, was a compromise. Excellent productions were lost to the collection because then set about moving them from the gallery to the chancel. His method was

official book, by the very fact it was official, was a compromise. Excellent productions were lost to the collection because of suspicions about the personal orthodoxy (interpreted in either direction) of the best religious poets in the church. Few men of this generation realize that metrical Psalms lasted until 1872 and that it was not until 1892 that verses 5 to 12 of the Benedictus and the whole of both the Magnificat and Nunc Dimittis were added to the prayer-book. Feelings ran high and the positions taken don't always make sense in this age. Bishop Eastburn of Massachusetts is well known for having refused to visit the Church of the Advent because of the presence of things not customary in every parish, but what is not generally known is that this same bishop would lecture any parson who didn't bow at the name of Jesus, and refused to permit anyone to enter the chancel without a surplice—even for a Sunday-school talk! He was loyal, honorable, fearless and narrow-minded. Such is not the background against which great poetry can be set. Nor should it be forgotten that the musician who could turn out as great a tune as "National Hymn"

is not the background against which great poetry can be set. Nor should it be forgotten that the musician who could turn out as great a tune as "National Hymn" also had to please his fashionable congregation with an Easter cantata entitled "Fill the Font with Roses."

Meanwhile the progress in organ building was having considerable effect on anthems. Mendelssohn, Gounod and the romanticists were entering the field of American church music. Dr. Hodges and his successor both took a dark view, but, like it or not, the public wanted grand pieces like "St. Cecilia," and they wanted them with plush accompaniment. Actually Hodges and his kind were responsible, for they had shown people what great organs could sound like. Soon every church in the country had something which sounded like an organ. The inevitable result was that small choirs attempted far too difficult works and relied on the organist to make up for the choir's shortcomings.

The taste for more florid music found shortcomings.

The taste for more florid music found its expression in the demand for a revision of the hymnal. "Choir tunes," which demanded nothing less than expert which demanded nothing less than expert performance, were desired by the smallest mission. The same thing which made men introduce transepts and "seven steps" into small parish churches made them expect cathedral type music to be performed anywhere. Arthur H. Messiter, organist of Old Trinity, had singular ability in the grand manner suitable for a great choir. His tune "Marion," used for "Rejoice, Ye Pure in Heart," is thrilling when performed by just such a great choir; the result is not always so fortunate when sung otherwise. Horatio Parker had a great flair for such tunes. They generally covered a full octave and a "second"; one tune does better than that—it covers an octave and a fourth—twelve notes! This latter tune is entitled "Courage," which seems the happiest of names.

In common with sermons, it can be said of hymns that there was never one so bad but that someone liked it. Hence the brilliant joint commission appointed in 1913 was subject to extreme personal pressure on the subject of pet hymns. The book submitted to the convention of 1916 was a great improvement, but it suffered from trying "to retain \* \* \* hymns which unburden the singer's heart and tell what God has done for him alone." A thing thus described isn't a hymn at all—it is a "spiritual song." However, the convention accepted the book and "referred it back to the commission with instructions to perfect it and give it to the church." The result was the New Hymnal published in 1918 by the Church Pension Fund. It was a marked change from previous hymnals, In common with sermons, it can be said

for this one included both words and music. Thus complete uniformity was enforced, which was a tremendous improvement if one agrees that this is the appropriate place for uniformity.

In Heber's great hymn "Brightest and Best" the line "Say, shall we yield him in costly devotion?" was changed in the interest of economics to "Shall we not yield him in costly devotion?". That makes hopeless discord with the next stanza, "Vainly we offer each ample oblation" and "Dearer to God are the prayers of the poor." The change may have helped the finance, but it ruined the poetry.

### NEW INSTRUMENT DEDICATED IN CHURCH AT THE CAPITAL

IN CHURCH AT THE CAPITAL

The congregation of the Metropolitan
Baptist Church in Washington, D. C., is
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Möller organ dedicated as a memorial to
the members of the church who gave
their lives in service during world war 2.
A portion of the former two-manual instrument has been enlarged to a total of
twenty-nine stops, with provision in the
new console for an additional thirteen
stops and an echo division of five more.
The installation was made by the Newcomer Organ Company of Washington.
The organ was dedicated with an ap-

The organ was dedicated with an appropriate ceremony at the morning service propriate ceremony at the morning service Jan. 26, at which time the service flag of the church was folded and put away among its permanent historical records. Preceding the evening service Donald Engle, organist of the church, gave a brief recital to demonstrate the resources of the instrument. Similar evening recitals every Sunday are a regular feature of the musical activities of the church.

As part of an extensive building pro-As part of an extensive building program the organ was moved from its former location behind the choir to new chambers above the baptistry and the choir loft was enlarged to accommodate over sixty members. Plans are being drawn up for the enlarging of the church auditorium to more than twice its present size, and eventually the organ will be completed to its full complement of forty-seven stops. seven stops.



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# Letters to the Editor

For Good Organ Playing, Good Singing.
Brooklyn Heights, N. Y., Jan. 26, 1947.
—Dear Mr. Gruenstein:

The inclusion of a remark of mine concerning the choirmaster examination in the current issue of The Diapason leads me to elaborate a little. While it may be true that some organists have overemphasized the organ at the expense of the choir, the solution does not lie in the other extreme. Competence in both fields is required of the organist and choirmaster, and the scales should be balanced at the highest level of musicianship within the abilities and opportunities of the individual. The level of organ playing demanded for the Guild certificates is commensurate with other requirements, and the amount of examination time given to it is correspondingly proportionate. A church service can be marred as much by poor organ playing as by poor singing. The ear discriminating enough to be distressed by one will be distressed by the other. The comprehensive view afforded by preparation for the choirmaster, associate and fellowship certificates is one which should not be forfeited by a shift of ballast.

This is a "chat," not a bid for valuable of ballast.

This is a "chat," not a bid for valuable space in your already overburdened mag-azine. The matter was covered sufficiently in your published report of the meeting which provoked it.

Sincerely yours,

HAROLD HEEREMANS.

Finds New Device Helps Organ.
Chicago, Jan. 29, 1947.—My dear Mr.
Gruenstein:
Many months ago I had installed to

Chicago, Jan. 29, 1947.—My dear Mr. Gruenstein:
Many months ago I had installed in the Skinner four-manual organ at the First Methodist Church of Oak Park an Orgelectra, and since the installation it has greatly improved the action. Before the voltage varied from two to eight volts and now, no matter what the demands placed upon the instrument, it keeps perfect ten volts all the time. I really never dreamed that such a device would do away with blowing out fuses; and, besides, I really hear all the organ under any condition. I feel that every organist should investigate this Orgelectra and learn the benefits derived from this special electric device, which is designed for organs only.

Yours very truly,
FRANCIS S. MOORE.

Prefers the Term "Organist." nia, N. J., Nov. 3, 1946.—Dear Mr. Leonia, N Gruenstein:

Leonia, N. J., Nov. 3, 1946.—Dear Mr. Gruenstein:

For several centuries a line of gifted and devoted musicians bore the title "organist," with general satisfaction to all concerned. Recently, with no regard for the purity of our language, as determined by age-old usage, but with an eye to the advertising value of his brainchild, an American has coined the term "minister of music." This novelty seems to be meeting with some favor in "the sticks," but it is reassuring to note that Mr. La Berge still announces himself as the representative of organists.

Yours very truly,

G. W. NEEDHAM.

### WHITTLESEY WILL CONDUCT COURSE IN COLUMBUS, GA.

A choir school will be conducted at Columbus, Ga., from March 3 to 5 by Dr. Federal L. Whittlesey of Erie, Pa., who will teach classes in music of the church. Sessions are to be held at the First Baptist Church. Six anthems for junior choirs and six for senior choirs will be studied. Six Columbus organists are to take part. Three lecture classes will offer suggestions for choir organization and the development of various units. Among points to be discussed will be: Among points to be discussed will be: What the church has a right to expect of its director of music; what the program should offer to the singers; how to in-terest children; voice training for the MILDRED L. HENDRIX OF DUKE UNIVERSITY



MILDRED L. HENDRIX, now in her third year as organist at Duke University, is recognized as one of North Carolina's musical leaders. She is the wife of Dr. James P. Hendrix of the Duke School of Medicine and is the mother of three children, but finds time to engage in varied musical activities. In addition to her service to the university as organist, playing a recital once a month, she teaches piano. She is also in demand as an accompanist, not to mention her carillon work at Duke and appearances on the air.

on work at Duke and appearances on the air.

Prior to going to Duke University Mrs. Hendrix was organist at the Central Methodist Church in Philadelphia. She was a pupil of the Italian pianist Aurelio Giorni. For eight years she was a pupil of Alex Kelberine, a Russian pianist who

was a pupil of Busoni and later of Siloti in New York

was a pupil of Busoni and later of Siloti in New York.

Mrs. Hendrix is a native of Greensboro, N. C., where she began the study of piano at the age of 7 under Florence Hunt. Later she studied both piano and organ at Wellesley, the University of North Carolina, Union Theological Seminary and under private teachers in both New York and Philadelphia.

In her recital at Duke University Sunday afternoon, Nov. 3, Mrs. Hendrix played: Toccata in E minor, Pachelbel; Magnificat, Pachelbel; "Ave Maria," Arkadelt; Sonata No. 1, Borowski; Pastorale, Milhaud; "Ancient Hebrew Prayer of Thanksgiving," Gaul; Prelude on the Theme "B-A-C-H," Richard Keys Biggs; Toccata on "O Filii et Filiae," Farnam.

various groups, and planning the worship service. Records will be used for illustrating. There will be rehearsals daily for junior and senior groups.

At the closing session Dr. Whittlesey will speak on "The Congregation's Part in Worship Music." His address to ministers and music committees will be on "Sacred and Secular in Church Music."

The capacity is proposed by the Or.

"Sacred and Secular in Church Music."
The school is sponsored by the Orpheus Club and is a gift to the local ministers and church musicians. This is the first choir school to be held in Columbus. Mrs. Chester Newman, organist of St. Paul's Methodist Church, is general chairman. Mrs. J. O. Methvin is chairman of publicity.

AT THE ANNUAL CHRISTMAS candellight carol service of the five choirs of Plymouth Congregational Church, Lansing, Mich., the church was filled to overflowing. It is the first time in the church's eighty-three years that this has happened at a Sunday evening service. The choirs presented Christmas in music, an arrangement of familiar and non-familiar carols and anthems, which told the story of the birth of Christ. The service closed after the recessional as the acolytes extinguished the candles while the choirs sang "Silent Night" by Gruber from the narthex. The minister of music at Plymouth Congregational Church is Robert M. McGill.

McGill.

FROM SAN FRANCISCO comes word of the arrival of Zac Hugo Reisner, Jr., on Jan. 17. The young man enters a musical home, for his mother, who was Adrienne Moran before her marriage, was a prominent organist in Chicago.

### HERBERT C. HARRISON DEAD: PORTLAND, ME., ORGAN MAN

HERBERT C. HARRISON DEAD;
PORTLAND, MB., ORGAN MAN
Herbert C. Harrison, a veteran organ
man of Portland, Maine, died Feb. 10 in
that city. Mr. Harrison was born in
Manchester, England, but came to the
United States at an early age. He received
his training at the factory of Hook &
Hastings and later was connected with
the Hutchings Organ Company and with
Lyon & Healy, when they manufactured
organs in Chicago. For more than forty
years he had been in Maine and had taken
care of a number of large organs.
Mr. Harrison is survived by his widow,
Annie Lewis Harrison, and by a sister,
Mrs. Edith M. Tregenza of England.

MISS EMILY ROBERTS conducted a
forum on choral music and directing Jan.
13 in the American Conservatory organ
salon, Chicago, and it was attended by a
large number of the members of the Van
Dusen Organ Club. Sunday afternoon,
Jan. 26, the club presented Victor Mattfeld, president of the Van Dusen Organ
Club, in his master's degree recital at the
Second Presbyterian Church. His program
consisted of: Trio-Sonata in E minor,
Bach, and Symphony 6, Vierne. Mr. Mattfeld was assisted by Robert Rayfield, vicepresident of the club. Mr. Rayfield, who
is a talented tenor as well as organist,
presented a group of songs, accompanied
at the piano by Peter Fyfe. Feb. 10 the
club members held a valentine party.

THE COMBINED CHOIRS of Grace
and Rosemont Lutheran Churches in

THE COMBINED CHOIRS of Grace and Rosemont Lutheran Churches in Bethlehem, Pa., gave a post-Christmas program in the Rosemont Church Feb. 2. The soloists were assisted by the Bethlehem Church quartet. Professor John Bond was the organist and I. H. Bartholomew, Mus.B., the director. A capacity audience was present.

# E. Power Biggs at U. of C.

In a recital Feb. 13 at Rockefeller Memorial Chapel, University of Chicago, E. Power Biggs again amply demonstrated that he is one of the great ranking organists of our generation. In a program that represented a cross-section of the great past and present literature for the organ, Mr. Biggs let it be known to all those Mr. Biggs let it be known to all those in attendance that he not only can achieve the classic heights for which he has been widely acclaimed, but can express himself adequately in the more romantic forms of composition, which was evident in the superb performance of the "Ninety-fourth Psalm" of Reubke. Mr. Biggs has often been termed a classicist. He is truly a classicist, particularly because he never bows to the trivial, because he is completely subtle and because he can retain to a remarkable degree the architecture of the music.

Included in his program was the Fantasie and Fugue in G minor by Bach, in which Mr. Biggs probably achieved his greatest heights. His portrayal of the great master was one of vigor, health, life and youth. Mr. Biggs has a profound respect for the composer's work as it stands and his rigid adherence to authenticity is one of his great assets.

The program was as follows: Concerto widely acclaimed, but can express himself

The program was as follows: Concerto No. 2, in B flat, Handel; Suite for a Musical Clock, Haydn; Concerto in D minor after Vivaldi, Bach; "Sheep May Safely Graze," Bach; Sonata in C minor, Reubke; Three Noels with Variations, d'Aquin; Variations on a Noel, Dupré.

GERHARD SCHROTH.

# JUNIOR CHOIR CONTEST WON

A junior choir contest was held Feb. 15 at the Rutgers Presbyterian Church in New York under the auspices of the New York State Federation of Music Clubs. Eight choirs were in the present in New York under the auspices of the New York State Federation of Music Clubs. Eight choirs were in the procession, but only four competed. The unison class sang as its required number "Now Let Us All This Day," Bach. Each choir in this class also sang a second number of its own choosing. The Summerfield Methodist choir, Mrs. Arthur Hatcher director, won the highest rating. The three-part group had only one entrant, the First Methodist junior choir of Flushing, Long Island, Miss Elizabeth Anderson director. The required number was Vogler's "Holy Is the Lord, Our God." Silver cups were presented to the winners of the highest ratings. Miss Grace Leeds Darnell, under whose direction the service was held, was able to procure these.

On April 19 a second contest will be held in the Cathedral of the Incarnation, Garden City, for the choirs on Long Island. Next season two innovations are planned. Paid choirs of boys and girls are to be invited to enter the contest, and a section for youth choirs is to be added. Preliminary hearings are also to be given all choirs before entering the finals.

The adjudicators were Father William J. Finn, Albert Faux of Trinity Cathe-

finals.

The adjudicators were Father William J. Finn, Albert Faux of Trinity Cathedral, Newark, N. J., and Herbert Becker.

All the choirs attending the contest were requested to learn Thiman's "A Seasonal Thanksgiving." While the judges' marks were being computed, Father Finn directed the group as it sang this number.

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# Memories of Leipzig and the Famous Men Met and Heard There

[This is the third 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 T. J. CRAWFORD, Mus. B., F.R.C.O.

Among a number of letters I have re-ceived in connection with these articles was one from Bruce Parkhill of Chicago was one from Bruce Parkhill of Chicago and Evanston, who informed me that his grandfather had come from my native place in Scotland and that his greatgrandfather had been precentor in the neighboring village of Neilston. What a small world it is! Another was from a fellow-student of those far-off Leipzig days, Herbert J. Wrightson, who in 1911 joined the faculty of Sherwood Music School in Chicago, but is now retired.

I mention him because he introduced me to the then novelty. Rachmaninoff's

I mention him because he introduced me to the then novelty, Rachmaninoff's Prelude in C sharp minor. After a strict fare of the classics at the conservatory you can realize what a thrill this (to us) chromatically daring composition gave to two young students on the threshold of musical adventure. Remember, that Wagner (who had been dead only eleven years at that time) was still—so to sneak—the ner (who had been dead only eleven years: at that time) was still—so to speak—the talk of the town, and it was fashionable to attend a performance of the "Ring" and try to understand it. Tschaikowsky was practically unknown until Nikisch revived the Fifth Symphony at the Gewandhaus in 1897. I still recall the thrill this work gave me on that great occasion and never since have I heard it thrill this work gave me on that great occasion and never since have I heard it played exactly as Nikisch did it. His reading of the first movement (in the treatment of the theme in D major especially) was unique in its depth of emotion and contrast.

In September, 1894, we had a visit from the great Anton Rubinstein. A special concert was arranged in his honor, and how proud I was to be able to see in the flesh one whose name at that time was a household word in my native land! His playing days were done, and he died not very long after this event, but his personality to me was very striking. Another visitor from time to time to Leipzig was the then much discussed and to many revolutionary Richard Strauss, whose fame reached its height during the next ten years or so. It is wonderful to think that after all these years the grand old In September, 1894, we had a visit from

few reached its height during the next ten years or so. It is wonderful to think that after all these years the grand old boy is still around and writing music. I heard him do the first performance in Leipzig of "Tod und Verklärung." He was never considered a great conductor, and I have heard on subsequent occasions much better renditions of the work under other masters of the baton.

Another interesting memory was that of n very young Russian artist startling the students and local audiences by a highly creditable and interesting performance of a double bass concerto at the Gewandhaus. This was none other than Sergei Koussevitzky, noted conductor of the Boston Symphony Orchestra. and well-known to all who read The DIAPASON. I wish I could remember what he played, and whether under Reinecke or Nikisch, but that detail has faded. Perhaps some Boston readers might ask him Nikisch, but that detail has faded. Perhaps some Boston readers might ask him and let me know, as I remember that he did wonders with it and it stimulated an interest in "daddy" bass playing around the conservatory in the davs when one still played that much-abused instrument with a bow, instead of plucking and slapping and twirling it around, as they do today in the great U.S.A. and elsewhere

where.

LINES TO A BASS FIDDLE.

How base a thing to slap a fiddle

It may play low, and even diddle

This modernistic twaddle-twiddle.

But all the same, it's still a fiddle.

Although its granddad was a viol.

Today it's quite devoid of guile.

So do not slap it. Use your bow.

Its value's high because it's low!

The paradox may seem quite strange.

But Daddy Bass has got the range.

(To be sent to all conductors of name bands, and such-like non-members of the A.G.O., on behalf of the Society for the Prevention of Cruelty to Bass Fiddles.)

Another very happy memory was the

Another very happy memory was the visit of the original Strauss Orchestra from Vienna, conducted by Johann Strauss' younger brother, Edouard. It

was a lovely band, and I can still hear the "zip" in "Wein, Weib und Gesang" as they played it. As in the "movie"— "The Great Waltz"—Strauss started them as they played it. As in the "movie"—
"The Great Waltz"—Strauss started them
off with his fiddle bow, and then turned
and faced the audience, playing with the
orchestra. I was told that this custom
arose out of a court rule of the Palace
of Vienna that no one should turn his
back to the Emperor Franz Josef, and
most likely this was so. This event took
place at a popular summer outdoor resort
similar to the one in Hamburg called the
Bonorand Cafe Gardens and where refreshments were served during the concert. There was no clattering of dishes,
however, and the audiences were most
appreciative. Small orchestras in cafe
gardens and "Bierstuben" were very common and many of our poorer conservatory
students eked out their scanty pocket
money in this way. Karg-Elert was one
of these during my time, as we were contemporary students with Jadassohn. During his visit to Toronto some few years
ago we had a happy chat together in German about those student days. Poor KargElert! He was never properly understood
or appreciated in his homeland—for one
thing, the organs of the Fatherland were
not suited to his colorful style of writing. thing, the organs of the Fatherland were not suited to his colorful style of writing. When Professor Heitmann from Berlin when Professor Retmann from Bernin was in this country on a recital tour just before the war I asked him if he had known Karg-Elert. He paused a moment, and then said "Oh, that fellow? He writes music for the harmonium. I know who you mean."

An early entertaining experience was the famous Leipzig "messe" or fair. This was held twice a year at Michaelmas and was held twice a year at Michaelmas and Easter. Merchants came from far away as in the romantic tales of long ago. Fur from Russia, beautiful glassware from Bohemia, Dresden china, etc., brought visitors from all over the world to the many booths that crowded the public squares. For us, however, the students' torchlight procession—Fackelzüge—and the big midway, with its German edition of Coney Island attractions were the great events of the fair. Characteristic of the Fatherland were the steam organs attached to the roundabouts, fairy grottoes, etc., which plaved classical airs instead of the usual tripe. Imagine going around a dark tunnel on the "Berg und Thal," with a charming young lady student, to the dark tunner on the berg und Inal, with a charming young lady student, to the strains of the "Pilgrims' Chorus" from "Tannhäuser"! Why not the "Ride of the Valkyries"? And all for 10 pfennigs a ride! There were times when "In Questa Tomba Oscura" would have been more appropriate.

Then the annual visit of the Busch Circus to the Albert Halle was something I was still young enough to enjoy thoroughly. Like the Albert Hall in London, which was originally built as enioy thoroughly. Like the Albert Hall in London, which was originally built as a large circus, this building served as a great concert hall, and many fine concerts were given there, especially by the Liszt Union Society. The front part of the building was known as the Krystall Palast (Crystal Palace) and was the local home of vaudeville, to which good little boys and girls were not supposed to go. The headliner at that time was one Lona Barrison, who was supposed to be very daring. I am certain that anyone who has wandered along any of our bathing beaches during recent summers would have stifled a yawn of boredom during the said Lona's supposedly eyebrowraising performances. (Of course, I was too young to go myself, but it's surprising what one can gather from hearsay.) Picnics in the woods at Connewitz, boating on the Pleise in summer and skating in the winter were our principal recreations. in the winter were our principal recrea-

Leipzig was a city of historic memories. The cantor's house near the Thomas Kirche, associated with the name of the immortal Johann Sebastian Bach; Schumann's dwelling on the Floss Platz: Mendelssohn's fine home on the König Strasse (King Street) within a few doors of where I used to buy my music paper: Wagner's birthplace just around the corner from where Faust met the devil in Auerbach's cellar—these were just a few of the many points of musical interest. There were still a few left who knew and remembered Mendelssohn, founder of the Gewandhaus concerts and the conservatory, and a much revered and respected figure among Leipzig citizens. Notably Professor Dr. Robert Papperitz—then in his seventies—who gave me many valuable hints on the playing of the organ sonatas as the composer himself had rendered them. There are many today who are inclined to sneer at Mendelssohn and his music—so-called "moderns" who abhor a simple tuneful

melody. But the man who gave us "Elijah," the organ sonatas, "Midsummer Night's Dream" music and the "Variations Serieuses" for piano will never die among those who sing and play music.

those who sing and play music.

The retirement of Carl Reinecke brought the great Arthur Nikisch from Boston to the Gewandhaus. I may have been a hero worshiper, but there are many who believe with me that Nikisch was the pioneer of modern conductors and in many respects the greatest of them all. He had something approaching hypnotic power over his men in performance, but, more than that, he was a profound musician whose grasp of detail and attention to it was little short of marvelous. Phrasing, expression, part-playing all seemed to grow out of the music itself in the most natural manner. Climaxes came as a logical part of the development, and without the frenzied physical efforts indulged in by some of his confreres.

It was my privilege to know him per-

natural manner. Climaxes came as a logical part of the development, and without the frenzied physical efforts indulged in by some of his confreres.

It was my privilege to know him personally. My younger sister Betty went to the same school as his daughter, and there were frequent little parties at both houses. A suite of mine for strings played under Hans Sitt in '97 attracted his kindly interest, and as a result, with his and dear old Reinecke's help, I was awarded a special scholarship (called "Freistelle"), and did not have to leave the conservatory after completion of my three-year course until Easter, 1898.

Sometimes I was allowed to walk with him when he was going downtown. Whether it was a pose or not, I do not know, but—even in the daytime—he generally wore an opera hat (chapeau claque). a black Inverness evening cloak and a flowing bow tie when walking abroad. As I write this in my study I am looking up at his autographed picture and recalling what a striking personality he had. Deep, velvety, penetrating eyes, jet black beard and almost untidy wavy bushy hair, a skin white as ivory (due to sitting up card playing well into the night). Here was a man who would attract immediate attention anywhere. Within a year he had accomplished marvels with the Leipzig orchestra and it became almost impossible to obtain seats for the Gewandhaus concert series. I have sat up in the organ gallery at rehearsals and felt the influence of his power in the same way as the players did. He was always kindly and genial at rehearsals, and the men thought worlds of him. Brahms, Wagner, Tschaikowsky—then moderns—were all equally outstanding in performance. Even today, I measure all orchestral performances I hear by the Nikisch standard of interpretation, although gladly admitting that Toscanini. Stokowski, Bruno Walter and Koussevitzky are all very great men who, however, have the advantage of leading orchestral players of the very highest technical skill, whose salaries would make the pay of those long-ago Gewandhaus players

remember a friend of mine, Hans Neumann, remarking how his legs were aching after the long "Probe" (rehearsal).

Another interesting thing about the Gewandhaus concerts was that the conductors—first Reinecke and later Nikisch—always accompanied the soloists personally whenever the piano was required. Both were excellent pianists (Reinecke having an especially delicate touch) and their accompaniments were eagerly looked forward to by the students. Is this not something unique? I would be glad to know if any of your readers have come across anything similar among the great conductors of today.

Most of the great artists of that day appeared at these concerts. Keenly remembered by me were pianists—Paderew-ski (Schumann Concerto), the divine Teresa Carreno (Grieg Concerto), Eugene D'Albert (Emperor Concerto), Pachmann (Chopin E minor). Emil Sauer and Weingürtner (with beard and before he became a conductor), violinists Emil Sauret (Mendelssohn Concerto.—last movement in reasonable tempo), Sarasate, Ysaye and, of course, the great Joseph Joachim in the Brahms Concerto. Cellists were Julius Klengel and Wille. The singer who impressed me most was Lillian Nordica, whom Nikisch met in America. She created a furore in Leipzig with her lovely voice and charm of manner. I can still hear her (with Nikisch at the piano) doing "Les Filles des Cadiz" and "When Love Is Kind," which brought down the house, as most educated Germans learned English at school. Erika Wedekind of Dresden and the great Ternina from Munich, as well as David Bispham from the U.S.A., were outstanding performers at these concerts.

What an education it was just hearing all this music! That is how we learned

the U.S.A., were outstanding performers at these concerts.

What an education it was just hearing all this music! That is how we learned our job—the teaching as a whole was not nearly as good in method as can be obtained today. It would be impossible, however, now, to cover the ground that we were able to cover in our course—the

cost would be prohibitive. Imagine being able to hear the "Ring of Wagner" for only 20 cents admission—top gallery, where most of the conservatory students (always highly impecunious) were to be found. Even the back of the orchestra was only around 50 cents. For the principal concerts all we had to do was to show our conservatory students' cards to be allowed half price. At the old theater, where Strauss operettas, such as "The Bat" and "The Waldmeister" were done, a side place upstairs (top gallery) could be had for about 10 cents.

The whole course at the conservatory ran to only 360 marks (about \$90). For that sum I had lessons in organ, piano, theory, form and composition (two lessons a week in the first three), and for a time I also took vocal and trumpet. My efforts on the latter, however, were so resented by the family that I was relegated to the coal cellar for practice, and my enthusiasm for this brazen instrument soon faded. However, today I can still say that I know how to blow my own trumpet in the right key.

There was something going on every day of the week. Full orchestra rehearsals under Hans Sitt on Monday; "Con" students' concerts from 6 to 8 on Tuesdays and Fridays, at which a string orchestra was usually available for concertos (my frequent job was playing the wind parts on the second piano or organ); Wednesday morning Gewandhaus "Hauptprobe," to which we were admitted free; Saturdays 1 to 2 p.m. the famous Motet in Bach's old church (St. Thomas'), which was always crowded (the unaccompanied singing under Gustav Schreck was superb, and the interludes by Carl Plutti, with whom I studied extemporizing, were always interesting); occasional chamber music recitals by the Gewandhaus Quartet (Hilf, Becker, Sitt and Klengel); orchestral concerts in the Albert Halle by the Liszt Union and Winderstein's Philharmonic, and recitals by noted visiting artists made up a very complete educational schedule. I learned my orchestration by listening carefully for special effects and then looking them up in the full score at

monic, and recitals by noted visiting artists made up a very complete educational schedule. I learned my orchestration by listening carefully for special effects and then looking them up in the full score at the magnificent library donated by Carl Peters of the Peters edition.

Although I did not go out of Leipzig very much apart from holidays, Paul Homeyer (Gewandhaus organist), my teacher, once sent me down to Freiberg in Saxony to accompany the Schütz Passion music in the ancient cathedral there. The organ was by Silbermann and about 200 years old. It had black natural keys and yellow sharps and was blown by men behind standing on feeder bellows, which coked quite comical to me. I found the black keys and short compass very confusing until I had my bearings. Other big events of my own career there were being chosen to play the Bach Toccata in F at the Radius Commemoration in 1895 and Mendelssohn's First Sonata in F minor at the concert commemorating his death date in 1896.

Edmund Jaques recently sent me the programs of our joint appearances at the public Prüfung (examination) concerts, when an orchestral suite (conducted by Reinecke), an organ Sonata in A minor (played by myself) and several songs were done. I also accompanied Edmund. These were all definitely student works, and I would not want them performed today.

and I today.

Alas! This happy, carefree Bohemian musical life could not last forever, and at the end of March, 1898, good-bys had to be said (many of them tearful) and the Crawford family caravan meved out, headed for the great metropolis of London, England. My father and mother very wisely decided that if I could not make headway in the center of the cosmopolitan world of that day then my training and talents were not what they were expected to be. It was with a heavy heart that I boarded the train on that fateful day, for I left many friends and happy memories behind me. I still treasure many of them, and a strong sense of gratitude for that great opportunity of my life. However, Piutti, Jadassohn, Quasdorf, Klesse and the great Reinecke were my teachers and I held their represent a feetingte. meyer, Piutti, Jadassohn, Quasdorf, Klesse and the great Reinecke were my teachers and I hold their memories in affectionate regard. I never went back or saw any of them again. It would not have been the same. The students, friends, the merry, irresponsible parties, the general atmosphere of these youthful days could never return to me; but I am ever grateful in memory for that wonderful period of opportunity, and for having lived for nearly four years such an almost perfect musical life.

[Next, England at the beginning of the twentieth century.]

RECENT INSTALLATIONS of cathedral chimes manufactured by the Maas Organ Company, Los Angeles, have been made at Westminster Church, Buffalo, N. Y.; St. Mary's Catholic Church, Amsterdam, N. Y.: the First Presbyterian Church, Laurel, Miss., and the First Methodist Church, Kingman, Kan. These are individual tubular chimes which serve both as interior organ cathedral chimes and as amplified tower carillons.

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# Programs of Organ Recitals of the Month

Samuel Walter, A.A.G.O., Boston, Mass.

—Mr. Walter will give a recital on the evening of March 3 in the Eliot Church of Newton and will present the following program: "Psalm 18," Marcello; Chorale Preludes, "Ich ruf zu Dir" and "Vater unser im Himmelreich," Bach; Prelude and Fugue in B minor, Bach; Cantilena, McKinley; Scherzo, Snow; "Regina Coeli," Titcomb; "Regina Coell," Samuel Walter; Cantabile in B major, Franck; "Harmonies du Soir" and Chorale Improvisation, "O Gott, Du frommer Gott," Karg-Eilert; Toccata from Fifth Symphony, Widor.

March 9 at 4:30 Mr. Walter will give a recital at Trinity Church, Boston.

Mario Salvador, St. Louis, Mo.—The St.

recital at Trinity Church, Boston.

Mario Salvador, St. Louis, Mo.—The St. Louis Catholic Organists' Guild presented Mr. Salvador in a recital at St. Francis Xavier Church Sunday afternoon, Feb. 2. The church, which seats 2,600 people, was filled and many stood. Mr. Salvador, organist of the St. Louis Cathedral, presented the following program: Prelude and Fugue in A minor, Bach; "Invocation," Second Sonata, Reger; Scherzo, Eighth Symphony, Widor; "Belgian Mother's Song," Benoit-Courboin; Chorale in A minor, Franck: Prelude and Fugue, Salvador; "Clair de Lune," Vierne; "The Miracle of the Tempest," Devernay; "Voices of the Night," Karg-Elert; Toccata, Durufié.

The program was broadcast, by station WEW.

WEW.

Thomas H. Webber, Jr., A.A.G.O., Memphis, Tenn.—For his recital at the Idlewild Presbyterian Church Sunday afternoon, Jan. 19, Mr. Webber selected these compositions: Prelude and Fugue on "B-A-C-H," Liszt; Melodie in E. Rachmaninoff; Scherzino, Ferrata; Overture to "William Tell," Rossini; "Melody for the Bells of Berghall Church," Sibelius; Nocturne, DeLamarter; "Prelude Moderne," Finlay Warde; Reverie, Debussy; Festival Toccata, Fletcher.

George Oplinger, Syracuse, N. Y.—For

rival Toccata, Fletcher.

George Oplinger, Syracuse, N. Y.—For his Christmas organ vespers at the First Baptist Church Dec. 15 Mr. Oplinger selected the following program: "Vom Himmel hoch," Pachelbel; "Noel, Une Vierge Pucelle," Le Begue; Chorales, "Vom Himmel hoch," "O Hail This Brightest of Days" and "Let All Together Praise Our God," Bach; Pastorale from Christmas Concerto, Corelli; Pastorale from "Le Prologue de Jesus," arranged by Clokey; "Noel Polonaise," Gullmant; "Greensleeves," Purvis; "Offertoire sur des Noels," Commette; Nativity Song, Bingham; Noel from "Byzantine Sketches," Mulet; "Christmas in Sicily," Yon; "Noel Basque," Benoit.

Squire Haskin, Buffalo, N. Y.—Mr.

Mulet; "Christmas in Sicily," Yon; "Noel Basque," Benoit.

Squire Haskin, Buffalo, N. Y.— Mr. Haskin gave a recital at the First Presbyterian Church Jan. 5 and his program was made up as follows: "Toccata per l'Elevazione," Prescobaldi; Chaconne, Couperin; Chorale Preludes, "Rejolce, Christians" and "Jesu, My Joy," Bach; Fugue in D major, Bach; Passacaglia and Fugue in C minor, Bach; Sonata 3, Hindemith; Chorale in E major, Franck; Scherzofrom Second Symphony, Vierne; Toccata from Suite, Op. 5, Durufié.

Emilie Parmalee Spivey, A.A.G.O., Atlanta, Ga.—Mre. Spivey, organist and director at the North Avenue Presbyterian Church in Atlanta, assisted by Alice Hegwood Tomlinson, contralto soloist at the same church, gave a recital at Georgia State College for Women Feb. 5. Mrs. Spivey's numbers were the following: Chorale Preludes, "Nun komm, der Heiden Heiland," "Der Tag, der ist so Freudenreich," "In dulci Jubilo" and "Jesu, meine Freude," Bach; Dorian Toccata, Bach; Variations on a French Carol, Bedell; "Wind in the Pine Trees" and "Canyon Walls," Clokey; "Voice of the Tempest," Bingham.

Oswald G. Ragatz, Bloomington, Ind.—

Walls," Clokey; "Voice of the Tempest," Bingham.

Oswald G. Ragatz, Bloomington, Ind.—
The Evansville Organists' and Choir Directors' Guild presented Mr. Ragatz of Indiana University in a recital at St. John's Evangelical and Reformed Church, Evansville, Jan. 27. His program consisted of the following compositions: Trumpet Tune and Air, Purcell; Concerto No. 1, Handei; Three Chorale Preludes, Bach; Prelude and Fugue in G major, Bach; Prelude and Fugue in G major, Bach; Third Chorale, Andriessen; Scherzo, Symphony in E minor, No. 2, Vierne; Pastorale, Roger-Ducasse; "Fast and Sinister," Symphony in G, Sowerby.

Robert Birch, Mus.D., Chicago—Dr. Birch, organist and cholrmaster of Christ Church, Winnetka, was heard in a recital at that church Sunday afternoon, Feb. 16, at which time he presented the following program: Concerto No. 4, first movement, Handel; Adagio, Vivaldi-Bach; Rondo from Concerto for Flute Stop, Rinck; Fantasie and Fugue in G minor, Bach; "Lied des Chrysanthemes," Bonnet; "Sportive Fauns," D'Antalifty; Arloso, Sowerby; Scherzetto and Berceuse, Vierne; "Carillon-Sortie," Mulet.

Searle Wright, F.A.G.O., New York City—Mr. Wright of the Chapel of the Incar-

Carlion-Sortie, Muiet.
Searle Wright, F.A.G.O., New York City
Mr. Wright of the Chapel of the Incaration in New York was heard in a recital
Emmanuel Church in Boston Jan. 14,

when he interpreted the following program: Passacaglia and Fugue in C minor, Bach; "Nun bitten wir den heiligen Gelst," Buxtehude; First Sonata, Hindemith; Canzona, First Sonata, Whitlock; Chromatic Study on "BACH," Piston; Suite for Organ, Sowerby; "Eclogue," Wagenaar; Rondo, Sonata in G, Robert Russell Bennett; Pastorale, Milhaud; "La Nativité du Seigneur" ("Dieu parmi Nous"), Messiaen.
Allanson Brown, Ottawa, Ont.—In a recital in which Kenneth McAdam, vocal soloist, and the chancel quartet also took part, at Southminster United Church Jan. 29, Mr. Brown played these compositions: Toccata and Fugue in D minor, Bach; Adagio, Courante and Gigue, Handel-Brown; Fantasie in F, Mozart; Rigaudon, Lully; Berceuse and Scherzetto, Vierne; Prelude and Ritournelle, Brown; Toccata, Dubois.

Dubois

Lully; Berceuse and Scherzetto, Vierne; Prelude and Ritournelle, Brown; Toccata, Dubois.

Ludwig Altman, San Francisco, Cal.—Mr. Altman, organist of the San Francisco Symphony Orchestra and of Temple Emanuel, gave a recital Feb. 9 at the Santa Rosa Methodist Church. His program was as follows: Prelude in G minor, Brahms; Allegro from First Trio-Sonata, Bach; "Suite Baroque," Telemann-Altman; Hymn Paraphrase on "Feed My Sheep," Altman; Gavotte, Mozart; "The Discreet Nightingale," Grieg; Scherzo from Second Symphony, Vierne; Hymn Paraphrase on "Saviour, to Thy Dear Name," Altman; "Suite Modale," Peeters. Richard F. Bower, A.A.G.O., Charleston, W. Va.—Mr. Bower has played a series of three recitals since Oct. 1 at the Baptist Temple. The last program, presented Feb. 4, consisted of these compositions: Prelude and Fugue in D major, Bach; Canon in B minor, Schumann; "Florentine Chimes," Bingham; Andantino in D flat, Lemare; "Fireside Fancies," Clokey; "I Need Thee Every Hour," Bingham. After the last recital Mr. and Mrs. Bower were guests at a reception in their honor by members of the music committee. Mr. Bower has completed five years as organist of the Baptist Temple.

Vincent H. Percy, Cleveland, Ohio—Mr. Percy had the assistance of Harold Haugh, famous tenor, in a recital at the Euclid Avenue Congregational Church Feb. 16. The organ selections on the program were these: Third Chorale, Andriessen; "Harmonies of Florence," Bingham; Tantasie and Fugue in G minor, Bach; Concert Overture in B minor, Pacerser, Tanusnet Turne and Air Russelli.

Haugh, famous tenor, in a recital at the Euclid Avenue Congregational Church Feb. 16. The organ selections on the program were these: Third Chorale, Andriessen; "Harmonies of Florence," Bingham; Fantasie and Fugue in G minor, Bach; Concert Overture in B minor, Rogers; Trumpet Tune and Air, Purcell; "Carillon," DeLamarter; "In Te, Domine, Speravi," Baumgartner; Gavotte, Martini; Chorale in A minor, Franck.

Joseph W. Grant, F.A.G.O., Albuquerque, N. Mex.—Mr. Grant gave a program of organ music at St. John's Cathedral Jan. 31, playing: Trumpet Voluntary, Purcell; Andante, Stamitz; Cathedral Prelude and Fugue in E minor, Chorale, "Sleepers, Wake," and Toccata and Fugue in D minor, Bach; Pastorale, from Second Symphony, Widor; "Plece Heroique," Franck; "Priere a Notre Dame," from "Gothic Suite," Boellmann; "The Primitive Organ," Yon; "Harmonies du Soir," Karg-Elert; Toccata from Fifth Symphony, Widor.

Harriet Conant Dearden, New York City—Mrs. Dearden, who recently was appointed organist and choir director of Christ Episcopal Church, Brooklyn, gave a recital Jan. 26 on the three-manual Möller organ. The program was as follows: Fantasie and Fugue in G minor, Bach; "Your Himmel hoch," Edmundson; "Raquiescat in Pace," Sowerby; Toccata, Widor; "The Old Year Has Passed Away" and "Salvation Now Has Come to Earth," Bach; "Your Himmel hoch," Edmundson; "Requiescat in Pace," Sowerby; Toccata, Widor; "The Old Year Has Passed Away" and "Salvation Now Has Come to Earth," Bach; "Your Himmel hoch," Edmundson; "Requiescat in Pace," Sowerby; Toccata, Widor; "The Old Year Has Passed Away" and Scherzetto, Vierne; "Es ist ein Ros entsprungen," Brahms; "Thou Art the Rock," Mulet.

Lucy Friend Remiey, Denver, Colo.—Mrs. Remley, organist of the Montview

the Rock," Mulet.

Lucy Friend Remley, Denver, Colo.—
Mrs. Remley, organist of the Montview
Presbyterian Church of Denver, and the
choir of that church, directed by Ernest
J. Remley, gave a vesper hour musicale
at Trinity Episcopal Church in Greeley,
Colo., Feb. 2. Mrs. Remley's numbers were
the following: Fourth Sonata, in D minor,
Guilmant; "Carillon," Saint-Saens; "Water Music" Suite, Handel.

Martin W. Bush, F.A.G.O., Omaha, Neb.
—Mr. Bush's program at the Joslyn Me-

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush's program at the Joslyn Memorial Sunday afternoon, Jan. 26, included: Fugue in C minor, Bach; "Jesu, Joy of Man's Desiring," Bach; "The Fifers," d'Andrieu; Ciacona with Variations, Karg-Elert; Cantabile, Jongen; "Echo," Yon; Berceuse, Jarnefelt; Finale, Leslie P. Spelman, Redlands, Cal.—In a vesper recital at the University of Redlands Sunday afternoon, March 9, Mr. Spelman will play: "Grande Piece Symphonique," Franck; Sonata 2, Hindemith; "Cortege et Litanie," Dupré; "Poeme Herolque" (organ, brass and drum), Dupré.

In one of a series of twenty-minute recitals for examination week in the Memorial Chapel Mr. Spelman presented the following program Jan. 23: "The Nightingale and the Rose," Saint-Saens; "Ave

Maria," Bach-Gounod; "Psalm XIX," Marcello; Andante-Allegro, from "Grande Plece Symphonique," Franck.

Margaret Whitney Dow, F.A.G.O., Redlands, Cal.—In twenty-minute programs played during examination week at the University of Redlands Miss Dow presented these numbers:

Jan. 20—Berceuse and "The Bells of Porros-Guirec," "Suite Bretonne," Dupré; Serenade, Schubert; "Pilgrims' Chorus," Wagner.

Wagner, Jan. 22—Intermezzo, Rheinberger; Mad-Jan. 22—contti: Chorale Prelude, "Rerigal, Simonetti; Chorale Prelude, joice, Ye Pure in Heart," Sowerby. Harold B. Hannum, Redlands, Cal.

Harold B. Hannum, Redlands, Cal.—Mr. Hannum gave a recital in the Memorial Chapel at the University of Redlands Feb. 9. His program consisted of these compositions: Prelude, Purcell; Voluntary No. 8, Stanley; Air, Wesley; "The Question and the Answer," Wolstenholme; Prelude on a Second Mode Melody, Florence D. Clark; Variations on an Irish Melody, Geoffrey Shaw; Three Chorale Preludes, Parry; Andante, Harwood; Three Preludes ("Bryn Calfaria," "Rhosymedre" and "Hyfrydol"), Vaughan Williams; Canzona, from Sonata in C minor, Whitlock; Prelude and Fugue in B minor, Bach.

minor, Whitlock; Prelude and Fugue in B minor, Bach.
John D. Morrison, A.A.G.O., Urbana, Ill.—Mr. Morrison, who played the University of Illinois Sunday recital Feb. 9, was assisted by Eleanor Shockey, soprano; Grace Wilson, contralto, and the women's chorus, who sang Pergolesi's "Stabat Mater." Mr. Morrison played: "Psalm 18," Marcello; Gavotta, Martini; "Caprice sur Les Grands Jeux." Clerambault; Sonata in D. Galuppi.

Marcello; Gavotta, Martini; "Caprice sur Les Grands Jeux," Clerambault; Sonat in D, Galuppi.

Frank K. Owen, Kalamazoo, Mich.—Mr. Owen gave a recital at St. Luke's Church Sunday afternoon, Jan. 26, presenting the following program: Introduction and Alegro, First Sonata, Guilmant; "Minuet a l'Antico," Seeboeck; "Ase's Death" ("Peer Gynt" Suite), Grieg; "Ronde Francalse," Boellmann; Prelude on "Andernach," Willan; "Fidelis" and "Divertimento," from Four Extemporizations, Whitlock; "Träumerei," Schumann; Prelude and Fugue on the name "B-A-C-H," Liszt.

Liszt.

This program was repeated Sunday,
Feb. 2, in St. John's Church, Sturgis,
Mich.

Mich.

Harry E. Cooper, Mus.D., F.A.G.O., Raleigh, N. C.—Dr. Cooper, head of the department of music at Meredith College, was presented in a recital at historic Christ Church, Raleigh, in the series of monthly recitals, Sunday, Feb. 2. A large attendance heard the following program Frelude and Fugue in D major, Bach; Fantaisie in A major, Franck; "Christus Resurrexit," Ravanello; Offertoire on "O Filii et Filiae," Loret; Scherzo, Fifth Sonata, Guilmant; Stellienne, Guy Weitz; Toccata on "Vom Himmel hoch," Edmundson.

Jack Ossewaarde, Philadelphia, Mr. Ossewaarde, Priliadelpina, Mr. Ossewaarde played the following program in a recital at the First Baptist Church Sunday evening, Jan. 19: Prelude and Fugue in D major, Bach; Three Chorale Preludes, Brahms; Chorale in D

gram in a recital at the First Baptist Church Sunday evening, Jan. 19: Prelude and Fugue in D major, Bach; Three Chorale Preludes, Brahms; Chorale in D minor, Andriessen; "Basso Ostinato e Fughetta," Karg-Elert; Three Preludes on Dutch Psalm-tunes; Improvisation on a given theme, Ossewaarde.

Vernon de Tar, F.A.G.O., New York City—In a recital Jan. 22 at the Church of the Ascension Mr. de Tar presented this program: Prelude in E flat, Bach; Fantasie in F, Mozart; Sonata in G (Pastoral), Rheinberger; Chorale No. 1 in E, Franck: "The Reed-Grown Waters," Karg-Elert; "Jesu, Priceless Treasure" and "In Thee Is Gladness," Bach.

Muriel Gidley, Toronto, Ont.—Miss Gidley presented the following program in a recital at Grace Church-on-the-Hill Sunday evening, Feb. 2: Toccata in F, Bach; Pastorale, William Speer; Allegro Vivace (from Sonata), Sammartini; Berceuse ("Suite Bretonne"), Dupré; "Ronde Francaise," Boellmann; Finale, Symphony 1, Vierne.

Frederic T. Egener, London, Ont.—Dr. Egener played these selections in his second recital of the season at the Cronyn Memorial Church Sunday evening, Jan. 26: Concerto in D minor, Handel; Scherzetto, Berceuse and "Carillon," Vierne; "Lake Louise" ("Scenes Canadian" No. 6), Egener; Chorale Prelude, "Come, Saviour of the Heathen," and Fugue in E flat major ("St. Anne's"), Bach; "Aeolian Harp," Gerard Bunk; Symphonic Tone Poem, "Finlandia" (by request), Sibelius.

Lester Silberman, El Paso, Tex.—Mr.

Sibelius.

Lester Silberman, El Paso, Tex.—Mr.
Sibelius.

Lester Silberman, El Paso, Tex.—Mr.
Siberman, who is back at his post in
Asbury Methodist Church, which he left
to enter the service, began his work there
Feb. 9. On that day he was heard in a
recital in the chapel of Loretto Academy,
presenting the following program: "Psalm
19," Marcello; Prelude in D minor, Clerambault; "Jesu, Joy of Man's Desiring,"
"I Call to Thee" and Toccata in C major,
Bach; Prelude on the Welsh Tune

"Lovely," Vaughan Williams; "Clair de Lune," Karg-Elert; Introduction and "Prayer" from "Suite Gothique," Boellmann; "Ave Maria," Bossi; "Evening Shadows" and Berceuse, De Launay; Toccata on the Hymn "Holy God, We Praise Thy Name," Silberman.

Robert Knox Chapman, Wheeling, W. Va.—Mr. Chapman played the following works in his recital at St. Matthew's Episcopal Church Sunday evening, Jan. 19: Fantasie and Fugue in G minor, Bach; Chorale Prelude, "I Call to Thee, Lord Jesus Christ," Bach; Gavotta, Martini; Trumpet Tune and Air, Purcell; "Night" and "Dawn," Jenkins; Toccata, Fifth Symphony, Widor.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following before services at the Church of the Filgrims in February: Nocturne, Widor; "Duologue" and Chorale, Homer Nearing; Cavatina, Saint-Saens; Passacaglia, Bingham; Fantasia, Maekelberghe; Frelude and Fugue in C minor, Kroeger; Novellette in F major, Schumann.

Frederick Boothroyd, Mus.D., F.A.G.O., Colorado Springs, Colo.—At his Grace

major, Schumann.
Frederick Boothroyd, Mus.D., F.A.G.O.,
Colorado Springs, Colo.—At his Grace
Church memorial recital on the afternoon Church memorial recital on the atternoon of Jan. 9 Dr. Boothroyd played a program largely of compositions of Percy Whitlock in the composer's memory: Fantasie Chorale No. 1, Whitlock; "Folk Carol Suite," Rupert Erlebach; "Plymouth Suite," Whitlock.

Whitlock.
Franck.
Ramona Cruikshank Beard, Taliahassee,
Fla.—In a faculty recital at Wescott
Auditorium, Florida State College for
Women, Jan. 26 Mrs. Beard played: Concerto, "The Cuckoo and the Nightingale,"
Handel; Fugue in D major, Bach; Chorale
in B minor, Franck; Toccata, Gigout;
"Echo," Yon; "Comes Autumn Time."
Sowerby; "Elegle," Peeters; Flnale, First
Symphony, Vierne.

Joseph C. Beebe, New Britain, Conn.—
Mr. Beebe will give a recital at the South
Church every Monday evening in Lent.
Feb. 24 he played: Second Sonata, Faulkes;
Prelude and Fugue in A major, Bach;
Chorale Preludes on "Rockingham" and
"Christe Redemptor Omnium," Parry;
Frelude to "The Blessed Damosel," Debussy; "Night," Karg-Elert; Psalm Prelude No. 1, Howells; "Alleluiatic Chorale,"
Tournemire.

Lois Phillips, South Bend, Ind.—A recital by Mrs. Phillips preceded a lecture
at First Church of Christ, Scientist, Feb.
8. The following numbers were played
by Mrs. Phillips: "Souvenir Rococo."
Lester; "The Ebon Lute," Lester; Fantasia from Sonata 17, Rheinberger; Aria,
Buxtehude; Toccata, Mailly; "La Nuit,"
Karg-Elert.

Clark B. Angel, Berea, Ohio—Mr. Angel
of Baldwin-Wallace College gave a re-

Karg-Elert.
Clark B. Angel, Berea, Ohio—Mr. Angel of Baldwin-Wallace College gave a recital sponsored by the Toledo Chapter, A.G.O., at Trinity Episcopal Church in Toledo Sunday evening, Feb. 2, playing: Prelude and Fugue in B minor, Bach; "Now Praise We Christ the Holy One," Bach; "A Babe Is Born in Bethlehem," Buxtehude; Second Trio-Sonata, Bach; First Movement of Symphony 1, Vierne; Second and Third Movements of Gothic Symphony, Widor; Allegro, Chorale in A minor, Franck.

Ilo Allen, Brockton, Mass.—Miss Allen,

First Movement of Symphony 1, Vierne; Second and Third Movements of Gothic Symphony, Widor; Allegro, Chorale in A minor, Franck.

Ilo Allen, Brockton, Mass.—Miss Allen, who is only 15 years old, gave a recital Sunday evening, Jan. 26, at the First Baptist Church, of which Miss Alice B. Seamans is organist and director. Miss Allen is organist of the large Central Methodist Church of Brockton and a pupil of Richard Ellsasser. Her program, all of it played from memory, was as follows: Trumpet Tune in D, Purcell; Chorale, "I Call to Thee, Lord Jesus Christ." Bach; "The Fifers," d'Andrieu; Sonata in E flat major, Bach; "The Squirrel," Weaver; "Will-o'-the-Wisp," Nevin; Allegretto, Whitlock; "Meditation a St. Clottlde," James; "The Kettle Bolls," Clokey; Allegro from Sonata in C minor, Guilmant.

Harold C. O'Daniels, Binghamton, N. Y.—The following were among Mr. O'Daniels' Tuesday noon recital programs at Christ Church in February:

Feb. 18—Ricercare, Palestrina; Prelude and Sarabande, Corelli; Cantilene, McKinley; Prelude on the Theme "BACH," Richard Keys Biggs; Rhapsody in A minor, based on Breton melodies, Saint-Seans.

Feb. 16—Chorale Prelude, "We Bless Thee, Jesus Christ," Bach; Prelude for Lent, Oliver King; "Lament," West; Chorale, Jongen; "Christe Redemptor," J. S. Matthews; "In Paradisum," Dubois; Meditation for Grand Organ (in manuscript), Robert P. Sheldon.

Thomas Curtis, Toledo, Ohio—The Rev. Mr. Curtis played the following selections in a recital at the Washington Congregational Church Sunday evening, Feb. 16: Concert Variations, Bonnet; Toccata for the Elevation, Frescobaldi; Prelude, Clerambach; Prelude and Fugue in C minor, Bach; Largo from "New World" Symphony, Dvorak; Prelude in C sharp minor, Vodorinski; "Suite Gothique." Boellmann.

# Programs of Recitals

Homer Humphrey, Boston, Mass.—Mr. Humphrey played a program made up as follows at the Second Church in Boston on the evening of Jan. 28: Fantaisie in D flat, Saint-Saens; "Soe ur Monique," Couperin; Noël, "Une Vierge Pucelle," Le Bègue; Fantaisie in A, Franck; Scherzo in C minor (MS.), Homer Humphrey; Canzonetta, de la Tombelle; "Priere," Jongen; Fantasie and Fugue in G minor, Bach.

David Ouchterlony, Toronto, Ont.—Mr. Ouchterlony gave the first of three Sunday evening recitals at Grace Church-onte-Hill, playing the following numbers Jan. 5: Air with Variations, Martini; "Rhapsodie Catalane," Bonnet; Three Pieces from Harpsichord Suites ("Almin," Sarabande and Jig), Handel.

Sarabande and Jig), Handel.

Emmet Smith, Arkansas City, Kan.—In a recital at the Central Christian Church Sunday afternoon, Jan. 26, Mr. Smith played these compositions: Fugue in C major ("Fanfare" Fugue), Bach; "Occata and Fugue in D minor, Bach; "Sheep May Safely Graze," Bach; "Piece Herolque," Franck; "The Squirrel," Weaver; "The Fountain," Druley; "Legende," Bedell; "Suite Gothique," Boellmann.

Andrew J. Baird, A.A.G.O., Pough-

"Suite Gothique," Boellmann.

Andrew J. Bajrd, A.A.G.O., Poughkeepsie, N. Y.—At his recital in the Reformed Church Sunday afternoon, Feb. 9,
Mr. Baird had the assistance of the Lyric
and Orpheus Clubs, who sang three choral
numbers. Mr. Baird played: "Psalm 18,"
Marcello; "Ave Maria," Schubert; Scherzo
from Fifth Sonata, Guilmant; Prelude to
"Parsifal," Wagner; Prelude, Theme with
Variations, Fughetta and Chorale Finale,
J. Alfred Schehl; Scherzo, Bossi; Two
"Fireside Sketches," Clokey; "At Evening," Buck; Toccata in E, Bartlett.
Dudley Warner Fitch, Des Moines, iowa

ning," Buck; Toccata in E, Bartlett.

Dudley Warner Fitch, Des Moines, Iowa
—At his recital Feb. 10 in St. Paul's Episcopal Church Mr. Fitch played: "Hymn
of Glory," Yon; Andante Espressivo, Massenet; Chromatic Prelude, Rowley; Concert Fantasia, Bird; Largo from "The
New World," Dvorak-Lemare; Passacaglia
and Fugue, Diggle; Arietta, Timmings;
"Pageant," Eugene Hill.

"Pageant," Eugene Hill.

Walter Blodgett, Cleveland, Ohio—In his recital series Mr. Blodgett, curator of music of the Cleveland Museum of Art, will play on March 5 at 8:15 p.m.: Prelude and Fugue in E flat, "Lord Jesus Christ, Draw Nigh to Us," "A Mighty Fortress Is Our God," "By the Waters of Babylon," "Jesu, Priceless Treasure" and Trio-Sonata No. 4, in E minor, Bach; Andantino in G minor and Finale in B flat, Franck.

flat, Franck.

Francis Murphy, Jr., Philadelphia, Pa.—Mr. Murphy played these works in his recital at Christ Church on the afternoon of Feb. 5: Prelude and Fugue in C minor and "Adoration," Bingham; Chorale Preludes, "In Peace and Joy I Now Depart" and "Lord God, Now Open Wide the Heavens," Bach; Chorale Preludes, "Detail the Chyself, My Soul" and "My Inmost Heart Doth Yearn," Brahms; Third Symphony, Vierne.

Vierne.

Haskew Stanton, Chattanooga, Tenr
Mr. Stanton was presented by his teach
Isa McIlwraith, associate professor
music at the University of Chattanoo
in a recital as a requirement for

bachelor of music degree Feb. 23 in the university chapel. Mr. Stanton played: Chorale Preludes, "Saviour of the Heathen, Come," and "In Death's Strong Grasp the Saviour Lay," Bach; Prelude and Fugue in G minor, Bach; Chorale in A minor, Franck; First Symphony, Vierne.

A minor, Franck; First Symphony, Vierne.
Ralph H. Brigham, Rockford, Ill.—In a recital at the Second Congregational Church of Beloit, Wis., Sunday evening, Jan. 26, Mr. Brigham played: Overture to the Occasional Oratorio, Handel; "In India" (suite for organ), Stoughton; Bourree and Musette, Chenoweth; "Music of the Spheres," Rubinstein; "On the Coast," Buck; "Offertoire de St. Cecile" No. 2, Batiste; "Badinage," Herbert; "The Minstrel Boy," arranged by Lemare; "Piece Symphonique" No. 2, Grieg; Improvisation.



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Toronto Center.

A meeting of the Toronto Center was held Feb. 12, when the members were invited by Miss Florence Craig, organist of Calvin Presbyterian Church, to the church parlors to hear a demonstration-lecture by T. J. Crawford, Mus.B., F.R.C. O., on "Keyboard Harmony." The lecture was illustrated at the piano by Mr. Crawford and by several young students from his class in this subject.

As explained by Mr. Crawford, the purpose of the system of keyboard harmony is to develop the student's creative faculty through the immediate practical application, at the keyboard, of the basic principles of harmony. The lecture was interesting and instructive.

There was a large attendance and at the close of the lecture a social hour with refreshments was enjoyed.

refreshments was enjoyed.

H. G. LANGLOIS.

Hamilton Center. Hamilton Center.

The Hamilton Center and the Hamilton Registered Music Teachers' Association held their monthly meeting jointly Sunday evening, Feb. 9, in the green room of Christ's Church Cathedral. E. J. Walker, the chairman, welcomed the large number present and introduced Miss Helen Mottashed and Ernest Berry, who gave the program. Mr. Berry played recent recordings of the choir of St. Paul's Cathedral, London, England. Miss Mottashed recited several "Character Sketches" which were enthusiastically received. Paul which were enthusiastically received. Paul Daniels, chairman of the Teachers' Asso-ciation, thanked the organists for initiating a joint meeting and arranging such an entertaining program. He concluded by inviting all to remain to enjoy a buffet

### CHARLES A. SNIVELY, Secretary,

CHARLES A. SNIVELY, Secretary.

London Center.

The London Center met at the home of Miss Hazel Taylor Sunday evening, Feb. 2. Discussion of the carol service to be held Easter Sunday evening at the Metropolitan Church occupied the greater part of the evening. T. C. Chattoe was appointed to make arrangements for this event and Martin Boundy and Gordon Jeffery to assist Mr. Chattoe with the program.

Jeffery to assist Mr. Charles program.

Gordon Jeffery brought a fine recording of the Reubke "Ninety-fourth Psalm" as performed by E. Power Biggs, which was played following the adjournment of the business meeting.

AILEEN GUYMER, Secretary.

ALLEEN GUYMER, Secretary.

Kitchener Center.

Members of the Kitchener Center were entertained by the Brantford Center for the January meeting and enjoyed a very pleasant evening of motion pictures and good fellowship. Benefits derived through joint meetings of this kind were emphasized by Mr. Perry in his welcome to the guests and Mr. Kruspe, chairman of the center, and we all hope the pre-war habit of visiting will be revived as time goes on.

DOROTHY PETERSEN,

DIAPASON SECRETARY.

DIAPASON Secretary.

Brantford Center.

The Brantford Center received the centers from Kitchener and Galt as its guests at the Colborne Street United Church Jan. 15. An interesting period was taken up with the showing of three musical films—Toscanini and the N. B. C. Symphony in Verdi's "Hymn of the Nations"; "The Bell Telephone Hour" and "Education in Mexico." The newly-installed sound equipment at the church was fully appreciated by the audience. Luncheon was served by a group of the ladies aid.

On Feb. 10 members of the Brantford Center entertained the ministers of their churches at dinner at the Kerby House. Thirty-elight members and guests were present, including some from Simcoe and Hamilton. After the dinner the group retired to the convention room at the Kerby House for a vitally interesting and much enjoyed discussion on matters pertaining to the service of worship. Markwell Perry, chairman, welcomed the guests and introduced William Findlay, organist at the Brant Avenue United Church. Mr. Findlay gave a brief talk on "Hymns in Our Service of Worship," urging that a study of hymnology should be made by those

responsible for selecting hymns. Mr. Findlay pointed out that the place of hymns in the culture of our people is a changing, growing thing, and not fixed, which is proved by a study of the old hymns left in our presentday hymn-books after a gradual weeding out through the years. The Rev. W. B. Craw of Zion United Church spoke on "Understanding and Cooperation in the Service of Worship," pointing out what great value to any public service is the presence of a complete choir under the leadership of an understanding organist. Mrs. Emma Ruth, organist of Calvary Baptist Church, gave some helpful ideas on "The Choir and Its Responsibilities."

These three brief outlines elicited much interesting discussion. Dr. H. K. Jordan, retired musical director of the Brant Avenue United Church, pointed out that while the problems in various churches are different, these discussions could be a medium through which much could be accomplished. Dr. Jordan told of his visit some years ago in England to the old church of John Wesley, where he found the congregation using the Book of Common Prayer, and the minister told him that Wesley himself had always used that book and found it most suitable.

MARY HENDERSON, Secretary.

### CHARLESTON MAKES FRANCIS' ITS "CITIZEN OF THE WEEK"

ITS "CITIZEN OF THE WEEK"

Dr. J. Henry Francis, school music director of Kanawha County, W. Va., who has imparted knowledge of music to thousands of pupils in forty-five years, was chosen as "Citizen of the Week" of Charleston in February.

Dr. Francis, who went to Charleston in 1902 as choirmaster and organist of St. John's Episcopal Church, established the Christmas and Easter carol festivals for Kanawha County children twenty-five years ago. He was appointed to a position with the school system forty-four years ago. Dr. Francis organized the chorus, orchestra and band work in the county and is known nationally for his works on music education. In addition, many of his original compositions are catalogued widely. Dr. Francis' county boy choir has been acclaimed nationally. Dr. Francis is active in Masonry and is a recognized authority on the ritual of the fraternity. He is a member of the Rotary Club and active in many civic enterprises. For some years Dr. Francis has been a guest teacher of music education in the Mason School of Music and Fine Arts.



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### M'MANIS INSTALLS HIS FIRST POST-WAR ORGAN IN ALABAMA

POST-WAR ORGAN IN ALABAMA

The Charles W. McManis Company of Kansas City, Kan., announces the installation of its first post-war organ in Trinity Episcopal Church, Florence, Ala It is a two-manual of fifteen ranks. The stoplist was drawn up by Mr. McManis and the contract negotiated with the vestry before his return from Europe and subsequent discharge from the army early in 1946. During his European tour of duty the head of the recently-organized McManis firm had the opportunity to see organs in England, France, Germany and Switzerland, with visits to two German factories that have led the neo-classic movement on the continent. Conferences with Oskar Walcker, head of the Walcker movement on the continent. Conferences with Oskar Walcker, head of the Walcker Company, of Ludwigsburg, Württemberg, and Hans Steinmeyer, whose factory is at Oettingen, Bavaria, strengthened the McManis pre-war tendency toward classic

tonal design.

The opening recital Dec. I was played by Mr, McManis at the request of the church's organist, Robin A. Russell, who has organized a Trinity vespers series. Mr. Russell, recently discharged from the navy, played the second recital of the series Jan. 19. The program for the opening recital included: Largo ("Xerxes"), Handel; "A Fancy," Stanley; Andantino, Vierne; Pastorale in F, Two Chorale Preludes and Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Con Grazia," Andrews; "Gymnopedie," Satie; Chorale in A minor, Franck. Mr. Russell's program: Prelude, Fugue and Chaconne, and "From God I Ne'er Will Turn Me," Buxtehude; Chorale Prelude and Fugue in G minor, Bach; "Ave Maria," Bach-Gounod; Berceuse; Vierne; "Carillon," Vierne; Nocturne, Grieg-Lindquist; "At Dawning," Cadman; Toccata, "Thou Art the Rock," Mulet.



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JESSIE LOFGREN KRAFT



JESSIE LOFGREN KRAFT, wife of Dr. Charles B. Kraft, organist and optometrist of Norton, Kan., is a poet-musician whose verse has been published in magacharles B. Kraft, organist and optometrist of Norton, Kam, is a poet-musician whose verse has been published in magazines and newspapers and widely read over the radio. WNEW, New York City, recently presented a broadcast of her poems. Other stations over which her verse has been heard are WLW, Cincinnati; WCCO, Minneapolis and St. Paul; WITH, Baltimore; WOWO, Fort Wayne, and WDAF, Kansas City. Since her poems are particularly adapted to a musical background, they are usually read with organ music.

A graduate of Bethany College, Lindsborg, Kan., Jessie Lofgren Kraft's work appeared in several anthologies while she was still an undergraduate. The little town of Lindsborg is world-famous as a musical center. Her father, Oscar A. Lofgren, has been dean of the college of fine arts of Bethany College for years.

Mrs. Kraft's first volume of verse, "Overtone," is announced. Of special interest to musicians are her "Debussy Cycle," "Raindrop Prelude" and other poems on musical subjects included in the volume. Her poem "Golden Priestess," dedicated to the new soprano Ellabelle Davis, was selected by Miss Davis' publicity manager, Alix B. Williamson, to be used in newspapers and magazines interested in the progress of her career. Mrs. Kraft is a member of Sigma Alpha Iota, national music fraternity for women.

### LONG-SILENT BATTLE CREEK ORGAN HEARD IN RECITALS

ORGAN HEARD IN RECITALS

W. William Wagner, minister of music of the First Congregational Church of Battle Creek, Mich., gave the first in a series of organ recitals in the W. K. Kellogg Auditorium, where there is a four-manual Aeolian-Skinner organ of ninety voices, on Jan. 19. Both the organ and the auditorium are gifts from W. K. Kellogg to Battle Creek. The recitals are under the sponsorship of the Battle Creek public schools and the committee in charge of the recital arrangements includes a prominent lawyer, a member of the school board, the director of public school music, the director of special services for the schools, the manager of a local music store and a Battle Creek organist.

An enthusiastic audience of 800 people

local music store and a Battle Creek organist.

An enthusiastic audience of 800 people attended the January program, the first time the organ has been used for recital purposes in several years. The second program was presented Feb. 9, at which time Mr. Wagner played: Suite from "Water Music." Handel: Toccata in Eminor, Pachelbel; "Come, Saviour of the Gentiles," Bach; Chorale in A minor, Franck; Symphony in D minor, Guilmant; "The Bells of St. Anne de Beaupré." Russell; "Ronde Francaise." Boellmann; Ballade, Clokey; "Elfes," Bonnet; Toccata on "From Heaven High," Edmundson.

At the first recital Mr. Wagner played: Trumpet Tune and Air, Purcell; Chorale Preludes, "I Call to Thee," "From God Shall Naught Divide Me" and "Blessed Jesus, at Thy Word." Bach; "Piece Heroique," Franck; "Variations de Concert," Bonnet; "Now Thank We All Our God," Karg-Elert; "Into the Silver Night," from "Carillon Suite." Alfred H. Johnson; Scherzo, "Fetes des Fees." Charles H. Marsh; "Twilight at Fiesole," Bingham; Finale from First Symphony, Vierne.

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# FIFTY YEARS IN PULPIT AND AT ORGAN WIN FINE TRIBUTE

AT ORGAN WIN FINE TRIBUTE
Half a century of service to the Lutheran Church as a minister, organist and teacher formed the occasion for a day of celebration in Monticello, Iowa, early in December, when a tribute was paid to Professor George J. Zeilinger at the Wayne Zion Evangelical Lutheran Church. At the morning service Professor Zeilinger preached the sermon at the invitation of the pastor, the Rev. Frederick H. Kehren. At noon the women of the church served dinner to members and visitors, with "mountains of chicken and ham and three angel food cakes" gracing the tables. In the evening Professor Siefkes of Waterloo, president of Wartburg Seminary, preached. The Rev. Mr. Zeilinger taught for twenty-seven years at this seminary. The Rev. Karl Wiederanders, whom Professor Zeilinger taught at Wartburg and whom he had confirmed forty-five years ago, came from Toledo. Ohio to nay a tribute to his old teacher

at this seminary. The Rev. Karl Whether randers, whom Professor Zeilinger taught at Wartburg and whom he had confirmed forty-five years ago, came from Toledo, Ohio, to pay a tribute to his old teacher and read a poem written for the occasion. A large choir under the direction of the Rev. Mr. Kehren sang an anthem of thanksgiving and a quartet of ministers sang "Be Still, My Soul," Professor Zeilinger's favorite song, set to a movement of Sibelius' "Finlandia." The church was packed and some had to stand. Some 185 letters from former students now in the ministry were handed to Professor Zeilinger in a gilded box. The church in Oelwein, Iowa, which he served forty years ago, sent a check for \$50.

George J. Zeilinger, son of the Rev. John Leonard and Rosina Zeilinger, was ordained at the age of 21 years on Nov. 15, 1896, at Brenham, Tex. Besides serving a congregation he was professor in the Lutheran College at Brenham. From 1897 to 1906 he served as pastor of Zion Lutheran Church at Oelwein, Iowa, and he was professor of theology at Wartburg Seminary in Dubuque from 1907 to 1933. He served a Wyoming, Iowa, parish from 1934 to 1942. Since 1942 Professor and Mrs. Zeilinger have made their home in Monticello and he often plays a Sunday service. Professor and Mrs. Zeilinger have three children: Helen (Mrs. John Beckman), Albion, Neb.; Margaret (Mrs. John Louk), Decatur, Ill., and George, Wall, S. D. Of Professor Zeilinger's nine brothers and sisters three brothers are in the ministry.

NEW BALDWIN ELECTRONIC

HAS HEARING IN CINCINNATI

The first public performance on the new Baldwin electronic organ before a group of professional engineers took place at the twelfth annual joint meeting of the Technical and Scientific Societies' Council of Cincinnati, Feb. 11, in Taft Auditorium. The instrument was played by James J. Wallin as part of the program preceding an address by Dr. David Sarnoff, president of the Radio Corporation of America.

According to John F. Jordan, who heads the engineering development department of the Baldwin Piano Company, "the new Baldwin electronic organ is the result of sixteen years of research and development and is an organ in which the tone is both generated and amplified electrically. It operates on a regular 60-cycle 105-125 A.C. line and consumes less current than an electric iron. It uses standard tubes available in any radio store. The low voltage electrical impulse produced in the tone generator is an 'electrical analogy' of a rich tone, containing all the audible harmonics or partials as well as the fundamental tone. The harmonic structure of the electrical wave is altered as it passes by way of the key or pedal circuit through the tone color filters. The resultant tone is amplified and projected from the tone cabinet in the form of a musically correct sound wave. The attack and release of the tone is smooth; the action is rapidly responsive.

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Treasurer—Miss Edith Holden, Rock Ridge, Greenwich. Conn.
Executive Secretary and Chairman Hymn Featival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York 53, N. Y.

The twenty-fifth annual meeting of the Hymn Society, held at the National Arts Club, New York, Jan. 20, was one of the Club, New York, Jan. 20, was one of the best in recent years, both in attendance and interest. Among out-of-town members were Mark Davis of Bethlehem, Pa., T. Carlyle Crump of Washington, the Rev. W. Scott Westerman of Gallipolis, Ohio; Joseph S. Daltry, chairman of the music department at Wesleyan University; Herbert V. White, assistant organist at Trinity College, Hartford; Donald Shanks of San Diego and Miss Elsie Sweeney of Columbus, Ind.

President T. Tertius Noble was reelected, with the Rev. Deane Edwards, Dr. Luther D. Reed and Dean Robert G. McCutchan as vice-presidents. New officers and executive committee members in-

Dr. Luther D. Reed and Dean Robert G.

McCutchan as vice-presidents. New officers and executive committee members include Walter N. Hewitt, A.A.G.O., recording secretary; Mrs. Blanche K. Thomas, Dr. Carlyle Adams, the Rev. F. P. Fletcher, Dr. Lindsay B. Longacre, Mark Davis, Dr. Frank Guy Armitage and the Rev. W. Scott Westerman.

Among several amendments to the constitution that were adopted was the change in the date of the annual meeting, so that beginning with 1948 it will be held in May, instead of January.

The topic for the after-dinner discussion was the place of music in religious radio, the guest speaker being Miss Elinor Inman, director of religious broadcasting of the Columbia system. In introducing her Miss Caroline Parker mentioned the great success of the broadcasts for which she is responsible, including the Church of the Air and the Salt Lake City Tabernacle Choir. Miss Inman began by familiarizing us with some distinctive features in radio that the Hymn Society could take the techniques and in the suitability of the

material to be broadcast—its "radiogenic" material to be broadcast—its "radiogenic" quality. There is one ever-present and salutary limitation—that of time. A program must contain only what really belongs there. Enormous progress has been made on the technical side, including frequency modulation, equal resonance throughout the range of pitch frequencies through studio construction and, finally, a proper balance between voice and music through equalized volume control.

After mentioning the nurses of music

through equalized volume control.

After mentioning the purpose of music in radio Miss Inman referred to the goals of religious broadcasting. It should provide three things—identification with the good way of life; religious interpretation, thus communicating faith; finally, a valid experience of worship. In religious radio music has definite functions. It can provide an atmosphere of worship; it can emphasize the spoken word and supply supplementary interest in the speaker's message; it can release happiness and pleasure.

message; it can release happiness and pleasure.

After brief mention of so-called background music, Miss Inman digressed to give choir directors a warning against being too ambitious. On nationwide programs unaccompanied singing is generally ruled out, and so are children's choirs. Hymns have great importance in the tradition of worship. In choosing them one must make sure that all the words in the text be capable of clear enunciation. (This was a strong plea for euphony in the text, a point often not realized.) New hymns and tunes cannot be sprung on a radio audience; they must be introduced through use in the churches. A good hymn must march. Sudden and extreme changes in pitch are to be avoided. Often a high or low note is forced and the microphone cannot "accept" it without the property of their choirs.

good hymns, perhaps through meetings with ministers and organists to plan definite measures producing a larger repertoire of hymns.

We are receiving many orders for our Paper No. XII, containing Dr. Reed's paper on Luther and Congregational Song, mentioned elsewhere in this issue of The Diapason.

REGINALD L. MCALL,
Executive Secretary.

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15. The character of the instruction and of the grade of organ music is indicated by the program, in which the pupils played: Prelude and Fugue in D minor, Bach (Patricia Smith); Chorale Prelude, "Christ Lay in the Bonds of Death," Bach (John Mallon); Toccata for the Elevation, Frescobaldi (Pauline Ufkes); Chorale in A minor, Franck (Virginia Ball); Reverie, Dickinson (Harold Bernard); Adagio, Franck (Katherine Davis); "Rose Window" and "Thou Art the Rock," Mulet (Eleanor Allen); Concerto in A minor (first movement), Schumann (piano, Grace Stout; organ, Barbara Kay).

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companied by organ and string instruments.

Mr. Robinson began his work at Centenary Church in 1938. After an interval of four years in the army he returned to the same church as full-time minister of music in November, 1945. For ten years before the war he was the summer school organist at Duke University, Durham, N. C. His training has brought him the following degrees: B. A., Westminster College, New Wilmington, Pa.; bachelor of music, Curtis Institute of Music, Philadelphia; M.S.M., School of Sacred Music, Union Theological Seminary, New York. Music, Union Theological Seminary, New York. Mr. Robinson is regent of the Winston-Salem Branch of the A.G.O.

THE LOS ANGELES Conservatory of Music and Arts presented a program of organ and piano music under the direction of Ernest Douglas, Mus.D., F.A.G.O., Sunday, Jan. 26, in Dr. Douglas' studio. The Prelude in E flat minor of Bach was played by Ted Giddings, piano, and Fred Shaffer, organ. Prelude and Allegroquasi Fantasy, Douglas; "On the Eve of the Ascension of Our Lord," Benoit, and "Priere," Jongen, were played by Myron Carr, organist. Alberta Tatum and Elizabeth McDonald played piano numbers and the Concerto in D major by Haydn was played by Elizabeth McDonald and Raymond Pike.

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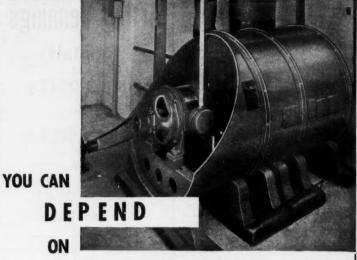
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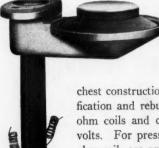
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