

# THE DIAPASON

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## INSTALL HUGH PORTER AT UNION SEMINARY

### IMPRESSIVE SERVICE HELD

Clarence and Helen Dickinson Professor of Music Assumes Post in New York—Charge Given by Dr. Henry Sloane Coffin.

Before a congregation of invited guests who filled James Chapel at Union Theological Seminary in New York on the night of Nov. 12, Dr. Hugh Porter was installed as Clarence and Helen Dickinson professor of sacred music at the seminary.

Fellow organists and friends of Dr. Porter, as well as seminary faculty members, listened attentively as Dr. Henry Sloane Coffin, president emeritus, gave the charge to Dr. Porter and praised his predecessors, for whom the chair is named. Dr. Coffin, speaking on behalf of the board of directors, paid tribute to the Dickinsons for their achievements in the field of church music. He expressed the wish that the clergy would familiarize themselves with the musical phases of the service, which he styled as an important "weapon for God's service." He charged Dr. Porter with continuing his work to "glorify God" and to "enlighten the minds and improve the tastes" of the congregations.

Preceding the processional, an instrumental prelude, Bach's Concerto for Oboe, Strings and Organ, was played by Lois Wann, oboist; Jeanne Mitchell and Diana Dipson, violinists; Eugenie Limberg Dengel, violist, and Marcia Barbona, violoncello, with Myrtle Regier at the organ. Miss Mitchell and Mrs. Dengel also played the Adagio from Bach's Concerto for Two Violins. Dr. William P. Merrill delivered the invocation and Professor Frederick C. Grant read the Scripture.

Dr. Dickinson, from the organ, then conducted the large choir in his anthem "Blessed Are They That Dwell in Thy House." This was followed by the installation of Dr. Porter by President Henry P. Van Dusen and the acceptance of the "declaration" by the new professor. Dr. Dickinson's response was sung by the choir and Dr. Coffin delivered the charge.

Dr. Porter then went to the organ and played three contrasting numbers—Bingham's Toccata on "The God of Abraham Praise," a brilliant work; Brahms' chorale prelude, "Deck Thyself, My Soul, with Gladness," a contrasting item, and the Introduction and Passacaglia of Reger. Moving then to the podium, the new professor led the choir in the motet by Whyte "O Praise God in His Holiness." Bach's cantata "The Lord Is My Shepherd" followed, with the ensemble joining the choir and the congregation uniting in the final chorale.

Vaughan Williams' Te Deum brought the program to a close except for the prayer and benediction by President Van Dusen. The recessional hymn was "All Hail the Power of Jesus' Name."

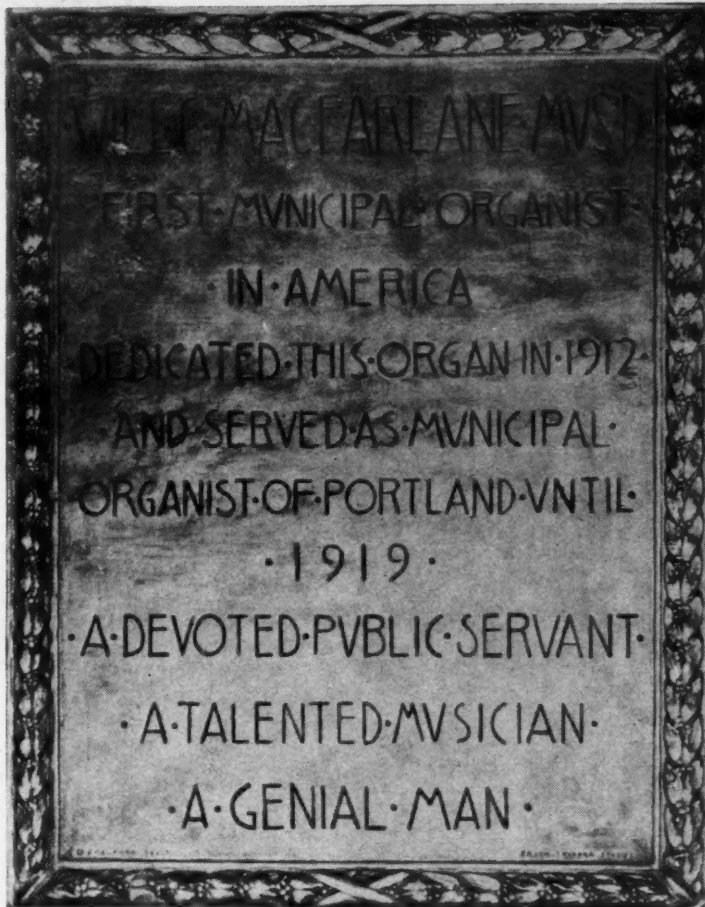
Soloists in the choir were Virginia M. Smith and Carolyn Blakeslee, sopranos; Grace Hoffman, contralto; Earle B. Blakeslee, tenor, and Lloyd Pfautsch, bass-baritone.

## JAMES PHILIP JOHNSTON TAKES POST IN BROOKLYN

James Philip Johnston, F.A.G.O., has been appointed organist and choirmaster of the Cathedral Chapel, Queen of All Saints, in Brooklyn and assumed his duties there last month. Mr. Johnston resigned his position at the Catholic Church of St. Bernard, Mount Lebanon, Pittsburgh, to return to Brooklyn, where from 1934 to 1943 he was at the Church of the Holy Innocents.

THE UNIVERSITY OF CHICAGO announces two forthcoming organ recitals. Arthur Polster will appear at Rockefeller Chapel Jan. 13 and Geraint Jones will play Feb. 3. Admission to these recitals is without ticket and without charge.

## PLAQUE ON PORTLAND, MAINE, ORGAN IN MEMORY OF ORGANIST



THE ARTICLE IN THE OCTOBER issue of THE DIAPASON on the thirty-fifth anniversary of recitals on the large organ in the City Hall Auditorium of Portland, Maine, and mention of Will C. Macfarlane, the first organist to preside over the instrument, directed attention to a rare tribute paid to Dr. Macfarlane by Portland, as shown in the picture herewith reproduced. It is from a photograph of the brass plaque on the organ, sent by Mrs. Florence Macfarlane, the organist's widow, to his old friends, Dr. and Mrs. Edmund Jaques of New York. The inscription speaks for itself.

Dr. Macfarlane's birthday occurred Oct. 2. He was born in London in 1870 and died in 1941. His friend of many years, G. Darlington Richards, organist

and choirmaster of St. James' Episcopal Church, New York, has written for THE DIAPASON an article recalling Dr. Macfarlane's career and paying honor to his fine qualities of character. Dr. Macfarlane was one of the founders of the A.G.O. and lived almost to the year of its golden jubilee. Choirmasters, choirs and congregations throughout the land have been stirred by his triumphant "Christ, Our Passover" and the cantata "The Message from the Cross" and other compositions, ecclesiastical and secular. Mrs. Macfarlane is an accomplished violinist, and her son, Roland Rudd, organist-choirmaster at St. Matthew's Episcopal Church, Bedford Center, N. Y., is following in the footsteps of his distinguished foster-father.

## FIVE ORGANISTS IN RECITALS AT CATHEDRAL IN ALBANY

A group of organists of Albany and nearby New York cities was presented in Sunday afternoon recitals at the Cathedral of All Saints in Albany in November. The recitals were under A.G.O. auspices. Those who played are Helen Henshaw, F.A.G.O., Robert W. Morse, A.A.G.O., Charles Brand, a blind organist; Duncan T. Gillespie, A.A.G.O., F.T.C.L., and Oliver L. Herbert, Mus.D. The programs were the following:

Nov. 2—Miss Henshaw: Fugue in D major, "Come, Sweet Death" and Badinerie (Fifth French Suite), Bach; Prelude and Fugue on "B-A-C-H," Liszt; "Requiescat in Pace," Sowerby; Adagietto ("L'Arlesienne Suite"), Bizet; Prelude and Fugue in B major, Dupré; Four Byzantine Sketches, Mulet.

Nov. 9—Mr. Morse: "Piece Heroique," Franck; Pastorale, Milhaud; Courante, Corelli; Poem for Organ, Morse; Eighth Symphony, Widor.

Nov. 16—Mr. Brand: "Dorian" Toccata and Chorale Prelude, "All Men Must Die," Bach; Cantilena, Rheinberger; "Harmonies du Soir" and "Now Thank We All Our God," Karg-Elert; Prelude, Samazeulh; "Romance sans Paroles," Bonnet; "Carillon," Vierne; Cantabile, Franck; Finale, First Symphony, Gullmant.

Nov. 23—Mr. Gillespie: Prelude and

Fugue in B minor, "Come, Saviour of the Gentiles" and "Sleepers, Wake," Bach; Sketch in F minor and Canon in B minor, Schumann; Adagio and Allegro, "The Ninety-fourth Psalm," Reubke; "Tryp-tique," Vierne; Toccata, Fugue and Hymn on "Ave Maris Stella," Peeters.

Nov. 30—Dr. Herbert: Chorale in D minor, Andriessen; "Deep River," Negro Spiritual; "Ronde Francaise," Boellmann; Andante Cantabile from Fifth Symphony, Tchaikovsky; Military March, Rubinstein; Chorale in A minor, Franck; "Giles Farnaby's Dream," Farnaby; Andante in B flat, Stamitz; Reverie in D flat, Dickinson; "The Heavens Declare the Glory of God," Marcello.

## RICHARD PURVIS' NEW MASS TO BE SUNG CHRISTMAS EVE

The first performance of Richard Purvis' new Festival Choral Eucharist for the Anglican Church will be given at the midnight celebration of communion in Grace Cathedral, San Francisco, on Christmas Eve. "The Mass of the Nativity" is written for male chorus, with organ and harp accompaniment, and is dedicated to the Rt. Rev. Karl Morgan Block, bishop of the Diocese of California, who will be the celebrant. The work differs from the composer's "Mass of St. Nicholas" in that it makes less taxing demands on the singers and can be sung with ease by the average liturgical choir.

## PITTSBURGH TRIBUTE TO DR. CASPAR P. KOCH

### CELEBRATION FILLS A DAY

Mass, Concert and Reception in Which Entire City Joins, on 75th Birthday of Organist of Carnegie Hall, North Side.

Pittsburgh organists and other musicians, church authorities and city officials united in an all-day celebration on Nov. 25 in honor of Dr. Caspar P. Koch, in observance of the seventy-fifth birthday of the organist of Carnegie Music Hall, North Side. Mayor David L. Lawrence designated the day as "Caspar Koch Day." The program was arranged by a committee headed by Julian Williams of St. Stephen's Episcopal Church in Sewickley as general chairman.

The festival began with the celebration of a solemn mass of thanksgiving at St. Paul's Cathedral in the morning, continued with a concert of choral and organ music at Carnegie Hall, North Side, in the evening, and concluded with a reception at the Buhl Planetarium in honor of Dr. and Mrs. Koch. A sizable gift from his friends was presented.

Of special interest is the fact that the three recitalists on the evening program are nationally-known pupils of Dr. Koch. Charles A. H. Pearson is head of the department of music at Carnegie "Tech" and successor to Dr. Koch in organ, and is director of music and organist at Temple Rodef Shalom; Valentina Woshner Fillingner, Carnegie "Tech" graduate, is a concert organist in Chicago; Brother Anthony Jawelak, O.Carm., is an internationally-known blind organist and protegee of Dr. Koch from the age of 2 until his admission to the Carmelite Order at Niagara Falls, Ont., in 1930. Paul Koch, third son of Dr. and Mrs. Koch, is a musician who followed his graduation from Carnegie "Tech" with three years in Europe. He is on the faculty of the Pittsburgh Musical Institute and is organist and choirmaster at St. James' Catholic Church, Wilkinsburg, and director of the Orpheus Singing Society and the Swiss Singers Helvetia. He is the present dean of the Western Pennsylvania Chapter, A.G.O.

The evening concert was opened with a choral number by the combined Männerchöre of Allegheny County, directed by Paul Koch. This was followed by an organ recital by Dr. Pearson, Mrs. Fillingner and Brother Anthony Jawelak, O.Carm., as soloists. There were addresses by Mayor Lawrence and George Seibel, librarian of the Carnegie Free Library of Allegheny. "Schäfer's Sonn-tagslied" ("Shepherd's Song of Praise"), by Kreutzer, was sung by the choir. As a tribute to Dr. Koch the organists played the Bach Fantasia in G minor (Dr. Pearson) and the Bach Toccata in F major (Mrs. Fillingner). Brother Anthony played his own compositions—"A Madrigal" and "Grand Choeur," edited by Dr. Koch.

The Rev. Carlo Rossini of St. Paul's Cathedral, chairman of the Pittsburgh Roman Catholic Diocesan Commission for Church Music, directed the antiphonal singing at the mass by the school children of St. Paul's Cathedral High School and the choirmasters and clergy of the diocese. Motets by the late Professor John B. Singenberger, L.L.D., authority on Gregorian chant and founder of the Caecilian Society of America, were sung. Professor Singenberger was Dr. Koch's teacher when he attended the seminary of St. Francis (Milwaukee) and also was Dr. Koch's father-in-law. Celebrants at the mass were Monsignor Andrew J. Pauley, the Rev. C. A. Sanderbeck, deacon, and the Rev. Sebastian Urnauer, O.Carm., sub-deacon. Frederick A. Buckel was at the organ and the postlude was played by Paul Koch. Bishop Hugh C. Boyle presided.

Dr. Koch was born in Carnap, Rhine Province, Germany, in 1872, and as a boy of nine came with his family to Alton,

Ill., where his teacher of violin, piano and organ was Henry Timper. From 1889 to 1892 he studied at the teachers' seminary at St. Francis, Wis., with Professor John B. Singenberger. Dr. Koch studied in Europe from 1901 to 1905 and was graduated with highest honors from the Kirchenmusikschule at Ratisbon (Regensburg) Bavaria. While there he was appointed organist at the Church of St. Cecilia and was official organist at the convention of the German Caecilia Society. Further study in Europe was with Heinrich Keimann, organ; Franz Kullak, piano, and Heinrich Urban and Wilhelm Berger, composition. At the age of 12 Dr. Koch played his first church service. A number of compositions, songs and motets were written by him before his twentieth year.

In 1892 Dr. Koch went to Pittsburgh, accepting the position of organist at Holy Trinity Catholic Church, at which he served for thirty-three years. In 1897 the first Catholic hymn-book for use in the Pittsburgh diocese was published and the hymns for it were collected and assembled by Dr. Koch. In 1904 Dr. Koch became city organist at Carnegie Hall, North Side. He was a teacher at Ursuline Academy, at Duquesne University (1909-14) and at Carnegie "Tech" (1914-41). He gave the first organ broadcasts in Pittsburgh carried over WCAE.

Dec. 2, 1925, the four-manual Skinner organ was dedicated at Carnegie Hall, North Side, and its purchase was made possible by a gift of \$35,000 from the Carnegie Corporation. The specifications were drawn by Dr. Koch and the four-manual instrument has a total of sixty-seven stops, with 4,200 pipes.

Dr. and Mrs. Koch (Myra Singenberger) were married June 30, 1904. They have four children.

The second volume of Dr. Koch's latest text, "Gradus ad Parnassum," is due for publication soon by J. Fischer & Bro.

Dr. Koch, also an authority on organ ensemble, in 1926 won first prize with a paper on organ construction, awarded through THE DIAPASON by the National Association of Organists. He also published in THE DIAPASON in 1925 and 1926 an authentic list of compositions for chimes.

#### HUGH GILES IS ORDAINED

##### AS PRESBYTERIAN MINISTER

Hugh Giles, organist and choir-master of the Central Presbyterian Church in New York and a concert organist of the first rank, was ordained as a clergyman Nov. 13 by the Presbytery of New York. Mr. Giles has held his present post eleven years. He will continue as organist of the church and as a permanent member of its staff with the title of minister of music, his name on the roster to be "the Rev. Hugh Giles."

After being graduated from the School of Sacred Music of Union Theological Seminary Mr. Giles entered the seminary proper and took the three-year course in theology. He was graduated last June.

The ordaining clergyman was the Rev. Dr. Theodore C. Speers, pastor of Central Church. The Rev. Dr. Henry Sloane Coffin, president emeritus of the seminary, was one of the presbyters to participate in the solemn laying on of hands. Dr. Clarence Dickinson, director emeritus of the School of Sacred Music and organist of the Brick Presbyterian Church, also took part in the service.

Mr. Giles was born in Greenville, S. C., and was graduated from Furman College. Before going to the New York church he was organist at Plymouth-Piedmont Congregational Church, Worcester, Mass. At Central Church he directs four choirs. He has made concert tours from coast to coast. Mr. Giles is a member of the council of the American Guild of Organists and chairman of the St. Wilfred Club.

ANNOUNCEMENT IS MADE of the appointment of Edward H. Howard as organist and director at the First Baptist Church of Malden, Mass. Mr. Howard previously was organist and choir-master of the First Baptist Church of Medford. He is an instructor at Boston University and has had successful experience as a choral conductor. For several weeks previous to the appointment of Mr. Howard Harry Upson Camp served as interim organist.

A CONCERT OF WORKS for organ and orchestra was given by members of the San Francisco Symphony, David Schneider conductor, with Ludwig Altman at the organ, presenting a program of concertos by Vivaldi, Bach, Handel and Mozart Sunday afternoon, Nov. 16, at Temple Emanu-El, San Francisco, Cal.

#### EMORY LELAND GALLUP DIES AT THE AGE OF 52 IN EVANSTON SEVEN YEARS

Minister of Music of First Methodist Church—Was at Fountain Street Baptist in Grand Rapids for Sixteen Years.

Emory Leland Gallup, minister of music of the First Methodist Church of Evanston, Ill., and prominent as an organist for the last three decades, died at the Presbyterian Home in Evanston the night of Oct. 30. He had been at St. Luke's Hospital in Chicago for several weeks and left the hospital when hope of his recovery was abandoned. Dr. Gallup had been ill since early spring and it was at first believed that he had suffered a light stroke. After a long rest he returned to his church work, but soon was obliged to give it up. It was then discovered that he was suffering from a brain tumor and surgeons found that nothing could be done to save his life.

Mr. Gallup was born fifty-two years ago in the Chicago suburb of Park Ridge and began the study of music at an early age. For a number of years he was a pupil of Harrison M. Wild. This was followed by work in later years with Lynnwood Farnam, followed by two periods of study in Europe in both organ and voice, taking organ with Dupré and Bonnet.

Mr. Gallup's earliest church position was at St. Alban's Episcopal Church and then for ten years from 1914 he was at St. Chrysostom's Church in Chicago. Here the music directed by him achieved a widespread reputation. When the large Fountain Street Baptist Church in Grand Rapids, Mich., one of the most prominent of its denomination, completed its new edifice and installed a four-manual Skinner organ Mr. Gallup was selected from among a large number of candidates to preside over the new instrument. Here the musical programs were events of the season. He remained at this post for sixteen years. In 1940 he was appointed to the Evanston First Methodist Church, one of the largest and most prominent in the Methodist denomination.

Dr. Gallup was an Episcopalian. He was a member of the Illinois Chapter, American Guild of Organists, from the time he began to hold his first position, and for one year was dean of the chapter, an office he was compelled to relinquish when he became ill. The degree of doctor of music was conferred on him by the University of Grand Rapids.

Dr. Gallup was unmarried. A sister, Mrs. Emma Harvey Miller, St. Petersburg, Fla., survives.

Funeral services were held at the Evanston church Nov. 3 and were conducted by the Rev. Stoddard Patterson of St. Paul's Episcopal Church in Milwaukee, a friend of the decedent, assisted by the Rev. Ernest Fremont Tittle, pastor of the Evanston church, who delivered a brief eulogy. The choir sat in their stalls, but there was no music.

#### HONOLULU RECITAL SEASON OPENED BY R. KENNETH HOLT

The concert series at the Central Union Church of Honolulu, Hawaii, had a good beginning for the season on the evening of Oct. 14, when R. Kenneth Holt, organist, was assisted by James R. Gallet, harpist; William Rusinak, violinist, and Melvin Wright, tenor. The organ selections played by Mr. Holt were: "Psalm 19," Marcello; Aria from Tenth Concerto, Handel; Fanfare, Lemmens; Slow Movement from First Sonata, Hindemith; Elegy, Peeters; Eclogue, Wagenaar, and Fantasia in G major, Bach.

Mr. Holt has returned to Hawaii from New York, where last year he did work toward a doctor's degree at Union Seminary. The last week in October he flew to the island of Kauai, fifty minutes north of the island of Oahu, on which Honolulu is situated, to dedicate an organ recently placed in Lihue Union Church, Lihue. Lihue is a small town, but the residents are well aware of the importance of music and are appreciative of recitals by musicians from Honolulu who appear before them.

HANDEL'S "MESSIAH" will receive a community presentation by the festival chorus and orchestra of San Francisco State College Dec. 7 under the direction of Dr. D. Sterling Wheelwright, associate professor of music and humanities. Nearly 300 students and nine soloists take part.

#### MOLLER THREE-MANUAL FOR STATE COLLEGE, INDIANA, PA.

A three-manual organ is to be built by M. P. Möller, Inc., for the State Teachers' College at Indiana, Pa. The instrument is a gift from the alumni association. Several stops are prepared for in the scheme and it is expected that gifts from graduates will provide for the installation of these stops by the time the organ is completed. The specification, with future additions indicated by asterisks, is as follows:

##### GREAT ORGAN.

Principal, 8 ft., 61 pipes.  
\*Bourdon, 8 ft.  
\*Gemshorn, 8 ft.  
Octave, 4 ft., 61 pipes.  
\*Spitzflöte, 4 ft.  
Quint, 2 2/3 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
\*Fourniture, 3 rks.  
Tremulant.

##### SWELL ORGAN.

Quintadena, 16 ft., 73 pipes.  
\*Geisen Principal, 8 ft.  
Rohrflöte, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste (T.C.), 8 ft., 61 pipes.  
\*Fugara, 4 ft.  
\*Triangular Flute, 4 ft.  
\*Flageolet, 2 ft.  
Mixture, 3 rks., 183 pipes.  
Fagotto, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
\*Vox Humana, 8 ft.  
Clarion, 4 ft., 73 pipes.  
Tremulant.

##### CHOIR ORGAN.

\*Viola da Gamba, 8 ft.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
\*Unda Maris, 8 ft.  
Koppelflöte, 4 ft., 73 pipes.  
Dulciana, 4 ft., 12 pipes.  
\*Nasard, 2 2/3 ft.  
\*Blockflöte, 2 ft.  
\*Clarinete, 8 ft.  
Tremulant.

##### PEDAL ORGAN.

\*Contra Basse, 16 ft.  
Bourdon, 16 ft., 32 pipes.  
Quintadena (from Swell), 16 ft.  
Octave, 8 ft., 32 pipes.  
Deckel, 8 ft., 32 pipes.  
Quintadena (from Swell), 8 ft.  
Nachthorn, 4 ft., 32 pipes.  
\*Fourniture, 3 rks.  
\*Trombone, 16 ft.  
Fagotto (from Swell), 16 ft.  
\*Trombone, 8 ft.  
\*Trombone, 4 ft.

#### IN THIS MONTH'S ISSUE

Pittsburgh celebrates Caspar P. Koch day on the distinguished organist's seventy-fifth birthday.

Dr. Hugh Porter is installed as Dickinson professor of sacred music at Union Theological Seminary.

Centenary of hymn "Abide with Me" recalls story of famous hymn and tune.

Emory L. Gallup, minister of music of First Methodist Church of Evanston, taken by death.

Edmund Pendleton has a busy life as organist and composer in France.

First Presbyterian Church, Canton, Ohio, will have a four-manual organ built by Schantz.

Warden Elmer of the A.G.O. completes tour of South and Southwest.

Many organ recitals mark season in all parts of the country.

Tribute to Will C. Macfarlane recalls his long service as city organist of Portland, Maine.

#### 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.

DR. WILLIAM LESTER has planned a series of six Sunday vesper programs at the First Congregational Church of Chicago, making use of its large four-manual organ. The first recital, by Dr. Lester, took place Nov. 23 and Maurine Lester, soprano, was the assisting artist. The succeeding five programs are scheduled for Jan. 25, Feb. 29, April 25, May 23 and June 27. Vocal and instrumental soloists are to be heard on each of the programs. Bernice La Rochelle will be at the organ Feb. 29 and Lois Phillips June 27.

MRS. JEAN SLATER APPEL and William O. Tufts, Jr., both residents of Washington, D. C., have been appointed to the faculty of Mary Washington College of the University of Virginia as instructors in organ and piano, respectively.

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## CANTON, OHIO, CHURCH TO HAVE FOUR-MANUAL

### SCHANTZ ORGAN IS ORDERED

Part of Building Program of First Presbyterian Parish, to Be Completed in 1949—Stop-List of the New Instrument.

A completely new four-manual Schantz organ is included in an extensive building program by the First Presbyterian Church of Canton, Ohio. In conjunction with the church's minister, the Rev. George E. Parkinson, and the organist, Philip J. Hodel, the organ committee, headed by P. C. Paterson, has drawn up plans for modernization that will include a large sanctuary, a smaller chapel for services and meditation and a social hall. The organ is the gift of A. J. Gibbs and his sister, Mrs. Clara G. Preyer. Completion of the entire project is expected in 1949.

Following is the stop-list of the organ:

#### GREAT ORGAN.

Open Diapason, 16 ft., 61 pipes.  
Diapason I, 8 ft., 61 pipes.  
Diapason II, 8 ft., 61 pipes.  
Principal Flute, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Octave (large), 4 ft., 61 pipes.  
Principal (small), 4 ft., 61 pipes.  
Hohlföte, 4 ft., 61 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 4 rks., 244 pipes.  
Chimes, 25 tubes.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Flute Harmonie, 4 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 5 rks., 305 pipes.  
Double Trumpet, 16 ft., 73 pipes.  
French Trumpet, 8 ft., 73 pipes.  
Cor d'Amour, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Kleiner Erzähler, 2 rks., 8 ft., 122 pipes.  
Rohrföte, 4 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Nazard, 2½ ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Harp and Celesta, 61 bars.  
Tremolo.

#### SOLO ORGAN.

Diapason, 8 ft., 73 pipes.  
Flauto Mirabilis, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Fernföte, 4 ft., 61 pipes.  
Harmonic Trumpet, 8 ft., 73 pipes.  
Clarion, 4 ft., 61 pipes.  
Tremolo.

#### PEDAL ORGAN.

Major Bass, 16 ft., 32 pipes.  
Gemshorn, 16 ft., 32 pipes.  
Echo Lieblich (Swell), 16 ft., 32 notes.  
Dulciana (Choir), 16 ft., 32 notes.  
Octave, 8 ft., 32 pipes.  
Principal, 8 ft., 12 pipes.  
Echo Lieblich (Swell), 8 ft., 32 notes.  
Dulciana (Choir), 8 ft., 32 notes.  
Quinte (ext. Principal), 5½ ft., 7 pipes.

Super Octave, 4 ft., 32 pipes.  
Mixture, 5 rks., 160 pipes.  
Fagotto, 32 ft., 12 pipes.  
French Trumpet (Swell), 16 ft., 32 notes.  
Trombone, 16 ft., 32 pipes.  
Tromba, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.  
Chimes (Great), 25 notes.

### DOROTHY KLINE ASSUMES DUTIES AT MOUNT HOLYOKE

Miss Dorothy Kline assumed her new duties as chapel organist and instructor in organ at Mount Holyoke College, South Hadley, Mass., when she played a recital preceding the 111th opening convocation of the college Sept. 17. The appointment is to fill the vacancy left by the retirement at the June commencement of Miss Clara B. Tillinghast, associate professor of organ. As chapel organist Miss Kline will preside over the large four-manual Skinner organ in Abbey Memorial Chapel.

Miss Kline, an organ student of Dr. Van Denman Thompson at DePauw University, was awarded a \$1,250 scholarship for graduate study by DePauw upon her graduation in 1941. The award was used for graduate study at the Eastman School of Music, from which she holds a master of music degree in music literature. While there she was an organ student of Harold Gleason. Miss Kline then had three years at the University of New Hampshire as instructor in piano, organ and theory. The last two years have been spent in New York City, where she has fulfilled the two-year residence requirement toward the doctor of sacred music degree at Union Theological Seminary. She has had allied courses at Columbia University, the Juilliard School of Music and the Pius X School of Liturgical Music. Her organ study in New York was with Dr. Hugh Porter and Carl Weinrich.

Miss Kline has played numerous recitals in New England and the Middle West. Her New York recitals have been at the Brooklyn Museum, James Memorial Chapel of Union Seminary and St. Bartholomew's Church. In the spring she collaborated with Dr. Carleton Sprague Smith, chief of the music division of the New York Public Library, in presenting a lecture-recital on South American organ music for the spring festival of the American Guild of Organists. She will be heard Dec. 18 at Town Hall at the annual concert of the Mount Holyoke glee club in New York, Miss Ruth Douglass, director of choral work at the college, conducting.

### STEUTERMAN AND MYERS IN TENTH ORGAN-PIANO RECITAL

An organ and piano recital under the auspices of the Memphis College of Music was presented Nov. 2 at Calvary Episcopal Church in Memphis, Tenn., by Adolph Steuterman, F.A.G.O., at the organ and Myron Myers at the piano. The church was packed for this performance, with seventy-five persons standing. It was the tenth joint recital by the two men. Mr. Steuterman played the Aeolian-Skinner organ of seventy-four ranks and Mr. Myers the Baldwin piano. Their program included the following numbers: Little Prelude and Fugue in D minor and "Sheep May Safely Graze," Bach; Concerto No. 5, in F major, Handel; Adagio from Concerto in D minor, Brahms; "Ballet" and "Reflections in the Water" (arranged by Steuterman), Debussy; Concerto No. 2, in A major, Liszt.

## THE ORGAN AS A MUSICAL INSTRUMENT

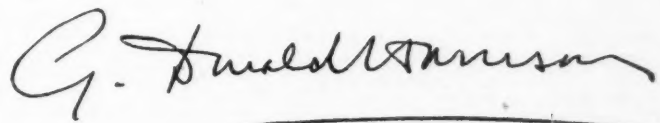
The role of the organ in the realm of music seems to pass through cyclic changes. At some periods it has been considered as a musical instrument in its own right—as is the case with the Harpsichord, Violin, etc.—while at other times it has been regarded as an imitation of the orchestra.

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**Edmund Pendleton****Busy as a Composer  
and Organist in Paris**

Among Americans in Paris one of the busiest is Edmund Pendleton, organist and choirmaster of the American Church on the Quai d'Orsay. His activities include composing, recitals, conducting orchestral and choral concerts, teaching, and writing musical criticism for the European edition of the *New York Herald Tribune*. He is the conductor of the Paris Philharmonic Chorus, composed of 150 members, and founder and director of the Chorale des Ecoles Normales Supérieures. The "Normaliens" and "Sévriennes," as the students of these two schools of higher education are called, form the cream of university young people in Paris.

Last season Mr. Pendleton united his two choral groups, to which he added his small but carefully picked church choir, and conducted several programs in the American Church. At Christmastide, with the Lamoureux Orchestra, he gave the cantata "Wachet Auf," by Bach; the motet "Ave Verum Corpus," Byrd; the motet "Hodie Christus Natus Est," Sweelinck, and the Magnificat by Bach. At Eastertide, with the Padeloup Orchestra, he presented the sinfonia from the Twentieth Cantata, Bach; the cantata "Christ lag in Todesbanden," Bach; the Third Bach Brandenburg Concerto; the motets "Victimae Paschali," Byrd, and "En Son Temple Sacré," by Jacques Mauduit, and the Requiem by Gabriel Fauré. Maurice Durufle was at the organ. In addition Mr. Pendleton combined his two choral societies for a performance of Beethoven's Ninth Symphony, given by the Padeloup Orchestra, Albert Wolff conducting, in the Chaillot Palace last spring.

This year's schedule includes Cesar Franck's "Beatitudes," given by the Padeloup Orchestra in November, Wolff directing, two cantatas of Bach and a mass by André Caplet, with the Lamoureux Orchestra, Mr. Pendleton conducting. The Requiems of Brahms and Verdi and various modern works are being considered for the spring concerts. Mr. Pendleton is particularly eager to keep in touch with the best American music for use in church, recital or concert and is strategically placed to champion the cause of American composers before European audiences.

It is interesting to note that Mr. Pendleton, who plays a short recital every Sunday before the church service, has never touched an organ console in America. Born in Cincinnati, he had his early musical education with Ernest Hutcheson and Howard Brockway in New York, and went to Europe between the wars to continue his studies as a pianist and budding composer. Among his teachers were Paul Dukas, Noel Gallon and Henri Büsser. One day he was asked to substitute—in a pinch—for the organist of a small chapel on the left bank of the Seine. He hesitated, knowing little about organs, but finally consented. Fascinated by the instrument, he went to see Marcel Dupré, who then for seven years became his first and only organ teacher. He was graduated, a "licencié" with honors, from the Ecole Normale de Musique. The examination consists of improvisation of a prelude and fugue on a given theme; improvisation of an allegro in sonata form on two given themes; performance of two major works of Bach and two important modern works, and the writing and defense of a thesis on a historical or technical question pertaining to the organ or organ literature.

Meanwhile Mr. Pendleton had become organist and choirmaster at the American Church on the Quai d'Orsay. When the war broke out he stuck to his post, enduring a year and a half of occupation until America's entrance into the war. He narrowly escaped arrest, but reached the unoccupied zone, where he worked for the American Red Cross at Marseilles. When the Germans occupied all of France he hid in the French Alps under an alias, joined the French forces of the interior and after the liberation returned to Paris to conduct the Lamoureux Orchestra at a V-E Day celebration in the Episcopal Pro-Cathedral Church of the Holy Trinity.

Two wartime compositions by Mr. Pendleton have recently won him honors. His Alpine Concerto for flute and orchestra, composed in his mountain hideout

EDMUND PENDLETON



in the winter of 1943-44, was played last year by five major European orchestras and has been selected as the examination piece at the Brussels Conservatory this year. His anthem "Come, Ye Blessed of My Father," composed at the beginning of the war for the dedicatory ceremony of the American Volunteers' Ambulances, was chosen as the winning composition of the American Guild of Organists' anthem contest in 1946-47.

Mrs. Pendleton, who was Aline Pelliot, a holder of several first prizes from the Paris Conservatory, soprano soloist at the American Church, teacher of solfège at the Paris Conservatory and specialist in child musical education, is a valuable and understanding companion. Mr. Pendleton's mother and two brothers are living in Santa Monica, Cal., now considered by the Pendleton family as home.

**Flor Peeters in Chicago**

Flor Peeters, the Belgian organist and composer, who is on his second American tour, gave a recital at Rockefeller Chapel, University of Chicago, Oct. 27 and was greeted by an audience which comfortably filled the large edifice, proving that the visitor had made a favorable impression when on his first Chicago visit. The recital afforded a little more than an hour of tasteful, virile organ playing. Mr. Peeters made his program interesting, not only by what he included in it, but by exclusion of works of a cacophonous nature. The evening opened with the Bach Prelude and Fugue in A minor, with all the voices distinct in the lacework of the fugue. Buxtehude's Prelude and Fugue in F major likewise received a beautiful interpretation.

After a rendition of the well-known Cesar Franck Pastoral, which seemed to be taken at a fast tempo that made it lack the serenity of a shepherd's song, came Messiaen's "Le Banquet Celeste," which was made decidedly palatable with Mr. Peeters' registration. But the *piece de resistance* of the evening was Mr. Peeters' own Variations and Finale on an Old Flemish Song. These variations did not follow any wornout formula and were delightful in their originality. The Finale provided a stirring climax. In this work the composer has given his creative talents full sway. Two movements—the Adagio and Finale—of Vierne's Third Symphony formed the brilliant closing number of a worthwhile evening of real organ music.

**BAKER GIVES "CREATION"  
IN PHILADELPHIA CHURCH**

"The Creation," by Haydn, was given in its entirety Oct. 26 at the First Baptist Church, Philadelphia, by Walter Baker and the oratorio choir, with Thomas Schippers at the organ.

Robert Ellis gave a recital Nov. 2. Mr. Ellis presented the following numbers: Three Chorales, Bach; Grand Fantasie in F minor, Brahms; Chorale Prelude, Brahms; Processional, Shaw; "Agni Vavishta," Alain; Folk tune, Whitlock; "Dieu Parmi Nous," Messiaen.

Mr. Baker conducted the oratorio choir, with Thomas Schippers at the organ, in the following works for November: Nov. 9, Requiem, Mozart; Nov. 16, "The Canticle of the Sun," Sowerby; Nov. 23, Requiem, Fauré; Nov. 30, "Hymn of Praise," Mendelssohn.

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**RECITAL BY PARVIN TITUS  
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A series of monthly musical services was opened at St. Andrew's Church, Louisville, Ky., Oct. 28, with a recital by Parvin Titus, F.A.G.O. The recently installed Aeolian-Skinner organ was heard to advantage in a scholarly interpretation of a varied program before a capacity audience. Two pieces by Boyvin, on the second tone, were followed by a brilliant performance of the Bach D major Prelude and Fugue. The French school was represented by Franck's E major Chorale, Guilman's "Meditation" No. 2 and Widor's Scherzo from the Second Symphony. Contemporary Americans heard were Crone (Sonata), Hausermann (Aria) and Edward Shippen Barnes (Two Pieces). The recital closed with the Passacaglia by Bach.

The second musical service, given Sunday, Nov. 30, consisted of choral evening, followed by excerpts from Mendelssohn's "Elijah." An appreciative congregation participated in the service and heard the chorus of thirty-eight voices and soloists give an inspired reading of this favorite oratorio. The regular organist and choirmaster, Robert Crone, conducted from the console.

St. Andrew's Church will next present Boies Whitcomb, A.A.G.O., organist and choirmaster of Christ Church, Lexington, Ky., and instructor at Transylvania College, in a recital Sunday afternoon, Dec. 14.

**SCHOLIN'S COMPOSITIONS  
MAKE UP VESPER PROGRAM**

The entire vesper musical program at the Kingshighway Presbyterian Church in St. Louis Nov. 9 consisted of compositions and arrangements made by the church's organist and choirmaster, C. Albert Scholin, M.Mus. The three choirs of the church—a senior choir of forty-one voices, with quartet of soloists; the young people's choir of fifty-two voices and the junior choir of thirty-four—took part. Mr. Scholin is a prolific composer whose work is attracting increasing attention and the publishers report a large demand for it.

Three organ selections were on the program of the afternoon—"Devotion," a Pastorale and a Maestoso. The original

anthems were: "God Is a Spirit," "Behold, What Manner of Love," "Incline Thine Ear," "Create in Me a Clean Heart" and "Dear Lord and Father of Mankind."

C. Albert Scholin was born in Jamestown, N. Y. He was graduated from the Jamestown High School. Later he attended the American Conservatory of Music in Chicago, from which he received the degrees of bachelor of music and master of music, graduating with honorable mention in organ and composition.

For the last thirteen years Mr. Scholin has been organist at the Kingshighway Presbyterian Church, where he has rendered distinguished service. For two years he was dean of the Missouri Chapter, American Guild of Organists.

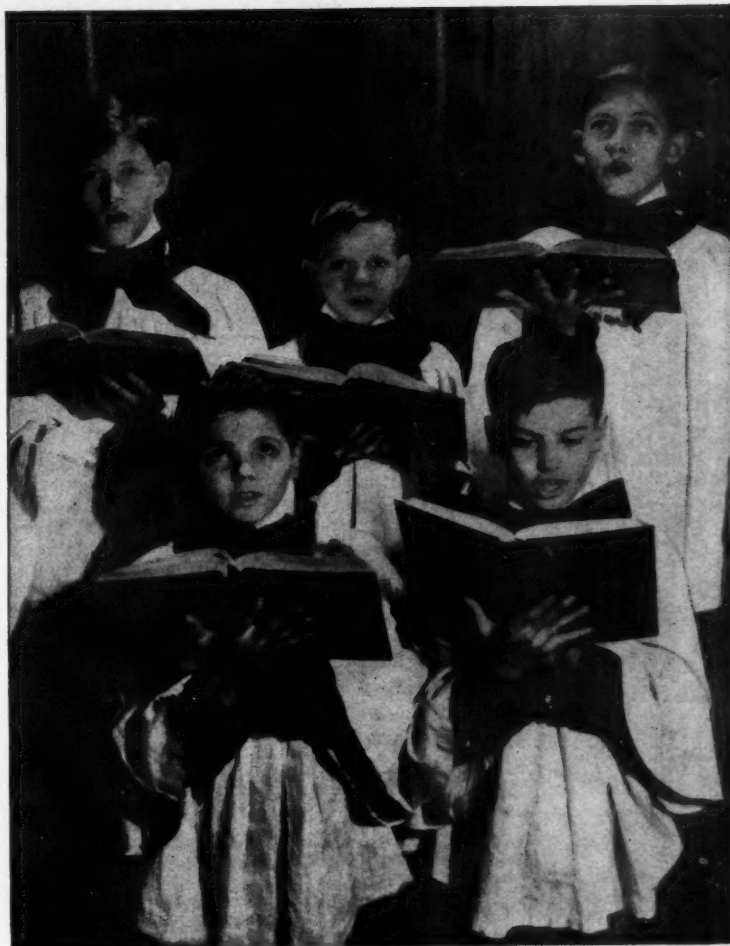
**PAUL DE LONG GABLE HEADS  
SCHOOL MUSIC AT CAPITAL**

The District of Columbia Board of Education has appointed Paul DeLong Gable director of public school music, succeeding Dr. Edwin N. C. Barnes, who has retired after twenty-five years of service. Mr. Gable is organist and minister of music at the Gunton Temple Presbyterian Church. He was organist of the First Congregational Church for eighteen years. Fifteen years ago he was appointed to a place on the music faculty of the Eastern High School and during the last twelve years has been training a highly successful class in orchestration. For eighteen years he conducted Saturday morning orchestra concerts at the Woodward & Lothrop department store.

Mr. Gable, a native of the District of Columbia, was graduated from George Washington University in 1925. His bachelor of music degree he received in 1930 from the Washington College of Music and an M.A. degree from George Washington University in 1946.

ADDITIONAL INFORMATION concerning the organ in the First Presbyterian Church of Baltimore, over which Miss Margaret Page Ingle now presides, indicates that it is the Skinner which for many years stood in the Grove Park Inn at Asheville, N. C., and was sold to the Baltimore church and moved to its new location by Lewis & Hitchcock, who also incorporated in it seventeen stops from the old Roosevelt which was in the church.

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**Will C. Macfarlane:**  
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**Pays Tribute to Him**

By G. DARLINGTON RICHARDS

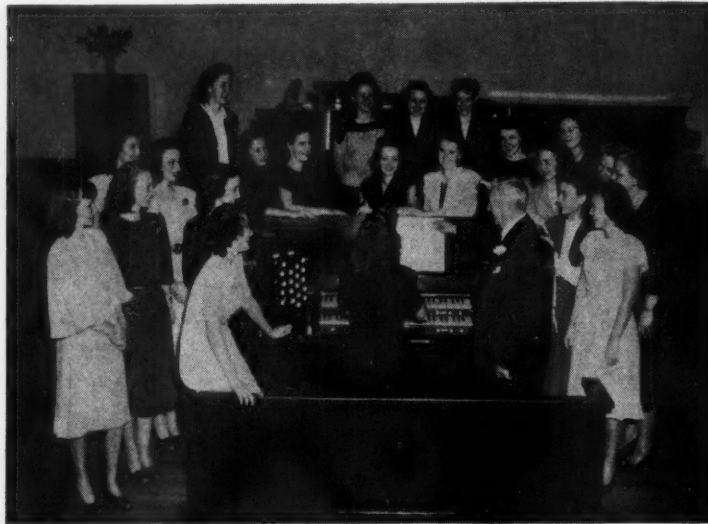
It was in 1895 that the writer first made the acquaintance of Will C. Macfarlane, then 25 years of age and already holding one of the most desirable positions in New York, that of organist and choirmaster at All Souls' Episcopal Church, located at Madison Avenue and Sixty-sixth Street. While still a lad he had attracted attention as a recitalist, his skill on the pedals being especially notable. His first organ study, with his father, Duncan Macfarlane, was followed by three years under the guidance of Samuel P. Warren, organist at Grace Church, New York, and one of the outstanding players of his day. Then came a second three-year period during which young Macfarlane followed a course of arduous self-directed study and, finally, a year of intensive advanced work with Mr. Warren.

During the last four years of this period Macfarlane had presented two, sometimes three, series of weekly recitals every year at All Souls'. A superb technique enabled him to play with the utmost freedom and abandon, but always with a clarity which gave abundant evidence of complete control and stability. A visiting English organist said of his Bach playing: "It was solidity personified." His registration schemes displayed a wealth of changing color, but the effect on the listener was that the choice of stops had been prompted by a realization of the fitness of things rather than a desire to startle the ear by bizarre or grotesque effects. In this, as in other phases of his preparation of the recitals, Macfarlane was most exacting with himself. I have watched him try out twenty or more stop combinations before deciding on the one he considered the most suitable to the composition to be performed.

Measured by time, Mr. Macfarlane's work as a teacher was comparatively brief—a few years before and after the turn of the century—but the value of these years to those so fortunate as to be his pupils is beyond computation. He used Frederic Archer's organ method with beginners and from the first lesson pedal studies were taught, singly and in combination with work on the manuals. A portion of each lesson hour was devoted to the different styles of touch employed in organ playing and the means employed in securing them. The practice of the substitution of one finger for another on a held key to insure a true legato was always a pet project. Archer was followed by the Eight Short Preludes and Fugues of Bach and the easier movements from sonatas by Mendelssohn, Merkel, Rheinberger and Guilman's First and Fifth, the more difficult movements being deferred until the second year of study. Entire sonatas, the larger works of Bach and the Widor symphonies were assigned to advanced pupils as soon as they appeared, if they were ready. If not, no matter how advanced a student might consider himself, if manual or pedal facility were lacking, he was put at the bottom of the class, so to speak, where he made a fresh start in acquiring the technique necessary to enable him to proceed with the study of difficult works. But whether a beginner or a seasoned player, the study of the classics was his daily fare. Organ compositions in the lighter vein might be played during the lesson period, when criticisms were made and suggestions for betterment were offered, but as music such pieces were considered as being of decidedly secondary importance.

Service playing, on the contrary, occupied an important place in many a lesson, the master maintaining that when accompanying a choir the organist should be so sure of his playing as to be able to devote his entire attention, if necessary, to the voices. Stop registration and the art of phrasing were presented to us as mediums whereby our individuality could be expressed. Registration was undertaken only when a composition could be accurately played without stop changes. Bach inventions, suites and "The Well-Tempered Clavichord" formed the basis of contemporary piano study. With him teaching meant "to draw out," and his teaching was very largely a questioning process.

**BUDDING ORGANISTS IN MISSISSIPPI COLLEGE A.C.O. GROUP**



THIS PICTURE OF THE A.C.O. student group at the Mississippi State College for Women in Columbus, Miss., which was founded by Miss Evelyn Hohf, associate professor of music, was taken Oct. 23 on the occasion of the visit of Warden Elmer to the campus. The girls are apparently interested in Mr. Elmer's explanation of a problem of ornamentation in a Bach chorale. At the dinner in his honor in the evening Mr. Elmer spoke of the outstanding events in the history of the Guild. He made special reference to the fact that the M.S.C.W. group, the

The Macfarlane pupils were not a numerous clan. His work in the church and for the American Guild of Organists, the preparation for and the giving of recitals, and a sizable output of compositions took much time. Moreover, the lessons were so arranged that an additional half-hour was always available to any pupil with whom further elucidation of some part of the lesson was a necessity. When interested in a student's problem the passing of time was forgotten. But the group, though small, was an earnest one.

Mr. Macfarlane was wont to say that musical theory could not be taught; the hidden truths awaited discovery and recognition by the student while the teacher acted as guide. He preferred the streamlined Chadwick text-book on harmony, with its emphasis on melody harmonization, to those of Richter and Prout. Counterpoint was presented with the aid of J. Frederick Bridge's two primers on simple and double counterpoint. We were urged to write something each day, if only a hymn-tune, even though it were discarded the next day.

As a composer the name of Will C. Macfarlane is perhaps best known through his Holy Week cantata, "The Message from the Cross," and the anthems for mixed voices, "Ho, Everyone That Thirsteth" and "Open Our Eyes," the latter having achieved a sale numbering nearly 400,000 copies. One of his finest pieces of writing is an eight-part setting of the Benedictus. The organ compositions are numerous and mostly in the smaller forms. They are marked by a spontaneity of utterance, a balance of musical form and careful workmanship which is characteristic of all of his compositions. An outstanding organ piece is "In Memoriam," written in memory of his friend Samuel P. Warren and first played by the composer at the memorial service conducted in the Broadway Tabernacle, New York, by pupils and admirers of Mr. Warren Jan. 11, 1916. When composing, musical ideas came to him quickly and in great variety. He worked rapidly, making many sketches, changing notes here and there, until he reached the goal he had set.

The same meticulous care was taken to obtain the magnificent results he achieved with his choirs. The choir of St. Thomas', New York, was unsurpassed during the ten years it sang under his direction, and this despite seven years of almost insurmountable difficulties following the fire in 1905, which destroyed the church. Those were the years when there was no room for rehearsals and choir practices were performed held in the temporary chancel or in any other space

first of its kind to be organized, was a pioneer in a movement which has opened a new field of development for the Guild. After dinner a short recital was played.

The program and performers were as follows: "In Paradisum," Dubois (Frances Wilson); "Softly Along the Road of Evening," Maekelberghe (Mabel Anne Ashmore); "In a Gothic Cathedral," True (Edith Alexander, piano, and Myra Safley, organ); "O Man Bewail Thy Grievous Fall," Bach (Esther Weaver); "Night" and "Dawn," Jenkins (Myra Safley); Adagio and Toccata, "Suite Modale," Peeters (Charlotte Trewolla).

available at the time. There were no vestment lockers, no closets in which to keep the musical library and, in addition to the constantly recurring inconvenience caused by having to move from one place to another within the confines of the temporary building, to make room for the builders who were erecting the new St. Thomas' on the same site, there was the contin-

ual noise and confusion attendant upon these building operations. Often there was no accompanying instrument, but in time this proved a blessing in disguise, as it was made a further means of the choir's development as an *cappella* organization. The two-manual organ had only sixteen ranks and on many occasions was totally inadequate.

But Dr. Macfarlane was the most patient and even-tempered man I have ever known, and while he felt annoyances deeply for the moment, no word or facial expression disclosed his feelings and he did not brood over that which had disturbed him. He was charitable toward those at fault; even the disobediences of choir boys were dealt with in a kindly manner, a trait which St. Thomas' choristers of those early years remember with gratitude. He was a Christian gentleman.

My friendship with this great man, the result of a casual meeting one Sunday afternoon, lasted more than forty-nine years, through the varying relationships of teacher and pupil (at All Souls' four years), of senior organist and associate (at St. Thomas' twelve years) and as close friends and confidants thereafter until his earthly life ended. I close with a quotation from a letter in answer to a birthday greeting of mine, which indicates his outlook on life:

"No one can count his many years by the innumerable joys he's had more than I. Life has been one grand gift to me. Travel, literature, art, music have given me unbounded pleasure. Many friendships \* \* \* are mine, and over and above all else, the happiest of domestic relations."

Will Macfarlane is to me the earthly friend who never changed and never failed me.

A FESTIVAL ORGAN RECITAL took place at Trinity Episcopal Church, Aurora, Ill., Sunday afternoon, Nov. 9, with the following Aurora organists taking part: Francis E. Aulbach, A.A.G.O., of Trinity Church; Mrs. G. R. Watson, First Church of Christ, Scientist; Wava H. Schneller, Evangelical-United Brethren Church; Walborg Swanson, First Baptist Church, and Clara R. Wilson, Fourth Street Methodist Church.

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## Story of Great Hymn Told; "Abide with Me" Reaches Centenary

[The following are quotations from an interesting article by Tom Browne, published by Musical Opinion, London, in its October issue, apropos of the centenary of Henry F. Lyte's famous hymn and its equally famous tune, composed by Dr. Monk.]

Julian's "Dictionary of Hymnology" records as the four hymns in the English language heading all others in popularity Ken's "Awake, My Soul" (1695); Isaac Watts' "When I Survey the Wondrous Cross" (1707); Charles Wesley's "Hark! The Herald Angels Sing" (1739), and Toplady's "Rock of Ages" (1775). Now, however, that list would have to be revised to include at least "Lead, Kindly Light" and Lyte's "Abide with Me."

It is with the last-named hymn that we are now concerned, for this year marks its centenary. It was written Sept. 4, 1847, by Henry Francis Lyte, who died Nov. 20 of that year. It is sung throughout the English-speaking world, both as an evening hymn and at the graveside. It was the favorite hymn of King George V, at whose funeral it was sung at St. George's Chapel, Windsor. Invariably it is sung to the familiar setting by Dr. W. H. Monk, whose tune is almost certainly more widely known than Lyte's verses are remembered in their entirety.

Few persons seem aware that the earliest setting was composed by H. F. Lyte himself after writing the hymn in his study at Berry Head House at Brixham. But the original tune has been seldom used. It was entirely supplanted by Dr. Monk's composition, which is in itself a singular example of that eminent musician's facile resource and ready inspiration.

Dr. William Henry Monk was the musical editor of "Hymns, Ancient and Modern," which, originally published in 1861, has since attained a sale of thirty to forty million copies. In this great task of selection and collation he had the cooperation of the Rev. Sir Henry Williams Baker, chairman of the editorial committee. The story goes that Dr. Monk, setting forth one morning in 1861 with Williams Baker, his co-editor, suddenly remembered that there was no tune provided for Lyte's eventide hymn. He returned home and there and then penned his entirely appropriate melody—within ten minutes. Ever since the great hymnal appeared, Monk's setting of "Abide with Me" has held the field, and, in the words of one authoritative hymnologist, it is "not likely to be superseded." As much may be said, too, for his setting of Father Faber's "Sweet Saviour, Bless Us Ere We Go." Frances Ridley Havergal, another fertile author of religious verse, similarly discarded her own tune for her hymn, "Thou Art Coming," when she heard Dr. Monk's "Beverley" melody. These are striking instances of the power of a hymn-tune to dominate the verse.

"Abide with Me" has been described as the perfect evening hymn in its language and its sentiment. It appeals to the musician as well as to the non-musical ear. How many settings of Lyte's poignant poem have been attempted from time to

time it is impossible to say; relatively few have found their way into print. Two contrasted tunes have been written by Samuel Liddle. At 16 he wrote a setting of "Abide with Me" for soprano and later a new melody, different in construction, more florid and effective, for Clara Butt, who sang it with considerable vogue all round the world as a concert platform version.

Lyte's original manuscript of "Abide with Me" was sold in a London auction room in 1939 for £76. What befell Dr. Monk's hymn score I know not, but that also should be of considerable value by now, since the centenary of this world-famous hymn is evoking this year a book on the subject and also a projected film-documentary based on scenes at Brixham, Devonshire. The bells of Brixham, by the way, still chime the familiar melody at every eventide.

London-born William Henry Monk, who died in 1889 at the age of 66, succeeded Hullah as professor of vocal music at King's College, London, and was also professor at the National Training School for Music and at Bedford College, London. Besides his great work for "Hymns Ancient and Modern," he edited the "Church of Scotland Psalter, Hymnal and Anthem Book," and composed most of the tunes, I believe, for Bishop Wordsworth's "Hymns for the Holy Year." He was, as his biographer has recorded, essentially a church musician, and "used the organ more for devotion than for display."

Maybe much will be written this autumn concerning "Abide with Me" and its place as a hymn that commands universal favor, and of the "beauty combined with simplicity" that is the secret of its enduring popularity. So much will be all to the good if the point is kept clearly in view that while hymns as "musical miniatures" are indeed a worthwhile form of the musician's art, the composer's share at least equals that of the verse writer in the making of a truly noble hymn. There is still in the realm of hymnology much that is as devoid of melodic beauty as of literary grace.

In one of his last poems Francis Henry Lyte prayed:

"Grant me, swan-like, my last breath to spend,

In songs that may not die."

He did not live to see his "Abide with Me" in actual print and could not dream that, a hundred years later, it would be surely numbered among the songs that may not die.

DR. CLIFFORD A. BENNETT, national director of the Gregorian Institute of America, announces that the Catholic Choirmasters' Correspondence Course has been approved by the Veterans' Administration for the study of veterans. Government support of the home-study course will entitle any veteran to an education in Catholic church music and comprises not only home-study training, but practical study at the institute's summer sessions.

THE HARRISON M. WILD Organ Club of Chicago held its monthly meeting at the Central Y.W.C.A. Nov. 11. After luncheon an interesting talk telling of Mr. Wild's thirty years as conductor of the Apollo Club was made by Lawrence L. Edlund, who was closely associated with Mr. Wild and at one time was president of the Apollo Club. At the suggestion of President Arthur H. Ranous the twenty members present stood for a few moments in silence in tribute to the late Emory L. Gallup, a member of the club.

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April 13, 1896

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Dec. 17, 1896



Amended Charter  
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June 17, 1909

Amended Charter  
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## Warden Elmer on Tour of South and Southwest; Stops in Twelve States

During the month of October the chapters of the Midwestern, Southwestern, Southern and Southeastern regions were the hosts to Warden S. Lewis Elmer of New York City. This was one of the tours made by him to bring the chapters into closer relations with national headquarters, to emphasize the national character of the A.G.O. and to organize new chapters. The cooperation of the regional chairmen, deans and regents prepared the ground for his visit, explored the possibility for the establishment of chapters and branches and secured many names of prospective members.

The warden regretted his inability to visit every chapter in each region, but since his time was limited that would have been impossible. There are fourteen chapters in the Southwestern region, which he covered in a week, so it was necessary to hold combined chapter meetings. Such a meeting was held in Tulsa, Okla., with the Oklahoma Chapter, Mrs. Marie Hine dean, and the Oklahoma City Chapter, Kenneth L. Carlock dean. Texas, with its ten chapters, held two meetings—one in Dallas, with members from five chapters participating, including Dean William Barclay of the Fort Worth Chapter; Mrs. Jack Hannah of the Sherman-Denison Chapter; Mrs. Bertha Moore, dean of the Shreveport, La., Chapter, and Mrs. W. E. Blomdahl, dean of the Texas Chapter. A luncheon was held at the Stoneleigh Hotel and a reception and open forum in the afternoon at the beautiful estate of Coleman Cooper. The other meeting was held in Houston in cooperation with the Galveston Chapter and members of other chapters in south Texas.

After a splendid meeting in Baton Rouge, La., Mr. Elmer stopped in New Orleans and reorganized the long dormant chapter there. Other chapters were started in Charleston, S. C., Montgomery, Ala., Savannah, Ga., Charlotte and Greensboro, N. C. Foundations were laid for organization of chapters in Okmulgee, Okla., Waco and Marshall, Tex., Monroe, La., Jackson, Miss., Tuscaloosa and Mobile, Ala., Rome, Columbus and Augusta, Ga., Spartanburg, S. C., Henderson, Wilmington, Fayetteville and Asheville, N. C. Former branches were made independent chapters at St. Petersburg, Tampa-Gulf Coast, Jacksonville and Central Florida, in the state of Florida.

Mr. Elmer made twenty-two visits in twelve states, including Toledo, Ohio, Chicago, St. Louis, where he met and conferred with the convention committee; Tulsa, Okla., Dallas and Houston, Tex., Baton Rouge, La., Birmingham, Ala., Columbus, Miss. (here he attended a recital by the members of the first Guild student group, now numbering twenty-five, supervised by Miss Evelyn Hof), Atlanta and Macon, Ga., St. Petersburg, Tampa, Miami and Jacksonville, Fla., Columbia, S. C., and Raleigh, N. C. Adolph Steuterman, F.A.G.O., chairman of the Southern region; Claude L. Murphree, chairman of the Southeastern region, and Katherine Hammons, chairman of the Southwestern region, assisted in connection with the tour.

The enthusiasm with which Mr. Elmer inspired the members when he discussed the examinations and emphasized the value of preparing for them, stressed expansion, explained the national plans for Guild conventions, the national biennial

alternating with the regional conventions, assures very valuable results in the near future.

KATHERINE HAMMONS.

**Illinois Chapter Get-Together.**

The opening event of the season for the Illinois Chapter was a get-together and musical program at the Cordon Club in Chicago on the evening of Oct. 28. Fred S. Cronhimer, the new dean, presided and directed attention to the plans made for the year. His talk aroused the enthusiasm of the eighty members who came out for the occasion. Keith Smejkal, a talented baritone, presented the program, with Earl Mitchell at the piano, and his singing was thoroughly enjoyed. Afterward refreshments were served.

The members of the Illinois Chapter mourn the untimely death of their former dean, Dr. Emory L. Gallup. Dr. Gallup's deanship ended in the spring of 1947.

Fred Cronheimer, organist of St. Paul's Episcopal Church, having been elected sub-dean, automatically fills the office of dean left vacant by the resignation of Eldon Hasse. Mr. Hasse is studying at Union Theological Seminary, School of Sacred Music, New York City. Bertram Webber was appointed sub-dean by the board.

The first Guild service of the season will be conducted by Dr. Leo Sowerby at St. James' Episcopal Church Dec. 2 at 8 o'clock.

The Illinois Chapter and the Northwestern University School of Music will present André Marchal in a recital at Lutkin Hall, Evanston, Jan. 12.

MARTHA M. ARMSTRONG, Registrar.

**Visit to Newberry Organ at Yale.**

The New Haven Chapter opened its fall season with a visit to the famous Newberry memorial organ at Yale University Oct. 15. Dean Noss introduced Arthur Goeckler, curator of organs at Yale, who gave a demonstration lecture on tuning, voicing techniques and wind pressures as used in the modern organ. Following this the members were conducted by Mr. Goeckler through the Newberry organ. The layout and accessibility of the many divisions of the organ made this tour a fascinating and educational experience.

On the evening of Nov. 10 the New Haven Chapter presented André Marchal at Trinity Church. High points in M. Marchal's program were d'Aquin's lovely "Noel Etranger" and Bach's "O Man, Bemoan Thy Grievous Sin." Messiaen's "L'Ascension" No. 1 and the Te Deum by Langlais were outstanding for their colorful registration. Mr. Byles, chairman of the program committee, submitted the theme "Veni Emmanuel" for the improvisation. M. Marchal paraphrased this well-known theme, displaying the brilliant resources of the organ.

REGINALD A. E. SMITH, Registrar.

**Baldwin Instrument Shown.**

The first meeting of the Massachusetts Chapter this season, held Oct. 21 at the Eliot Church of Newton, was a demonstration of the Baldwin electronic organ. A. Thorndike Luard spoke of the construction and mechanics of this instrument. The following selections were played: Cycle of Eight Pieces, Karg-Elert, played by Margaret Reade Martin; Prelude, Snow; "Adoro Te Devote," Titcomb; "Legende," Vierne, and Postlude on "Ite Missa Est." Guilman (played by Leo G. Brehm); Berceuse, Vierne; Little Prelude and Fugue in D minor, Bach; "I Stand with One Foot in the Grave," Bach, and Toccata, Andriessen (played by Samuel T. Walter). Members were invited to try the instrument. Refreshments and a social hour followed.

MARJORIE FAY JOHNSON, Secretary.

**The Warden's Column**

The fifth annual national conclave of deans and regents will take place Dec. 29 and 30 in New York City. All members of the Guild, everywhere, and their friends are cordially invited to attend each event. At the meeting of the deans and regents with the council on Dec. 30 a section of seats will be reserved for members who attend as observers. The program follows:

Monday, Dec. 29, 10 a.m.—Meet at national headquarters for pilgrimage to churches and organs. 12:30 p.m.—Recital by Oswald G. Ragatz, A.A.G.O., of the University of Indiana, at Temple Emanu-El. 2:30 p.m.—Recital of the test pieces for the 1948 examinations by E. Bronson Ragan, F.A.G.O., at St. Bartholomew's Church, followed at 3:30 by a forum on examinations, conducted by Dr. Philip James, F.T.C.L., F.A.G.O., chairman of the examination committee. Dr. Gustave Reese, author and musicologist, will speak. 6:30—Annual Christmas dinner party at Schrafft's, Fifth Avenue at Forty-sixth Street. Dress formal or informal. The festive holiday spirit which prevails at this annual Guild party is thoroughly enjoyable. Price of dinner cards \$3.50. Reservations must be made by Dec. 22.

Tuesday, Dec. 30, 10 a.m.—Meet at the studio of Ernest White, 145 West Forty-sixth Street, for recital on studio organ. 12:30 p.m.—Warden's luncheon to deans and regents at the Cafe Savarin, Hotel Waldorf-Astoria. 2 p.m.—Meeting of deans and regents with the council in the choir room of St. Bartholomew's Church. 5—Recital by Dr. Leslie P. Spelman, F.A.G.O., of the University of Redlands in California, at Calvary Church. 8:40—Guild theater party at the Morosco Theater, "The Druid Circle." Reservations must be made by Dec. 16.

Enthusiasm over the national convention at St. Louis July 5 to 9 grows apace. Many letters and personal messages are being received pledging hearty cooperation from all parts of the country. An attendance of 1,000 is expected, with "100 per cent chapter representation." The Hotel Jefferson has been chosen as convention headquarters. Three hundred rooms have been reserved at the Hotel Jefferson and 200 rooms at the Statler, three blocks from the Jefferson. Members of chapters and branches are earnestly requested to inform deans and regents, and members at headquarters to inform the Guild office, of their intention to attend the convention, so that an estimate may be made of the number to be accommodated.

The number of Guild student groups is constantly increasing. Those recently formed: Central College, Fayette, Mo.; University of Florida; University of South Carolina; Wheaton College, Norton, Mass. Write to Guild office for particulars on forming these groups.

After months of careful planning, with the invaluable assistance of regional chairmen—Katherine Hammons of Dallas, Tex., Claude L. Murphree, F.A.G.O., of Gainesville, Fla., Adolph Steuterman, F.A.G.O., of Memphis, Tenn., and the deans and regents in these states—it was my great pleasure to make twenty-two visits in twelve states, including the deep South. The cities visited were: Toledo, Chicago, St. Louis (where a meeting was held with the convention committee), Tulsa, Okla., Dallas and Houston, Tex., Baton Rouge and New Orleans, La., Birmingham and Montgomery, Ala., Columbus, Miss. (where the first Guild student group was formed), Atlanta and Macon, Ga., St. Petersburg, Tampa, Miami and Jacksonville, Fla., Savannah, Ga., Columbia, S. C., Charlotte, Greensboro and Raleigh, N. C. Nine new chapters were organized, several branches were promoted to chapter status and one new

branch was organized. Preparations were also made for the organization of several additional chapters and branches.

S. LEWIS ELMER.

**Three Thousand at Hymn Festival.**

An audience of nearly 3,000 people joined in singing hymns of praise at the all-city Thanksgiving hymn festival sponsored by the Washington Chapter and held in the First Presbyterian Church, Seattle, Nov. 16 at 4 p.m. The prelude, Choral in B minor, Franck, was played by Ralph W. Kinison, organist of the church. Miss Catherine M. Adams played the hymns for congregational singing and accompanied the anthem sung by the united choirs of 300 voices, "O God, Our Help in Ages Past," by Carl F. Mueller. Mrs. Lois Hall Peterson, dean of the chapter, directed the anthem and congregational singing. The offering was given to the Albert Schweitzer fund. The postlude, Biggs' "Deo Gratias," was played by Thorild Swanson, organist of Gethsemane Lutheran.

Talmage F. Elwell was chairman of the committee in charge.

JEAN KILGORE.

**Recital by Wilbur Held.**

Wilbur Held, F.A.G.O., assistant professor at Ohio State University, and Mrs. Vera Watson Downing, violinist, were presented in a recital at the North Broadway Methodist Church of Columbus Sunday afternoon, Oct. 12. Mr. Held is organist and director at the North Broadway Church and Mrs. Downing is president of the Women's Music Club. The recital was sponsored jointly by the Central Ohio Chapter and the Women's Music Club. The program was as follows: Fantasie and Fugue in G minor, Bach; Sicilienne, Bach-Widor; Sonata in A for violin and organ, Handel; "Piece Heroique," Franck; "Impromptu," Vierne; "Poem" for violin and organ and "Comes Autumn Time," Sowerby.

The Central Ohio Chapter presented André Marchal in a recital at the First Congregational Church Nov. 14. A splendid audience greeted M. Marchal and thoroughly enjoyed the program.

MABEL A. POPPLETON, Registrar.

**Cleveland Organs Are Visited.**

The Northern Ohio Chapter spent the evening of Oct. 27 in a tour of some of Cleveland's west side churches, with a dinner at the Yorktown. We were privileged to hear a capable demonstration by the organist of each church as well as some extemporizations by Robert Stofer and Carleton H. Bullis. The churches visited and their incumbents were: St. Malachi's Catholic, Mrs. R. A. Lenaghan; St. Stephen's Catholic, John F. Weigel; Fifth Church of Christ, Scientist, Mrs. Frank Vanderheide; Church of the Ascension, Dale Hutson; Trinity Lutheran, Mrs. Ethel Byler, and Lakewood Presbyterian, Graham Marsh. A great deal of interest was shown in the rebuilt Johnson organ at St. Stephen's and Mr. Weigel explained the past and present make-up of the organ in detail. Credit is due Edwin D. Northrup for his excellent arrangements in making the tour and dinner a success—so successful that a great many people expressed the desire to repeat the trip in other sections of the city.

On Dec. 15 the annual Christmas party will be held at historic St. John's Church, with M. André Marchal as guest of honor.

EDWIN D. ANDERSON, Secretary.

**Akron, Ohio, Chapter.**

The Akron, Ohio, Chapter opened the season with a dinner meeting Nov. 3 at Iacominis' restaurant. Dean Harold Tower, after briefly outlining plans for the year, presented Dr. Albert Riemschneider, who read a paper on "Chorale Preludes of Bach." This was followed by a discussion and social hour.

RUTH BOWER MUSSER, Registrar.



## News of the American Guild of Organists — Continued

### Guild Examiners Report on Work of Candidates in 1947 Examinations

#### PAPER WORK EXAMINERS' REPORT.

As time goes on candidates seem to become more capable in dealing with the theoretical sections of the examinations; but, as usual, there were only a few who showed musicianship matching their technical equipment.

#### ASSOCIATESHIP.

**Counterpoint**—(a) Candidates showed lack of facility in writing fourth species in a middle voice. (b) This cantus seemed to give trouble. The imitative entries were awkward, and there were some curious cadences. (c) There was a distinct improvement in the working of this problem.

**Fugue**—Many candidates failed to give answers in adjacent voices and also showed a lack of knowledge in inverting double counterpoint at the fifteenth. However, the countersubjects were better than usual.

**Musical Knowledge Questions**—Many of the candidates gave adequate answers to these questions, but they lack command of written English.

**Ear Tests**—A large proportion of the candidates failed in the ear test, indicating a need of more thorough preliminary drill.

**Melody Harmonization**—Only a few harmonizations of this melody had quality. Unfortunately a printer's error appeared at the end of the fourth full measure of the printed test and handicapped candidates at this particular point. The examiners took this into consideration in their marking.

**Unfigured Bass**—This test was done remarkably well. The implied modulations were sensed and there was considerable imitative treatment.

**String Test**—This test was poorly done in some cases, due evidently to a lack of acquaintance with this technique. Bowing marks, for the most part, were ignored. Study of the works of Couperin and Clembault is recommended.

**Hymn-Tune**—There is still a general weakness in hymn-tune writing. The examiners do not expect masterpieces, but the writing should be coherent.

#### FELLOWSHIP.

**Counterpoint**—(a) The working of this problem showed generally a lack of organization. The second species was unfortunate in many cases, consequently producing a meandering third species. (b) There was a general improvement in the working of the four-part florid problem. The sixteenth century "peeped" through in some of the solutions.

**Fugue**—This test was done fairly well. However, candidates should remember that the final section of a fugue should be intense and convincing, and not tame. The given material should be utilized to the fullest extent.

**Orchestration**—The results of this problem were a pleasant surprise. Of course, this passage was definitely conceived for orchestra and evidently appealed to the candidates.

**Ear Tests**—These, in spite of their difficulty, were generally well done.

**Melody Harmonization**—The problems presented by this melody were negotiated well by many candidates. However, appropriate markings for string writing—such as bowing, etc.—were lacking.

**Ground Bass**—The texture exposed in the working of this problem was generally good, but several solutions produced the feeling of the key of C major instead of A minor.

**Anthem**—The working of the anthem test seems to be improving. The general impression of the examiners, however, is that candidates are not sufficiently acquainted with the great models of church literature.

**Essay**—As far as knowledge is concerned, the candidates acquitted themselves creditably, but the handwriting and English left much to be desired.

SETH BINGHAM.

NORMAN COKE-JEPHCOTT.

#### REPORT OF ORGAN EXAMINERS.

The organ examinations show progress, but not uniformly. In the associate test the set pieces still receive the major emphasis on the part of the candidates, which is probably natural. The tests showed that where enough time is given to the preparation the candidates do well. But the examiners feel that not enough weight has been given by the candidates (and their teachers) to the equally important and necessary elements of general musicianship which make up so large a part of the tests. The sight-reading in general this year was fair, the harmonizations were only passable, the modulations and figured bass were weak. Frankly, it was the set pieces that pulled some of the candidates through, and where these were weak the candidate had little chance to pass.

The fellowship candidates, profiting by experience gained in the associate examinations, made a better showing, both actually and relatively.

The overall picture shows that the candidates take musicianship too lightly and are likely to over-value mere performing ability. There was not enough facility in the tests as a whole. The examiners strongly urge a considerable increase of stress in the direction of all the elements of the test which demand musical thinking and invention.

J. LAWRENCE ERB.  
VERNON DE TAR.  
PHILIP JAMES.

#### CHOIRMASTER EXAMINERS' REPORT.

The candidates generally were insufficiently prepared for the practical work, resulting in vagueness. There was too much theory—and talking—and too little demonstration. This is a practical test, presupposing a certain amount of experience. A lecture is not a satisfactory substitute for a demonstration of vocal exercises, irrespective of the candidate's personal opinion. Most of the candidates failed to notice obvious wrong notes and rhythm in an anthem which had been designated many months prior to the examination. In the oral examination a lack of the everyday knowledge which every choirmaster as a musician should have was evident. The organ playing was especially weak in most cases and the idiom of the Bach accompaniment seemed foreign. The chorus selected required continuity and clarity, both of which were lacking most of the time. The organist-choirmaster should be musically incapable of the neglect of either phase of his dual responsibility.

The paper work was better on the whole, with the exception of the harmonizations of the plainchant example. Some of these were extremely crude and revealed not only a misconception of the nature of plainchant, but a lack of knowledge of the most elementary features of harmony itself. A more thorough research into the designated composers and their works is needed. The questions concerning repertory seemed to indicate a static viewpoint. The knowledge that church music is still progressing might have resulted in more interesting programs. The selection of music is an important duty of the choirmaster.

Candidates should read the questions carefully; there is little reason for misunderstanding provided the candidate has the required knowledge.

HAROLD HEEREMANS.  
NEWELL ROBINSON.

#### Lecture by Professor Dykema.

The Metropolitan New Jersey Chapter met on the evening of Nov. 10 at the Park Avenue Methodist Church in Orange, N. J. The guest speaker was professor Peter Dykema, lecturer and editor of many publications in the field of school music. His subject was "Integration—the Dual Responsibility of Pastor and Director" and his talk was not only inspiring but provocative.

Norman Grayson played two organ selections—"Corpus Christi," Titcomb, and "Have Mercy on Me, Lord God," Bach. These selections were followed by a discussion of their place and effect in the service. Professor Dykema then invited us to do some singing and there was an exciting exchange of opinions concerning the use of descants.

Refreshments were served after the lecture by a committee headed by Mrs. Cornelia Hunter and Mrs. Norman Grayson. A short business meeting was conducted by the dean, Mrs. Nellie Gordon Blasius, and the program for the December meeting was announced.

HELEN C. ROCKEFELLER, Registrar.

#### Memphis, Tenn., Chapter.

The Tennessee Chapter met Nov. 11 at the Church of the Good Shepherd, Memphis. M. B. McGrew was program chairman for the meeting. Dinner was served to forty members and guests. Following the dinner and business session recordings of music of the fourteenth, fifteenth and sixteenth centuries were played.

SALINA KELLOGG ACREE,  
Corresponding Secretary.

#### Annual Guild Service in Atlanta.

The annual Guild service of the Georgia Chapter was given Oct. 13 by the choir of the Cathedral of St. Philip in Atlanta under the direction of Tom Brumby, organist and choirmaster. The musical program was of unusual interest to the members of the chapter, for it was made up entirely of works of contemporary composers. The organ prelude and one of the two offertory anthems, "Psalm 150," were the work of Philip James. David McK. Williams composed the canticles and the anthem, "In the Beginning." The postlude was by Henry Cowell. The choral numbers were well prepared and skillfully directed. The Very Rev. John B. Walthour, dean of the cathedral, contributed much to the service with a brief but inspiring sermon. S. Lewis Elmer, warden of the Guild,

honored the Georgia Chapter with a visit to Atlanta Oct. 25 while on a tour of the South. The members enjoyed the privilege of meeting and hearing him speak at a luncheon at the Pershing Point Hotel. While in Atlanta Mr. Elmer was a guest in the home of the dean, Mrs. Walter B. Spivey.

DIXIE STEVENS, Registrar.

#### Birmingham Entertains Warden.

An all-time high for the Alabama Chapter was the visit Oct. 22 of Warden S. Lewis Elmer. Besides showing him Birmingham attractions, he was tendered a dinner at the Molton Hotel, at which he made a talk filled with inspiration. His tour through this section should result in great good to the A.G.O.

Another highlight was the presentation by the chapter, in cooperation with the City Council of Music Clubs, of the carillon of the Riverside Church, New York, Kamiel LeFevre, in a series of recitals on the Rushton memorial carillon at the First Presbyterian Church. The first of these recitals coincided with the second district convention of the Alabama Federation of Music Clubs, also held at the First Church, and was followed by a luncheon at which Dr. LeFevre was honored. The convention closed with a round-table discussion of choir problems in which directors from five of Birmingham's largest churches participated.

Herbert Grieb, organist director at the Church of the Advent and Temple Emanuel, entertained the chapter on the dark and stormy evening of Nov. 10. He gave an excellent talk on suitable wedding and funeral music, followed by a general discussion on standardizing rules for the use of church organs by outside organists—at the "request of the bride"—and also the standardizing of fees for weddings.

LAURA JACKSON DAVIDS.

#### Chapter Holds Church Music School.

Every Monday evening since Oct. 13 the Pennsylvania Chapter has been conducting a church music school. The opening session was marked by an address by the Rev. Rex Clements, Ph.D., pastor of the Bryn Mawr Presbyterian Church. On Oct. 13, 20 and 27 classes on denominational problems were held, conducted by clergymen and laymen of the Episcopal, Lutheran and Presbyterian churches. Oct. 20 a forum on church music and the publisher was held and Oct. 27 Dr. J. Lawrence Erb of the examination committee addressed the school on "A.G.O. Examinations in the Picture." Nov. 3 Ernest White, director of music at the Church of St. Mary the Virgin, New York, addressed the school on "The Organ, Its Mechanics, Its Tone, Its Use." Nov. 10 music of Bach for the junior choir was presented by a group of children under the direction of Ruth J. Flower, organist and director at St. Peter's Church, Wynecote. The choir of the First Unitarian Church, Howard L. Gamble organist and director, sang music of Bach for the adult choir. Nov. 17 the choir of the Second Baptist Church of Germantown demonstrated a weekly rehearsal of a volunteer choir and sang a program from their repertoire. Charles Ennis is director.

ELIZABETH M. WOLFE.

#### Auburn Chapter Hears Speakers.

The opening meetings of the Auburn, N. Y., Chapter have been exceptionally interesting. Sept. 15 the members met and made up a list of suitable organ music and solos for weddings, which was printed and distributed among members of the Cayuga County Ministerial Association at their request.

Oct. 15 the ministers were guests of the chapter for a talk entitled "Worship as a Ministry" by Miss Gladys Gray of Geneva, N. Y. Miss Gray has specialized in training for program planning. She showed how to build a religious program and illustrated the music used in it.

Nov. 10 the program for the chapter was "Hebrew Music." The guest speaker was a Hebrew cantor, David S. Altfield of Syracuse. He told of the music of Israel 3,000 years ago, as recorded in Biblical descriptions of Solomon's Temple, of the addition of Egyptian instruments during Moses' time, of the inability to write it down in ancient times, but how it was carried through the ages by word of mouth. Mr. Altfield brought the history up to the present day and explained some of the technicalities of the form of Hebrew music. He added recordings, and his own voice, to illustrate points in his talk.

MRS. LESLIE BRYANT, Registrar.

#### Waterloo, Iowa, Programs.

The playing of Mrs. Alice Stoltenberg Brown of Des Moines gave inspiration and stimulus for better work to the members of the Waterloo, Iowa, Chapter, as they listened to the program which she presented at the meeting Oct. 28 in Cedar Falls. This was a reciprocity program with Central Chapter of Des Moines, Iowa. Mrs. Brown played: Passacaglia and Fugue in C minor, Bach; Allegro in F sharp minor, Gullmunt; Adagio from Violin Concerto, Rogers-Bruh; "Fireworks Suite," Handel-Biggs; "Softly along the Road of Evening in a Twilight Dim with

Rose," Maelkelberghe; "Dawn Again," Maelkelberghe; "Caprice Vienneois," Kreisler; "Carillon de Westminster," Vienna. These numbers were played in a far from pedantic style and with spontaneity.

After the recital Mr. and Mrs. Paul O. Seifert acted as co-chairmen at a reception. The splendid hospitality shown by the First Evangelical Church of Cedar Falls added to the success of the evening.

One hundred and fifty people listened as three members presented a program Nov. 9 in the First Church of Christ, Scientist. It was the first time this church served as host and the first program of the year by members of the local chapter. Mrs. Marion Smith, who has occupied the position as organist at this church for the last seventeen years; Loretta Maley and Mrs. Rose Buenneke played. A talk on the work at the Evergreen, Colo., music school was given by Ellen Law Parrott.

MARION SMITH, Publicity Chairman.

#### Long Island Recital by Peeters.

The November meeting of the Long Island Chapter will long be remembered by those who had the privilege of hearing the Belgian virtuoso Flor Peeters. The recital took place Nov. 5 at the Cathedral of the Incarnation in Garden City, where Maurice Garabrant presides at the organ. Mr. Peeters, who won enthusiastic admiration from his audience by displaying complete command of his instrument, opened his program with Handel's Concerto in F major. This was followed by two Bach numbers—Fugue in G minor and Chorale Prelude, "Wachet auf." Then he played a group of his own compositions, followed by Franck's Pastorale; "Impromptu," Vierne, and "Es ist ein Ros entsprungen," Brahms. Mr. Peeters closed with Widor's Fifth Symphony, first part.

CHRISTINA ERB SATENGA, Secretary.

#### November Recital in Pasadena.

The November meeting of the Pasadena and Valley Districts Chapter was held at the Westminster Presbyterian Church Nov. 10, with a large attendance. At the dinner preceding the recital announcements were made of forthcoming events, which included the fourteenth annual Bach festival to be held Nov. 21, 22 and 23 at the First Congregational Church of Los Angeles and the appearance of Flor Peeters at Occidental College Nov. 24.

The evening's recitalist was Kathryn K. James, who was assisted by the Westminster chancel choir, William H. Budd director and baritone soloist, and Charles E. Anderson organist. Mrs. James played the Fugue in E flat ("St. Anne") and "Rejoice, Christian Men," Bach; Andante, Stamitz; Canon in B minor, Schumann; Passacaglia from Symphony in G major, Sowerby; Meditation, Grace; Scherzetto, Vierne; "Fidels," Whitlock, and "In dulci Jubilo," Karg-Elert. The chancel choir was heard in Mozart's "Ave Verum" and "He Watching Over Israel," from Mendelssohn's "Elijah." The program was an excellent one and was particularly enjoyable because of the diversity of style and color in the compositions used.

MARCIA HANNAH, Librarian.

#### Guests in Trenton Home.

The Central New Jersey Chapter sponsored a recital Nov. 3 at the home of Dr. and Mrs. William J. Harmon in Trenton. Miss Dorothy M. Reitzle, a pupil of George I. Tilton and one of the new members of the chapter, played the organ numbers and vocal selections were sung by Miss Virginia Wilkinson, mezzo-soprano of the First Baptist Church. The organ program was as follows: Allegro con spirito and Intermezzo, Sonata 3, Borowski; Fugue, Euxtehude; Intermezzo, Mascagni; Adagio, Sonata 3, Gullmunt; Fugue in D minor, Bach.

Following a brief business meeting refreshments were served and Dr. Harmon took any of the guests who wished to see the "inner workings" of the instrument on a tour of inspection of the organ below stairs.

RAMONA C. ANDREWS, Registrar.

#### Warden's Visit Provides Uplift.

The Texas Chapter had a very uplifting weekend Oct. 19 and 20. Sunday, Oct. 19, we had Warden Lewis Elmer as our guest. Luncheon was served at the Stoneleigh Hotel. After luncheon we drove to the estate of Coleman Cooper, where Mr. Elmer spoke for more than an hour on the founding and founders of the Guild and the purpose and ideals of the organization. We had several guests from the chapters in Fort Worth, Shreveport, Longview, Sherman and Denton.

Monday, Oct. 20, we had our monthly dinner and business meeting. Mrs. W. E. Blomdahl, the dean, presiding. After the business meeting the annual Guild service was held. The chancel choir of the First Methodist Church, where the meeting was held, provided the music for the service. Our chaplain took for his text "And They All Rejoiced at the Sound of the Organ." After the service Mrs. Blomdahl called all the officers to the front, where they were installed for the coming year.

ANNETTE BLACK.

## News of the A.G.O.—Continued

## Guild Events in New York

Guild events in New York for December and the remainder of the season are announced as follows:

Dec. 29 and 30—Annual conclave of deans and regents. General meeting and forum on examinations. Organ recitals, luncheon, Christmas dinner party. Pilgrimage to churches and organs.

Jan. 19, 8:15 p.m.—Lecture on Greek and Byzantine music by Christos Vrionides of the faculty of Union Theological Seminary in lecture hall of St. Bartholomew's Church.

Feb. 16, 8:15 p.m.—Recital by Geraint Jones of the British Broadcasting Corporation at the Brick Church.

March 15, 8:15 p.m.—Service at the Riverside Church, presented by the choir under the direction of Richard Weagley, with Virgil Fox at the organ.

April 12, 8:15 p.m.—Subscribers' night. Service of liturgical music presented by the Pius X School of Liturgical Music under the direction of Mother Cohanlan, R.S.G.

May 6, 8:15 p.m.—Ascension Day service, sung by the choir of St. Bartholomew's Church under the direction of the organist and choirmaster, Harold Friedell, F.A.G.O.

May 10, 8:15 p.m.—Recital to be announced.

May 24, 6:30 p.m.—National annual meeting and dinner.

## Pittsburgh Organists Hear Beymer.

The October event of the Western Pennsylvania Chapter was a dinner meeting at the Episcopal Church of the Redeemer, Pittsburgh, Oct. 27. The dinner was given by the church committee. An address of welcome was delivered by the Rev. Hugh S. Clark, rector of the church. After dinner we heard the speaker of the evening, Paul Allen Beymer, one of the country's outstanding boy choir directors. Mr. Beymer is organist and choirmaster of Christ Episcopal Church, Shaker Heights, Cleveland. He is known especially as the founder and director of Camp Wa-Li-Ro. Mr. Beymer illustrated his talk with pictures of the camp.

Preceding Mr. Beymer's talk two of our young members were heard—Jean Shaughnessy, age 16, opened the program with the Prelude and Fugue in A minor by Bach and Valesca Conrad, also 16, played the Scherzo by Gigout. J. Robert Izod, organist and choirmaster of the church, showed us pictures of his choir at camp. The evening was enjoyed by a record attendance.

ESTELLE A. GRAY, Registrar.

## Organ Tour in Binghamton.

The Binghamton, N. Y., Chapter began the fall season by making a tour of three organs Oct. 27 in the triple cities. The group began by looking over the old Beman organ (three-manual) at Christ Episcopal Church. From one of the oldest organs in Binghamton we went to one of the most modern Möller organs (four-manual) at the West Presbyterian Church. We ended our tour by examining an Austin three-manual at the Sarah Jane Johnson Methodist Church in Johnson City, after which the group enjoyed Halloween refreshments at the home of the dean, Miss Emily Williams.

ELLOUISE HEFFELINGER, Secretary.

## Choir Festival in Niagara Falls.

The adult choir festival sponsored by the Niagara Falls Chapter Nov. 10 at the Pierce Avenue Presbyterian Church was attended by a large audience and was a complete success. Mrs. Florence T. Smith was chairman of the festival committee, with Mrs. Millie Oxenham and Mrs. Rosamond Abate.

In the singing of the individual choirs careful training was shown. Outstanding were the selections by the massed choir of 165 singers in the rendition of two anthems by Roberta Bitgood, F.A.G.O., Sac. Mus. D., conducted by Dr. Bitgood, who is organist and director of music at Holy Trinity Lutheran Church, Buffalo. The singing of "Glory to God," a Christmas anthem, was worthy of special mention for its grace and beauty in the soft passages by the semi-chorus of women.

The prelude to the service was played by Marjorie I. Maeder, organist and director at the Evangelical United Brethren Church. Mrs. Irene R. Peck, organist and director at the host church, played the offertory and the postlude was played by J. Earl McCormick, dean of the Niagara Falls Chapter, who also accompanied the combined choirs.

Other choirs singing in the festival were: St. James' Methodist, Mrs. Elenore H. Schweitzer director; First Baptist,

Mrs. Florence T. Smith director; Church of Latter-Day Saints, Mrs. George Landes director; Pierce Avenue Presbyterian, Mrs. Irene Peck director; St. Paul's Methodist, Mrs. Ethel P. Cumming director and Mrs. Maude C. Turver accompanist; First Unitarian, Miss Bessie Perigo director; St. Paul's Lutheran, Roland Schroeder director and Mrs. Verina Woodman accompanist, and Bacon Memorial Presbyterian, J. Earl McCormick director.

MRS. J. EARL MCCORMICK, Secretary.

## Kansas City Chapter Meeting.

Dr. and Mrs. James R. Elliott entertained twenty members of the Kansas City Chapter at their home Oct. 25 for the first meeting of the season. Following the covered-dish supper Dr. Charles Griffith, the dean, presided over the business meeting and presented plans for the winter season. He announced the recital to be given the next day by Mrs. A. Raymond Malthy, A.A.G.O., at the William Rockhill Nelson Art Gallery. After the meeting several members played the organ which Mrs. Elliott has in her home.

JULIA ABBIE THORP, Registrar.

## Ellsasser Plays in Cincinnati.

The Southern Ohio Chapter presented Richard W. Ellsasser in a recital at the First United Church, Cincinnati, Oct. 27. This was the first of a series of recitals free to the public, made possible by the generosity of a list of patrons. Mr. Ellsasser in this recital—his first appearance in Cincinnati—more than lived up to his reputation. The program opened with a Trumpet Rondo by John Bull, closing with Mr. Ellsasser's improvisation on a modern theme by Thor Johnson, conductor of the Cincinnati Symphony Orchestra. Following the group of early works were four numbers of Bach, the last being the Toccata, Adagio and Fugue in C major. Especially delightful was the modern group, given a colorful and brilliant interpretation. This group included: "Fire-side Sketches," Clokey; "Soul of the Lake," Karg-Elert; "March Fantastique" and Concert Study in D minor, Ellsasser. Remarkable pedal technique was displayed in the Concert Study. The console of the new Wicks organ and the performer were in full view of the audience, a feature which added much to the pleasure of the recital. The church was filled to capacity. Several encores were given, the audience still asking for more.

A reception for members of the Guild and their guests was arranged by the church and Robert G. McIntosh, choir-master and organist.

HELEN M. SMITH, A.A.G.O., Registrar.

## Good Start in San Joaquin Valley.

The San Joaquin Valley Chapter got off to a fine start Sept. 30 with a dinner at the First Christian Church of Fresno, Cal. Choir directors of the valley have joined the organists to strengthen and broaden the interests of the Guild. Thirty-four churches from six towns were represented.

Howard Swan, head of the vocal department at Occidental College, Los Angeles, and director of music at the First Presbyterian Church in Pasadena, spoke of the problems of the choir director and what he needs to be successful. Mr. Swan painted a picture of the choir director whom we all know. He is the one who approaches a singer and, with a pleading look, says: "I understand you have a voice—won't you please come down and help us?" People should be made to feel it a privilege rather than a duty to sing in the choir, the speaker declared.

Arthur Leslie Jacobs, director of music for the Church Federation of Los Angeles, spoke of the need for a new vision in the church music field, the value of choir festivals and the like. Mrs. Jacobs spoke on organization of children's choirs. She stated that nowhere else is there the opportunity for such unlimited and startling development as in the West, because of the unity among church musicians.

In less than two years since this chapter was organized our membership has tripled and its influence is being felt more and more throughout the valley.

GERTRUDE RANDLEMAN, Secretary.

## Lecture on Hebrew Liturgy.

The Wheeling Chapter held its monthly meeting Oct. 21 at the Edgewood Lutheran Church, Wheeling, W. Va. In the absence of the dean, Robert Knox Chapman, Luella Michelfelder, sub-dean, conducted the business session. Rabbi J. H. Wagner of the Synagogue of Israel was presented by the program committee. He delivered an in-

teresting lecture on "Hebraic Music and Liturgy," accompanying the discourse with outstanding examples and illustrations. A social hour was enjoyed at the conclusion.

## Lehigh Valley Chapter.

The Lehigh Valley Chapter held its first meeting of the season Oct. 11 in Zion Lutheran Church, Easton, Pa. The dean presided at a short business meeting after which Thomas B. Dunn of the faculty of Peabody Conservatory, Baltimore, gave a talk on Wanda Landowska's performance of Bach's "Goldberg Variations" on the harpsichord. Records of her interpretation of this famous work were played and analyzed. Mr. Dunn thereafter played an organ composition by Jehan Alain.

SUE F. WRIGHT, Secretary.

## Fort Wayne Chapter.

A meeting of the Fort Wayne Chapter was held in the parlors of the First Presbyterian Church Oct. 21. After the business meeting the group was addressed by Mrs. Mark Riseborough, F.A.G.O., on "Guild Examinations." Mrs. Riseborough gave a very interesting outline of the preparation needed for both the associate and fellowship and related her experiences and difficulties in taking the examinations. She also exhibited some of the papers she had prepared and some of the previous examination questions. Mrs. Riseborough was the first woman in Indiana to become an F.A.G.O.

RALPH W. DOCTOR, Secretary.

## Take Up Many Topics in Tacoma.

A round-table discussion was the feature of the meeting of the Tacoma, Wash., Branch Oct. 20 at the First Congregational Church. The program was opened by Miss Edith Anderson, who told the members about organ and choral recordings now available. Mrs. Beatrice McHaney spoke on the organist-choirmaster relationship. Hymn accompaniment was the subject of Miss Elinor Holmes. She was followed by Miss Grace Johnson, who discussed the organist-pastor relationship. Mrs. Lloyd Buchanan dealt with original compositions and arrangements, while Miss Orpha Moser's topic concerned salaries. Ted Walstrom concluded the program, telling the members of new organ music.

Refreshments and a social hour around the fireplace brought the evening to a pleasant close. ESTHER HILD, Secretary.

## Spelman Plays in Sacramento.

The Sacramento, Cal., Chapter presented Dr. Leslie P. Spelman of the University of Redlands in a recital at the First Methodist Church Nov. 3. The program consisted of the following numbers: "Palm 19," Marcello; "Joseph est Bien Marie," Balbastre; Aria from Tenth Concerto, Handel; Ballade, Clokey; Prelude and Fugue in A minor, Böhm; "O God, Be Merciful to Me," Bach; Prelude and Fugue in D major, Bach; Berceuse, Bonnet; Intermezzo, Bonnet; "Puer Natus Est," Titcomb; "Sonata da Chiesa," Andriessen.

On the following night Dr. Spelman conducted a master class.

## Program for Monmouth Season.

The Monmouth, N. J., Chapter held the first meeting of the season Oct. 13 at the Campbell-Evans Hotel, Belmar, with the new dean, Mrs. Everett H. Antonides, presiding. Place cards were attached to small organ pipes brought for the occasion by Arthur Reines, the treasurer.

After dinner Mrs. Antonides introduced the officers and outlined the program for the season. The subject is "The Three-Choir Church of Today." The meetings will consist of programs on questions of interest pertaining to each type of choir.

Mrs. Antonides then introduced John Cubbon, director of the Manasquan Men's Chorus, who introduced a double quartet from the chorus and the accompanist, Mrs. George Jorgensen.

The programs planned for the year are as follows: Nov. 10, G. Howard Scott of the First Methodist Church of Asbury Park presented his senior choir in a

program followed by a discussion; Dec. 8, organ program of contemporary church service music and its correlation to the five periods of music; Jan. 12, youth choir program by Mrs. Antonides and the Westminster Youth Choir of the Belmar Presbyterian Church, followed by the January Guild party; Feb. 9, discussion of youth choir organization, training, repertoire, conducting and organ accompaniment; March 8, junior choir program; April 12, junior choir discussion; June, informal end of the year "get-together."

MARY B. FOSTER, Registrar.

## Addresses Youngstown Chapter.

"If good music is presented well and with sincerity and understanding, almost any group can learn to love and appreciate it," Professor Caro M. Carapetyan of Kent University said in a talk at an open meeting of the Youngstown, Ohio, Chapter, at the First Reformed Church Oct. 27.

"Too many conductors and choir directors talk of better music as 'highbrow music,'" Professor Carapetyan continued. "They always have the fear that students and choirs will not appreciate and respond to it and resort instead to hackneyed and second-rate music."

"How will an audience learn to like good music if it is never exposed to that type of music? If exposed enough times to quality music, people learn to like it. This has been proved in many cases."

Mrs. Hazel Wilkins Buchanan, dean of the chapter, presided, welcoming about sixty members and friends. Professor Carapetyan was introduced by the Rev. W. Frederic Miller. A brief recital by S. S. Badal, Jr., the church organist, opened the meeting.

## Lecture on "Choral Diction."

Following a no-host dinner at the Shadow Box Nov. 4, the Redwood Empire Chapter met at the Petaluma, Cal., Methodist Church for a talk on "Choral Diction" by Walter Bates, former president of the Canadian Singers' Guild. At the conclusion of the talk Dean Gordon Dixon opened an impromptu recital.

CLAIRE COLTRIN, Publicity Chairman.

## Sherman-Denison Chapter.

The Sherman-Denison Chapter opened its fall season with a dinner at the Grayson Hotel in Denison, Tex., Oct. 13. Pastors were guests of the organists. Myra Jo Preston presided. Officers were introduced and yearbooks were distributed. Mrs. Frank Spindle, program chairman, outlined the year's program and presented Wayne Bedford, director of music at Austin College, who spoke on "The Place of Music in the Worship Service." The Austin College A Cappella Choir illustrated his talk with the singing of intonations, responses, hymns and three special numbers.

The Guild presented Robert Evans of the Texas Chapter in a recital at the First Baptist Church of Sherman Nov. 8.

GLENNA JUDD.

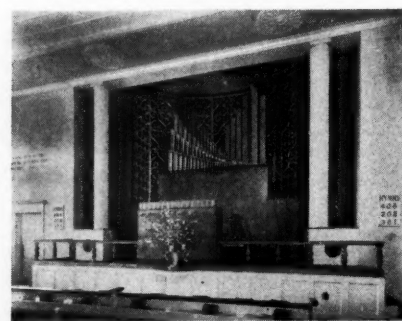
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## News of the A.G.O. —Continued

Evensong for the Guild  
with M. Searle Wright  
Offering Fine Program

M. Searle Wright, F.A.G.O., and his choir at the Chapel of the Incarnation in New York City presented a choral evensong service Nov. 10 as the third feature of the headquarters season of events. Mr. Wright and his excellent vocal forces gave us a stimulating evening in which his interest in and devotion to the cause of vital contemporary church music was in evidence.

Though the entire evening's music was presented with a uniform standard of excellence, the most exciting moments musically and dramatically were reached in a performance of the concluding part of William Walton's "Belshazzar's Feast." This excellent work is all too seldom heard because of its great difficulty.

The Rev. Robins Thatcher preaced the musical portions of the work with a reading of the text describing the revelry at Belshazzar's feast and the emerging of the hand which wrote on the wall. At this dramatic moment Mr. Wright entered with the organ fortissimo, and the excitement continued to grow until the very end of the chorus "Then Sing Aloud to God Our Strength, \* \* \* for Babylon the Great Is Fallen." The double chorus passages and difficult accompaniments were presented with a brilliance and rhythmic verve that was most rewarding.

Other portions of the evening's musical program included Holst's setting of the Eighty-sixth Psalm, James' familiar "By the Waters of Babylon" and Sowerby's "Psalm 22." A bit of flavor from earlier days was introduced with Byrd's "Ave Verum Corpus" and the evening's canticle was David Williams' "Cantate Domino."

Mr. Wright's accompaniments were excellent and colorful throughout, and especially worthy of praise since he had no pistons operating due to the current rebuilding work on the organ. His choir sang with precision, brilliance and an obvious love of their work.

The postlude, Hermann Schroeder's "Praeludium, Kanzone und Rondo" for violin and organ, was played by Eugenie Limberg Dengel, violinist, and Dr. Robert Baker, organist. This was probably the first performance of the work in this country. The music is stylistically reminiscent of Hindemith, but possesses a marked melodic individuality. Its warm lyricism and ingenious rhythmic interplay of the lines in clear, well-balanced textures make this work one which should be heard frequently.

The piece was performed with precision and clarity. Mrs. Dengel's sensitive phrasing and singing tone and Dr. Baker's tasteful, carefully-balanced registration contributed much to the effectiveness of the slow second movement, with its lovely harmonic coloring and charming fugal section. The tonal balance between violin and organ was perfect throughout the performance.

## Reuter Recital at Raleigh, N. C.

The North Carolina Chapter presented Robert Reuter, dean of the conservatory of music of Flora Macdonald College, Red Springs, N. C., in a recital at historic Christ Church in Raleigh Oct. 21. A large audience heard a well-balanced program of fine organ literature. Dean Reuter displayed musical taste, brilliance and sympathetic understanding throughout the performance. His program included the following: Introduction and Passacaglia in D minor, Reger; Chorale Preludes, "Dear Christians, One and All Rejoice" and "Come, God, Creator, Holy Ghost," Bach; Prelude and Fugue in B minor, Bach; Variations on the Chorale "Thou Prince of Peace," Johann Bernhard Bach; "The Ninety-fourth Psalm," Reubke; Rondo from Concerto for Flute, Rinck; "Cortege et Litanie," Dupré; Allegro from Second Symphony, Vierne.

The North Carolina Chapter held its first fall meeting with a dinner and recital at Christ Church, Raleigh, the same evening. Forty-five members were present at the dinner and about 300 members, guests and other Raleigh people attended the Reuter recital. Dean David S. Alkins, Mus.D., presided over the meeting. Fourteen new members made applications for membership as colleagues and the dean announced plans for chapters and branches

in Charlotte, Greensboro and Henderson. Professor Donald Peery of the piano department at St. Mary's School and Junior College, Raleigh, was elected sub-dean to fill the unexpired term of Arnold E. Bourziel. DAVID S. ALKINS, Dean.

## Hear Students in San Diego.

Members and friends of the San Diego Chapter enjoyed a student recital Oct. 13 in the First Presbyterian Church. Barry Hatch opened the program with a "Suite of Five Pieces," Bach-Edmundson, and he was followed by Isabel Tinkham, playing Bach's Fantasia and Fugue in G minor. Guest soloist was Paul Ruth, baritone, accompanied by Ethel Widener Kennedy at the organ. He sang a group of three numbers. For his second group Mr. Hatch played: "Credo in Unum Deum," Titcomb; "Autumn," Elmore, and "Piece Heroique," Franck. To conclude the evening performance Miss Tinkham played: Allegro Vivace (First Symphony), Vierne; "Benedictus," Reger, and Toccata-Prelude ("Vom Himmel hoch"), Edmundson.

The collection at these student concerts all goes to a student scholarship fund initiated last year.

Ethel Widener Kennedy, one of our charter members, celebrated her thirtieth anniversary Oct. 19 as organist-director of the First Presbyterian and the church was filled at a vesper service in her honor that afternoon. DIANA QUINT, Secretary.

## Catholic Church Indiana Host.

Edward Krieser, organist and choir-master of St. Joan of Arc Catholic Church, Indianapolis, was host at his church to the Indiana Chapter Oct. 28. Dinner was served in the school cafeteria, after which membership certificates were presented to forty new colleagues and the list of subscriber members was read. Msgr. Clement M. Bosler, pastor, made an introductory address of appreciation for the work of the organist and choirmaster in general.

The program in the church was one of modern liturgical music presented by the organist and by the St. Cecilia Choir (a girls' choir). The choir numbers, sung a cappella, were: "Ave Maria," Kodaly; "O Quam Suavis," Yon; "Salve Regina," Krieger, and "The Lord's Prayer," Malotte. Mr. Krieser played: Prelude and Fugue in E minor, Bach; "Dies Irae," Purvis; Cantabile, Jongen; Fantasia on the Hymn "Come, Holy Ghost," Walton; "Kyrie Eleison," Purvis.

The large attendance promises a successful season.

SUSAN SHEDD HEMINGWAY, A.A.G.O.,  
Secretary.

## Central Missouri Chapter.

The Central Missouri Chapter presented Dr. C. Harold Einecke of St. Louis in a recital at the opening meeting of the annual Missouri State Music Teachers' Association convention Sunday evening, Oct. 26. The recital was held at the Missouri Methodist Church, Columbia. A large number of Guild members attended, including about thirty-five from the newly-organized student groups at Central and Stephens Colleges.

At a supper meeting preceding the recital members of the two student groups gave brief resumes of their plans for the year and suggestions for the chapter's meetings for the year were discussed. The three major proposals were a lecture on organ building, a Guild service and a recital by a guest organist in the spring. BARBARA TWYEFFORT, Secretary.

## Two Programs of Peoria Chapter.

The September and October programs of the Peoria, Ill., Chapter offered more than passing interest both from the standpoint of programs and performance. The opening meeting of the season was held Sept. 30 at Grace Methodist Church in Pekin, Ill., in the form of an organ and choral concert by A.G.O. members, Mrs. Irving M. Weimer, organist of the church, and Miss Florence V. Diers and the mixed choir of the church under the direction of F. Forrest Wilson. Mrs. Weimer opened the program ably with "Jesu, Joy of Man's Desiring," Bach, and the Allegro Vivace movement of Widor's Fifth Symphony. In both the lovely "Evening Hymn" by Gardiner and the dramatic "O Lord God, unto Whom Vengeance Belongeth," by Robert Baker, the choir showed vitality and fresh and lovely tone quality in the women's sections.

Miss Diers' three organ selections were lighter and more atmospheric, but showed delicate taste. She was heard in "The Bells of St. Anne de Beaupré," by Russell; "Fountain Reverie," Fletcher, and "Danse des Clochettes," Rebikoff. Mr. Wilson's rich baritone was heard in the aria "Is Not His Word Like a Fire," from Mendelssohn's "Elijah," while the choir closed its part of the program with the brilliant anthem, also by Mendelssohn, "Ye Nations, Offer to the Lord," from the "Hymn of Praise." The final selection was Yon's Gregorian Concerto, excerpts from which were played by Mrs. Weimer, with another

Pekin member, Mrs. Meyers Mayberry, playing the orchestral accompaniments on the second piano.

Oct. 21 at the Second Church of Christ, Scientist, the monthly meeting was held. Soloists of the evening were Miss Edith Campbell and Sidney Williams, organist and tenor soloist at the church, respectively, and T. N. Neal, organist of St. Mary's Cathedral in Peoria. The organ numbers played by Miss Campbell and Mr. Neal provided interesting contrast in mood, content and suitability to different faiths. Miss Campbell played a group of four nineteenth and twentieth century pieces: Magnificat in F, Clausmann; "Vision," Rheinberger; Cantabile from Third Sonata, Rogers, and "Wedding Song," Harriet Ware. A note of sentiment was provided by the fact that the Rheinberger number was Miss Campbell's first Sunday prelude in her first organ position.

Mr. Neal's two groups were about equally divided between classic and pre-classic German works and contemporary American pieces, and were marked by clarity of registration and fleet technique. His numbers included: Toccata in E minor, Pachelbel; Chorale Paraphrase on "Schmücke Dich, O Liebe Seele," Seehel; Passacaglia ("In Aeternum"), from Symphony No. 2, Edmundson; "Veni, Creator Spiritus," Kreckel; "Carillon," DeLamar, and Grand Chorus on Credo III, Richard Key Biggs.

Mr. Williams, a well-known lyric tenor in this vicinity, sang two solos between Miss Campbell's and Mr. Neal's groups. He gave thoughtful and moving interpretations of "Light" by Stevenson and "For I Am Persuaded" by Mortimer Browning. MARY DEYO, Registrar.

## David McK. Williams St. Louis Guest.

The Missouri Chapter entertained Dr. David McK. Williams at luncheon Oct. 25 at the Forest Park Hotel, St. Louis. Dr. Williams was in St. Louis to conduct the choir and orchestra for the third annual Reformation Day service, held Oct. 26 at the Kiel Convention Hall. He made an informal talk to Guild members.

The monthly meeting of the Missouri Chapter was held at Centenary Methodist Church Oct. 27. Miss Marian Gibson, organist and choir director of Centenary, was the hostess. After dinner and a business meeting we heard a program of Christmas organ and choral music presented by Mario Salvador, organist of the St. Louis Cathedral, and a group of singers from the St. Louis Institute.

Seven new colleagues were accepted by the chapter. The chapter will sponsor a performance of Handel's "Messiah" at Centenary Methodist Church Dec. 7. The chorus will be drawn from all city churches and will be conducted by Dr. C. Harold Einecke, minister of music at Pilgrim Congregational Church.

The Missouri Chapter is happy and proud to have the national convention of the A.G.O. here in St. Louis July 5 to 9. The local convention committee is hard at work. PAUL FRIESS, Secretary.

## Long Island Members Hear Carillon.

The Long Island Chapter opened its season with a pilgrimage to the Riverside Church in New York City Sunday, Oct. 19. The members met at 3 o'clock and were escorted to the carillon chamber in the tower by Dr. Kamiel Le Fevre. A very interesting lecture was delivered by Dr. Le Fevre, the carillonneur. This was followed by a service in the church at 4 o'clock, after which the members were invited to listen to an impressive carillon recital.

A dinner party at the Stoddart Roof Garden Restaurant in Butler Hall with Dr. and Mrs. Le Fevre as guests terminated a very enjoyable meeting.

CHRISTINA ERB SAYENGA, Secretary.

## All Saints' Day in Wilkes-Barre.

A service of choral evensong, marking All Saints' Day, was held in St. Clement's Church, Wilkes-Barre, Pa., Nov. 4. The choirs of Grace Church and Calvary Church joined with St. Clement's choir, under the direction of Louis Weigand Ayre. Two anthems were included in the service music—"How They So Softly Rest," by Healey Willan, and "I Beheld and Lo!" by Stewart. Mrs. Ayre played the chorale from Vierne's Second Symphony as a prelude and "Requiescat in Pace" by Sowerby as postlude. The Rev. Fred W. Trumbore, S.T.B., rector of St. Clement's Church and a member of the Wilkes-Barre Chapter of the A.G.O., intoned the service and preached the sermon. The clergy, choirs and members of the A.G.O. were entertained, after the service, in the parish-house.

The Wilkes-Barre Chapter held its October meeting at Holy Trinity Lutheran Church, Kingston, Oct. 13. Reports on the lecture and recital by Ernest White Nov. 17 and 18, on the All Saints' Day service at St. Clement's Church and on the junior choir festival in February were presented. Favorite anthems were proposed for study by Estelle Broadt, Arline Rood, Ruth Reynolds and Louie Ayre. A social hour followed. LOUIE W. AYRE, Secretary.

## Riverside-San Bernardino Chapter.

Officers of the Riverside-San Bernardino Counties Chapter in California for 1947-48 are: Dean, Seward H. Brush; sub-dean, H. B. Hannum; secretary, Mrs. Marjorie Post Perkins; treasurer, Milton Sherwood;

registrar, Mrs. T. R. Wood; auditor, Barton Bachmann.

The first meeting of the season was held jointly with the Choral Conductors' Guild Oct. 20 at the Fontana Community Church. After a turkey dinner and business meeting conducted by J. Lorin Farmer, Charles Fisher, program chairman, presented Edward C. Tritt and Milton Sherwood as leaders in a discussion of choir and organ problems.

Richard Stanley of Redlands was congratulated on having passed the 1947 associateship test.

Ministers and members of music committees of the various churches represented by Guild members were special guests.

MARJORIE P. PERKINS, Secretary.

## Monmouth, N. J., Chapter.

The Monmouth Chapter met in the choir room of the Methodist Church of Asbury Park, N. J., Nov. 10 as guests of G. Howard Scott, A.A.G.O., organist and choir director. Mr. Scott rehearsed his senior choir in several anthems and in Maunder's "Hymn of Thanksgiving." Mr. Scott then invited us to the fireplace room for a discussion. Mrs. Everett Antonides, the dean, presided. Mr. Scott answered questions about his work with the choir and made helpful suggestions.

A colleague's certificate was presented to Barbara Fielder and the names of two new colleagues and a subscriber were proposed. Mrs. Antonides presented our former dean, Mrs. Harold W. Rainear, A.A.G.O. (Thelma Mount), with a wedding gift. MARY FOSTER, Registrar.

## Eastern Tennessee Chapter.

Members of the Eastern Tennessee Chapter were guests of Dean C. C. Loomis at a beautifully planned dinner Oct. 14 at the General Shelby Hotel in Bristol. After a brief business session Miss Ruth Scott, who served for three years in the armed forces as chaplain's assistant, related her experiences.

Henry Bridges was welcomed into the chapter, having been transferred from the Cumberland Valley Chapter.

Eugene Maupin gave the first recital sponsored by the chapter this season on Oct. 3. Mr. Maupin played to a capacity audience in the chapel at Sullins College. A fine feeling for musical line and an ability to interpret the spirit of both the classic and modern writers for his instrument are outstanding in this young musician's playing. His program, consisting of works of Couperin, some anonymous early French composers, Bach and Dupré, was received enthusiastically.

Since his discharge from the navy Mr. Maupin has been a student at the Oberlin Conservatory.

JUANITA BRADLEY, Secretary.

## Orlando Branch Meets.

At the initial meeting of the season, held at the tourist center in Sanford, Fla., Oct. 20, the Orlando Branch elected Mrs. R. H. Walthour secretary to fill the unexpired term of Mrs. C. E. Hofbauer. Other responsibilities had compelled Mrs. Hofbauer to resign. Mrs. Louise George Touhy, the regent, presided over the business session, at which members who had done summer work gave their observations. The group also admitted to membership Mrs. C. J. Ingalls of Groveland, now serving as organist-director at the Edge Memorial Methodist Church there.

The meeting was preceded by a covered-dish supper and was followed by the exhibition of a series of colored slides taken by Dr. Herman Siewert, professor of organ at Rollins College, on a trip he and Mrs. Siewert took to the west coast last summer. He also described several organs he saw and played while on the tour.

Since the Orlando Branch covers the central Florida territory, it is planned to hold meetings in nearby cities. Winter Park will be the place of the next convocation, with DeLand as host to the group in January.

## St. Joseph Valley Chapter.

The St. Joseph Valley Chapter held its October meeting in the Westminster Presbyterian Church, South Bend, Ind., Oct. 22. The business session was conducted by Dean Frances Buzby. The chapter's program for the year was outlined by Sub-dean Ruth Grove. Recitals, both organ and choir, lectures and study of several anthems are on the year's agenda. Three new members were admitted.

The choir of the church, under the direction of Miss Virginia Goebel, sang an excellent program of sacred choral numbers. Mrs. Lester Brown, organist of the host church, opened the program by playing two of the Preludes and Fugues from Bach's "Little Eight." Betty Rolf, organist of the Ridgefield Presbyterian Church, played Dubois' "Andantino Reverie."

The meeting closed with refreshments and a social hour in the parlors of the church. W. FRANKLIN SHAW, Registrar.

[News items which fail to give the date and place of the event reported cannot be published. Accounts of meetings or recitals sent more than two weeks after the event must yield precedence to up-to-date news. Correspondents should observe these rules to assure their chapters of representation.]

## News of the A.G.O.—Continued

### Scholarship Fund to Aid Organists Established by Chapter in Colorado

The Rocky Mountain Chapter of Denver, Colo., has established an educational fund in connection with its work. This fund is for the purpose of giving scholarships or A.G.O. memberships to worthy organists. The first recipient of the membership is John Friel.

Mr. Friel, a student who is blind, has been studying organ, organ repertoire and improvisation for several years. He has played several recitals in St. John's Cathedral, Denver, and is now playing at Galilee Baptist Church. Mr. Friel is a pupil of David Pew, M.S.M., assisted by John Moseley.

A choir festival sponsored by the Rocky Mountain Chapter at St. John's Cathedral in Denver Oct. 26 was a great success. In the chorus were members of twelve choirs whose directors or organists are members of the Guild. The choirs were taught the music by their own directors and the combined chorus was directed by David Pew, M.S.M., organist and choirmaster of the cathedral. Miss Ruth Spicer, dean of the chapter, and John Moseley, secretary, were the accompanists. Mrs. Russell Freeland, organist of Ascension Episcopal Church, played the preludes. The postlude was played by Miss Helen Neuman, organist of the Church of St. John the Evangelist. The anthems were the following: "The King's Highway," Williams; "Praise the Lord," Maunder; "Lead Me, Lord," Wesley.

The Very Rev. Paul Roberts delivered a short address on the purposes of the Guild. He said music should be a promoter of peace. Choirs are of great assistance in leading and directing the musical worship in any service, he asserted, but organists or directors should not use the services to show off any personal ability, for if that is done the spirit of the music is lost. Music, he said, is only an aid in worship, and not an end in itself.

#### District of Columbia News.

The tempo of activities for members of the District of Columbia Chapter is reaching a full-blown *allegro spiritoso*. By the middle of November there had been organ recitals, song recitals, chamber music, an oratorio and vesper services of unusual interest, all sponsored or participated in by Guild members.

After a brief business meeting Nov. 5 the chapter presented a public chamber music recital of unusual interest at the Washington Cathedral. Three visiting artists, playing flute, viola and harp, were joined by Paul Callaway, organist of the cathedral, in solo and concerted works. This was the first of several such programs which the chapter will sponsor during the year.

Another notable musical event was the presentation on Nov. 4 of Mendelssohn's "Elijah" by the Washington Choral Society and soloists. Louis Potter directed the entire group in a thrilling performance, commemorating the centenary of the composer's death.

Among visiting artists for the month Flor Peeters made two appearances with in the same week, while Nov. 6 André Marchal's recital at the First Congregational Church was most enthusiastically received. Locally Louis Potter and Lewis Atwater both have inaugurated 5 o'clock recitals at the Metropolitan Methodist and All Souls' Unitarian Churches respectively. Paul Callaway is continuing his monthly Sunday afternoon recitals at the Washington Cathedral and on Nov. 12 he played a dedicatory recital at Christ Church, Georgetown.

DONALD L. ENGLE, Registrar.

#### Oklahoma City Joint Meeting.

The November meeting of the Oklahoma City Chapter Nov. 3 was a splendid evening of fellowship. The Oklahoma Chapter, Tulsa, was invited to be our guests and, as always when these two chapters meet, it was quite worthwhile. The meeting began with a banquet at the First Christian Church. A brief talk was given by Mrs. Hine, dean of the Oklahoma Chapter, on Guild problems and ambitions as discussed in Tulsa when Warden Elmer visited that chapter. The Oklahoma City Chapter is aiding in the organization of a student chapter at the

College for Women in Chickasha. This promises to be an excellent group of college students headed by Miss Juanita Blanks, instructor of organ and an active member of this chapter.

The meeting was concluded by two fine organists, Miss Mildred Andrews and Miss Anderson, who gave a short recital on the four-manual Austin.

DUBERT DENNIS, Dean.

#### Plainchant Sung in Baltimore.

The November program meeting of the Chesapeake Chapter was held at the Baltimore Museum of Art Nov. 11 under the joint sponsorship of the museum and the local chapter. This meeting, which was open to the public, was the occasion for the first concert by the Plainchant Society of Baltimore, directed by Albert Fuller, who organized the group and who has studied extensively the rendition of Gregorian chant according to the Solesmes system. After a short talk by Mr. Fuller on the history of the chant the following numbers were sung: Mass for the Dead (complete); Psalm 114 and 115; hymns, "The Royal Banners Forward Go" and "Star of Ocean Fairest."

The performance deserves the highest praise; the reviewer has never heard the power and beauty of Gregorian chant revealed more fully or with such smooth and limpid tone production.

It is interesting in this connection that English texts were used, thereby demonstrating the usefulness of plainchant even when English—not Latin—is the language of the liturgy, and suggesting the general adaptability of this type of music to whatever the vernacular may be.

#### Maine Ministers Are Guests.

The Portland, Maine, Chapter held its annual minister-organist banquet Nov. 17 at Trinity Episcopal Church in Portland. The subject of the meeting, "What Constitutes a Well-Balanced Church Service," was presented by the Very Rev. W. D. F. Hughes, dean of St. Luke's Cathedral, who was the principal speaker for the clergy. Mrs. Francis Bailey led the discussion for the church musicians and was followed by the Rev. Alexander Winston and Dr. Malcolm Cass, who concluded the formal discussion of the topic. Dean Hughes expressed the thought that clergyman and organist should both be subject to the discipline of their professions, realizing the responsibilities thereof in leading their congregations in worship, and that this could be accomplished best by persons active from childhood in the church. There ensued an informal hour of give-and-take among the forty organists and clergymen present in which very few of the details of the church service escaped scrutiny and constructive criticism.

The ladies of Trinity Church served a turkey dinner in a banquet-room ornate with musical decorations.

The October meeting of the chapter was held at the First Parish Unitarian Church. Alfred Brinkler, F.A.G.O., spoke on the history and purposes of the Guild and on the examinations. Compositions required in the 1947 associateship examination were performed by John Fay, A.A.G.O., and Phyllis Cobb, A.A.G.O. Refreshments were served.

MALCOLM W. CASS, O.D., Dean.

#### New Hampshire Chapter.

Sponsored by the New Hampshire Chapter, Wilfrid Tremblay of Boston, guest organist for the ninth organ recital, attracted an audience of 1,200 to St. Augustine's Church, Manchester, Sunday evening, Nov. 9, when he played a dedication recital on the renovated organ. Mr. Tremblay presented an interesting program ranging from the classics to the more popular selections. The program was as follows: Chaconne, Couperin; Prelude, Clerambault; "Noel" No. 10, in G, d'Acquin; "O Saviour Sweet" and "Fugue a la Gigue," Bach; Concerto in D minor, Handel; Toccata, Dubois; "La Procession," Franck; "Liebestraum" (by request), Liszt; "Elfen," Bonnet; "Ave Maria," Schubert; "Rhapsodie sur les Airs Canadiens," Tremblay.

MISS GERMAINE PELLERIN, Secretary.

#### Boies Whitcomb Plays for Chapter.

The Lexington, Ky., Chapter presented Boies Whitcomb, A.A.G.O., Chm., one of our own members, in a recital Nov. 10 at the Second Presbyterian Church. A very appreciative audience enjoyed the following program: Prelude and Fugue in E flat major ("St. Anne"), Bach; Chorale Prelude, "O Man, Bewail Thy Grievous Sin," Bach; "Soeur Monique," Couperin; Chorale Preludes, "Deck Thyself, My Soul" and "Blessed Are Ye, Faithful Souls," Brahms; Sonata 6, Mendelssohn; Cho-

rale in B minor, Franck; "Impromptu," Vienne; Toccata, "Tu es Petra," Mulet. Mr. Whitcomb is organist and choir-master of Christ Church.

LURLINE DUNCAN, Secretary.

#### West Virginia Wesleyan Branch.

The first fall meeting of the West Virginia Wesleyan Chapter at Buckhannon was held at the home of Mrs. Perce Ross, dean of the chapter, Oct. 16. Mrs. Ross conducted the meeting and plans were made for November. It was tentatively arranged to hold meetings in various churches on Sunday afternoons. Following the business meeting a social hour was enjoyed by the group, with refreshments served by the hostess.

ANNIE FRANCES ARNOLD, Secretary.

**Mrs. Parrott Opens Season in Dubuque.**  
The Dubuque Chapter enjoyed a quiet summer, broken only by one or two interesting picnics. On one of these special occasions the members drove to Galena, Ill., for a picnic supper and spent the evening inspecting and trying the organ in St. John's Episcopal Church. This is said to be the oldest instrument in the Mississippi valley and has an interesting history.

The fall season was opened Oct. 27 with a recital in the Westminster Presbyterian Church, Dubuque, Mrs. F. DiTella, organist. The guest organist for the evening was Mrs. Ellen Law Parrott of Waterloo, Iowa. Her ease of execution and maturity of interpretation endeared her to the audience and made for a really memorable evening. The program was as follows: Sonata No. 1, Borowski; Sinfonia to "I Stand with One Foot in the Grave," "Jesu, Joy of Man's Desiring" and Prelude and Fugue in A minor, Bach; "Benedictus," Reger; "Variations de Concert," Bonnet.

ALBERT A. JAGNOW.

#### Activities of Virginia Chapter.

The October meeting of the Richmond, Va., Chapter was held at St. Paul's Episcopal Church Oct. 14, with the new dean, Alton Howell, presiding. Officers introduced by the dean were: Sub-dean, James R. Sydnor; treasurer, William H. Schutt; corresponding secretary, Mrs. Bright Anderson; registrar, Frances Sutton; program chairman, Charles Craig; membership chairman, Ruth Weisiger. Several new members were welcomed by the dean.

A resume of the programs planned for this year was given by the dean. Heading the list will be a recital by Alexander Schreiner. Other events include an organ and string ensemble recital, a student recital, a minister-organist dinner and a Guild service.

After the business meeting William H. Schutt, organist-choirmaster of Grace Covenant Church, led the group in an "anthem sing." Nine anthems were sung and their possible uses were discussed. Suggested lists of anthems were given to the members by Mr. Schutt and Mr. Sydnor.

FRANCES SUTTON, Registrar.

#### October Meeting in Ithaca.

The October meeting of the Ithaca, N. Y., Chapter was held at the First Methodist Church Oct. 27, with Dr. Conrad H. Rawski, the dean, presiding. An informal dinner was served prior to the meeting at the Victoria Inn, at which various subjects of musical interest were discussed. At the meeting specifications for additions to the Skinner organ in the First Methodist Church were inspected and comments and suggestions were made by members. Last year's reports and activities were reviewed and basic plans for an educational program in the 1947-48 season were formed.

Election of officers was held; the present officers were elected to their posts for another year: Dean, Dr. Conrad H. Rawski; sub-dean, Miss Louise Wallace; secretary, Mrs. Jenny Lou Struglia; treasurer, Mrs. William L. Gagg.

Various phases of the examinations were reviewed by Dr. Rawski.

CLARENCE R. WARRINGTON, Acting Secretary.

#### Recital by Fox in Pittsfield.

The Berkshire Chapter presented Virgil Fox in a recital at the First Congregational Church in Pittsfield, Mass., Nov. 6, before an audience of nearly 800. A reception was held in the church parlors for Mr. Fox. The recital was a success from every viewpoint. Plans for the next event, a Guild-sponsored service Dec. 14, are being formulated.

BRUCE M. WILLIAMS, Secretary.

#### Louisville Chapter.

The November meeting of the Louisville Chapter took the form of a dinner at the Arts Club Nov. 3. It was a welcome surprise to have six new members present and have them introduced to the chapter. They are Miss Beatrice Collins, Mrs. D. F. Conley, Mrs. Maiva N. Dickson, Miss Lillian Howell, Mrs. Mary Alice Jesse and Joseph W. Schreiber.

Mrs. A. A. Higgins announced coming programs, which ranged from the annual clergyman's night to a directors' rehearsal of the choir festival to be held in May.

The program was a review of "Handel," by Herbert Weinstock, given by Mrs. Julia B. Horn. Mrs. Horn was director of the Handel Oratorio Society for many years. In her trips to England she had visited many of the places mentioned by

Mr. Weinstock and her talk left her audience with the sensation of having visited with someone who had known the composer personally. One of the most interesting items in her discussion was the statement that Handel's tuning-fork was much lower than the one used today, and consequently his vocal parts did not require as much of his singers.

HARRY WILLIAM MYERS, A.A.G.O., Registrar.

#### Albuquerque Chapter.

The Albuquerque, N. M., Chapter held a meeting Nov. 10 at the home of Mrs. Frank Darrow. A list of Christmas programs to be presented by Guild members was announced.

Dec. 21 a cantata arranged and harmonized by Goodsell Slocum, organist and choirmaster of the First Presbyterian Church, will be given in that church. On the same date the choir of the Central Avenue Methodist Church, under the direction of Mrs. Samuel Spohr, will give a carol service. Also scheduled for Dec. 21 is a presentation of "The Messiah" by the choir of St. John's Cathedral under the direction of Joseph Grant.

Joseph Grant, dean of the chapter, spoke on specifications for small organs; The remainder of the evening was spent in browsing over Christmas music.

ALICE TILTON EIFFERT, Secretary.

#### South Carolina News.

The November meeting of the South Carolina Chapter was held Nov. 3 at St. John's Episcopal Church in Columbia, with Sam Stribling, organist of the church, as host. After a business meeting, presided over by the dean, Robert L. Van Doren, a workshop on the "St. Matthew Passion" of Bach was held. This work is to be presented on Good Friday by the combined choirs of members of the Guild and many helpful points were presented to members by Mr. Van Doren.

Warden Elmer visited our city Oct. 30 and was our guest at a luncheon at the Columbia Hotel. After the luncheon Mr. Elmer gave a very interesting and instructive talk on the work of the Guild and its aims.

The Greenwood Chapter has been organized and Dr. A. Elbert Adams is the dean. Warden Elmer visited Greenwood on his trip to this section and helped establish this new addition to the Guild.

The next meeting of the South Carolina Chapter is to be a junior choir festival on Dec. 14 at the First Presbyterian Church in Columbia.

L. GREGORY PEARCE.

#### Clokey Oratorio in San Antonio.

The Alamo Chapter of the "Alamo City," San Antonio, Tex., has had an interesting fall. The season opened with a picnic in October at Olmos Park. The October meeting, held at the First Presbyterian Church, was made especially interesting by a talk on the history of the Guild by Lee Norrell.

On Oct. 19 the annual Guild service presented a modern oratorio, "The Temple," composed by Dr. Joseph W. Clokey. A choir of 100 voices from Trinity University, under the leadership of Ralph Swing, and the Trinity University Orchestra, augmented by members of the San Antonio Symphony Orchestra, gave a beautiful performance. The composer was guest conductor.

The program for November was a talk on the development of the organ by Milton Randall.

On Dec. 1 Donald Willing, recital organist from Cleveland, will give a recital on the new Aeolian-Skinner organ at Temple Beth-El.

#### Peeters at Williamsport, Pa.

A meeting of the Williamsport, Pa., Chapter was held Nov. 2 at St. Mark's Lutheran parish-house, Dean Gordon Brearey presiding. Final arrangements were made for the Flor Peeters recital Nov. 6. The recital itself was a memorable one. Trinity Episcopal Church was filled to overflowing, many people standing. Mr. Peeters' playing was flawless and he gave a very interesting program. Perhaps of greatest interest was his own Variations and Finale on an Old Flemish Song. At the reception held afterward for Mr. Peeters and Guild members all were impressed by the charming, unaffected manner of the distinguished guest.

The second recital the chapter is sponsoring is planned for Feb. 3, when Dr. Alexander McCurdy and Flora Greenwood will be the artists. A student recital is planned for Dec. 7 at Christ Episcopal Church.

JOHN K. ZORIAN, Secretary.

#### Benefit Recital in Fresno, Cal.

The San Joaquin Valley Chapter gave a benefit recital Nov. 3 in the First Congregational Church of Fresno, Cal., the proceeds going to national headquarters for an endowment fund. Those who participated were Arthur Luckin, Nelson Walling, Gladys Seaman, Jane Keene, Margarette Larwood and Roger Christensen.

At the Oct. 21 meeting in the First Methodist Church Stanley Williams, west coast representative of the Aeolian-Skinner Organ Company, spoke on "Planning for a New Organ." This was well timed, as many churches in the valley are making plans for new organs.

GERTRUDE RANDELMAN, Secretary.

### CHAMBER MUSIC IS HEARD AT ERNEST WHITE'S STUDIO

Three concerts of chamber music were heard at the studio of Ernest White at the Church of St. Mary the Virgin in New York City on Sunday evenings in October. The first program was played Oct. 12 by Edith Weiss Mann, harpsichordist, and Mr. White at the Aeolian-Skinner studio organ. Oct. 12 two violins, two violas and a cello took part. A feature was Handel's Concerto in G minor for organ and strings, with Marie Schumacher playing the organ part. Oct. 19 an oboe and a recorder supplemented the organ and harpsichord. For the last program Mr. White was at the organ, with Floyd Worthington, bass, and Edith Weiss Mann, harpsichord. The organ numbers on the three programs comprised the "Great Eighteen" of Bach.

### MOZART C MAJOR MASS SUNG AT DR. HAWKINS' N. Y. CHURCH

Under the direction of Dr. Warner Hawkins Mozart's Mass in C major was to be sung Nov. 30 at 5 o'clock in Christ Methodist Church, New York City, of which Dr. Hawkins is organist and choir-master. The chorus and orchestra of the New York College of Music were combined with the choir of Christ Church, with Siegfried Landau conducting and Dr. Hawkins at the organ.

This work, sometimes called the "Coronation Mass," was composed upon Mozart's return to the Salzburg Cathedral. It was written and performed in 1779 (the composer's most brilliant period) and is forceful and brilliant.

UNDER HUGH McEDWARDS, musical director, the Great Neck, N. Y., Music Association gave its fourth choral concert Nov. 19. A large community chorus sang in the auditorium of the Kirkland Huske Memorial Parish-house of All Saints' Church, presenting a program of Handel, Hanson, Harris and a group of English romantic songs. The "Dettingen Te Deum" of Handel opened the program, followed by Howard Hanson's "Lament for Beowulf" and two movements of Roy Harris' Folk-song Symphony. Andrew Tietjen, organist of Trinity Church, New York City; a trumpet trio and Mrs. Louise Watson, pianist, provided instrumental accompaniments. The association, founded in 1945, is a non-profit amateur group. Hugh McEdwards, organist and choir-master of All Saints' Church, has directed the project from its inception.

A TEA ON SUNDAY afternoon, Oct. 26, at the home of the president, Miss Clara Gronau, opened the season for the Chicago Club of Women Organists. After a short business meeting Miss Alice R. Deal, program chairman, presented Mildred Burgess, pianist, and Jane Symons, contralto, in a group of piano and vocal solos. Valentina Woshner Fillinger played "The Stations of the Cross" by Marcel Dupré at Our Lady of Sorrows Church Sunday afternoon, Nov. 9. Mrs. Fillinger, a member of the club, gave a stunning performance of this atmospheric music.

THE SECOND ANNUAL Wa-Li-Ro choir festival in Tiffin, Ohio, was held at Old Trinity Church, Jacques Remsburg, organist and choir-master, Sunday afternoon, Nov. 16. Choiristers came from Mansfield, Painesville, Willoughby and Cleveland to sing under the direction of Paul Allen Beymer, with David Smith at the organ for the service and Norman Waite playing the prelude and postlude. Stanford's Magnificat and Nunc Dimittis in B flat, Shaw's "With a Voice of Singing" and Tchaikowsky's "Hear, Lord, Make Haste to Help Us" were used in the service.

THE DECEMBER THEORETICAL examinations of Trinity College, London, will be held at the choir school of St. John the Divine Cathedral in New York Monday, Dec. 29. The practical examinations will be held the first week in May and the June theory examinations will take place at the same New York center. The principal of the college, Dr. Wilfrid Greenhouse Ait, expects to be here, and to bring another one of the board of examiners, Dr. Lowery. Prospective candidates should register with the national chairman, Dr. Becket Gibbs, 501 West 121st Street, New York, not later than March 25.

ON THE SUNDAY AFTERNOONS of December, excepting the 21st, when there will be another program, Walter Blodgett, curator of musical arts of the Cleveland Museum of Art, will play the regular McMyler organ recitals at 5:15 p.m. His numbers will be: Sonata for Trumpet Stops, Purcell; Advent Chorale Preludes, Bach; Sixth Symphony, Widor. The museum's Christmas carol program will be presented Sunday, Dec. 21, sponsored by the Cleveland News and the Junior Council of the museum. The rounda of the museum will be lighted with thousands of candles and the public will join in the caroling.

### MR. AND MRS. MIRANDA TEACH AT ROCKY MOUNTAIN COLLEGE

Mr. and Mrs. Max G. Miranda have returned to the West after an absence of two years during which Mr. Miranda was at the Presbyterian Church of Wayne, Pa., a Philadelphia suburb. They are now at Rocky Mountain College, Billings, Mont. The new music building at this college has ample studios, twenty-four practice rooms and a recital hall seating 500. Mr. Miranda is director of the conservatory of music and will teach organ, piano, harmony and counterpoint, and Mrs. Miranda will conduct a college *a cappella* choir. The couple will have charge of the music at the First Congregational Church, which has four choirs. Rocky Mountain College was organized through the union of Intermountain College and the Billings Polytechnic School and has a campus of 200 acres and an equipment of ten buildings.

Before going to Pennsylvania the Mirandas were at Lincoln College in Illinois and before that at Beloit College.

### HARRY H. HUBER ON FACULTY OF KANSAS WESLEYAN "U"

Harry H. Huber, who for the last two years has been minister of music at the First Methodist Church, Hutchinson, Kan., has resigned to accept the appointment of professor of organ, piano and theory on the faculty of Kansas Wesleyan University at Salina. Professor Huber has also been appointed organist and choir-master of the First Christian Church of Salina, where he will train and direct a youth choir as well as an adult choir.

THE SIXTY-VOICE CHANCEL CHOIR of the First Methodist Church of Fort Worth, Tex., under the direction of Robert R. Clarke, M.S.M., minister of music, sang four cantatas—"All They from Saba," Bach; "Sound Your Knell," Bach; "St. Mary Magdalena," d'Indy, and "Hear My Prayer," Mendelssohn—Nov. 9 and they were well received by a congregation of nearly 500 people. This was the second in the series of nine worship services of music planned for the season. The solo cantata "Sound Your Knell" for contralto is scored for bells, which were used in the rendition. All soloists were residents of Fort Worth and members of the chancel choir.

ON SATURDAY EVENING, DEC. 13, the New York University Glee Club, directed by Dr. Alfred M. Greenfield, will present its eighteenth annual Town Hall concert. Dr. Joseph H. Bryan, '86, the glee club's founder, and the Rev. Dr. Edgar Tilton, Jr., '86, the only two surviving members of the original club, will be present to be honored in a special anniversary celebration. Frances Blaisdell, flutist, will play a group of solos and join the club in "Now Is the Time of Christmas" by Arnold Bax. Elsie Learned, contralto, who at home is Mrs. Greenfield, will be presented with the club in a performance of Brahms' "Alto Rhapsody."

THE WASHINGTON CHORAL SOCIETY commemorated the one hundredth anniversary of the death of Felix Mendelssohn Nov. 4 with a rendition of his oratorio "Elijah," sung by the choir of 200. The presentation starred Robert Nicholson, baritone, in the title role. Anna McKnight was soprano soloist, Ruth Brall contralto and Norman Carey tenor. An orchestra drawn from the National Symphony Orchestra, with Lyman McCrary, organist, accompanied and Louis Potter was conductor. The audience that filled Constitution Hall received the excellent program warmly.

THE NATIONAL ASSOCIATION of Schools of Music, accrediting body for educational institutions in the field of music in the United States, will meet at the Hotel Statler, Boston, Dec. 27 to 30. This meeting immediately precedes the convention of the Music Teachers' National Association at the same place. The ranking officers of more than 150 of the leading schools of music, colleges and conservatories throughout the country will take their places as official delegates and will participate in the discussions of many important topics and problems in the field of music on the preparatory, college and graduate levels.

A SPECIAL MUSICAL SERVICE takes place at All Saints' Church, Great Neck, L. I., N. Y., Sunday, Nov. 30, at 8 p.m. Hugh McEdwards, A. A. G. O., organist-choir-master and director of the Great Neck Music Association, will present the choir in the following program: Prelude, Adagio ("Grande Piece Symphonique"), Franck; Ferial Preces, Magnificat and Nunc Dimittis, Tallis; "When First Mine Eyes Unveil," Howells, and Cantata 61, "Come, Redeemer," Bach; postlude, "Grand Jeu," du Mage. It has been the custom to hold an exceptionally fine musical service at All Saints' on the evening of Advent Sunday.

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### Late Recital Programs

C. Harold Einecke, St. Louis, Mo.—Dr. Einecke of Pilgrim Congregational Church was heard in a recital at the Missouri Methodist Church in Columbia Sunday evening, Oct. 26, playing: "Te Deum" (Praeludium), Buxtehude; Chorale Prelude, "Deck Thyself, My Soul, with Gladness," Telemann; Prelude and Fugue in E minor (Cathedral), Bach; "God's Time Is Best" and "I Stand at the Threshold," Bach; Prelude on the Theme "B-A-C-H," Richard Keys Biggs; "The Musical Clocks," Haydn; Chorale, Honegger; "Carillon de Westminster," Vierne.

Robert L. Bedell, Mus.D., New York—Dr. Bedell was guest recitalist at the Wanamaker store in Philadelphia Nov. 12. His program included: Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; "Offrande Musicale" in C, de Maleingreux; Toccata in A flat, de la Tombelle; Communion, Tournemire; Fanfare Fugue, Commette; Aria, Peeters; Pastorale in A major, Jongen; March, Lucien Niverd; "Ave Maria" No. 1, Bossi; Grand Chorus in D, West; "Divertissement," Bedell; "Suite Breve Religieuse" ("Messe Basse"), Bedell.

THE ELIZABETH SPRAGUE COOLIDGE Foundation in the Library of Congress observed founder's day with a concert in the Coolidge Auditorium of the library Oct. 30 and with the annual presentation of the medal awarded every year for eminent services to chamber music. There were two recipients of the honor this year—Luther B. Marchant of Mills College and Louis Speyer of the Boston Symphony Orchestra. Both men were able to be present. Mrs. Elizabeth Sprague Coolidge, world-famous patroness of chamber music, who established the foundation in 1925, made the awards.

MRS. MABEL TALMADGE CARPENTER, widow of Henry Carpenter and a church organist for many years, died Oct. 30 at the Presbyterian Hospital in New York. Mrs. Carpenter, who resided in Stanfordsville, N. Y., was organist of the Congregational-Christian Church. A son, Henry Carpenter; a daughter, Mrs. Jeanette Lawson, and a sister survive.

MR. AND MRS. MARIO SALVADOR of St. Louis announce the arrival on Oct. 29 of Charles Lawrence Salvador. The father of the young man is organist of the St. Louis Cathedral.

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## Preparation of Test Pieces for the Guild Examinations of 1948

By ROWLAND W. DUNHAM, F.A.G.O.

Organists expecting to take the A.G.O. examinations next May should approach the task of preparation with intelligence and determination. Intelligence is that capacity of the mind which apprehends and comprehends, which "designates a concrete or embodied intellect." This implies that the prospective candidate should, first of all, have a definite understanding of each composition he will play, beyond the mere playing of the notes.

Examiners properly expect technical perfection as a matter of course. It would seem absurd to advise prospective candidates to learn the music thoroughly. Yet the number of low grades in the required pieces would indicate that many aspirants have not prepared these compositions well enough to play the correct notes consistently. Exhaustive practice thus becomes essential if the ordeal of examination is to be faced with equanimity and the security of mind that would then accompany such assurance. Adherence to specifications in modern compositions ought to simplify registration, a matter of relatively little significance. In Bach a choice of the best editions or a compromise thereof ought to give satisfactory basic tonal foundation. Much more important is the care that should be devoted to tempo, to phrasing and, in a limited way, to nuance. Experience has revealed that candidates who fail to play adequately have given scant or indifferent consideration to the seriousness of the matter of thorough preparation. Unstable technical delivery and evidence of faulty musicianship account for most of the casualties. It is foolish to hope the grading will be lenient or the examiners hard of hearing.

Determination is mentioned because the writer realizes that only by great perseverance can one bend himself to the labor of this project. To win a Guild certificate one must make up his mind at the outset that long and regular periods of practice and study are the only sure ways to reach the objective. It is not sufficient to indulge in desultory and irregular sessions at the console in order to play certain pieces at an examination. The rewards? They lie not exclusively in possession of the Guild certificate, but, more important, in the inevitable gain in mastery as an organist of superior attainments.

With this preliminary advice in connection with general preparation and approach a consideration of the chosen compositions for the forthcoming examinations may be of some value.

**ASSOCIATE TESTS**—To play the whole or any portion of all three of the following pieces: (a) Chorale Prelude, "O Lamm Gottes, unschuldig," Bach (Historical Organ Recitals, volume 2, page 12, G. Schirmer, or Peters Edition, volume 7, page 45); (b) Finale, by Dupré ("Vespres du Commun," page 45, French Edition, or page 46, H. W. Gray Edition); (c) Chorale Prelude, "Ach bleib bei uns, Herr Jesu Christ," by Eric DeLamarter (Witmark & Sons).

**FELLOWSHIP TESTS**—To play the whole or any portion of all three of the following pieces: (a) Fantasia in G (five voices), Bach (Peters Edition, volume 4, page 62, or Widor-Schweitzer Edition, volume 1, page 46, G. Schirmer); (b) "Priere," Cesar Franck (G. Schirmer); (c) Prelude and Fugue in C minor, Seth Bingham (H. W. Gray Company).

Note the following instructions are added by the examination committee: "The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation."

### Associate Pieces

**J. S. Bach** - - - - - *Chorale Prelude, "O Lamm Gottes, unschuldig"*  
This is a monumental work consisting of three versets in which the liturgical melody is sung first by the soprano, then by the inner voice and finally by the pedal. The first and second versets for manuals alone contain figurations which entwine the melody. In the third there is a characteristic contrapuntal texture superimposing the bass. A special treatment may be used in the second verset. With a subdued combination on the swell the pedal is coupled to that manual and plays the notes of the lowest part coupled to swell with the right hand playing the top part, also on the swell. This permits the left hand to play the main theme on the great or choir with slightly louder stops. When the melody ends all parts should be assigned to the swell (with both hands).

EMORY LELAND GALLUP, WHO DIED OCT. 30



This permits the pedal to be prepared for the third section, usually played forte throughout and with enough power in the pedal to give sufficient weight to the melody.

With two chorale preludes chosen for this year's examination the candidates cannot fail to be struck with the contrast of approach. The Bach work unfortunately is not too often performed, possibly because of its length. It is regarded as of less appeal to the average audience. As a student it was my privilege to become familiar with and fond of this prelude, so there remains the sort of admiration that so often results from youthful contacts. In proposing it the committee has emphasized a musical creation that well merits propagation. The contrast with Mr. DeLamarter's miniature presents a valuable study in styles.

### Marcel Dupré

- - - - - *Finale ("Vespres du Commun")*  
M. Dupré's Op. 18 consists of a series of antiphons for organ. These little responses are the type of composition parallel to those masterly extemporaneous performances given regularly at Notre Dame in Paris. These improvisations, as those of us who have heard them recall, possess a merit and appropriateness quite different from those offered as part of an organ recital in America. There are three sets of five. The first is a group of antiphons; the second is the successive sections of the "Ave Maris Stella"; book 3 is the Magnificat. The finale consists of the last half of the Gloria, which follows the Magnificat ("as it was in the beginning").

In style this five-page composition is a toccata as so generally may be found in such compositions. For two pages the plainchant melody appears (*fff*) in the pedal, with arpeggios beneath in the manuals. This is succeeded by the reverse—melody in the soprano over the same agitated passage-work. Imitation in the pedal makes this development both musical and exhilarating. The last three lines finds a change of treatment. Descending three-note chords in each hand superimpose slow pedal notes, the finale closing with four measures of arpeggios and a brilliant tone chord with fermata.

It is obvious that to play this work adequately the notes must be thoroughly under the fingers before the significant pedal movements can be announced effectively. *Allegro con fuoco* indicates a pace that must be fast enough to produce the brilliance expected, yet in keeping with clarity.

### Eric DeLamarter - - Chorale Prelude,

"Ach, bleib bei uns, Herr Jesu Christ"  
A devotional musical meditation by one of our more distinguished composers of organ music. In the traditional style, it consists of a simple statement of this lovely chorale above a quiet though somewhat chromatic texture. There would appear to be no special advice as to performance, since the little piece contains little to trouble an organist who has been adequately trained. A warning might be sounded in regard to proper legato delivery of the two parts assigned to the

left hand. To be certain, one should work out a suitable fingering and adhere to it. Tempo ought to be steady. No change in stops is expected.

### Fellowship Pieces

#### J. S. Bach - - Fantasia in C (five voices)

M. Pirro in his book "Johann Sebastian Bach, the Organist" places this work in the "years of inexperience of the young composer," wherein the "timidity with which he availed himself of the resources of the organ indicates even more the fear of venturing beyond the limits of virtuosity." Influences of Pachelbel and more especially of Buxtehude are conspicuous.

This Fantasia consists of three movements, the first two rather exploratory in style and construction and influenced by the Italian music heard and played while Bach was a violinist in the court orchestra at Weimar. In the third movement there appears to be a more successful adoption of the best elements in the music of Buxtehude.

I. "Tres vitement." This is a toccata-like movement for manuals alone in 12/8 meter. Simplicity and rhythmic steadiness should be borne in mind in the delivery of these two pages of rather naive music. Many will find this section bordering on the monotonous. In spite of the tempo indication, a moderate pace should be utilized. Schweitzer recommends echo effects for the first eighteen measures, playing the odd measures on the great and the even measures on swell or choir, though this treatment is vigorously opposed by many of the best players. From measure 20 keep on one manual, building up to a "majestic fullness of tone."

II. "Grave (five-voice)." Here are four pages of serious polyphony over a moving bass, frequently scale-wise. A conspicuous feature is the extensive use of suspensions. The player may feel a lack of interest; that is present in the more mature works of later periods. This movement is played on one manual, probably the great, throughout, with full organ, minus the more stentorian reeds.

III. "Lentement." Over a descending chromatic scale in the pedals is superimposed a series of ascending arpeggios. There is some resemblance to a chaconne. The player must again be sure that the

movement of the music proceeds without interruption, accurately and in exact time. Registration might consist of foundation stops with additional mixtures if desired.

Preparation of the Fantasia should present no hazards for a prospective fellow. With a command of the necessary diversity in touch required in the three sections no trouble ought to be encountered. Nevertheless warning is given that this overture-like composition should not be taken for granted because of its dissimilarity from the more mature Bach most of us know better.

### Cesar Franck - - - - - "Priere"

Cesar Franck's "Priere" is indeed a supplication. So subjective is it that many of us feel that public performance should occur only under special and favorable conditions. This is music of the soul into which the player pours the fervor of his emotions insofar as he is capable.

There are two themes developed somewhat at length. Because of widespread chords it is advisable to couple the pedals to the manual in use (without pedal stops) wherever possible. While the composer calls for a most indefinite registration, *Fonds ee 8 pieds*, American organs lend themselves to richer combinations. Warning here should be given to candidates to avoid extremes and sentimentality. In the quasi recitativo the trumpet is demanded. Libert used to refer to these passages as "Gabriel blowing his trumpet at the Judgment Day." Following the free section comes a declamatory ten measures, making use of Franck's favorite device of expansion, which leads to an extended reiteration of the principal subject. This peroration is filled with considerable difficulty in the manuals, including some widely spread chords and the problem of triplets against duplets.

The composition will require more than a little practice for adequate technical delivery, to say nothing of the interpretative element.

### Seth Bingham - - - - -

#### Prelude and Fugue in C minor

Professor Bingham's essay in this form, dated 1923, was published in a volume of the *American Organ Quarterly* in the second year of its all-too-short existence (H. W. Gray). This composition has already been used as a test piece for A.G.O. examinations.

There is a short analysis under the caption of "Program Notes" that may be of some value. This will provide a basis for a more detailed study for an adequate performance. The style is straightforward, requiring little change of registration. Candidates' chief concern therefore will be to establish a suitable tempo and play with accuracy and clarity.

In the Prelude there is one interesting first subject presented initially in three-part counterpoint. This leads into the second subject, in E flat, now in four voices. Note the occasional appearance of figures from the first subject. There is some development of the material in various tonalities directed toward the key of C major, in which the two themes finally achieve a culmination with full organ. This Prelude is not difficult technically, but warning should be given that there are spots where a nervous player may go astray.

The subject of the Fugue is along traditional lines, with two motives, each repeated in sequence. A well-conceived counter-subject completes the material from which the composer evolves a structure that holds the attention by its musicality and varied treatment. Registration is carefully indicated. Suggested tempo is more rapid than that of the Prelude. Attention is called to the declamatory nature of quarter-notes that must be delivered as marked whenever the subject appears. Good players should have no special trouble with the note playing.

KUSC, THE FREQUENCY MODULATION broadcasting station of the University of Southern California (FM 91.5 megacycles) has arranged a series of broadcasts from the First Methodist Church of Los Angeles featuring Dr. Irene Robertson, the organist. The programs are presented on the Hancock concert hour between 7 and 8 p.m. The broadcast Nov. 4 offered a recital of Mendelssohn's works, including solos by Crafton Call, Barbara Hornbrook and Muriel Maxwell. Recitals take place on the third Monday of each month.

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## Letters from Our Readers

[Letters of interest received from several correspondents have had to be omitted this month, but we hope to publish them in later issues.]

**Asks for Truth from Those Who Know.**  
Bay Shore, L. I., N. Y., Oct. 10, 1947.—Dear Mr. Gruenstein:

I must say that I am amused to find that the hot discussion of "classic vs. romantic," banned from our magazine only a few months ago, is stealthily creeping back under the guise of highly technical and mathematical statements, which, when carefully analyzed, are not at all true and are most misleading to the unwary.

It seems to me that today it is considered perfectly commonplace for any organist, faddist or builder to write weightily and authoritatively on the subject of organ design and, regardless of the verity of the written matter, it is published for distribution all over the country among thousands of organists, most of whom are church organists seeking the truth in such matters. It is beyond my comprehension that our magazine should print theory or "hot air" composed by those who, in most cases, have set themselves up as authorities and who in almost all cases have missed the boat completely on this matter of organ design.

However, there are some of us who do know the truth about the questions that arise, not because we have visited many European cathedrals and organ shops, not because we have thoroughly read "The Art of Organ Building," not because we have written articles and volumes on the matter, but because we have actually done the work from raw materials to finished job and have achieved results worth talking about. How many of the so-called authorities have built an organ complete—mechanically, voiced the pipes, balanced, tone-regulated and tuned the organ so that the final result is a carefully and shrewdly conceived whole, on a par with our finest work today? And be assured that there is a standard of fine work to which we may refer.

As an organist and organ builder I am provoked by the fact that we of the organ realm are not hearing the truth in straightforward facts and unalterable principles. We are being flimflammed by those who don't know. After all, our magazine is a Guild publication and the purpose of the Guild is to raise musical standards and to purvey pertinent knowledge to the organists, clergy and other musicians. Can we not have the truth?

It may be a significant fact that those who are building our finest work and are day by day producing instruments of high quality and comprehensive design are the people who are having the least part in this absurd controversy.

So I say, the next time facts are needed about organ design—facts and helpful, coherent explanations—seek those who know, as evidenced by their experience and accomplishment. Sincerely,

THEODORE GILBERT.

**Plea for an Eclectic Attitude.**

Los Gatos, Cal., Nov. 5, 1947.—Dear Mr. Gruenstein:

Mr. R. J. S. Piggott, in the November issue, refers to some of the 1900-1920 designers as not completely incompetent and lists me among them. Thanks for this compliment, but may I say (thankfully) that I am still very much alive, busy as a bee, and have quite a few good-sized

Jobs coming through in which new wrinkles are pinned to conservative ensembles.

Mr. Piggott, with his usual sound reasoning, shows up the flaws in Mr. Wood's (October DIAPASON) claims for superior tonal variety of the classic-baroque type organs. I agree with Dr. Albert Schweitzer, who wrote me: "I do not like the baroque organ at all" ("Je n'aime pas du tout les orgues Baroques"). As he further said, they are "colorless and mean." But no more do I care for the sudden "romantic organ," which (though extinct) yet continues to be a windmill for baroqueists to tilt at.

In all such discussions it must be remembered and weighed as fact that there exists a type of dealer in sounds who looks on music as geometry and is offended by sentiment. To such (most naturally) any combination of pitch and timbre (as long as it is high) is as good as another. So when these people say the musical combinations in an organ of their preference are limited only by the mathematically possible combinations, they are being strictly honest and, according to their lights, logical. They are the most vocal of "musicians" in their claim to that title.

It all reminds me of the scathing comment of the late Wallace Sabin on the claim of an electronic builder to some 999,888,777 registrational possibilities. Mr. Sabin said: "A man with the standard equipment of head and body, arms, legs, hands, feet, fingers and toes, stands upright. He bends his left little finger at the third joint—that is one combination. He crooks his right great toe—that is two combinations," etc., etc."

Any judge of tone, amateur or professional, knows that all combinations of mutation and unison-octave stops sound related—tuned with the same brush. Still, they have their uses.

Let us discourage shallow propaganda and get down to the serious business of planning organs that take advantage of every tonal pigment and are not only comprehensive, but balanced. Then we'll get some place.

Yours truly,  
J. B. JAMISON.

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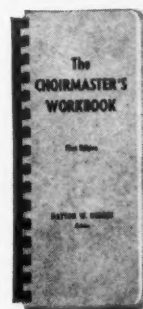
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Advertising rates on application.

Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, DECEMBER 1, 1947

[Changes of address received later than the 20th of the month cannot be made in time for the next issue. Back numbers, if available, can be sent only on payment of 15 cents a copy.]

## Mendelssohn Centenary

One hundred years have passed since the death of Felix Mendelssohn-Bartholdy, which occurred Nov. 4, 1847. No one in the world of music has better reason for commemorating Mendelssohn's life and compositions than the church musician, for of all that his creative genius produced there is nothing greater than his oratorios; and his six organ sonatas are among the finest literature for the instrument. It is heartening to note that these works appear more frequently on the programs of our ablest recitalists than perhaps they have for some years.

It is the admirable character of Mendelssohn, his culture and his religious feeling, that make his record one that adorns the pages of musical history. The foibles that marked—and often marred—the careers of some who may be rated as greater than he had no place in his life. And that grace and culture stand out in his compositions. When the brevity of his life—he died at the age of 38—is considered one may well be amazed at the contribution he has made.

For a generation after his passing, Mendelssohn was the object of worship by his contemporaries. This may have gone to the extent of adulation. It was followed by a reaction when those who preferred idols of another type patronized Mendelssohn's works and, as is customary, were joined by the crowd that always follows a leader, no matter what his cult or heresy. That wave seems indeed to be passing, as evidenced by the best orchestral programs of today.

Aside from what he himself produced, Mendelssohn rendered a service to music, and especially to that of the organ, which should earn for him undying gratitude in that he brought about the revival of interest in Johann Sebastian Bach, who might otherwise have remained largely forgotten.

No choral conductor needs to be told of the beauty and effectiveness of a performance of "Elijah." It may not come amiss to recommend to both church organists and recitalists a fresh study of the Mendelssohn sonatas.

## Centenary of "Abide with Me"

Another November centenary to which attention is directed in an article on another page of this issue is that of a famous hymn—"Abide with Me." If anyone doubts the power of great hymns the appeal made throughout the last 100 years by Henry Francis Lyte's "Abide with Me," as sung to the tune by Monk, to which it is so happily and securely wedded, provides the answer. It is therefore most fitting that a memorial tablet

to the Rev. Mr. Lyte, a Scottish Methodist minister, should have been unveiled in the Poets' Corner of Westminster Abbey and that there should be a world-wide celebration of the centenary.

"Abide with Me" was written only a few days before Lyte's death and no doubt was the fulfillment of his prayer for inspiration that he might write a message to his fellow men which would be of supreme comfort to the world. As one writer so aptly has said in speaking of the centenary: "Lyte died—but his hymn lived on. From England, where its popularity was wide, it traveled to many countries and was translated into many tongues. With the years its universality was so taken for granted that its source and author were well-nigh forgotten."

The hymn has afforded solace to thousands of bereaved, to soldiers going into battle, to those facing death on sea and on land. Its immortality is assured.

## A Minor Irritation, But—

Prominent among minor irritations to those of us who attend organ recitals must be to find the program presented in French. Though there is the authority of tradition in some instances for publishing the titles of French compositions in that language and of German compositions in German, it seems rather absurd to print German compositions in a French translation on a program played in America. To convert a Bach fugue or trio-sonata into something French and leave it to the English-speaking auditor to translate it back into the original German, or into his own language, seems like an imposition. It may not be amiss to remind our foreign visitors that when in Rome one does as the Romans do and in the United States as the Americans do.

The period in American history when wealthy men installed large organs in their palatial homes is recalled by the approaching demolition of the mansion of the late Charles M. Schwab on Riverside Drive in New York and the sale of its furnishings. The home contains an Aeolian organ installed at a cost of \$66,000. Archer Gibson, who designed the organ and played the instrument for the steelmaster for a long time, made a visit to the mansion just before the wreckers began their work and no doubt had a strong nostalgic feeling when he viewed the surroundings, including the famous instrument. The organ was installed in 1904. Mr. Schwab died in September, 1939.

DOUGLAS L. RAFTER PLAYS  
MEMORIAL TO HIS FATHER

Douglas L. Rafter, A.A.G.O., was at the console for the dedication service and opening recital on an organ installed in the Merrimack Street Baptist Church of Manchester, N. H., in memory of his father, the Rev. J. Wesley Rafter, who was pastor of the church for twenty-two years previous to his death two years ago. The service took place Oct. 19 and the program of the opening recital, which drew a very large congregation, included these numbers: Toccata on "O Sons and Daughters of the Lord," Farnam; "Harmonies of Evening," Karg-Elert; "Sheep May Safely Graze," Bach; Fugue in C major (The Fanfare Fugue), Bach; "The Bells of Aberdovey," Stewart; Chorale in A minor, Franck; "When I Survey the Wondrous Cross," arranged by Miles; "Elfen," Bonnet; "Memories," Dickinson; Toccata, Widor.

The Rev. J. Wesley Rafter memorial organ is a ten-rank, three-manual Kimball, with harp and chimes. When the Columbia Broadcasting System remodeled its New York studios the organ was replaced by an electronic to conserve space. It was moved to the church by William F. Patchell, Jr., of Medford, Mass.

Douglas L. Rafter is a well-known New England organist. For twelve years his recitals have included performances on the municipal organ in Portland, Maine. Mr. Rafter is organist of the First Congregational Church of Manchester. He is instructor of music at St. Paul's School in Concord.

## New Music for the Organ

By WILLIAM LESTER, D.F.A.

Service Music for Organ, arranged, edited and compiled by T. Tertius Noble; published by J. Fischer & Bro., New York.

In the covers of this substantially bound collection of organ music this justly honored church musician has brought together an excellent selection of ideal material for worship services. He has chosen some of the most beautiful and lesser-known chorale preludes by Bach and interesting and lovely compositions by Brahms, Arne, Karg-Elert, Franck, Stanley, Reinecke and Stanford. He includes only one work of his own, a magnificent "Prelude on an Ancient Welsh Tune."

Four Short Pieces for the Church Service, by T. Carl Whitmer; published by the Arthur P. Schmidt Company, Boston.

This quartet of brief devotional pieces is genuine music for sacred occasions. The titles, in sequence, are: (1) "Behold, the Lamb of God!" (Baptism of Jesus); (2) Meditation (Communion); (3) "Suffer the Little Children to Come unto Me" (Baptism) and (4) "Take Up, Therefore, Thy Cross." The vocabulary is broadly diatonic, with effective modal touches, the texture is largely homophonic and the character of the music is simple.

"Fantasie e Fuga, Psalm 68," for organ, by Jacob Bijster; published by Edition "Ars Nova," Goes, Holland.

So far as I can make out from the Dutch heading, this fine work is "a Fantasy and Fugue in Church Style on Psalm 68." In any case, we are presented with a forceful, imposing organ piece of fourteen pages, worthy of the attention of every organist capable of playing the Mendelssohn sonatas. This is music of quality, modern in outlook and treatment, but not dissonant. There are few instructions as to expressional devices, choice of stops, etc. But the music is there—and it is music of high value.

"The Parish Organ Book," Part 2; composed and arranged by Philip G. Kreckel; published by J. Fischer & Bro., New York City.

A few months ago the first volume of this set, that containing preludes, postludes and processions, was reviewed. The second book of the series is now at hand and is equally deserving of commendation. Its contents consist of short, easy pieces of a devotional character intended for practical use as interludes, offertories and communions. Music is set forth on two staves; the pedal parts are optional as indicated. Composer and publisher have accomplished a feat in presenting the service organist with a collection of valuable, attractive and simple music devised for devotional use. The music is not above second or third grade in difficulty, well laid out for the organ, conservative in tone and will be effective and easy to register on any organ, large or small. The book will prove ideal for use with any electronic instrument.

"Masterpieces of Organ Music," Folio 57, organ pieces by Johann Krieger; Folio 58, Toccata for Organ by Theophilus Muffat; edited by Norman Hennefeld; published by the Liturgical Music Press, Inc., New York City.

Two additions to the ever-growing series of reprints of worthy ancient organ music. The two folios now under consideration rank with the best of the books—both as to musical values and practical worth. Both composers represented are high-rank men and the music offered in the brace of issues is taken from the highest level of their output.

"Nativity Miniatures," A Christmas Suite for Organ, by Alfred Taylor; published by J. Fischer & Bro.

Seven short pieces so written as to be capable of being played as one larger, integral composition, make up this interesting example of seasonal organ writing. It is well-written music, melodic and diatonic in type, all on the simple side. Five of the sketches take up a page apiece, one requires two plates, and there is one that extends over three pages. The composer writes well for the organ, his ideas are attractive and the music is easy and imaginative.

"Chapel Voluntaries," for organ, harmonium or piano, with Hammond organ registration, compiled and edited by Gerard Alphenaar; published by Edward B. Marks Music Corporation, New York.

Another collection of easy pieces, mostly transcriptions, short and varied in type and character. Three-fourths of the contents are familiar material, but a few individual numbers such as the Purcell Overture to "King Arthur" and the Corelli Pastorale make this album noteworthy.

"Adventus (Juletida)," chorale for organ by Margrethe Hokanson; published by J. Fischer & Bro.

A lovely, serene carol-like tune of the fifth century is deftly harmonized and set

## Looking Back Into the Past

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

What was described as the largest church organ in the world was completed in St. Michael's Church, Hamburg, by the Walcker firm of Ludwigsburg. It had 163 speaking stops, according to the specifications published for the first time in America by THE DIAPASON.

A four-manual Skinner organ had just been installed in Plymouth Congregational Church, Seattle, and Judson W. Mather was the organist.

Norman & Beard of London completed a large four-manual in Usher Hall at Edinburgh and the specifications appeared in THE DIAPASON.

The Illinois Chapter, A.G.O., held its first dinner of the season Nov. 11 and Rossetter G. Cole, the new dean, presided.

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

Marcel Dupré, making his initial American tour, gave his first Chicago recital Oct. 30 at St. James' Episcopal Church and his improvisation aroused the enthusiasm of a large audience.

The following were some of the A.G.O. activities recorded: The first of a series of public services planned by Frank L. Sealy, the new warden, in New York was held Nov. 1 at St. Bartholomew's Church. The Indiana Chapter gave a dinner Nov. 12 for Clarence Eddy, who related a number of his experiences in America and Europe. The Illinois Chapter gave a luncheon for Marcel Dupré Oct. 31 and among those who spoke were Rossetter G. Cole, John W. Norton, Clarence Eddy, Albert Cotsworth, J. Lewis Browne and Ernest M. Skinner.

Edwin H. Lemare was asked by a newspaperman what was the greatest obstacle he had to overcome at his recitals and the answer was: "Mosquito bites." These were so poisonous to him that once he had to give up a recital, he said.

New organs dedicated in the course of the month included a Casavant in Grace Episcopal Church, Oak Park, Ill.; a Skinner in the First Presbyterian Church, Chicago, and an Austin in Rajah Temple, Reading, Pa.

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

While the debate involving electronic organs was raging one of our readers injected humor into the situation by quoting the Psalmist to prove a windless instrument was not suited for worship, eliciting this comment in THE DIAPASON:

While the Federal Trade Commission is pondering the claims made for the electronic instruments, our old philosopher-organist friend Sam Riegel, out in Ocean-side, Cal., has solved that other disturbing question, whether an electronic has a right to a place in the church. Mr. Riegel has gone back to the Psalmist for his authority rather than to rely upon the debaters of the present day.

For the benefit of those who never have memorized the 150th Psalm—a Psalm that should be the inspiration of every organist—let us quote from this eloquent call to praise, entitled in our copy of the Bible "an exhortation to praise God with all kinds of instruments." Beginning with the third verse it reads:

"Praise Him with the sound of the trumpet: praise Him with the psaltery and harp.

"Praise Him with the timbrel and dance: praise Him with stringed instruments and organs.

"Praise Him upon the loud cymbals: praise Him upon the high sounding cymbals.

"Let everything that hath breath praise the Lord."

The italics are not David's, but ours. Well, that is pretty definite. Electronic organs, unlike the real article, don't have any "breath." How the electronic salesman will get around that we do not know. Perhaps they will try to enlist the help of friendly theologians and revise the Psalm. David was primarily a harpist anyway, with a very limited knowledge of organs.

Among the new organs described was a four-manual Kilgen to be placed in the new auditorium of Bowling Green University in Ohio.

against a flowing accompaniment in thirds. It adds up to a delightful original for the Christmas program or service. There are only two pages of music. No technical pitfalls—just ingratiating music of the folk-type, treated in an artistic manner.



EDNA SCOTTEN BILLINGS



AN OVERFLOW CONGREGATION paid tribute Sunday evening, Nov. 2, to Edna Scotten Billings, who celebrated her twenty-fifth anniversary as organist at Grace and Holy Trinity Cathedral in Kansas City, Mo. Following her recital Mrs. Billings was guest of honor at a reception in the church. The choir of the cathedral assisted in the program, singing compositions of Mozart, Gretchaninoff and Clokey. Mrs. Billings' organ numbers were: Rigaudon, Campra; Gigue-Rondo, Bach; "Jesus, Priceless Treasure," "Once He Came in Blessing" and "Come, Sweet Death," Bach; Prelude and Fugue in G major, Bach; Chorale in E major, Franck; "Ruhig bewegt," Second Sonata, Hindemith; "Temple Bells," Peele; "Concerto Gregoriano," Yon.

Mrs. Billings won her bachelor of music degree at the Kansas City Conservatory of Music and afterward took advanced work with Hugh Porter at the Juilliard School in New York. She teaches at the Kansas City Conservatory and at the Central Missouri State College in Warrenton. She is the wife of Dr. John H. Billings, a dentist, and they have two daughters—Joned, 18, and Nancy, 16.

GROVER OBERLE TO DIRECT  
ADVENT MUSICAL SERVICES

On the first three Sundays in December at 5 o'clock in the afternoon there will be a series of twilight musicales under the direction of Grover J. Oberle, organist and choirmaster of Emmanuel Church in Boston. Dec. 7 two Bach cantatas will be presented—"Bide with Us" (No. 6) and "Sleepers, Wake" (No. 140). Dec. 14 Mr. Oberle will give an organ recital. Dec. 21 there will be the annual service of lessons and carols. At the midnight mass on Christmas Eve Palestrina's mass "Æterna Christi Munera" will be sung.

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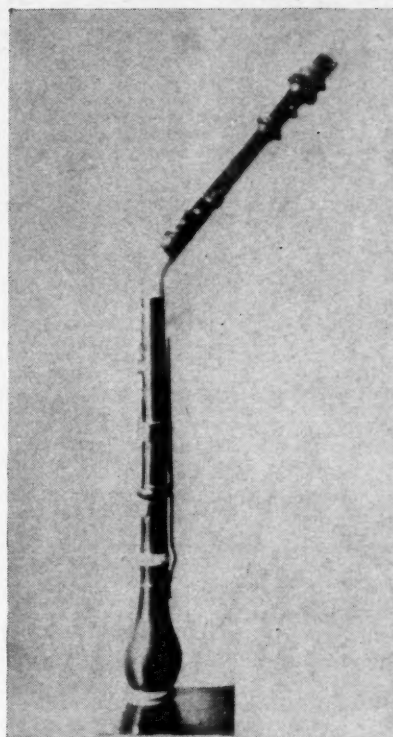
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# English Horn— Cor Anglais



This voice was originally called Angle Horn. The photograph of an example in its original form will indicate the origin of its former and correct name. This name later incorrectly became English Horn or Cor Anglais. Apart from all conventional usage its correct name is as called in the beginning, Angle Horn.

It has a prophetic, somber, veiled quality of tone of medium power. Its delicate, highly developed individuality makes it the aristocrat of organ or orchestral voices.

The English Horn is an ideal voice for employment as a background for the spoken word relative to prophecy, mysticism or other moods remote from the practical or commonplace. It is of value both as a solo stop and in combinations.

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# Programs of Organ Recitals of the Month

**Vincent E. Slater, Chicago**—Mr. Slater, organist and director of music of the Fourth Presbyterian Church, has played the following selections among others at his 4 o'clock recitals:  
Oct. 12—"Our Father, Which Art in Heaven," Pachelbel; Variations on "Meinen Jesum lass ich nicht," Walther; "Soeur Monique," Couperin; "O Sacred Head," Strungk; "Noel in G," d'Aquin.  
Oct. 19—"Concerto del Sig. Torelli," Walther; Suite on the Chorale "Upon My Loving Soul," Buxtehude; Toccata XI, Muffat; "Tiento llo por B Cuadrado," Cabanilles; "Psalm 18," Marcello.  
Oct. 26—First of four Bach recitals: Prelude and Fugue in A minor; Cantata 104, "Thou Guide of Israel."  
Nov. 2—Second Bach recital: Allegro (Concerto in A minor), Vivaldi-Bach; "Our Father"; "I Call to Thee"; "When in the Hour of Utmost Need," Toccata, Adagio and Fugue in C major.  
Nov. 9—Third Bach recital: Fugue in a Gigue; "Sleepers, Wake" (Schubler); "Abide with Us, Lord Jesus Christ" (Schubler); "Comest Thou, Jesus, from Heaven to Earth" (Schubler); Prelude and Fugue in E minor (the Wedge).  
Nov. 16—Fourth Bach recital: "Wir glauben all' an einen Gott"; "In Dir ist Freude"; "O Mensch, bewein' Dein' Sünde gross"; "Christ lag in Todesbanden"; Toccata in F major.  
**Richard Keys Biggs, Hollywood, Cal.**—Mr. Biggs gave a dedicatory recital Sept. 21 on a three-manual organ, originally built by the Estey Company and installed, with the addition of seven ranks of pipes, by H. C. Ferris and A. D. March in the Magnolia Park Community Church of Burbank, Cal. The rebuilt instrument has a total of 2,507 pipes. Mr. Biggs played: "The Heavens Declare the Glory of God," Marcello; Air, Tartini; "The Fifers," d'Andrieu; "Rigaudon," Campra; "O Sacred Head," Bach; "The Bells of St. Anne de Beaupré," Russell; "Marche Champetre," Boex; "Aspiration," West; "Ave Maria," Schubert; "Lo, How a Rose E'er Blooming," Brahms; Toccata ("Deo Gratias"), Biggs.  
**John McDonald Lyon, San Francisco, Cal.**—In a recital at St. Francis Episcopal Church on the afternoon of Oct. 26 Mr. Lyon presented the following program: Three Chorale Improvisations, Karg-Elert; Andante Tranquillo, Whitlock; Prelude on "Rhosymedre," Vaughan Williams; Introduction and Allegro Moderato, Ropartz; Adagio from "Suite Modale," Peeters; "Under the Walnut Tree," from "Hours in Burgundy," Jacob.  
Mr. Lyon gave a recital Nov. 20 on a two-manual Austin organ in St. Luke's Episcopal Church at Los Gatos, Cal., designed by J. B. Jamison, who is a vestryman of St. Luke's. This organ was described by Mr. Lyons as exceptional in tonal design. His program was as follows: Chorale Preludes, "Christ Lay in Bonds of Death" and "Hark, a Voice Saith All Are Mortal," Bach; Cantabile, Franck; "Jesus Speaks to the Women of Jerusalem" (from the "Stations of the Cross"), Dupré; Introduction and Allegro Moderato, Ropartz; Adagio from "Suite Modale," Peeters; "The Bells of St. Anne de Beaupré," Russell; "Romance," from Fourth Symphony, Viérne; "Mr. Ben Johnson's Pleasure," Milford.  
**Ethel C. King, Washington, D. C.**—In a recital for the annual convention of Washington Baptist churches at Grace Church Nov. 18 Mrs. King played: Grave and Adagio, Second Sonata, Mendelssohn; "Jesus, Joy of Man's Desiring," Bach; Chorale Prelude, "O Sacred Head Now Wounded," Reger; Cantabile, Franck; Chaconne, Couperin. On Nov. 19 she played: "Hark, a Voice Saith" and "He Who Will Suffer God," Bach; Fifth Symphony, Widor; "Benedictus," Reger.  
**Marie Schumacher, New York City**—In one of a series of recitals at the studio of Ernest White in the Church of St. Mary the Virgin Sunday evening, Nov. 2, Miss Schumacher presented this program: "Mors et Resurrectio," Langlais; Toccata, Adagio and Fugue in C, Bach; Cantabile, Jongen; Prelude, Fugue and Variation, Franck; Toccata on "O Filii et Filiae," Farnam; Pastorale on a Christmas Plain-song, Thomson; "Clair de Lune," Viérne; "La Nativité du Seigneur, Dieu Parmi Nous," Messiaen.  
**Edward Linzel, New York City**—Mr. Linzel gave a Sunday evening recital at the studio of Ernest White Nov. 9, with the following program: "Weihnachten, 1914," Reger; Sixth Trio-Sonata, Bach; "Ronde Française," Boellmann; Andante sostenuto, "Symphonie Gothique," Widor; "Improvisation-Caprice," Jongen; "Grande Piece Symphonique," Franck.  
**Laurel Everette Anderson, Lawrence, Kan.**—Mr. Anderson, organist of the University of Kansas, gave a dedicatory recital on the Frederick W. Mueller memorial organ at Tarkio College, Tarkio, Mo., Oct. 25. His program consisted of these numbers: Prelude, Fugue and Chaconne, Buxtehude; "Benedictus,"

Couperin; "Amaryllis," Old French; Sonatina from "God's Time Is Best," Bach; Galiarda (1550), Galliel-Anderson; Chorale in E major, Franck; "Vermeland," Hanson; "The Song of the Little Shepherd," Jacob; "Eklog," Kramer; "Carillon," Viérne.  
**Newton H. Pashley, Oakland, Cal.**—The first of a series of monthly vesper recitals was given by Mr. Pashley Nov. 2 at the First Presbyterian Church, with the assistance of Dr. Orley See, violinist. The following organ numbers were played: "Fugue a la Gigue," Bach; "Baroques" Suite, Bingham; Cantabile, Franck; Prelude on an Old Folktune, Mrs. H. H. A. Beach; "Thou Art the Rock," Mulet.  
The next recital in the series will take place Sunday afternoon, Dec. 7, and will feature masterpieces of organ literature reflecting the spirit of the Christmas season.  
**Harry C. Banks, A.A.G.O., Mus.D., Philadelphia, Pa.**—Dr. Banks gave a recital at Muhlenberg College Nov. 9 and played the following works: Overture in D minor, Handel; Chorale in A minor, Franck; "Meditation a Sainte Clotilde," James; "Dies irae," Purvis; Fugue and "Harmonies du Soir," Karg-Elert; Improvisation on "Let All Mortal Flesh Keep Silence," Banks.  
**Allan Bacon, A.A.G.O., M.Mus., Stockton, Cal.**—Mr. Bacon was heard in a faculty recital at the College of the Pacific Oct. 28, playing: Prelude and Fugue in C minor, Bach; Four Chorale Settings, Bach; Second Symphony, Viérne; Prelude in D minor, Clerambault; "Canyon Walls" (from "Mountain Sketches"), Clokey; "Petite Pastorale," Ravel; "Piece Heroique," Franck; "Carillon," Viérne; "The French Clock," Bornschein; "Elfes," Bonnet; "Ave Maris Stella," Dupré.  
Through November and December Mr. Bacon is giving Sunday afternoon recitals at Morris Chapel. Nov. 9 he played: Triple Fugue in E flat ("St. Anne's"), Bach; "Requiescat in Pace," Sowerby; "To an American Soldier" (Elegy), Van Denman Thompson; "Out of the Deep I Cry to Thee," Karg-Elert; "Lamentation," Guilmant; "Flat Lux," Dubois.  
The program Dec. 7 will be as follows: "Carillon," Viérne; "Fairiest Lord Jesus," Edmundson; "In dulci Jubilo," Bach; "In dulci Jubilo," Karg-Elert; "March of the Magi," Dubois; "The Holy Night," Buck; "Rejoice, Christians," Bach; "Ave Maris Stella," Dupré.  
**Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio**—Mr. Kraft played the following numbers in a recital after evensong at Trinity Cathedral Nov. 2: Aria, Handel-Kraft; Pastorale, Second Symphony, Widor; Prelude in E minor, Bach; "Ave Maria," Schubert-Nevin; Third Sonata, Borowski; Scherzo, Bossi; "The Passing of Summer" and Toccata in G minor, H. Alexander Matthews.  
**Elwood E. Gaskill, Boston, Mass.**—The first recital in the 1947-8 series on Mondays at King's Chapel was played by Mr. Gaskill at noon Oct. 20. His program consisted of the following compositions: Voluntary in C major, Purcell; Chorale Preludes, "Have Mercy on Me, O Lord" and "Sleepers, Wake!," Bach; Rhapsody, Howells; Toccata and Fugue in D minor, Bach.  
Nov. 2 the program was as follows: Sonata 6, Mendelssohn; Nocturne from "Midsummer Night's Dream," Mendelssohn; "Tidings of Joy" (duet from Cantata 63, arranged by Clokey), Bach; Cantilena, Foote; Fugue in G minor (the Lesser), Bach.  
**Howard Moore, Long Beach, Cal.**—Mr. Moore has been presented by the Long Beach Chapter, A.G.O., in a series of lecture-recitals on the subject "The Organ as a Rhythmic Instrument." The programs are played Sunday afternoons at the First Methodist Church. Nov. 2 Mr. Moore's topic was "The Rhythm of Rejoicing and the Rhythm of Majesty," and he played: Allegro-Finale, Tenth Concerto, Handel-Dupré; "In Sweetest Joy," "In Thee Is Gladness" and Prelude in E flat, Bach; "A Rose Breaks into Bloom," Brahms; Funeral March and Seraphic Chant, Guilmant; Grand Chorus in D, Guilmant; Gothic Suite, Boellmann.  
**Herbert D. Bruening, Chicago**—Preceding the second annual Reformation service of the Lutheran Church (Missouri Synod) at Rockefeller Memorial Chapel Nov. 2, Mr. Bruening played the following selections in a half-hour recital before 1,200 people: "Kyrie, O God the Holy Ghost" ("Large Catechism"), Bach; "From Depths of Woe," Scheidt; "Salvation unto Us Has Come," Kirnberger; "Our Father," Pachelbel; "Jesus, Priceless Treasure," Walther; "A Mighty Fortress," Hanff; "Wake, Awake, for Night is Flying," Bach; "How Lovely Shines the Morning Star," Buxtehude. As a processional voluntary he played "Come, Holy Ghost" by Zachau and as a recessional the Fugue in G major by Bach.  
The senior choir of Grace Lutheran Church in River Forest presented Mr. Bruening in a recital Sunday afternoon,

Oct. 26, and the program included: "Psalm 18," Marcello; "A Mighty Fortress Is Our God," Hanff; "Divinum Mysterium," Purvis; "Agnus Dei," Stelzer; Toccata-Prelude on "Jesus Christ Is Risen Today," Francis W. Snow; Thrd Greater Kyrie, Bach; Sinfonia from Cantata 156, Bach; Fugue in G major (the Great), Bach; Adagio from "Ninety-fourth Psalm," Reubke; "Flat Lux," Dubois.  
**Cyrus Daniel, F.A.G.O., Nashville, Tenn.**—Mr. Daniel, organist of Vanderbilt University, gave a recital in Neely Auditorium Nov. 4, with the following program: "Now Thank We All Our God" and "Song Tune" (Peasant Cantata), Bach-Grace; Prelude and Fugue in E minor, Bach; Chorale in A minor, Franck; Scherzo from Symphony for Organ, Lemare; Reverie and "Lamento," Bonnet; "By the Brook," Boisdeffre; "Sonata Romantica," Yon.  
**Theodore T. Gilbert, Hempstead, N. Y.**—In a recital on the newly-rebuilt and enlarged organ in the Methodist Church Oct. 19 Mr. Gilbert played the following: "Lied des Chrysanthes," Bonnet; Melodie in E, Rachmaninoff; "Ronde Française," Boellmann; Loure and Fugue in C minor, Bach; "The Lost Chord," Sullivan; "Piece Heroique," Franck.  
**Marion Clayton Magary, New York City**—Mrs. Magary, organist and director at the Lafayette Avenue Presbyterian Church, Brooklyn, gave the centennial recital at the First Presbyterian Church of Cedar Rapids, Iowa, of which her husband formerly was pastor, playing these works Sunday afternoon, Oct. 19: Voluntary in A, Selby; "Carillon," DeLamarter; Toccata and Fugue in D minor, Bach; "Le Banquet Celeste," Messiaen; Fantasia in F minor, Mozart; "The Soul of the Lake," Karg-Elert; Andante Cantabile from Fourth Symphony and Toccata from Fifth Symphony, Widor.  
**Juanita M. Jamison, Burlington, Iowa**—Mrs. Jamison went to Creston, Iowa, for a recital Oct. 13 at the First Methodist Church under the sponsorship of the Creston Woman's Club. She was assisted by Vencille Smith Hoffman, one of her soprano soloists. Mrs. Jamison played the following numbers: Fanfare Fugue, Bach; "Fugue a la Gigue," Buxtehude; "Chinese Boy and Bamboo Flute," Spencer; Bell Prelude, Clokey; "Patapan," Pasquet; "Mist," Doty; "Dreams," McAmis; "La Concertina," Yon; "Psalm 18," Marcello.  
This was a return engagement for Mrs. Jamison, who played for the same group two years ago.  
**Robert M. Webber, St. Louis, Mo.**—To mark the opening of a Baldwin electronic organ in St. Mark's English Lutheran Church Oct. 19 Mr. Webber played the following numbers: "Now Thank We All Our God," Karg-Elert; "Dreams," McAmis; Intermezzo, Bizet; "Dreams," Wagner; Fugue on the Kyrie, Couperin.  
**David R. Pew, M.S.M., Denver, Colo.**—Mr. Pew gave a Bach program at St. John's Cathedral on the afternoon of Sept. 28, including in it these works: Prelude in B minor; Air from Orchestral Suite in D; "My Heart Ever Faithful"; Concerto in C major, No. 5; Cathedral Prelude and Fugue in E minor; Capriccio on the Departure of His Brother; "Jesus, Joy of Man's Desiring"; Passacaglia and Fugue in C minor.  
**Homer Whitford, Cambridge, Mass.**—In a recital at the First Church in Cambridge Oct. 20 Mr. Whitford included these compositions: Bourree ("Water Music"), Handel; Pastorale, "The Faithful Shepherd," Handel; "Noel" and Variations, d'Aquin; "Romance," Debussy; "Ronde Française," Boellmann; "Mother's Song" (Flemish), arranged by Courboin; Finale from Symphony 1 (arranged by the performer), Viérne; "Retrospection," Cotsworth; "Comes Autumn Time," Sowerby; "Jagged Peaks in the Starlight" ("Mountain Sketches"), Clokey; Toccata on "Vom Himmel hoch," Edmundson.  
**Robert Knox Chapman, Wheeling, W. Va.**—Mr. Chapman gave his first recital of the present season at St. Matthew's Episcopal Church Sunday evening, Oct. 19, playing these numbers: Fantasia in G major, Air from Suite in D and Fugue in A minor (transcribed by T. Tertius Noble), Bach; "Starlight" (request), MacDowell; Sketch in D flat, Schumann; "The Nightingale and the Rose," Saint-Saens; Grand March from "Sigurd Jorsalfar," Grieg; Chorale Improvisations, "Now Thank We All Our God" and "Lord, Take My Heart," Karg-Elert; Chorale in A minor (request), Franck.  
On the second and third Sundays in November the combined choirs of St. Matthew's presented the entire oratorio "Elijah."  
**Reginald W. Martin, Mus.D., A.A.G.O., Gainesville, Ga.**—In an organ and piano program at Brenau College Sept. 18 Mr. Martin made use of these numbers: Toccata and Fugue in D minor, Bach; First Sonata, Guilmant; piano, Sonata in C sharp minor, Op. 27, Beethoven; Impromptu in A flat, Chopin, and Etude and

"Souvenir d'Amour," Martin; "Marche Slav," Tschalkowsky; Berceuse, Martin; Toccata, "Thou Art the Rock," Mulet.  
**Russell Hancock Miles, Urbana, Ill.**—Professor Miles has given the following programs at the Sunday recitals of the University of Illinois:  
Oct. 19—"Grand Jeu," DuMage; "Soeur Monique," Couperin; Passacaglia and Fugue in C minor, Bach; "Priere," Jongen; Allegro Maestoso and Andante Espresso, Sonata in G major, Elgar; "Piece Heroique," Franck.  
Oct. 26—Bach program: Chorale Prelude on "Erbarm' Dich mein, O Herre Gott"; Prelude and Fugue in C minor; Fugue in G minor; Chorale Prelude on "O Mensch, bewein' Dein' Sünde gross"; Toccata and Fugue in D minor; Chorale Prelude on "Nun komm, der Heiden Heiland"; Prelude and Fugue in E flat ("St. Anne").  
**George E. Perry, M.Mus., Madison, Wis.**—The Friends of Music Association of Madison presented Mr. Perry in a recital Oct. 24 at Esther Vilas Hall. His program consisted of these compositions: Eight Little Preludes, Bach; "Sheep May Safely Graze," Bach; "Fireworks Music," Handel; March of the Grail Knights, Wagner; "Carillon de Westminster," Viérne; Chorale in A minor, Franck; Toccata in D minor, Gordon Balch Nevin; "Mist," Doty; Bell Prelude, Clokey.  
**Alden Clark, Chicago**—In the first of a group of four vesper recitals, played Nov. 4 at the Edgewater Presbyterian Church. Mr. Clark presented the following program: Rlocare, Palestrina; Prelude and Fugue in D major, Bach; Andante Cantabile and Scherzo from Fourth Symphony, Widor; Sketch in D flat, Schumann; "Carillon," DeLamarter; "Thou Art the Rock," Mulet.  
Roland Gansman, baritone, sang a group of solos.  
The second recital is to be played Jan. 25.  
**Lawrence B. Hardy, Alfred, N. Y.**—A recital for the benefit of the Albert Schweitzer fund was played by Mr. Hardy Oct. 29 at the Seventh-Day Baptist Church. The program included: Chorale Prelude and Fugue on "Good News the Angels Bring," Pachelbel; Chorale Preludes, "O Hall, This Brightest Day of Days," "In Death's Dark Prison the Saviour Lay," "Jesus Christ, Our Lord," "Today God's Only Begotten Son," "Our Father, Who in Heaven Art" and "Hark, a Voice Saith, All Are Mortal," Bach; Fragment of a Fantasy, C major, Bach; Passacaglia in C minor, Bach; Chorale Prelude on Holst's "In the Bleak Midwinter," Hardy; Toccata on "Let All Together Praise Our God," Hardy.  
**Allanson Brown, F.R.C.O., F.C.C.O., Ottawa, Ont.**—Mr. Brown, organist and choirmaster of the Dominion United Church, gave a recital at the church Oct. 27, presenting this program: Prelude, Song Tune, Minuet and Rigaudon, Purcell; "Romance sans Paroles," Bonnet; Toccata for Flute, Yon; Minuet, DeLamarter; "The Shrine of St. Joseph," Elevation and Prelude on "Fragrance," Allanson Brown; Gavotte, Prokofiev; "Gymnopédie," Satie; Rigaudon, Lully-Bedell; Adagio, Trio-Sonata No. 3, Bach; "Awake, Thou Wintry Earth," Bach-Whitford; Prelude and Fugue in C, Bach.  
**William R. Clendenin, Ames, Iowa**—Mr. Clendenin, organist of Iowa State College, is giving his fall series of recitals at the Memorial Union. The last fall recital is on the schedule for Dec. 9 and the winter quarter series will begin Jan. 6. The half-hour programs are presented at noon for the students and the general public. Nov. 18 Mr. Clendenin played: "Carillon," Sowerby; Berceuse from "Jocelyn," Godard; "Phantom Waltz," Arensky; "Out of Sadness," Franz; Prelude and Fugue in C minor, Mendelssohn. Nov. 25 the offerings were: "Badinage," Bach; Madrigal, Sowerby; Fantasie and Fugue on "B-A-C-H," Liszt.  
The program for Dec. 2 is as follows: Cathedral Prelude, Clokey; "Orientale," Cui; Toccata, DeLamarter; Prelude and Fugue in A minor, Bach.  
**Robert R. Clarke, M.S.M., Fort Worth, Tex.**—Mr. Clarke gave the following program in a recital at the First Methodist Church on the afternoon of Oct. 26: Passacaglia in C minor, Bach; Aria from Tenth Concerto, Handel; "Kyle Eielson," Reger; Pastorale from Sonata in D minor, Guilmant; Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; "The Rose Window," Mulet; Largo e Spiccato and Allegro Moderato, Concerto in D minor, W. F. Bach; Cantabile, Franck; "Psalm 18," Marcello.  
**Mrs. C. E. Van Norman, Galesburg, Ill.**—Mrs. Van Norman gave a recital for the Galesburg Musicians' Club at the First Baptist Church Oct. 13. Her offerings were the following: Sonata in F minor, Mendelssohn; Vivace, from Sonata in G major, Bach; Fantasia in F, Mozart; "Devotion," John Winter Thompson; Carol Rhapsody, Purvis; "The Mist," Gaul; "Comes Autumn Time," Sowerby.

# Programs of Organ Recitals

**E. Harold Geer, Poughkeepsie, N. Y.**—Four centuries of French organ music were represented in Professor Geer's recital at Vassar College Nov. 16. The compositions played were: Four Versets on "Ave Maris Stella," Titelouze; "Les Cloches," Le Begue; "Quatuor sur le Kyrie à Trois Sujets," Jean Henry d'Anglebert; "Messe Solennelle," Couperin; Fugue and two Duos in C minor and "Préludes sur des Cantiques de Noel," Boëly; Prelude in E flat minor, d'Indy; Intermezzo in F, Vierne; "Floreto" No. 4, Tournemire; "In Paradisum," Daniel-Lesur; Finale, Allegro Vivace, Symphony in A minor, No. 7, Widor.

**James Winship Lewis, Baltimore, Md.**—The following program was given by Mr. Lewis in a recital at the Second Presbyterian Church Nov. 10: March from "Dramma per Musica," Bach; Chorale Preludes, "Now Rejoice, Ye Christians" and "Deck Thyself, My Soul, with Gladness," Bach; "Good News from Heaven," Pachelbel; Cantabile, Franck; "Le Banquet Celeste," Messiaen; "Litanies," Alain.

**Robert R. Amerine, Philadelphia, Pa.**—Mr. Amerine gave a recital Nov. 5 on the organ in the grand court of the John Wanamaker store in Philadelphia. The program consisted of: Rigaudon, Campra; Toccata and Fugue in F major, Bach; "Come, Sweet Death," Bach; Pastorale (MS.), Clarence Mader; "Sonata da Chiesa," Andriessen; "Autumn Song," Elmore; Symphony in G major, Sowerby; "Communion" and "Divinum Mysterium," Purviss.

**Van Denman Thompson, Greencastle, Ind.**—Dr. Thompson had the assistance of an instrumental quartet in a recital under the auspices of DePauw University at the Gobin Methodist Church Oct. 26. The program was as follows: Rhapsody on Spanish Airs, Gigout; Sinfonia to "We Thank Thee, God," Bach; Chorale Preludes, "I Call on Thee, Lord Jesus Christ" and "Rejoice, Beloved Christians," Bach; Prelude and Fugue in D, Bach; Adagio and Rondo for organ, flute, oboe, viola and cello, Mozart; "Pastel" in E minor, "Pastel" in F sharp and "Corrente e Siciliano," Karg-Elert; "Thou Art the Rock," Mulet.

At the rededication of the organ in the First Methodist Church of Athens, Ohio, Oct. 12 Dr. Thompson was guest organist and played these numbers: Sinfonia to "We Thank Thee, God," Bach; Chorale Preludes, "I Call on Thee" and "Rejoice Now, Christian Souls," Bach; Prelude and Fugue in D, Bach; "Pastel" in F sharp, Karg-Elert; "Carillon," Sowerby; Rhapsody on Spanish Airs, Gigout; Meditation on a Hymn-tune, Thompson; "Thou Art the Rock," Mulet.

**Klaus Speer, Anniston, Ala.**—In a recital at the Church of St. Michael and All Angels Sunday afternoon, Oct. 26, Mr. Speer played: Toccata in F major and Passacaglia, Buxtehude; Variation on an Original Theme, Peeters; Chorale Preludes, "If Thou but Suffer God to Guide Thee" and "To God on High Alone Be Praise," Bach; Prelude and Fugue in A minor, Bach.

**James P. Autenrith, Gloversville, N. Y.**—Mr. Autenrith, minister of music of the First Methodist Church, was heard in the following program Sunday afternoon, Oct. 26: Prelude and Fugue in G major, Bach; Chorale Prelude, "Deck Thyself, My Soul, with Gladness," Brahms; Chorale Variations from the Sixth Sonata, Mendelssohn; "Rhosymedre" and "Hyfyrdol," Vaughan Williams; "Meditation a Ste. Clotilde," James; "In Paradisum," Daniel-Lesur; Chorale in A minor, Franck.

**Donald M. Pearson, Poughkeepsie, N. Y.**—Mr. Pearson played the following works of Bach in a recital at the Vassar College chapel Sunday evening, Oct. 26: Toccata and Fugue in F major, Late Weimar Period; Six Chorales, Leipzig Period; Fugue in G minor, Early Weimar Period; "Schmücke Dich, O liebe Seel," Leipzig Period; Prelude and Fugue in D major, Early Weimar Period.

**John M. Lewis, Grand Rapids, Mich.**—For his Sunday evening recital at the Fountain Street Baptist Church Nov. 2 Mr. Lewis selected the following program: Third Chorale, Andriessen; "St. Patrick's Prayer," Charles Burke; Adagio, Sonata 1, Hindemith; "Toward the Unknown Region," Vaughan Williams; "Litanies," Alain; "Symphony of Psalms," Stravinsky.

**Paul W. LeBar, A.A.G.O., Lincoln, Neb.**—The following program was presented by Mr. LeBar, head of the organ and theory department at the Nebraska Wesleyan School of Music and for the last fourteen years organist of St. Paul Methodist Church, in a recital dedicating the organ in St. Paul Memorial Chapel Nov. 2: "Benedictus," Reger; Cathedral Prelude and Fugue, Bach; Chorale Prelude, "I Call to Thee," Bach; "Thanks Be to Thee," Handel; Festival March, E. M. Read; Norwegian Folksong, Ole Bull; "Evensong," C andly n; "At Sunset," Brewer; "On the Avenue," G. B. Nevin; "The Church's One Foundation," Wesley;

"Softly and Tenderly," arranged by Van Denman Thompson; Meditation, Sturges; "Ave Maria," Schubert; "A Mighty Fortress Is Our God," Luther.

**Arthur Thomas, A.A.G.O., Sturgis, Mich.**—Mr. Thomas presented the following program in a recital at St. John's Episcopal Church Sunday afternoon, Nov. 9: "Comes Autumn Time," Sowerby; Symphony No. 2, Widor; "Sheep May Safely Graze," Bach; Fugue in G (Gigue), Bach; "Lord, All My Heart Is Fixed on Thee," "In dulci Jubilo" and Chorale Fantasie, Karg-Elert.

**John Glenn Metcalf, M.Mus., A.A.G.O., Little Rock, Ark.**—Mr. Metcalf gave a recital at Trinity Episcopal Cathedral Nov. 6 with the assistance of Helen Moody Romine, soprano soloist of the cathedral. The recital was presented by the Arkansas State Music Teachers' Association and the Arkansas Chapter of the American Guild of Organists for the annual convention of the Arkansas Education Association and affiliated organizations. Mr. Metcalf is associate professor of music at Hendrix College, Conway, Ark.; organist and choirmaster at Trinity Cathedral and dean of the Arkansas Chapter, A.G.O. The organ numbers on the program were the following: Prelude in G major and Trumpet Tune, Purcell; Chorale Preludes, "Now Come, Saviour of Mankind" and "Beloved Christians, Now Rejoice," Bach; Fugue in G minor, Bach; Intermezzo from Sixth Symphony, Widor; "Autumnal," James; Allegro Risoluto from Second Symphony, Vierne.

**Adam Hamme, York, Pa.**—Mr. Hamme, organist and choirmaster of Zion Lutheran Church in York, was guest recitalist at the First Presbyterian Church of Lancaster, Pa., Sunday afternoon, Oct. 26, and presented the following program on the new four-manual Aeolian-Skinner organ: Toccata in F major, Bach; "Hark, a Voice Saith All Are Mortal" and "Rejoice, Beloved Christians," Bach; Concerto in F major, Handel; Toccata on "O Pili et Filiae," Farnam; "Deck Thyself, My Soul," Brahms; "Carillon de Westminster," Vierne; "The Fountain," DeLamarter; "Lord Jesus Christ, Be Present Now," Karg-Elert.

**Frances H. Buzby, South Bend, Ind.**—The Kilgen organ in Zion Evangelical and Reformed Church has been rebuilt and modernized by the Kilgen Company and Mrs. Buzby, organist of the church, gave a dedicatory program Oct. 12, playing these compositions: Prelude in G, Bach; Arioso, Bach; "Romance sans Paroles," Bonnet; "A Gothic Cathedral," Pratella; Andante, Loud; Scherzo, Fifth Sonata, Guilman; Festival Toccata, Fletcher.

**Gertrude Beckman, Holland, Mich.**—Three vesper recitals have been presented by Miss Beckman at the Fourteenth Street Christian Reformed Church, with the following programs:

Oct. 19—Allegro from Sixth Symphony, Widor; Sarabande, Schenck; Chorale Preludes, "Rejoice, Beloved Christians" and "Praise We Christ," Bach; Toccata and Fugue in D minor, Bach; Air and Gavotte, Wesley; "An Old English Tune," Milford; "Thou Art the Rock," Mulet.

Nov. 2—Concerto in A minor, Bach; Chorale Prelude, "Unto Thee I Cry," Bach; "In dulci Jubilo," Karg-Elert; "In dulci Jubilo," Bach; Pastorale, Traditional; "Carillon," Vierne; Reverie, Gaul; Finale from Second Symphony, Vierne.

Nov. 16—Introduction and Prelude, Walond; Andante, Stamitz; Chorale Prelude, "Hark! a Voice Saith All Are Mortal," Bach; Prelude and Fugue in D major, Bach; "To the Setting Sun," Edmundson; Scherzo from Second Symphony, Vierne; "In a Cathedral," Clokey; Toccata from Fifth Symphony, Widor.

**George Dok, Rockford, Mich.**—The Emily Circle of the Congregational Church presented Mr. Dok in "an hour of organ music" Sunday afternoon, Nov. 16. His program consisted of: Cathedral Prelude and Fugue, Sinfonia from the Cantata "God's Time Is Best" and Chorales, "Hark, a Voice Saith All Are Mortal" and "Jesus, Joy of Man's Desiring," Bach; Sarabande, Bach; Toccata, Pachelbel; "Maestoso, A. D. 1620," MacDowell; Elevation in G, Edith Lang; Prelude on "The Fair Hills of Eire O," Mrs. H. H. A. Beach; Fountain Reverie, Fletcher; "A Song of Faith," Mueller.

**Raymond A. Herbek, A.A.G.O., Petersburg, Va.**—Mr. Herbek, minister of music of the West End Baptist Church, gave a recital at his church Nov. 17, presenting this program: Chaconne in G minor, Couperin; "Idylle Melancolique," Vierne; Sixth Symphony (complete), Widor.

**Earl Barr, St. Paul, Minn.**—In a program dedicating an organ in the Arlington Hills Methodist Church in October Mr. Barr played the following program: "The Fifers," d'Andrieu; Chorale Preludes, "I Call to Thee" and "In Thee Is Gladness," Bach; Adagio from Fantasie in C, Franck; "Evening Star," from "Tannhäuser," Wagner; "The Primitive Organ," Yon; "Christmas in Sicily," Yon;

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Toccata from Fifth Symphony, Widor. Mr. Barr gave a recital in St. Paul's Evangelical and Reformed Church of which he is the organist, playing: "The Fifers," d'Andrieu; Siciliano, Bach; Fugue in C major (Fanfare), Bach; Intermezzo from Sixth Symphony, Widor; Chorale Improvisation, "After a Trial," Karg-Elert; "Noel" and "Carillon-Sortie," Mulet.

**Helen Borngesser, Lexington, Mass.**—In a recital at the Follen Community Church Oct. 24 under the auspices of the Musical Arts Society Miss Borngesser presented the following program: Fugue in E flat major, Bach; Aria, Buxtehude; Gavotte and Allegro, Harpsichord Sonata, Handel; Largo, Loeliet; Andante, Sonata 1, Bach; Adagio and Allegro, Sonata 4, Corelli; Moderato Cantabile, Eighth Symphony, Widor; Triumphal March, Karg-Elert; "L'Organo Primitivo," Yon; Toccata, Gothic Suite, Boellmann; Four Chorale Paraphrases, Whitford.

**Mildred Andrews, Norman, Okla.**—At a faculty recital in the auditorium of the University of Oklahoma Oct. 26 Miss Andrews played: Chorale in B minor, Franck; Symphony No. 1 (complete), Vierne.

**Clarence Snyder, Montclair, N. J.**—Mr. Snyder, organist and choirmaster of the First Congregational Church of Montclair, gave a recital at the Washington Cathedral on the afternoon of Oct. 5. His program consisted of these compositions: Magnificat (Adagiosissimo) and "Ave Maris Stella" (Finale), Dupré; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Canon in B minor, Schumann; Chorale in E major, Franck; Sicillienne, from Suite for Organ, Durufé; Toccata, Gigout.

**Marion Peltou, Manhattan, Kan.**—The following program was presented in the organ vespers at Kansas State College Nov. 2: Minuet and Gigue, Rameau; "Jesus, Joy of Man's Desiring," Bach; Fantasie and Fugue, G minor, Bach; Concerto No. 13 in F major ("The Cuckoo and the Nightingale"), Handel; "Piece Heroïque," Franck; Adagio, Sixth Symphony, Widor; "Thou Art the Rock," Mulet.

**David Ulrich, Philadelphia, Pa.**—The following program was played by Mr. Ulrich on the organ in the court of the Wanamaker store Oct. 29: Prelude and Fugue in E minor (Cathedral), "Wir glauben All an Einen Gott," Chorale Prelude, "O Sacred Head" and Toccata and Fugue in D minor, Bach; "In dulci Jubilo" and Magnificat V, Dupré; "Carillon," Vierne; Elegie, Peeters; Toccata, Fifth Symphony, Widor.

**Frank M. Church, Boaz, Ala.**—Mr. Church will be heard in a recital at the First Methodist Church of Huntsville, Ala., on the afternoon of Dec. 4. His program will include: Chorale, d'Andrieu; "Cathedral Chimes," William O. Munn; "A Shady Dell in the Greenwood," Mathilde Bilbro; Fourth Concerto (first movement), Handel; "Grandmother Knitting," Clokey; "Wiegenlied," Harker; Fantasie on "Faust," Gounod-Eddy; "Gavotte Moderne," Bedell; Introduction to Act 3, "Lohengrin," Wagner.

This program is for the Huntsville

Music Study Club on Alabama Day. Two numbers by Alabama composers—William O. Munn and Mathilde Bilbro—are to be played.

**J. Benjamin Hadley, Grand Haven, Mich.**—In a recital at St. John's Episcopal Church Sunday afternoon, Nov. 2, Mr. Hadley played: Toccata and Adagio in C, Bach; Allegretto, Marcello; "Benedictus," Couperin; Fugue in C, Buxtehude; "Sonata da Chiesa," Andriessen; "Ave Maria" (Cathedral Windows), Karg-Elert; "Gavotte Antique," Peeters; "Melodia" and Toccata, Reger.

**Harold Fink, New York City.**—Mr. Fink will give a recital at 10:30 p.m. on Christmas Eve at the Fordham Lutheran Church, playing these seasonal numbers: "All Hail the Day" and "In dulci Jubilo," Bach; Fantasie on Old English Carols, Faulkes; Triptych, Noels, de Maleingreau; Chinese Christmas Carol, Noble; "Carillon," Vierne; "Adoration," Mauro-Cottone; "A Child Is Born," Maelkelbergh; "Noel Fantasie," Purvis; "The Nativity," Bingham.

**J. H. Ossewaarde, New York City.**—In a recital Nov. 6 at Calvary Church Mr. Ossewaarde played: Prelude and Fugue in A minor, Bach; Sonata from "God's Time is the Best," Sinfonia to "I Stand with One Foot in the Grave" and Sinfonia to "We Thank Thee, Lord," Bach; Fantasie in A, Franck; Symphony in G major, Sowerby.

**Franklin Glynn, Roanoke, Va.**—Mr. Glynn, of St. John's Episcopal Church, gave a recital for the Southwestern Virginia Chapter, A.G.O., at the Greene Memorial Methodist Church Oct. 25, playing: Introduction and Allegro, Keeble; "Deck Thyself, My Soul, with Gladness," Bach. Brahms and Karg-Elert; Introduction and Theme, Sumsion; Revery on the Tune "University," Grace; Prelude on the Tune "Rhosymedre," Vaughan Williams; Evening Song, Bairstow; Toccata and Fugue in D minor (by request), Bach; Theme and Variations, Turinini; Folksong, Cyril Scott; "Le Carillon," Wolstenholme; Finale, Symphony No. 1, Vierne.

**Richard Purvis, San Francisco, Cal.**—For his final program in the 1947 series of "Masterpieces of Organ Literature" recitals at Grace Cathedral Mr. Purvis presented the following program following choral evensong Nov. 9, the entire program being put on the air by FM from station KWRB: Chorale in E major, Franck; Sonata in E flat, Bach; Passacaglia and Fugue, Bach; "Sundown," Karg-Elert; Suite for a Musical Clock, Haydn; Sonata, "The Ninety-fourth Psalm," Reubke.

**Minor C. Baldwin, New London, Conn.**—Dr. Baldwin gave a recital Sunday evening, Nov. 2, on the newly-renovated organ in the First Baptist Church. His program included: "Shepherds in the Field," "Magi Kings in Search of the Star" and "Rejoicing in Bethlehem," Malling; Reverie, Baldwin; "Abend," Oakley; Toccata, Bach; "My Heart Ever Faithful," Bach; "Finlandia," Sibelius; Second Movement from Tenth Sonata, Bononcini; "By the Sea," Schubert; "Good Night, Sweet Jesus," Curry.

**Cantata by Volkel  
and "Ode" by Howe Are  
Heard in Worcester**

The eighty-eighth Worcester, Mass., music festival, held Oct. 14 to 16, was of special interest because of the participation of prominent church musicians and their choral forces in the programs. Walter Howe was the musical director of the festival and conducted the festival chorus. The Philadelphia Orchestra took part in the programs. Oct. 16 was composers' night, when George W. Volkel's cantata "Symphony of Psalms" had its premiere and Mr. Howe conducted his own "Ode to Youth" in its first Worcester performance. The concert, the second of the festival, drew an audience of 2,800 to the Memorial Auditorium. Twenty-seven boys from the choir of All Saints' Episcopal Church, of which William Self is organist and choirmaster, took part in the "Ode to Youth." The choir was placed in the balcony and sang passages in the cantata scored for three-part youth chorus. The remainder of the work was performed by the festival chorus and the orchestra. All Saints' choir is the second oldest in the state and will celebrate its eightieth anniversary next April.

The impression made by the compositions of Mr. Volkel and Mr. Howe, both of them prominent organists, the one in New York and the other in Worcester, is shown by the following excerpt from a review by John F. Kyes in the *Worcester Evening Gazette*:

Mr. Volkel has set Psalms 1, 91 and 96. The second, entirely for baritone, found a willing champion in Clifford Harvuot, who sang with warmth yet dignity of tone and clean-cut enunciation and intonation. This solo is interestingly treated with a rich orchestral background. Psalm 96 continues in happy vein. The chorus did excellent work, carrying the cantata to a genuine climax. \* \* \* Mr. Howe conducted the cantata with knowing care, and brought Mr. Volkel forward for well-merited recognition.

Mr. Howe's own "Ode to Youth" was a triumph for all concerned. The festival chorus sang magnificently. The boy choir from All Saints' Church, led by William Self, contributed high, sweet phrases. The final passages of this work are stirring. Interest is well maintained at most times. Words and even choral parts are but threads of a large pattern. \* \* \* This cantata is introspective, and will grow on you.



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**OPEN SCHULMERICH BELLS  
AT ST. MARK'S, MINNEAPOLIS**

A set of Schulmerich carillon bells was dedicated Sunday afternoon, Nov. 30, at the Cathedral Church of St. Mark in Minneapolis, Minn., by the Rt. Rev. Stephen E. Keeler, D.D., bishop of Minnesota, and the Very Rev. Charles P. Deems, D.D., dean of the cathedral.

The chimes are the gift of Gerald Martin, a member of the cathedral parish. The anthem was "Raised between the Earth and Heaven," written especially for the chime dedication by Stanley R. Avery, organist and choirmaster of St. Mark's.

The service was also a testimonial to Dean Deems, who will take up his duties as a member of the clergy staff at St. Bartholomew's Church, New York, Dec. 7.

Musical events for the remainder of the season at St. Mark's include: "The Messiah" (part 1) Dec. 21; choir carol service Dec. 28; Roosevelt High School choir Jan. 11; three-choir festival Jan. 25; recital by Carl Weinrich Jan. 27; "The Messiah" (part 2) Feb. 15; choral vespers Feb. 22 and 29 and March 7 and 14 and "The Redeemer" (Martin Shaw) on Palm Sunday, March 21.

**RECITAL BY C. ROBERT EGE  
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C. Robert Ege, F.A.G.O., gave the dedicatory recital on a three-manual Möller organ in Trinity Methodist Church, Clearfield, Pa., on the evening of Sunday, Oct. 26. A congregation of more than a thousand people was in attendance. The program was as follows: Chorale Preludes, "In Thee Is Gladness" and "Rejoice, Beloved Christians," Bach; Fugue in E flat ("St. Anne"), Bach; "Nachtlied" and Sketch in D flat, Schumann; Chorale in B minor, Franck; Folktune and Scherzo from "Five Short Pieces," Whitlock; "Divinum Mysterium," Purvis; Elevation, Bedell; "Elfes," Bonnet; Finale, Third Symphony, Vierne; Improvisation on "Rockingham," Ege.

Mr. Ege is organist and choirmaster of the Woodland Avenue United Presbyterian Church of Philadelphia and is teaching at the Overbrook School for the Blind, Philadelphia, where he is head of the organ department, besides teaching harmony and directing the chapel chorus.

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*Service in Memory  
of Charlotte Klein  
Is Held at College*

Phi Psi Chapter of Mu Phi Epsilon sorority conducted a memorial service at Mary Washington College of the University of Virginia Oct. 12 for Dr. Charlotte Klein, F.A.G.O., the Washington organist. The service began with Ralph Kinder's Magnificat sung by members of the chapter standing in the form of a triangle, the sorority's symbol. The Scripture was then read by Muriel Harmon, the chaplain. It consisted of verses from the Psalms and Proverbs. The following tribute to Dr. Klein was presented by Miss Eva Taylor Eppe, head of the music department at Mary Washington College:

In the name of the Phi Psi Chapter of Mu Phi Epsilon sorority we this day pay tribute to the memory of our beloved associate and friend, Charlotte Klein—a truly great artist and an inspiring teacher. Her influence will live forever in the minds and hearts of those who knew her. The high standards and ideals which Charlotte upheld at all times, in her musicianship and in all relationships with others, will be a lasting inspiration. During her term as national vice-president of Mu Phi Epsilon she was vitally interested in promoting the creative work of young composers. She was honored by the American Guild of Organists, of which she was a fellow, in being invited to appear at five different times as soloist on the programs of national conventions. Many of us remember the beautiful recitals she gave at the National Cathedral in Washington. The Boguslawski College of Music in Chicago awarded her the honorary degree of doctor of music. It is with pride that we think of her associations with us here at Mary Washington College, and we shall always value and cherish the many beautiful memories we have of her days among us.

This is the creed of Mu Phi Epsilon and of Charlotte Klein: "I believe in music, the noblest of all the arts, a source of much that is good, just and beautiful; in friendship, marked by love, kindness and sincerity, and in harmony, the essence of a true and happy life. I believe in the sacred bond of sisterhood, loyal, generous and self-sacrificing, and its strength shall ever guide me in the path that leads upward toward the stars."

The service closed with the singing of the Nunc Dimittis by Ralph Kinder and the postlude, played by Miss Jane Sumpter, who presided at the organ. The service was attended by students and members of the faculty.

Dr. Klein was instructor in piano and organ for the last five years at Mary Washington College, situated in Fredericksburg.

**JOSEPHINE CREWS AYLWIN,  
CALIFORNIA ORGANIST, DEAD**

Mrs. Josephine Crews Aylwin, F.A.G.O., a veteran member of the American Guild of Organists in California, died Oct. 4 after an illness of nineteen years, which had limited her activities. Mrs. Aylwin received her fellowship certificate in 1913. She was organist of the Second Church of Christ, Scientist, Oakland, Cal., for sixteen years. For several years she was examiner of candidates for the chapter and was an honorary life member of the Northern California Chapter. Mrs. Aylwin is survived by her husband, Robert Aylwin.

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### Examination Pieces for 1948.

The following pieces have been chosen as tests for the June, 1948, examinations (one piece from each group must be prepared):

#### ASSOCIATESHIP.

Group A—Bach, "In Thee Is Gladness" (Little Organ Book); Bach, Prelude in F minor (Novello, volume 6, page 21); Bach, Fugue in D minor ("The Giant") (Novello, volume 2, page 38).

Group B—Mendelssohn, Grave and Adagio, Sonata No. 2; Karg-Elert, Chorale Improvisation, "By the Waters of Babylon," Op. 65, No. 12; Vierne, "Cortège" ("Twenty-four Pieces in Free Style," book 1).

#### FELLOWSHIP.

Group A—Bach, Prelude and Fugue in C minor (Novello, volume 7, page 64); Bach, Trio-Sonata No. 6 in G (first movement).

Group B—Rheinberger, Passacaglia, Sonata No. 8; Franck, Chorale in E major.

Group C—Reger, Toccata in D minor (Peeters); Dupré, "Cortège et Litanie."

FREDERICK C. SILVESTER,  
 Registrar for Examinations.

#### Montreal Center.

A dinner meeting of the Montreal Center was held in Channing Hall, Church of the Messiah, Nov. 10. The guest speaker was Dr. Lotta Hitschmanova, whose topic was "The Contribution of Art to the Revival of Europe." She described her recent visit to France, Poland and Czechoslovakia, where to an amazing degree she found that art is assuming a prominent place in rehabilitation.

A pleasant feature of the evening was the performance of Elizabethan and Restoration music by a group of recorder players under the leadership of Kenneth Meek, who also played the virginals. Reminiscences of the late Sir Walter Alcock were given by Hibbert Troop and Dr. Arthur Egerton, who were his pupils. An amusing poem on the departure of Dr. Alfred Whitehead was read by its author, D. A. Hinchliffe.

PHILLIPS MOTLEY.

#### Toronto Center.

A very interesting meeting of the Toronto Center was held at the Jarvis Memorial House Oct. 20. The speakers, in-

troduced by Miss Muriel Gidley, chairman of the center, were George Coutts, organist and choirmaster of the Walmer Road Baptist Church, and Dr. Charles Peaker, who holds the same post at St. Paul's Anglican Church. Although both speakers are musicians of wide knowledge as well as distinction in their field, they had set out this summer in the humble role of students—Mr. Coutts at the Eastman School of Music, Rochester, N. Y., and Dr. Peaker at the summer session in Andover, Mass.—to gather new ideas and to learn what they might at these schools. Mr. Coutts, with a roving commission, was able to look in on the more interesting of the lectures, composition classes and recitals at Rochester. Many points about the school and its organs were discussed, but one question remained unanswered at the close of the evening—"What does a three-rank 4-ft. mixture look like? Sound like? Taste like?"

Dr. Peaker, whose sojourn was at the Mecca of the baroque, where the presiding deities were Carl Weinrich, E. Power Biggs, Ernest White and Arthur Howes, expressed himself as delighted with the surroundings and with the fellowship which marked the sessions. He was guarded, however, in his opinions on the question of how much harmonic mustard the public could absorb after being accustomed to the more solid nourishment of the so-called "romantic" school.

One point of importance which he mentioned should be noted—that as far as he could observe woman organists in the United States are judged solely on their artistic merits, both in the church and concert fields, and are at no disadvantage on the score of sex.

A lively question period followed by refreshments brought the meeting to a close. H.G.L.

#### Brantford and Hamilton.

On Saturday, Nov. 15, twenty-three members of the Brantford Center visited the Hamilton Center at St. Giles' United Church, where the program was presented by William Findlay, organist of the Brant Avenue United Church, Brantford, and Arthur Moses, violinist, of Brantford. Mr. Findlay played Purcell's Chaconne and two numbers of Bach—the first movement of Trio-Sonata No. 6 and the Prelude in B minor—Paul Hindemith's Sonata No. 1, first movement, and Two Versets from the Magnificat, Dupré. He closed the program with the "Piece Heroique" by Franck. Arthur Moses, Brantford's outstanding violinist, played Handel's Sonata in A major and "Legende," Wieniawski. He was accompanied at the organ by Fred Godden, A.R.C.O., organist of Wesley United Church, Brantford.

The guests were shown around the interesting church building, and luncheon was enjoyed in the church parlor before they set out on their icy trip home.

MARY HENDERSON, Secretary.

#### Kitchener Center.

Members of the Kitchener Center Oct. 25 visited Brantford, where they both entertained and were entertained by the Brantford Center at the First Baptist Church. An interesting and varied pro-

gram was presented by Mrs. Dorothy Evans, the Misses Anna, Pauline and Myra Hymmen and Edward Johnstone, tenor, all members of the Kitchener Center.

A delightful reception followed in the church parlors with refreshments under the convenship of Mrs. Marlatt. DOROTHY PETERSEN, DIAPASON Secretary.

#### London Center.

Eric Dowling, president of St. Catharines Center, paid a visit to the London Center Monday evening, Oct. 20. The meeting was held in the studio of Gordon Jeffery. Mr. Dowling gave his opinion on the future of the organization and suggestions for its development. Mr. Jeffery played a short program on the baroque organ in his studio, consisting of the Schübler Chorale Preludes of Bach and the Allegro from the Fourth Organ Concerto by Handel.

AILEEN GUYMER, Secretary.

#### Oshawa Center.

Oshawa and District Center was honored at its inaugural meeting Oct. 27 by a large number of visitors from other centers—St. Catharines, Galt, Hamilton and Toronto—including Dr. Charles Peaker, who played the opening recital, and Eric Dowling, president of the College.

The event took place at St. George's Church, of which the chairman of the center—Cecil Walker, A.C.C.O.—is organist and choirmaster. Dinner in the parish hall opened the proceedings, at the conclusion of which, after calling for the toast to the King, the chairman welcomed the guests. The president briefly addressed the assembly and brought good wishes from headquarters. Officers of each center represented brought greetings from their members. St. George's Guild provided the catering.

The program for the recital was admirably chosen for the occasion and Dr. Peaker's fine performance was keenly enjoyed by a large congregation. Works included ranged from the early composer Cabezon through Bach (Tocatta in F), Mendelssohn and Debussy to Dupré, and concluded with two compositions by Dr. Healey Willan. Elizabeth Elliott, Alhambra United Church, Toronto, sang Mendelssohn's "Hear Ye, Israel."

At a subsequent business meeting in St. Andrew's United Church plans were announced for the carol festival Dec. 7 and details were discussed for a joint meeting with the clergy at the invitation of the center early in the new year.

ELIZABETH R. WELLER, Secretary.



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## New Anthems Offer Worthy Material for Choir Director

By HAROLD W. THOMPSON, Mus.D.

The firm of G. Schirmer has some Christmas numbers which reached me late but are not difficult and may still be useful. "Gentle Mary" is a charming Catalan carol well arranged by Raymond McFeeters. Sensitive direction will greatly enhance this in performance, particularly the management of a high A flat for the sopranos. J. J. Niles, the famous collector of mountain songs, has an original carol as beautiful as some that he has found among the folk; it is called "Sweet Marie and Her Baby." Here are chances for choral effects, especially on the syllable *Ah*, which is a welcome change from much humming in recent numbers.

The best of recent Flammer issues is George List's setting of one of the finest American poems for the season, Lizette Reese's "The Little Jesus," to be sung unaccompanied. There are only a few divisions.

A new arrangement is Frank B. Cookson's edition of Tchaikowsky's "A Legend" (FitzSimons), unaccompanied, in four parts and within the range of a quartet. This has a good new translation of the text.

For women's voices there are some pretty numbers from G. Schirmer. One is Arthur Carr's "As on the Night," for SSA, with a light accompaniment, the text adapted from a fine seventeenth century poem by George Wither. In places you could use your harp stop. Mr. Niles has arrangements of his new carol, for SA and for SSA, and I think that women's voices might be more effective than SATB. Mr. McFeeters has an arrangement of his Catalan carol for SSA too, and I am sure that its delicacy would be brought out better in this arrangement.

A particularly attractive advertising booklet from J. Fischer gives thematic pages from some of its best recent Christmas offerings.

### Anthems for Mixed Voices

Probably most people think of "Lead, Kindly Light" as Cardinal Newman's most beautiful contribution to Christian worship, but his prayer beginning "O Lord, Support Us All the Day Long" seems to me of at least equal merit. Curiously enough the same publisher, Ditson, has just brought out two excellent settings of this prayer, of which I like a little better the one by Mrs. Marion Conklin Chapman. It is unaccompanied and follows with tender reverence the inspiration of the text in a free and supple rhythm. Even a quartet could manage this. The other setting is an accompanied one by Dr. H. A. Matthews, with an exceptionally effective last page. In fact, this is the best Matthews number I have seen for some time.

Dr. J. W. Clokey has set a poem of the seventeenth century called "Two Dwellings" for SA, accompanied, in two stanzas (J. Fischer). Both text and music express religious humility in a touching manner. I suppose that this should be listed with other numbers for women's voices, but I wished to call it to the attention of all choirs.

One setting of "The Radiant Morn" has held its place since Victorian times, but George Blake has dared to try something new and has succeeded (Ditson). He includes short solos for soprano and baritone.

The Augsburg Publishing House of Minneapolis has a number of good issues in its "Choral Library," of which I recommend especially the following:

Cruger-Sateren—"The Word Victorious." Unaccompanied, twelve pages. Admirable treatment of a chorale.

Landahl—"Praise Ye the Lord." Unaccompanied, six pages. Women divide.

Sateren—"Breath of God." Unaccompanied, six parts needed, plus S solo. Good choral effects.

Swedish-Myrvik—"Children of the Heavenly Father." A pretty folk-tune. Divisions. Accompaniment *ad lib*.

In the "St. Olaf Choir Series" Dr. F. Melius Christiansen has issued separately parts of the "Psalm 33 in Four Movements" (Augsburg). No. 1, "Sing unto Him," is of two pages, accompanied. No. 2, "Behold the Eye of Jehovah," is for SSA and a solo soprano. No. 3, "All Glory Be to Thee," is a good hymn in two stanzas. No. 4, "Blessed Is the Nation," is for SATB and will perhaps be the most useful. Dr. Christiansen has also a new anthem on a theme by Lindeman, "O

Land of Our King," running to ten pages, with various choral effects, among which the use of a baritone soloist deserves special mention. The text concerns the future life of bliss and employs hallelujahs.

The following other anthems from various publishers deserve mention:

Acheson—"The Twenty-third Psalm." Twelve pages. (Composers' Press.)

Bode—"O That Man Would Praise the Lord." T or S solo. Uses a chorale. (Summy.)

Davis, Katherine K.—"Be Ye Kind." Alto or baritone solo. Eight pages. Lyrical in feeling. (Galaxy.)

Diggle—"I Will Extol Thee." Bass and tenor solos. Eleven pages. (Ditson.)

Glarum—"The Chimes of the Sabbath." Uses a pretty Norwegian folk-tune. Unaccompanied, some divisions. Choral stunts. (Kjos.)

Lahmer—"Hear, Lord." SSATB, unaccompanied. Three pages. (Kjos.)

Lang, Edith—"Surely God Is in This Place." Solos for high and low voices. Five pages. (Schmidt.)

Marryott—"I Worship Him." Unison chorus on subject of the God of nature. Junior choirs could use it. Four pages. (Ditson.)

Stairs—"Just for Today." Soprano solo. Six pages. Example of the "heart song" enjoyed by some quartets. (Presser.)

Verrees—"I Do Not Ask, O Lord." Eleven pages. A serious and reverent work in eleven pages. (Composers' Press.)

Wilson, H. L.—"In His Steps." Soprano solo. Five pages. (C. Fischer.)

### New Editions, Mixed Voices

Edwin Arthur Kraft is editing a series of "Choral Compositions of J. S. Bach" (Flammer) of which I should like to mention two. One is the chorale (accompanied) from Cantata 24, "O God, Thou Holy God," seven pages in length. The other is a section from Cantata 129, "O God, Thou Faithful God," similar in form (extended chorale) and a little shorter.

Dr. Williamson's series of "Masterworks" (C. Fischer) has been enriched by the addition of Schubert's "Good Is It to Thank Jehovah," with German and English words. This is thirteen pages long and unaccompanied: A baritone or (preferably) tenor soloist is important. This will require careful preparation, of course, though Dr. Williamson's own choir again sings as if it could meet any difficulties in its stride.

Here are some other numbers chosen from a large pile:

Bach-Norman—"Light of Light." One section uses SA, another suggests children's voices or S solo against SATB. (Kjos.)

Beethoven-Norman—"Song of Praise." Unaccompanied, two stanzas. (Kjos.)

Luther-R. Martin—"A Mighty Fortress." A stanza for women and one for men in unison—a good idea. (Presser.)

Mendelssohn-Whitford—"Be Not Afraid." (Presser.)

Twelfth Century-Perry—"Beautiful Saviour." Based on the Christiansen harmonization. For juniors, SA. (Presser.)

### For Women's Voices or Trebles

In Kraft's series mentioned above (Flammer) there are the following numbers of quality:

"O God, Thou Faithful God." Cantata 129. SA.

"Oh Haste Thee, My Soul." Cantata 124. SA.

"Lord of Life and King All Glorious." Cantata 8. SSA. Three pages.

"To My Jesus Do I Cling." Cantata 124. SSA. Fourteen pages. Important part for organ.

Gena Branscombe has arranged from the Finale of the Brahms First Symphony an anthem or concert piece entitled "The Lord Is Our Fortress," for SSAA accompanied (J. Fischer). It runs to twelve pages.

Edward Shippen Barnes has an attractive "Mother's Day Hymn" (J. Fischer) for SSA. In text as well as in music this is superior to the usual number intended for the occasion; the emphasis is put upon the mothers' God, and the music is, of course, good.

### For Men's Voices

Edward Shippen Barnes has an edition for TTBB accompanied of his "Mother's Day Hymn" (J. Fischer).

There are two Ditson issues that deserve mention: Marryott's "Hosanna! Blessed Is He," unaccompanied, for Palm Sunday, and C. T. Howell's "By the Waters of Babylon," edited by N. C. Page, accompanied, and with tenor solos. This second is an easy number and not so original as the Barnes anthem.

### Organ Music

Very welcome is a volume called "Treasury of Early Organ Music" (Music Press) edited by E. Power Biggs, including music of the fifteenth to the eighteenth centuries from England, Italy, Germany and France. There are twenty-three numbers, with good brief notes about the composers. The selections are made with admirable taste, of course, and there are a respectable number of surprises. Among other treasures is Buxtehude's fine Jig Fugue in C.

Of the recent issues in the "Masterpieces of Organ Music" (Liturgical Music Press) I like especially Folio 57, Johann

Krieger's Suite in D minor and Prelude in C major.

Perhaps it is not out of place to mention here five pieces for piano called "Christmas Trees" (Music Press) by Franz Liszt. Chalmers Clifton has selected these charming fancies from a set of twelve composed for Liszt's granddaughter. Three of them are settings of Christmas carols. This will be a Christmas present to bear in mind.

### Sacred Vocal Solos

The best of three to be mentioned is a short one by E. S. Barnes called "Peace" (Schmidt) for medium voice. This graceful song might be used toward the close of an evening service, particularly in summer. It is a sort of quiet benediction in its mood and in its reference to nature's God.

Ernest Charles has a useful and easy solo in two keys called "Save Me, O God" (G. Schirmer). In the lower key you might like it for Lent next year. "I Walked Today Where Jesus Walked" (G. Schirmer) is a "heart song" by Geoffrey O'Hara; it comes in three keys.

### EDGAR J. BOWMAN IS DEAD; LONG PROMINENT ORGANIST

Edgar J. Bowman, for many years prominent as an organist in Pittsburgh, Cleveland and New York, died Nov. 11 in his office in New York City. He was 50 years old. In recent years Mr. Bowman had conducted two restaurants which he owned. He had been organist and choirmaster of St. Ann's Church in Cleveland Heights, Ohio, and organist of the Church of the Sacred Heart in Pittsburgh. Surviving are his widow, Elsie C. Bowman; his father, James C. Bowman of Canton, Ohio, and a sister, Mrs. Louis Otterbein of Canton. Funeral services were held at the Church of St. Ignatius Loyola in New York Nov. 13 and burial was in Canton, Ohio. Before his reception into the Roman Catholic Church he was at the Church of St. Edward-the-Martyr in New York and at St. Paul's Anglican Church in Brooklyn.

RICHARD W. ELLSASSER returned to Boston Nov. 1 from his first recital tour of the season. This tour, which included recitals in Nebraska, Kansas, Oklahoma, Colorado, Missouri, Illinois and Ohio, consisted of twenty-four recitals. Mr. Ellsasser will play only in New England up to Christmas. Immediately after that he will leave for a transcontinental tour of five months.

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**Book on the Metronome**

That prosaic precision instrument, the metronome, which has been the bane of thousands of young music students, has been made the subject of an interesting little book of fifty pages under the title "Metronome Techniques," just published in New Haven, Conn. The author is Frederick Franz, whose devotion to the pyramid-shaped tempo measuring machine led to his invention of an electric metronome, which no doubt would amaze Maelzel, the original maker of metronomes in 1816.

In a foreword by Dr. Howard Hanson, director of the Eastman School of Music, attention is directed to a host of suggestions made by the author to assist in solving the difficulties of rhythm which beset the student.

"It is not too much to say that the treatise takes the much-abused metronome from the dull role of a mere time-beater and transforms it into a valuable aid in assisting the student to a more complete understanding of the art of music," writes Dr. Hanson.

There is a short history of metronomes. Incidentally Mr. Franz charges that Maelzel was not the originator, but appropriated the ideas of another by "questionable practice."

**MRS. ARNO'S RECITALS ON AIR**  
FROM C. S. MOTHER CHURCH

A series of half-hour weekly recitals by Mrs. Ruth Barrett Arno, organist of the Mother Church, the First Church of Christ, Scientist, in Boston, were begun Sept. 11 over WBZ-FM, the frequency modulation station of Westinghouse in Boston. These programs are radiocast every Thursday at 4:45 p.m., Eastern time.

The recitals come directly from the console in the extension of the Mother Church. Westinghouse officials pointed out that the recitals of Mrs. Arno constitute the only musical program over WBZ-FM that is not recorded.

Mrs. Arno's offering Nov. 6 was as follows: Prelude No. 2, Schreiber; Gavotte, Martini; Adagio from Third Symphony, Saint-Saens; Postlude, Vierne; Hymn Fantasies on "St. Clement's" and "St. Theodulph," McKinley.

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**Two Great Hymn Writers**

Henry Francis Lyte died 100 years ago Nov. 20. He is known to us chiefly by his hymn "Abide with Me." This centenary was observed in New York with two excellent hymn festivals.

Sunday evening, Nov. 16, a festival service was held at the Fort George Presbyterian Church, at which several of Lyte's hymns were sung, with varied treatment. Dr. Morgan Phelps Noyes, pastor of the Central Presbyterian Church of Montclair, delivered a brief address, while messages and greetings were brought from England by the Hon. Peter Mennell and by Dr. William W. Rockwell from the Hymn Society of America. Three New York churches were represented by their choirs, the other three choirs coming from Port Chester, Englewood and Ridgewood. The congregation took part in five of the hymns. The program carried brief mention of the source of the tunes used, while the unabridged texts themselves were provided in a folder.

As announced last month, another commemorative hymn festival, directed by Willard I. Nevins, took place at the First Presbyterian Church Sunday evening, Nov. 23, at which all or part of six hymns by Lyte were sung. In view of the theme of the festival, "Thanksgiving and Service," it was appropriate to include four general hymns of Christian patriotism from the new collection of the Hymn Society. Their authors are William P. Merrill, Caroline Hazard, May A. Rowland and William L. Stidger.

Lyte's "Abide with Me" was sung most effectively by the combined choirs to an anthem setting by the late Ivor Atkins. The service began and ended with his well-known texts "Praise, My Soul, the King of Heaven" and "God of Mercy, God of Grace."

In addition to an address, the Rev. Philip S. Watters gave brief comments on the hymns and the reasons for their inclusion in the service. Four choirs were in the chancel, with two large groups of singers in the body of the church, about two-thirds from the front. A total of ten hymns written by Lyte were included in one or both of these festivals. Next to "Abide with Me" the best-known of these is "Praise, My Soul, the King of Heaven." This hymn was sung by her special request at the wedding of Princess Elizabeth, which occurred on Nov. 20, exactly 100 years after the death of Lyte.

"Isaac Watts and His Contribution to English Hymnody" is the title of the thirteenth paper of the society, now in the hands of our members. Written by Professor Norman V. Hope of Princeton Seminary this paper is timely in view of the celebration of the two hundredth anniversary of the death of Watts, Nov. 25, 1748. Plans are being discussed to celebrate this event by making 1948 a "Watts year."

A commemorative order of worship for general use throughout the country will be provided by the Rev. Philip S. Watters, secretary of the commission on worship of the Federal Council of Churches. Judging by the success of the similar program in 1942 in memory of Lowell Mason, this order of worship will be in great demand. In addition, a general statement about Watts and the bicentenary will soon be ready.

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**RALPH H. BRIGHAM MARRIES AMY D. FAIRBANK IN CHICAGO**

In a quiet ceremony on Oct. 30 in Chicago Mrs. Amy D. Fairbank of Rockford, Ill., formerly of Philadelphia, was married to Ralph H. Brigham, organist of the Second Congregational Church in Rockford. The ceremony was performed at the Chicago Temple by the Rev. Charles R. Goff, formerly pastor of the Court Street Methodist Church in Rockford. Following the service a dinner was served at the Edgewater Beach Hotel. Marie Briel, organist of the Temple, played the nuptial music. Among the guests were Mrs. Brigham's three sisters and Mr. Brigham's two sons-in-law and daughters, Mr. and Mrs. Paul H. Boase of Madison, Wis., and Mr. and Mrs. Paul H. Banks of Evansville, Ind.

Before moving to Rockford Mrs. Fairbank was affiliated for a number of years with Bonwit-Teller of Philadelphia. Mr. Brigham, a graduate of the New England Conservatory of Music, was organ soloist at the Strand Theater, New York; the Capitol in St. Paul, and the Senate Theater, Chicago, and is now in his eighteenth year at the Second Congregational Church in Rockford.

**Mendelssohn's Organ Works**

A timely issue is a new edition of Mendelssohn's compositions for the organ, just published by the Theodore Presser Company of Philadelphia. The works of the composer, who died just a century ago, have been edited and revised by Edwin Arthur Kraft, F.A.G.O., which makes it authoritative. The printing is above criticism and valuable indications of registration and fingering are a feature. The six Sonatas and three Preludes and Fugues are included in the volume.

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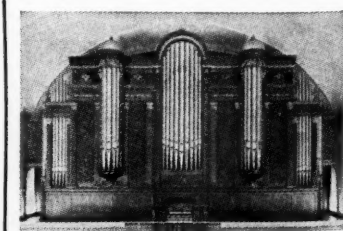
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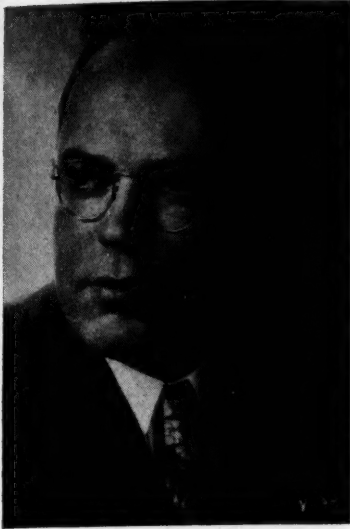


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VINCENT P. FISH



VINCENT P. FISH HONORED  
BY ELIZABETH, N. J., CHURCH

In observance of his tenth anniversary as minister of music of the Third Presbyterian Church, Elizabeth, N. J., Vincent Paris Fish was honored by present and former members of the choir and by members of the session and trustees at a dinner in the parish-house Sept. 26. Mr. Fish was given a watch by the choir in appreciation of his work. The Rev. W. G. Felmeth, D.D., pastor of the church, commended him for the quality of the music under his direction, commenting briefly on the many years which Mr. Fish has devoted to church music.

The Rev. Richard E. Craven, assistant pastor of the Third Church, was master of ceremonies. Flowers were presented to Mrs. Fish, Miss Jessie Bouton, organist, and Mrs. Violet Warren, church secretary.

At the age of 6 Vincent Fish was a member of the boy choir of the Church of the Holy Spirit in Kingston, N. Y., of which his father, the Rev. Paul Rogers Fish, was the rector. At the age of 19 he was appointed choirmaster and organist of Christ Episcopal Church of Elizabeth, a post he held for many years. He has appeared as tenor soloist in oratorios and cantatas and also has achieved a reputation as a composer of sacred music. He is conductor of the Choral Society of Eastern Union County and the Women's Choral of the Roselles.

Mr. Fish's first teacher was his aunt, Alice Reber Fish, a teacher and composer. He studied voice privately with Lionel Hayes Robsarte of New York and conducted his musical development through studies at Rutgers University under Arthur E. Ward, J. Earl Newton, Jay W. Fay, Arthur H. Braidenburg, Joseph Wagner and Ifor Jones. Mr. Fish is a member of the Bohemians, the National Association of American Composers and Conductors, the New York Singing Teachers' Association, the National Association of Teachers of Singing and the American Guild of Organists. His "V'Shomru," a setting of the Friday evening service of the orthodox synagogue, was sung at the spring concert of the Choral Society of Elizabeth, N. J., in May, 1947.

THE VAN DUSEN ORGAN CLUB were guests of the Baldwin Piano Company Nov. 10. The object of the visit was to inspect the new Baldwin electronic organ. Students played selections on the instrument.


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LADY SUSI JEANS



LADY SUSI JEANS HAS BUSY RECITAL YEAR; HEARD ON AIR

Lady Susi Jeans, the English organist whose recitals in America will be recalled by admirers of organ music on this side of the Atlantic, has had a busy year, playing both in England and on the continent. In May she gave a series of programs for the British Broadcasting Company entitled "Early Organ and Choral Music," with the assistance of the BBC Singers. Individual programs were devoted to Italian, English, German and French works. In a recital at York Minster July 15 the following program was presented: "Speciosa Facta es," Dunstable; Tripel Lied; "Christ ist erstanden," "Christe, qui Lux es" and "Vexilla Regis," Anonymous; "Salve Regina," Hofhaymer; Pavane and Chanson, Claudine Gervaise; Fantasia, Sweelinck; Trio-Sonata in E flat major, Bach; Chorale Prelude, "Aus tiefer Noth schrei ich zu Dir," Bach; Passacaglia and Fugue in C minor, Bach.

The English virtuoso was heard under the auspices of the Vienna Konzerthaus Gesellschaft March 23 in a program of works of Bach and his forerunners.

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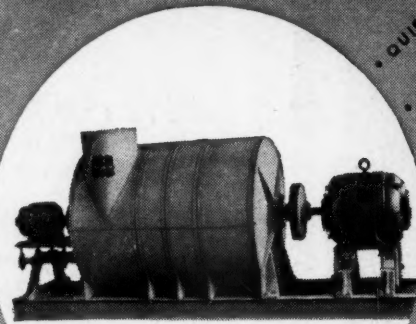
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**DR. CASPAR KOCH REPORTS  
ON 58th RECITAL SEASON**

Dr. Caspar Koch's annual report as organist of Carnegie Hall, North Side, Pittsburgh, where he presides over the large Skinner organ, has been issued in the form of a booklet which contains all the recital programs of the season, with analytical notes on the compositions played.

The season 1946 to 1947 was the fifty-eighth in the history of municipal organ recitals under the auspices of the city of Pittsburgh. For Dr. Koch it was the forty-fourth season. From Oct. 20, 1946, to June 22, 1947, thirty-four recitals were given. They embraced numbers 2289 to 2322 of the entire series. Four hundred and three compositions were performed. Of these 216 works by 111 composers were performed on the organ and of these 131 were original organ compositions and eighty-five were transcriptions.

In the absence of the official organist five local organists appeared as guests: Clyde English, James Hunter, Pearl Postreich, Jean Shaughnessy and Donald Wilkins.

In addition to the compositions presented through the medium of the organ, 187 compositions by 132 composers were performed by assisting singers and instrumentalists. Four musical organizations and thirty soloists were guest performers.

**CARL F. MUELLER TWENTY  
YEARS AT MONTCLAIR CHURCH**

Dr. Carl F. Mueller's twentieth anniversary as minister of music of the Central Presbyterian Church of Montclair, N. J., was observed Oct. 5, together with the anniversary of the church's choir. It was on the corresponding Sunday in 1927 that Dr. and Mrs. Mueller, who had just come from the Grand Avenue Congregational Church of Milwaukee, assumed the leadership of the music of Central Church and organized the choral group of volunteer singers. A few of the original members of the choir are still in its ranks. The choir has taken special pride in the increasing recognition which has come to its conductor as a composer and choral director. All the music at the service Oct. 5 was taken from his compositions.

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**Music in Singapore**  
**Churches on Return**  
**of Paul E. Thomas**

Paul E. Thomas and his wife, Sylvia, have returned to Singapore, Malaya, which they left when the Japanese invaded the country, and have resumed their activities, which included a valuable contribution before the war in the form of training the natives in church music. Mr. Thomas is manager of the Malaya Publishing House. Mr. and Mrs. Thomas have sent a neatly printed letter to their friends in America, together with Christmas greetings from Malaya. Attention is directed in a footnote to the fact that the paper was made in China and the ink in Australia, the linotype matter was set by a Malay, proofs were pulled by an Arab, makeup was by a Tamil, presswork by a Malay and folding by a Chinese and a Javanese.

The Thomases returned to Singapore from San Francisco April 13 on a navy transport.

"Singapore had not yet recovered from the nightmarish three and a half years of Japanese terror, but our friends welcomed us and we were, indeed, glad to find that many had come out of their ordeal unharmed," they write. "The fate of many who were taken away, however, may never be known. We found Mr. Sands, managing director of the Malaya Publishing House, Ltd., looking very fit after his six months out of internment. Paul had his hands full with problems of continuing the rehabilitation of the business, personnel problems \* \* \* and installing equipment to replace that looted by the Japanese military. \* \* \* The M.P.H. has been in somewhat the position of the Batak preacher who wrote: 'We have no of everythings.' \* \* \*

"Although the M.P.H. has demanded most of Paul's wakeful hours, he did take enough time away to join Sylvia in training and conducting an eighty-voice choir which sang at the Methodist conference combined service in Victoria Memorial Hall Aug. 25. For its main anthem the choir sang Cesar Franck's '150th Psalm.' \* \* \* Sylvia has organized several children's and youth choirs, is giving piano lessons, teaching music classes at the Methodist Girls' School, and a class in hymnology for the students of the Malayan Methodist Theological College. Together we have taken over the leadership of the Wesley Methodist Church choir."

Mr. Thomas wore a heavy plaster cast around his chin and neck, from his ears to his chest, for eight weeks as a result of a dislocated neck received from a headlong fall down the dangerous backstairs of the publishing house.



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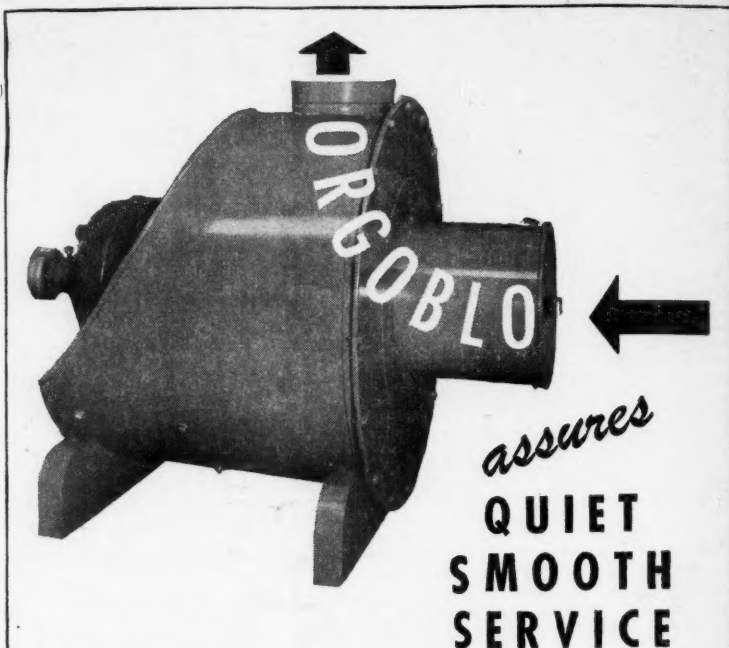
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**THREE-MANUAL ORGANS**

|                |                  |             |
|----------------|------------------|-------------|
| *Reuben Midmer | 32 Ranks         | \$14,800.00 |
| *Estey         | 30 Ranks         | 13,500.00   |
| Austin         | 28 Ranks         | 13,100.00   |
| Möller         | 22 Ranks         | 11,100.00   |
| Marr & Colton  | 14 Ranks Unified | 10,000.00   |

**TWO-MANUAL ORGANS**

|                   |          |             |
|-------------------|----------|-------------|
| Austin            | 23 Ranks | \$10,600.00 |
| *Estey            | 23 Ranks | 10,200.00   |
| Möller            | 18 Ranks | 8,200.00    |
| Kimball           | 17 Ranks | 7,800.00    |
| Hook and Hastings | 16 Ranks | 7,400.00    |
| Möller            | 14 Ranks | 6,800.00    |

Chimes and Vox Humana included in the above organs.

\*Kimball Stock Organ..... 5 Ranks—Attached Console..... 2,500.00

All organs to be custom rebuilt, reconditioned and guaranteed as new. New detached consoles. Prices are F.O.B. and include installation in the United States. Payments extended from signing of contract to one year after installation. Specifications and full details upon request.

**New Unified Organs.....\$1,000.00 Per Rank**

**CANNARSA ORGAN COMPANY** Hollidaysburg, Penna.

\*Sold.

FOR SALE—TWO-MANUAL WURLITZER pipe organ, seven extended ranks, judiciously unified to sixty-five stops; mahogany console. This organ has been completely converted for church use; it is modern in every detail and practically new, with a five-year guaranty. It contains a forty-nine-bar harp and a set of cathedral chimes. This instrument can be played and thoroughly inspected in Boston. Immediate delivery and installation reasonably to any purchaser. Price \$4,200 f.o.b. Boston. Write O-10, THE DIAPASON.

FOR SALE—VERY FINE DEAGAN harp celeste, forty-nine bars, complete with action, \$400. Also large marimba harp with action, \$480. Deagan Class M chimes, twenty bars, \$475. Purchaser to call for same; no shipments. Solon Marburger, R. D. 1, Birdsboro, Pa.

FOR SALE—MOTOR GENERATOR. Wagner AC motor, ½-h.p., 110/220 volts, 1,750 r.p.m. Eck generator, 8/9 volts, 20 amperes, compound winding. All mounted on iron base. Very good condition. Asking \$125. T. C. Kinnie, 10 Roosevelt Street, Garden City, N. Y.

FOR SALE—REBUILT TWO-MANUAL and pedal Peloubet reed organ, with electric blower. Oak organ front, with display pipes. Chests, blowers, pipes and parts. Pipe Organ Service Company, 3318 Sprague Street, Omaha, Neb. Established 1923.

FOR SALE—THE SET OF TWO VOLUMES of "The Art of Organ Building," by George Ashdown Audsley, LL.D., architect. De luxe editions, autographed by the author. Mrs. Arthur Scott Brook, 104 North Sacramento Avenue, Ventnor, N. J.

FOR SALE—TWO-MANUAL THIRTEEN-stop straight organ, ten manual and three pedal stops. Thoroughly rebuilt at factory, with new chests and console, and guaranteed same as new organ. For full information write to M-10, THE DIAPASON.

FOR SALE—AEOLIAN ECHO DIVISION. Five straight ranks. Transportation and installed \$2,850. Would make fine memorial addition to any pipe organ. H. R. Pennsyle, Box 2309, Winston-Salem, N. C.

FOR SALE—ONE SIX-STOP UNIT organ and chimes; detachable console. Two sets of chimes, 20 notes, 440; solenoid action, complete with cable and keyboard. \$150 each. New consoles. Cozatt Organ Company, Danville, Ill.

FOR SALE—A USED TWO-MANUAL pipe organ, \$650. Purchaser to remove same at his own expense. For particulars write Buena Vista Baptist Church, Twenty-third and Allen Streets, Owensboro, Ky. [1]

FOR SALE—FOUR-STOP UNIT ORGAN; all new except for pipes, with a new modern style all-electric console. For information and price write to M-11, THE DIAPASON.

FOR SALE—LARGE-SCALE DOUBLE open diapason, 16 ft., in fine shape, with new chests. Also 150 Smith magnets at 20 cents each. Address M-9, THE DIAPASON.

FOR SALE—TWO-MANUAL, THREE-RANK Austin organ, with player attachment and sixty music rolls. Henry X. Lambert, Box 8, Norwich, Conn.

FOR SALE—USED PIPE AND REED organs; also parts and new chimes. F. J. Wagner Pipe Organ Service, 6910 Wise Avenue, St. Louis 10, Mo.

FOR SALE

FOR SALE—BEAUTIFUL SOLID MAHOGANY three-manual drawknob Skinner console. Will sell as one unit or connected to a three-manual custom rebuilt pipe organ. Ten-year guaranty same as new. Also two five-rank, one six-rank and one seven-rank church custom rebuilt unit organs. Prices and details on request. Two sets 20-note grade A chimes; two sets 25-note chimes, delivered and installed anywhere reasonably. One portable organ with detached blower. Also large three-manual Möller stopkey console. Frazee Organ Company, 32 Park Avenue, Natick, Mass.

FOR SALE—THREE-MANUAL ELECTRO-pneumatic Hinners pipe organ, with chancel organ to play from choir or great organ. Twenty-four manual ranks and three pedal ranks. Standard pedalboard. Pistons and full set of couplers. Organ to be sold as is. Needs some pouches replaced. No front pipes or casing. Price \$2,000 complete with two blowers with motors and generators. Buyer to dismantle from location in the South. Robert R. Schultz, 729 South Main Street, Bangor, Pa.

FOR SALE—FIVE MÖLLER ELECTRIC chests, thirty-four stops, 73 pipes each. One vox humana with chest, 61 pipes. One 61-note harp. One bourdon chest with 93 pipes. One trombone. One great chest, three stops—first 8 ft., second 8 ft. and double open 16-ft. diapasons, with 73 pipes each. Four Kinetic motors and blowers. Ten bellows, wind trunks, building frames, shades, engines, tremolos and switches. Address M-5, THE DIAPASON.

FOR SALE—TWO-MANUAL WICKS "Sonatina Model" direct electric action residence organ, complete with blower, half-horse Century motor-generator. Organ has beautiful walnut case with attached console. Perfect condition. Can easily be dismantled for shipping. Requires only 6-foot square space, 7-foot high for installing. Price \$1,000. Charles Liedl, Moberly, Mo.

FOR SALE—THIRTY AND THIRTY-TWO-note pedal keyboards, \$50 and \$75; four sets of keys, sixty-one notes each, perfect condition, \$100; Hillgreen-Lane swell motor, six positions, \$50; Hillgreen-Lane console coupler action, nine stops, like new, \$100; two organ benches, \$30 and \$50; crescendo and swell switches, etc. What do you need? Prices f.o.b. Address O-3, THE DIAPASON.

FOR SALE—GOOD USED AND NEW pipes, 8-ft. reedless oboe; 8-ft. Aolian free reed; clarinet; 8-ft. Aolian saxophone; Gottfried 8-ft. hohlflöte, 8-ft. vox humana, 8-ft. new capped horn. Sixty-five feet new organ cable; also used cable; two banks good used manual keys; blowers and shades. Jerome B. Meyer & Sons, Milwaukee 7, Wis.

FOR SALE—GOOD USED LOW-PRESSURE wood and metal pipes, 8-ft. stopped diapason, 8-ft. melodia, 8-ft. concert flute, 16-ft. manual bourdon, 4-ft. flute d'amour, 4-ft. flute traverso, metal open diapason, flute harmonic, 4-ft. octave, twelfth, fifteenth, flautina. Jerome B. Meyer & Sons, Inc., Milwaukee 7, Wis.

FOR SALE—HAMMOND ORGAN. Month old. Model CV console, DR-20 tone cabinet, including reverberation control, bench, pedal keyboard. Best offer. Immediate delivery. Write R. Doerr, 1840 North Karlov, Chicago, Ill. Belmont 6069.

FOR SALE—TWO-MANUAL AEOLIAN-SKINNER pipe organ, almost new, fifteen ranks, with chimes and harp. Address M-7, THE DIAPASON.

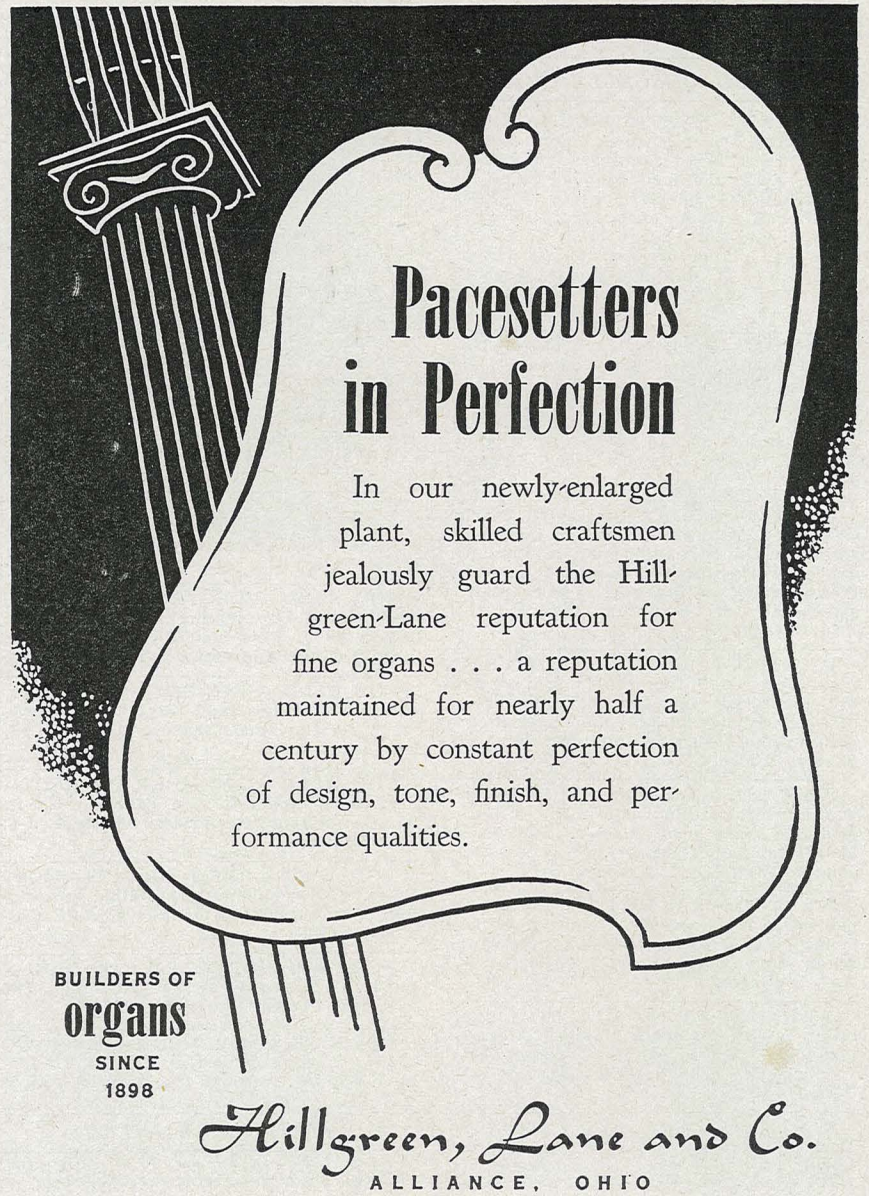
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