

THE DIAPASON

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RECITAL PROGRAMS OF 1948 ARE ANALYZED

TRENDS IN TASTE ARE SHOWN

Bach Toccata and Fugue in D Minor and Franck Chorale in A Minor Lead—Dupré Rises; French Gain; Americans Lose.

For the seventh time an analysis of the recital programs published in THE DIAPASON in the course of the preceding year has been made for the benefit of the readers of THE DIAPASON by H. J. W. MacCormack of St. Hubert's, N. Y. As the programs printed in the twelve issues of 1948 represent a fair cross-section of the music recitalists are playing in every part of the United States and Canada, Mr. MacCormack's study of these programs shows the trend in the taste of organists and audiences in a manner in which it could not be ascertained by any other means, since nowhere else are as many and as varied offerings published from year to year. The total of nearly 10,000 performances of compositions includes not only what the front rank men and women play, but the programs of many others who are active church organists rather than virtuosos or concert performers.

Mr. MacCormack has prepared interesting conclusions from his study. He comments as follows on them:

"The list of most popular compositions is headed as usual by Bach's Toccata and Fugue in D minor and the Franck Chorale in A minor, which are followed by two more perennial favorites—Bach's Fantasia and Fugue in G minor and the Widor Toccata. Then come four Bach numbers which have risen gradually to their present eminence—the Passacaglia and Fugue in C minor, the 'Cathedral' Prelude and Fugue and the Chorale Prelude on 'Nun komm.' Since undoubtedly more than one piece is included under this last title, the figure indicating number of performances should be interpreted accordingly. Marcello's 'Psalm 19' has made the most rapid strides into prominence. Vienne's 'Carillon de Westminster,' one of the leaders in 1946 and 1947, took a sudden drop in 1948, as did Mulet's popular Toccata.

"One of the interesting facts shown by the successive lists of leading composers is Dupré's steady rise in favor. Going up step by step every year, he passed Mendelssohn in 1947, and in 1948 took a place with the former group of five—Handel, Franck, Vienne, Widor and Karg-Elert—whose supremacy except for Bach had been theretofore uncontested. Sowerby, Clokey, Peeters and Hindemith are others showing consistent gain in popularity. Vienne, whose upward progress had been uninterrupted until he reached second place in 1947, dropped to fourth place in 1948. Karg-Elert and Guilmant show steady decline in favor, although the former still occupies a place among the elect.

"Mendelssohn retains eighth place; he might well go higher. In fact, it is difficult to understand why both Mendelssohn and Brahms are so much less esteemed than some composers scarcely known to the musical profession at large. A dozen of the more popular chorale preludes of J. S. Bach alone would have sufficed to give Bach the lead over all others so far as original organ works are concerned, and Brahms wrote eleven chorale preludes of comparable merit. Max Reger's position also appears disproportionately low considering that many critics rank him second to Bach in the field of organ music. Franz Liszt is among the other unduly neglected ones.

"Wagner, once leader among those who wrote nothing for organ solo, has gradually dropped out of the picture; his place is taken by Haydn. The other newcomers to the list of most frequently represented composers are three members of the modern French school—de Maleingreau, Langlais andournemire.

"The final analysis shows uninterrupted

[Continued on page 17]

HAROLD TOWER



HAROLD TOWER HAS PREPARED A full and interesting schedule of special Lenten music at the Church of Our Saviour in Akron, Ohio. Six Monday evening recitals are to be a feature of the season. The recital schedule is as follows:

March 7—Joint recital by William Gravesmill and Charles G. Shaffer, two high school senior pupils of Mr. Tower.

March 14—Grigg Fountain of the Oberlin Conservatory.

March 21—Francis M. Johnson of First Congregational Church, Akron.

March 28—Edmund B. Wright, Baldwin-Wallace College, Berea, Ohio.

April 4—Fenner Douglas, Oberlin Conservatory.

April 11—Mrs. George C. Harding, First Church of Christ, Scientist, Akron.

The following six Sunday afternoon cantatas at 5 o'clock by the boy choir and soloists constitute another feature:

March 6—"Hear My Prayer," Mendelssohn, and "Gallia," Gounod.

March 13—"The Canticle of the Sun," Mrs. H. H. A. Beach.

March 20—"The Seven Last Words," Dubois.

March 27—"The Sower," Darke.

April 3—Mass in C, Franck.

April 10—"Requiem," Faure.

"The Pirates of Penzance" will be given April 28, 29 and 30 by all the boys of the choir.

"MESSIAH" SUNG 16 TIMES BY 143 CALIFORNIA CHOIRS

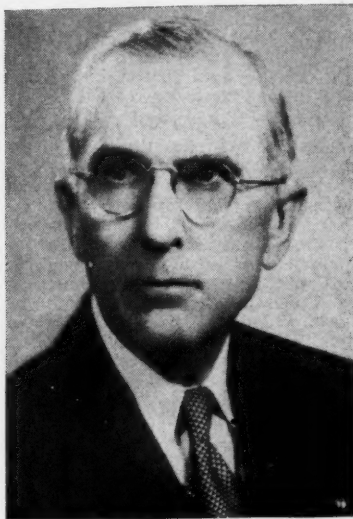
The remarkable feat of sixteen presentations of Handel's "Messiah" by 143 church choirs, a total of 2,047 singers, took place in California Sunday afternoon, Dec. 5, under the auspices of the Church Federation of Los Angeles. The simultaneous singing of the oratorio by these forces was arranged by Arthur Leslie Jacobs, director of the department of music of the federation. The performances took place in various churches of Los Angeles and neighboring towns.

The project—more than a merely musical one—endeavored through music, it was explained, to accomplish the larger aims of promoting the growth of cooperative Christianity, providing fellowship among churches. In addition it gave opportunity to many smaller choirs to sing "The Messiah" which otherwise could not do so.

STUTERMAN'S CHOIR SINGS "THE MESSIAH" 24TH TIME

The twenty-fourth annual rendition of Handel's "Messiah" by the choir of Calvary Episcopal Church in Memphis, Tenn., was placed on record Sunday evening, Dec. 12. The oratorio was sung under the direction of Adolph Stuterman, F.A.G.O., organist and choirmaster of Calvary Church, with orchestra and organ accompaniment. Harry J. Stuterman was at the organ. The orchestra consisted of twelve pieces. The church was filled and hundreds of people had to be turned away.

DR. FRANCIS S. MOORE



FRANCIS S. MOORE, MUS.D., whose career in Chicago churches is outstanding, including thirty years at the First Presbyterian, where he succeeded Clarence Eddy, and more than a score of years at the First Methodist of Oak Park, and who is the dean of the Boguslawski College of Music, is devoting some of his time to composition and has written several anthems in the last year or two which have achieved wide popularity. His latest compositions have just been published by Hall & McCreary. They are "Lord God of Hosts" and "Praise the Name of the Lord."

Dr. Moore gave a recital at Faith Lutheran Church in Hollywood, Ill., Dec. 5, marking the blessing of the new Baldwin electronic organ and chimes. He demonstrated the resources of the instrument with the following numbers: Suite, Pierne; Toccata and Fugue in D minor, Bach; Chorale Prelude, "O God, Be Merciful to Me," Bach; Gavotte from "Mignon," Thomas; Meditation, d'Evry; Scherzo, from Fifth Sonata, Guilmant; "The Question" and "The Answer," Wolstenholme; "Distant Chimes," Snow; "Marche Religieuse," Guilmant.

FOUR FEBRUARY RECITALS AT CHURCH OF ST. MARY, N.Y.

Four programs of organ music by the three persons in charge of the music at the Church of St. Mary the Virgin in New York are announced for February. These recitals will take place on Monday evening at 8:30. Programs and performers are to be as follows:

Feb. 7—Ernest White, organist: Mass in D minor, Couperin; Fantasia and Fugue in C minor, Bach; Chorale Preludes, Partita in E minor and Fantasia in G major, Bach.

Feb. 14—Edward Linzell, organist: "Vespers of Our Lady" (complete), Dupré; Prelude and Fugue in F minor, Bach; "Symphonie de l'Agneau Mystique," II, III, de Maleingreau.

Feb. 21—Marie Schumacher, organist: Fantasia in F minor, Mozart; Chorale Preludes, Scheidt and Pachelbel; Fifth Symphony (complete), Vienne.

Feb. 28—Ernest White, organist: "La Nativité du Seigneur" (complete), Messiaen.

JUDSON RAND APPOINTED TO ST. PAUL'S IN BROOKLYN

Judson Rand will assume the duties of organist and master of the choristers in St. Paul's Episcopal Church of Flatbush, Brooklyn, Feb. 1, succeeding Donald H. Heath. Mr. Rand was formerly organist and master of the choristers of the historic Christ Church, Cambridge, Mass., and on the organ faculty of the New England Conservatory of Music in Boston for several years. He leaves the Chester Hill Methodist Church in Mount Vernon, N. Y., to go to St. Paul's.

The boy choir at St. Paul's is nationally known through its nationwide broadcasts and annual concerts in the Brooklyn Academy of Music.

CONCLAVE IS MARKED BY ROUND OF EVENTS

NEW YORK HOST TO A.G.O.

Christmas Dinner, Recitals by Oberle, Marilyn Mason, Murphree and Marriott, and Examination Forum Fill Two Days.

New York headquarters again was the holiday host as deans, regents, members and friends of the Guild attended the sixth annual national convale of the A.G.O. Dec. 27 and 28.

The round of events prepared by Dr. Robert Baker, chairman of the program committee, began early Monday morning with a visit to three churches and their organs and organists. At St. Thomas' Church Frederick Graf, assistant to Dr. T. Frederick H. Candlyn, extended greetings and played a short Widor program by way of demonstrating the organ's recently acquired "new tone." Originally a 1913 E. M. Skinner design, the organ has been modified along Willis lines by M. P. Möller under the supervision of Dr. Candlyn. Einar Olsen, New York representative of the company, spoke of the alterations, including a new console, that were made to clarify and brighten the tone.

Going next to the Broadway Tabernacle, the visitors were welcomed by John Groth, organist, and Dr. William Rockwell, librarian of the Hymn Society of America. Mr. Groth explained some interesting things about the church, its design and its organ, which was rebuilt in 1940 by the Aeolian-Skinner Company. He then played "Homage to Handel," by Karg-Elert, using the fifty-four variations on a Handel ground bass to demonstrate the resources of the instrument. To conclude the pilgrimage the group moved to the Central Presbyterian Church, where the Rev. Hugh Giles, organist, graciously answered questions about the church and played a program of works of Bach, Milford, Langlais and Tournemire on the sixty-five-stop organ, which was rebuilt and enlarged by the Aeolian-Skinner Company in 1940.

At the warden's luncheon to deans and regents it was a pleasure to note the fine air of sociability that exists among A.G.O. members, north, east, south or west. Following the luncheon a visit to the beautiful Morgan Library on East Thirty-sixth Street afforded an unusual opportunity to the members to view a collection of illustrated manuscripts and autographed scores.

Oberle Plays Test Pieces

The members then proceeded to the beautiful Riverside Church for the recital of the 1949 A.G.O. examination test pieces by Grover J. Oberle, F.A.G.O., organist of Emmanuel Church, Boston. Mr. Oberle had a time for himself, was treated to a brand-new console filled to overflowing with the latest in design, and from the start was beset with cipher difficulties which couldn't have made him any happier than they did the audience. However, he came through with colors flying and sent not a few listeners away with some new ideas as to what the Guild examiners might expect as to performance.

There followed in the lovely Abby Rockefeller room of the Riverside tower the forum on examinations, conducted by Dr. Philip James, F.A.G.O., F.T.C.L., chairman of the examination committee. Dr. James opened the forum with a warm holiday greeting to all the visiting members and paid tribute to Warden Elmer for his continued effort to improve and further all activities of the Guild. He then introduced Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L., who delivered a comprehensive talk on Jeppesen's textbook on counterpoint.

Pointing out that a mastery of counterpoint made for fluidity of thought, Mr. Heeremans explained that much of the vocal technique of the sixteenth century had been lost through unofficial changes in style. In this particular, he said, the Jeppesen book is exceptionally clear—it follows the sixteenth century style com-

pletely. It is brief and to the point—uncluttered with additional rules—and the examples demonstrate clearly the language to be learned.

At the round-table on examinations Dr. James announced that there was under consideration the question of a preliminary examination for those aspiring to academic membership, the results of which would be a progress report disclosing any weakness in their preparatory work. Such an examination would carry no reward—certificate or otherwise—but probably would prove exceedingly helpful, as the academic test given is one to show mastery and fluidity in a given time.

***Sociability Marks Dinner**

At 6:30 the same evening everyone met at Schrafft's for the annual Christmas dinner party. Warden Elmer extended a warm welcome to those present and was in turn felicitated by the deans, regents and representatives from various sections of the country. Dr. Robert Baker proceeded to get everyone to meet everyone else by instituting a "merry-go-round get-together," which not only successfully attained the desired result, but brought the assemblage to the forward part of the room, there to be further entertained by Allan Drake of radio, stage and screen, whose vocal tour of the dialects of England, Scotland and Ireland kept everyone amused.

William Maun, baritone soloist of the Riverside Church, New York, then delighted the visitors with a group of songs to the accompaniment of Virgil Fox. Mr. Drake returned to act out a Chinese love (?) story impersonating each character to the satisfaction of his audience.

The evening closed with a community sing of carols, the piano accompaniment being provided by that inimitable team of Wright and Fox whose keyboard antics are to be seen and heard rather than explained.

On Tuesday morning a number of the members met and visited the Cloisters at Fort Tryon Park. This depository of medieval art, commanding the loveliest views at the northernmost tip of New York City, proved most interesting and edifying. A short program of recorded medieval music for the Christmas season was one of the highlights of the morning.

Recital by Marilyn Mason

On Tuesday afternoon a large number of headquarters members and many out-of-town visitors gathered at the magnificent Temple Emanu-El to hear a recital by Marilyn Mason of the University of Michigan music faculty. Miss Mason's program was an imposing one, including the following works: Prelude and Fugue in G major, "I Stand at the Threshold" and Allegro from the Fifth Trio-Sonata, Bach; Variations on a Recitative, Op. 40, Schoenberg; Fourth Concerto (Allegro Moderato), Handel (pedal cadenza by Miss Mason); Three Little Dances from the comedy ballet "Plate," Rameau; Scherzo, Op. 2, Duruflé; Three Pieces for Organ, Haines.

Miss Mason's tasteful and intelligent program building deserves a special word of praise for its carefully balanced contrasts and avoidance of the hackneyed. Of particular interest were the Schoenberg Variations. This work had been performed publicly only once before in New York City. The reason is undoubtedly found in its extreme difficulty, especially in regard to learning and interpreting. The score is formidable enough to terrify nearly any organist, but it held no terrors for Miss Mason. The work was negotiated with such clarity and apparent ease that the listener scarcely became conscious of the tremendous technical demands it makes. The music is rhapsodic and strongly expressive. It is chromatic rather than twelve-tone music and is occasionally reminiscent of Reger. Miss Mason, instead of adhering rigidly to the editor's endless suggestions for registration and performance, used her own remarkable sense of coloring and timing to excellent advantage.

The Duruflé Scherzo proved to be one of the most charming works on the program as played by Miss Mason. It is not music of great originality and does its cap frequently to Ravel, but it none-the-less makes for delightful listening when given the clean-cut, sparkling performance accorded it by the recitalist.

After the recent comparative dearth of good contemporary organ works the Three Pieces by Haines (which last year won the A.G.O. composition contest) seem to be heaven-sent. Here again Miss Mason proved herself not only a technician of the first order, but a musician

with a fine sense of proportion and a vitality and brilliance that cannot be attributed to mere finger and pedal facility.

Miss Mason is obviously "most at home" with contemporary music, in which her performance gives evidence of deep insight. Her reading of the classics is admirable from many points of view, but compared with her treatment of modern works is inclined toward the superficial. Although Miss Mason is very young she possesses intelligence and a sincere modesty which will soon increase her stature as an interpreter of Bach and Handel. By and large, her recital is one of the most cleanly played and musically satisfying that the reviewer has ever heard.

Claude Murphree's Recital

Calvary Church was the scene of the second recital Tuesday afternoon, with Claude L. Murphree of the University of Florida as the recitalist. His first offering, played in a straightforward manner, was the Prelude and Fugue in G major by Bach. This led to the charming "At the Cradle of Jesus," by Seth Bingham, the delightful "Musical Clocks," by Haydn, and the Chorale in E major of Franck. Mr. Murphree made excellent use of his facile technique and artistic registration in the several movements of the Haydn number and gave the Franck score a reading in keeping with its classic style. Next in order were the Noel in D minor, d'Aquin; two of his own compositions, a Chorale Prelude on an American Folk-hymn and "Humoresque Americana," and "Danse Des Acolytes," by Bedell. As a composer Mr. Murphree writes in a fluent manner ideally suited to his fleet fingers.

There followed Harvey B. Gaul's Fantasy on Easter Kyries, based upon melodies gathered among the Greek sponge fishers at Tarpon Springs, Fla., and a Spiritual by Richard Purvis, both dedicated to Mr. Murphree. Here again the registration was colorful and in keeping with the intent and spirit of the music. The closing piece was the brilliant "Evocation" (Finale) of Dupré.

This review would not be complete without according to Mr. Murphree an extra bow for his attention to American composers, who were represented on the program by five original compositions and two arrangements.

At the council meeting, attended by regional chairmen, deans, regents and other members who came as observers, a clear view was obtained of the farflung activities of the national organization. Refreshing reports from all sections of the country indicated the will to work for Guild progress.

Closing Recital by Marriott

The closing recital of the conclave was presented Tuesday evening by Frederick Marriott, organist of Rockefeller Chapel at the University of Chicago. Mr. Marriott played the Aeolian-Skinner organ in St. Paul's Chapel at Columbia University.

One was immediately impressed with the presence of a real musician at the console. Technical equipment Mr. Marriott has in abundance, but his is the type of playing which focuses attention on the music itself, and not on the performance of it. His audience is made to feel that it is hearing a man play who loves both his music and his instrument and who knows how to do artistic justice to both.

Mr. Marriott presented an interesting and well-balanced program, and it was especially interesting to hear him play two of his own works—"Moonlight on the Lake" and "Cathedral at Night"—both of which proved to be attractive and effective examples of coloristic writing and playing. At the close of the program Mr. Marriott consented to improvise on a theme submitted by M. Searle Wright, and here again he demonstrated the talent and ability for which he has gained a wide reputation. His complete program was as follows: "Grand Jeu," Du Mage; Prelude and Fugue in A minor, "Dearest Jesus, We Are Here" and "Come, Blessed Rest," Bach; "Je est ne le Divin Enfant," Rocques; Third Chorale, Andriessen; Aria, Peeters; "The Tumult in the Praetorium," de Maleingreau; "Moonlight on the Lake" and "Cathedral at Night," Marriott; Toccata, Bonset.

THE DIAPASON.

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IN SCHENECTADY, N. Y.**

SCHANTZ WILL BUILD ORGAN

**First Reformed Awards Contract for
New Edifice—Historic Parish's First
Building Burned by French
and Indians in 1690.**

The Schantz Organ Company has made a contract with the First Dutch Reformed Church of Schenectady, N. Y., for a three-manual instrument to be installed in the church, which is now being rebuilt after a destructive fire which occurred in February, 1947.

This historic church was founded about 1674. The original edifice was burned and its pastor was killed when the French and Indians burned the city in February, 1690. The French commander had ordered his men to spare the life of the clergyman, but the Indians knew no difference between minister and other people and he was slain with sixty other inhabitants of the city.

When completed the new edifice will be one of the largest and finest churches in Schenectady. The present pastor, Bertram DeHeus Atwood, is the twenty-fourth minister of First Church. He succeeded the Rev. Clark V. Poling, who was lost in action in 1943 while an army chaplain aboard the cargo ship Dorchester.

The new organ will be divided, occupying three chambers on the two sides of the choir. The specifications were drawn up by members of the Schantz staff in collaboration with R. B. Russ, committee chairman, and Fred White, Schantz representative in Schenectady. The stoplist is as follows:

GREAT ORGAN.

- Quintaton, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Principal Flute, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 notes.
- Mixture, 3 rks. (12-15-19), 183 pipes.
- Chimes, 21 bells.

SWELL ORGAN.

- Violin Diapason, 8 ft., 73 pipes.

- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 66 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flautino, 2 ft., 73 pipes.
- Plein Jeu, 3 rks., 183 pipes.
- Double Trumpet, 16 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Nazard (from Rohr Flöte), 4 ft., 61 pipes.

CHOIR ORGAN.

- Double Dulciana, 16 ft., 12 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Geigen Octave, 4 ft., 12 pipes.
- Dulciana, 4 ft., 61 notes.
- Rohr Flöte, 4 ft., 73 pipes.
- Nazard (from Rohr Flöte), 2½ ft., 61 notes.
- Piccolo, 2 ft., 61 pipes.
- Dulciana, 2½ ft., 61 notes.
- Dulciana, 2 ft., 12 pipes.
- Clarinet, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gemshorn, 16 ft., 32 pipes.
- Lieblich Gedeckt (Swell), 16 ft., 12 pipes.
- Dulciana (Choir), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Principal, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Dulciana (Choir), 8 ft., 32 notes.
- Quinte, 5½ ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Double Trumpet (Swell), 16 ft., 32 notes.
- Trumpet (Swell), 8 ft., 32 notes.
- Chimes, 21 notes.

**FRAZEE COMPANY IN NEW
FACTORY AT SOUTH NATICK**

The Frazee Organ Company, established in 1910 and located many years in Boston and West Everett, Mass., is now in its new factory and office at 10 Lincoln Street, South Natick, Mass. The company reports a number of contracts on hand and others pending. The former Hook & Hastings tubular-pneumatic organ in the First Parish Church of Malden, Universalist, is being electrified and modernized by the Frazee Company.

LIMITING CONDITIONS

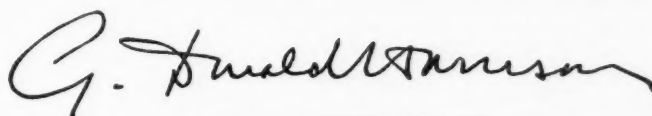
Like you, we are appalled over the inflated conditions existing in a buyer's market. If you do not have a budget large enough to secure an instrument worthy of your building, do not indulge in false economy.

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- Behold! I Stand at the Door and Knock
..... Marion Conklin Chapman
- It Is Finished!..... T. Tertius Noble
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PLACES ORDER WITH KILGEN

Salem Lutheran to Install Three-Manual in Two Large Tone Chambers at Sides of Chancel—Stop Specifications Presented.

Salem Lutheran Church, Calumet Avenue and Seventy-fourth Street, Chicago, has placed an order with the Kilgen Organ Company, St. Louis, for a new organ. The church, of modified Gothic design, is preparing two large tone chambers, one on each side of the chancel, to house the organ, with the great, choir and major part of the pedal in one chamber and the swell and the rest of the pedal in the other chamber. Unusually large tone openings, two in each chamber, one facing the congregation and the other facing the chancel, are being provided and these tone openings are to be screened by ornamental grilles. The entire organ will then be under divided expression control.

The specifications were drawn up by Eugene R. Kilgen, president of the organ firm, in collaboration with the Rev. C. Trued, pastor, and Carl Bergendoff, chairman of the committee. Negotiations were conducted by Oscar Schmitt, head of the Kilgen factory branch in Chicago. Installation of the organ has been scheduled for early spring.

The stop specifications of the organ are as follows:

- GREAT ORGAN.**
(Expressive in Chamber I.)
Open Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
- SWELL ORGAN.**
Lieblich Gedeckt, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Sallicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.

- Flautino, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Fagotto (from 8-ft. Oboe), 16 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion (extension 8-ft. Trumpet), 4 ft., 12 pipes.
Chimes (prepared for in wiring), 25 notes.
Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**
(With Great in Chamber I.)
Prestant, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Rohr Nazard, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Chimes (prepared for in wiring), 25 notes.

- PEDAL ORGAN.**
(Expressive, with Manuals.)
Resultant, 32 ft., 32 notes.
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn (extension 8-ft. Gemshorn), 16 ft., 12 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Flute (extension 16-ft. Bourdon), 8 ft., 12 pipes.
Gedeckt (from 16-ft. Lieblich Gedeckt), 8 ft., 32 notes.
Gemshorn (from Great), 8 ft., 32 notes.
Flute (extension 8-ft. Flute), 4 ft., 12 pipes.
Mixture (from Swell), 3 rks., 32 notes.
Trombone (extension 8-ft. Trumpet), 16 ft., 12 pipes.
Trumpet (from Swell), 8 ft., 32 notes.

**CAMP WA-LI-RO WILL OPEN
SIXTEENTH SEASON JUNE 20**

Camp Wa-Li-Ro, the Episcopal choir school and camp for boys of the Diocese of Ohio, will open its sixteenth season June 20 and continue until Aug. 1. The choirmasters' conference will be held the week of June 27, with Paul Callaway, organist and choirmaster of the National Cathedral, Washington, and the Rev. John W. Norris, member of the Episcopal Church Music Commission, on the faculty.

The twelfth annual boy choir festival service will be held in Trinity Cathedral, Cleveland, Sunday evening, May 15, under the direction of Paul Allen Beymer.

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Arr. Carl Halter, SATB-Accomp.1663 .18
Joyful carol of the Resurrection. |
| CHRIST HATH WON THE VICTORY
Rutger Van Woort, SATB-Accomp.1615 .16
Easter's exultant joy excellently expressed. | O SONS AND DAUGHTERS
Arr. G. Wm. Henninger.
SATB-Accomp.1636 .20
Forceful! Glorious! Triumphant! |
| CHRIST WALKS INTO THE HILLS
Walter H. Hohmann, SATB-Div.
Opt. A Cap.1645 .15
Beautiful music expressive of Good Friday. | PANIS ANGELICUS (O Lord Most Holy)
SATB-Accomp. Franck-Heller 1639 .16
Religious classic in fine, usable setting. |
| FATHER, FORGIVE THEM Frederick W. Graf
SSAA-A Cap.2540 .16
Plea of Christ on the cross powerfully set. | SING, ALL YE CHRISTIAN PEOPLE
W. B. Olds, SATB with Int. and
Jr. Chorus-Accomp.1606 .20
Jubilant Easter praise anthem. Thrilling. |
| HELP US, ETERNAL GOD AND LORD
Gesius-Lundquist, SSA-A Cap.2539 .16
Truly beautiful example of master polyphony. | TENEBRAE IN E FLAT (There Was Great
Darkness)
SATB-A Cap.Haydn-Strickling 1536 .12
SSA-A Cap.Haydn-Strickling 2514 .12
The Crucifixion simply expressed. Lovely! |
| LACRYMOSA (Then Cometh the Judgment)
SATB-A Cap.Mozart-Strickling 1592 .12
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SATB-A Cap.Matthew N. Lundquist 1655 .18
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- Jesus' Mother, and Mine
(*Mother's Day*) W. A. GOLDSWORTHY
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A four-manual organ is to be installed in St. Ambrose Episcopal Church, New York City, by the Cannarsa Organ Company of Hollidaysburg, Pa. The rector of this church is Dr. E. Elliott Durant and the organist is Clarence E. Whitman. The organ, a completely rebuilt instrument, will have a solo division of six ranks. The tonal resources are shown by the following stoptlist:

GREAT ORGAN.

- Bourdon, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Grossflöte, 8 ft., 61 pipes.
- Violoncello, 8 ft., 61 pipes.
- Dolce, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Tremolo.
- Chimes, 25 notes.
- Harp, 49 notes.

SWELL ORGAN.

- Contra Viol, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flauto Traverso, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Oboe, 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Gelgen Principal, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Rohrflöte, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.
- Harp.

SOLO ORGAN.

- Stentorphone, 8 ft., 73 pipes.
- Major Flute, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Stopped Flute, 4 ft., 73 pipes.
- Harmonic Tuba, 8 ft., 73 pipes.
- Tremolo.
- Chimes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 notes.
- Contra Viol, 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Fifteenth, 4 ft., 12 pipes.
- Trombone, 16 ft., 12 pipes.

**WALTER LINDSAY DIES AFTER
CAREER OF SIXTY-TWO YEARS**

Word comes from Philadelphia of the death late in December of Walter Lindsay, a veteran organist of that city who had made interesting contributions to THE DIAPASON from time to time and was highly esteemed by his fellow organists. Because of ill health Mr. Lindsay resigned his position at the Olney Presbyterian Church last fall, after an incumbency of twenty-two years. This brought to a close a career of sixty-two years on the organ bench.

As a small boy Mr. Lindsay played his first service at St. Jude's Episcopal Church, where he had been a choir boy. After acting as assistant for several years at St. Jude's he went to the neighboring Zion Episcopal Church, where he remained over twenty-nine years. Mr. Lindsay then became organist and director at the Oak Lane Presbyterian Church until he went to the Olney church.

Mr. Lindsay was not a professional musician in the strict sense, but a business man with the organ as his engrossing hobby. He contributed largely to various musical magazines and was the author of two books: "Port and Other Bins," a miscellany privately printed, and a story for children, on the lines of "Alice," called "This Wooden Pig Went with Dora."

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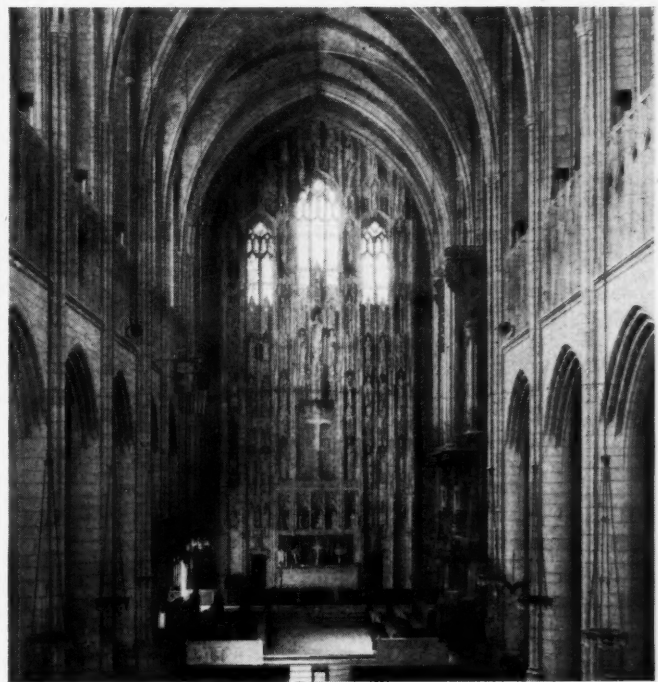
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Music of Christmas Heard in Churches; a Look at Programs

By HAROLD W. THOMPSON, Mus.D.

In spite of the fact that I have not always been able to write articles about programs for Christmas and Easter, many kind friends have continued to send them in; so once more I am trying to take up the custom which seemed to please in past years.

Regarding the Easter service lists I am making a request which I hope all contributors will grant. I wish that you would mark your programs in the following manner: Underline with red pencil or black ink your own name, the name of your church and the name of your city. (These do not appear on all the lists I received for Christmas.) Write the word "new" opposite any numbers which have come out within the last year, and add any comment regarding quality. By no means all new things that I recommend "come off" with every choir. Then check any particularly successful older number.

So far as the new numbers for Christmas were concerned, I haven't enough programs to judge accurately, but Dr. Coke-Jephcott's Polish carol seems to be the leader. It was used as far away as the Central Union Church of Honolulu, Hawaii, where R. Kenneth Holt is minister of music—and a very handsome service list he can show. It was used by Howard L. Ralston of Pittsburgh, and by others. George Mead's edition of the English carol "I Saw Three Ships" appears on Seth Bingham's list in New York, where Vernon de Tar selected the new Niles edition of "The Seven Joys of Mary." N. Lindsay Norden tried out his own edition of the Cornelius "Once on a Time."

So far as editing goes, Dr. Dickinson is still the favorite everywhere. In Columbia, S. C., D. A. Pressley used his "The Holy Angels Singing" (Russian), "The Babe in the Manger" (Norwegian) and "O Bethlehem" (Spanish-Basque). At Bridgeport, Conn., Mrs. G. J. Kish used four Dickinson carols and two of his arrangements for harp, cello and organ: Liszt's "March of the Magi" and "The Shepherds at the Manger." The carols were "O Nightingale" (Swiss), "In Bethlehem's Manger Lowly," "What a Wonder" (Lithuanian) and "Jesu, Thou Dear Babe" (Haytian—and the first of the famous series, I think).

As expected, Alfred E. Whitehead led the Canadian editors and composers. He himself conducted four of them at Mount Allison University. Dr. Arthur Egerton used five at Dr. Whitehead's former post (Christ Church Cathedral, Montreal) and certainly our American organists showed their appreciation. Out in Oakland, Cal., Richard Purvis (whose own compositions are an important part of the season) used the Whitehead "Croon Carol" (German); in Boston Grover J. Oberle included Whitehead arrangements of "The Seven Joys of Mary" and "The Bird Carol."

The most popular carol of American tradition is now John J. Niles' discovery in the Southern Appalachians, "I Wonder as I Wander." Ernest White admitted it to the Church of St. Mary the Virgin in New York—the only American number on his service lists, I might add, though there were numerous works by such modern Englishmen as Davies, Warlock, Holst and Darke. I found the enchanting Niles carol as far west as Billings, Mont. (Max and Erma Miranda). C. Griffith Bratt (Boise Junior College) tried the Niles "Sing We the Virgin Mary." Anyone who heard Miss Swarthout sing over the radio the remarkable original solo by Niles, "The Stars Shone," knows that the composer-editor has rung the bell again.

I may be wrong, but Harvey Gaul's carols seem not quite as popular as before his death. Wilmer T. Bartholomew (Lexington, Mass.) used his Amish number, "Carol of the Hills," together with Don Mallin's fine arrangement of the French "Carol of the Birds." (By the way, for the Watts celebration Mr. Bartholomew featured the Vaughan Williams anthem "Lord, Thou Hast Been Our Refuge" with the inset Watts hymn, "O God, Our Help in Ages Past.")

I spoke a moment ago about Mr. White's disregarding American composers. It is still more striking when the annual Christmas service of the Washington Federation of Churches does not list any American work except Dr. Dickinson's edition of an old French folksong, "Angels O'er the Fields." After all, they were meeting in a cathedral which intends to be "national." When the boys and girls of the National Cathedral schools had their services there were no American numbers either. Paul Callaway is one of our best musicians; it seems as if he could do something about this matter.

Out in the Colorado Springs Fine Arts Center their "concert of carols ancient and modern," conducted by Dr. Frederick Boothroyd, included numbers by Britten, Bax, Byrd, Howells and Warlock, but I noted none by Americans, or edited by Americans. Even the Lutherans, who have a very great German liturgical tradition, are more generous toward Americans; Walter Wismar of Holy Cross Evangelical Lutheran Church in St. Louis used numbers by Katherine Davis ("O Little Town of Bethlehem") and Carl F. Mueller ("Beautiful Saviour").

Most American choirmasters are cosmopolitan in their selections, but they do not neglect their countrymen. At the famous Church of the Covenant in Cleveland, for example, Robert M. Stofer had carols from England, France, Germany, Spain, the Basque country and Slovakia, but he also listed Dr. Williams' "To Bethlehem," the Niles "I Wonder," and other American numbers. In Atlanta, Ga., Joseph Ragan is certainly a very accomplished Episcopal organist; he selected among choral numbers "Through the Dark the Dreamers," by Mabel Daniels; "Unto Us a Child," by Seth Bingham, and "Christ Is Born," by Philip James, as well as Mackinnon's edition of the old French carol called "Carol of the Hearth." I am sure that they sounded quite well with Holst and Warlock. Similarly Oswald G. Ragatz in the university town of Bloomington, Ind., in a carol concert of four choirs had Holst, Howells and G. Shaw well represented, but also the Canadian Whitehead (his lovely Irish tune, "Now Christmas Day Is Come") and such American numbers as Clokey's "Out of the East," Niles' "I Wonder" and Warrell's Appalachian carol, "Jesus the Christ Is Born."

One of the pleasantest of the service lists is that of John Marville of Washington, whose well-balanced selection I should like to tell: M. Shaw, "Fanfare for Christmas Day"; Holst, "Let All Mortal Flesh"; Willan, "Hodie Christus"; Candlyn, "Sleep, Holy Babe"; Dickinson-French, "Angels o'er the Fields" and "Citizens of Chartres"; Niles-Appalachian, "Never Was a Child So Lovely" and "Jesus the Christ Is Born"; Holst-English, "Masters in This Hall"; Purvis-Scottish, "What Strangers Are These?"; Lefebvre-Tyrolean, "Falan-Tiding"; Mackinnon-English, "I Saw Three Ships"; Gevaert-French, "The Neighbors of Bethlehem." The service closed with a carol-cantata, Clokey's easy and charming "When the Christ-child Came." (The first four numbers just listed are from the morning service, the others from evening.)

To bring in names of good American composers not previously mentioned, here are items from the program of Vincent E. Slater (Fort Wayne, Ind.): Elmore (arrangement), "O Come, Emmanuel"; McCollin, "Sleep, Holy Babe"; Kountz, "Hushing Carol." The organ numbers included Edmundson's piece on "Vom Himmel hoch." He also used Gaul's fine Portuguese carol, "The Little Jesus of Braga," listed by D'Alton McLaughlin of Toronto for an exceedingly interesting carol service in which the choirs of seven leading churches took part.

One carol that was named often is by F. Broadus Staley and is called "What Can This Mean?" Among those who used it were Charles H. Clarke (Evanston, Ill.) and George M. Thompson (Greensboro, N. C.) I am ashamed to say that I could not remember it.

The late W. R. Voris, a good and modest man, would be pleased to know that he is remembered also as a fine composer. Out in Long Beach, Cal., the famous choristers of St. Luke's, often heard and seen in the "movies," were led by William Ripley Dorr in three Voris numbers: "When I View the Mother," "The Lame Shepherd" and "Three Shepherds." I notice that Mr. Dorr also used

Mackinnon's pretty carol called "Sleeps Judea Fair." George Vause (Whittier, Cal.) used the same number; so did Paul H. Eickmeyer (Lansing, Mich.). Another good American composer often enjoyed is Katherine Davis; Allan Zoeren (New York) selected her "As It Fell upon a Night" and "In the Bleak Midwinter." Frank K. Owen used two other American composers, not so often found because they have not composed much for Christmas: Titcomb ("Nowell") and Sowerby ("The Snow Lay on the Ground"). At St. Bartholomew's in New York (Harold Friedell) they had Mackinnon's "Carol of the Hearth" and two excellent numbers from Canada—Whitehead's English carol, "No Room in the Inn," and Willan's "The Three Kings."

I was disappointed not to see more of the Negro spirituals. Edward H. Johe (Washington, Pa.) did include Dr. Burleigh's "Behold That Star."

Cantatas

So far as lists show the most popular American cantata is still "The Story of Christmas," by Dr. H. A. Matthews. It came out about 1915; I recall giving one of the first performances of it. Edwin Arthur Kraft had it sung at Trinity Cathedral, Cleveland; so did Harold Tower (Akron, Ohio) and Verne R. Stilwell (Grand Rapids). If three choirmasters so able still like it, it must be good.

At the College of Wooster Professor R. T. Gore used two Bach cantatas, "Thou Guide of Israel" and "Now Is Come Salvation." There were some other fine things, including Victoria's "Magnum Mysterium" and his "Jesu Dulcis Memoria." No American numbers except Friedell's edition of the "Lute-Book Lullaby," but a college has more excuse than an ordinary congregation when it sticks to "classics." I still disagree.

Organ

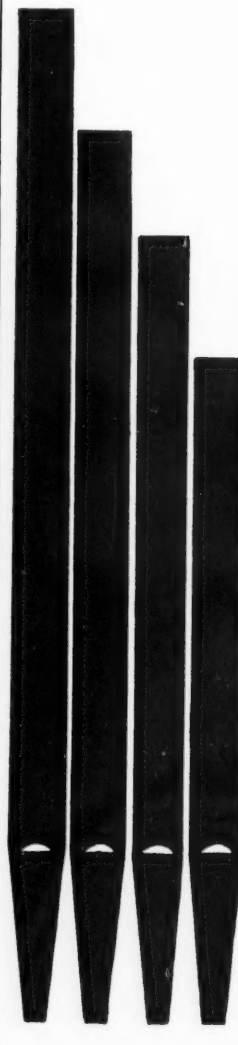
One composition for organ that seems to be coming along is Alfred Taylor's Christmas Suite, "Nativity Miniatures," which was played by H. S. Taylor (Salem, Ohio) and R. E. Klausli (Lan-

sing, Mich.) I guess that Pietro Yon is still out in front with his "Gesu Bambino" (R. W. Schmidt, Columbus, Ohio) and his "Advent Religious Suite" (L. A. Hess, Cincinnati). Purvis' "Divinum Mysterium" seems to be pulling up to Candlyn's; for example, Earl R. Larson (Duluth) used the young composer's piece. Edmundson's "In dulci Jubilo" and Toccata on "Vom Himmel hoch" are both on the program of E. M. Nye (Seattle) and the composer's name occurs frequently. Titcomb's "Puer Natus Est" is getting attention (Harold C. O'Daniels, Binghamton, and LeRoy Hamp, Champaign, Ill.) The Hamps used part of Corelli's Christmas Concerto with string quartet and organ—the sort of thing that is possible in a university town and should be done oftener elsewhere. Dr. Francis S. Moore (Oak Park, Ill.) had numbers for harp, violin and organ to open his morning service.

Dr. Roberta Bitgood (Buffalo) had a harp and played the Taylor suite and Edmundson's Toccata, but she also did something else which I consider worth telling about. On the lively "music page" of the little church paper that Holy Trinity Lutheran puts out she announced and discussed the "hymn of the month" for everyone to study and enjoy; in this case it was the glorious "Vom Himmel hoch."

In the January issue the Te Deum in A by Candlyn was listed as a publication by H. W. Gray, whereas it is one of the new issues by Carl Fischer.

HUGH ALEXANDER has been engaged as organist of Second Church of Christ, Scientist, Brooklyn, and began his work there Jan. 1. He was previously at the Second Church in New York City. Mr. Alexander for a number of years was connected with the Christian Science Benevolent Association, Chestnut Hills, Mass., and substituted in the Mother Church, The First Church of Christ, Scientist, Boston, moving to New York in 1944 to play for Second Church of Christ, Scientist. Before that he was in Cleveland, Ohio, at Fourth Church and gave recitals in the Cleveland Museum of Art, acting also as accompanist for noted singers, including the late Mme. Caroline Hudson Alexander, soprano.



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HAROLD REEVES YARROLL



HAROLD REEVES YARROLL, who assumed the duties of minister of music of Central Presbyterian Church, Washington, D. C., in September and was given the task of organizing three choirs to take the place of a professional quartet, had his senior choir perform Maunder's "Bethlehem" Dec. 19. This church, which never before had a chorus choir, is enthusiastic over the new organization. The organ in Central Church is a Hall of twenty stops. It will be considerably enlarged, according to Mr. Yarroll's specifications, by the Newcomer Organ Company of Washington, D. C. The work is scheduled to be completed in February. Mr. Yarroll will thereafter give a series of recitals.

SAMUEL WALTER IS HEARD IN RECITALS IN MANY CITIES

Samuel Walter of the Boston University Conservatory of Music has been unusually busy giving recitals. In the second half of 1948 he gave eleven recitals in the East. His engagements thus far in 1949 include performances in the following places:

- Jan. 19—Erie, Pa.
- Jan. 20—Cleveland Heights Methodist Church.
- Jan. 21—Franklin Street Church, Pittsburgh.
- Jan. 23—Center Street Methodist, Cumberland, Md.
- Jan. 24—Olivet Presbyterian, Reading, Pa.
- Jan. 25—Union Church, Shoemakersville, Pa.
- Jan. 26—Pottstown, Pa.
- Jan. 27—Smithfield, Pa.
- Feb. 1—Church of the Advent, Boston.
- Feb. 8—Jordan Hall, Boston.
- March 15—Central Congregational Church, Jamaica Plain, Mass.
- April 25—Trinity Church, Newton Centre, Mass.

There is also a spring date at the Municipal Auditorium in Portland, Maine.

Feb. 8 Mr. Walter will give a program at Jordan Hall, Boston, on the recently rebuilt four-manual Skinner organ. The program will consist of the following numbers: Fanfare Fugue and Chorale Preludes, "Sleepers, Wake!" and "I Call to Thee," Bach; Toccata and Fugue in D minor, Bach; Variations on a French Noël, Walter; Intermezzo from Concerto in D. Vivaldi-Bach; "Piece Heroique," Franck; "Clair de Lune," Vierne; Scherzetto and Toccata, Gigout.

UNDER THE CHAIRMANSHIP of Dr. Clair C. Olson, the commission on worship and the arts of the Stockton, Cal., Council of Churches is planning the second annual community-wide choir festival, to be held Sunday evening, March 20, in the Civic Auditorium. The conductor this year will be Wesley K. Morgan, head of the church music department at the College of the Pacific. The program will open with a group of shorter selections (including two Negro spirituals) and will conclude with a performance of the Faure "Requiem."

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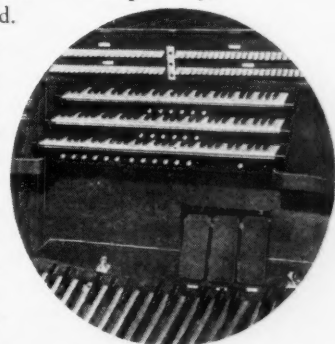
MR. JOSEPH F. ROSSI, B. A., M. ED., eminent authority on liturgical music, Musical Supervisor Diocese of Bismarck, N.D. and organist at THE CATHEDRAL OF THE HOLY SPIRIT writes:

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**DR. HERBERT J. TILY OF
PHILADELPHIA DEAD****NOTED MERCHANT-MUSICIAN**

**President of Great Store of Straw-
bridge & Clothier, He Found Time
to Direct Choruses and Com-
pose—Devotee of Organ.**

Dr. Herbert J. Tily, one of the most prominent business men of Philadelphia and a patron of music, as well as an organist and choral director, died Dec. 28 at the age of 82 years. He had been president of the Strawbridge & Clothier store for twenty years when he retired two years ago. His chief interest, outside his business career, was music, which he composed, conducted, played on the violin and organ, and actively supported.

Herbert J. Tily was born in Farnham, England, and was brought to this country by his parents when he was 2 years old. At 13 he went to work as a cash boy for Strawbridge & Clothier, earning \$2 a week. He rose rapidly, becoming chief accountant in 1897. Eight years later he became general manager. Four years after being taken into the firm in 1918, Mr. Tily was elected vice-president and in 1927 he became president. Under his leadership the \$10,000,000 department store was constructed between 1930 and 1932. He developed many new merchandising ideas which were generally adopted throughout this country.

From early childhood Dr. Tily had been interested in the organ and in his teens acted as a substitute in various churches. When about 15 years of age he became organist of St. Barnabas' Episcopal Church, Philadelphia, leaving that post to go to St. Paul's Church, where he had a larger organ at his command. Dr. Tily installed an organ in the Strawbridge & Clothier store and one in his home. He was a member of the Pennsylvania Chapter of the A.G.O.

Dr. Tily developed the Strawbridge & Clothier choral group, was president of the Philadelphia Music League, served as chairman of the sesquicentennial music committee and directed the exposition's

chorus of 5,000 voices. He was the head of the Musical Art Club, a director of the Philadelphia Orchestra, president of the Philadelphia committee for the Metropolitan Opera Company of New York and honorary president of the Robin Hood Dell Concerts, Inc.

Dr. Tily held four honorary degrees, two of which were doctor of music awards conferred by Villanova College and the University of Pennsylvania in 1913 and 1927, respectively. In 1932 Lafayette College bestowed upon him an honorary degree of doctor of laws.

His compositions were chiefly anthems and cantatas. They included "The Call of Freedom," "Sunday Evening at the Inn," "Saints and Seraphs" and "Calm on the Listening Ear of Night."

Dr. Tily was the donor of the organ in the Clothier Memorial at Swarthmore College and composed "On Swarthmore's Green and Peaceful Hill," which he played at the dedication of the building June 8, 1931. He also composed a choral arrangement for a centennial ode for Lafayette College's one hundredth anniversary celebration in 1931. Ten years ago he presented a three-manual organ to St. John's Church in memory of his wife.

Surviving Dr. Tily are two sons—Harry C. and L. Herbert, both of Cynwyd, Pa.; two daughters—Mrs. Charles M. Betts and Miss Ethel H. Tily, also of Cynwyd—a brother, Eli, and seven grandchildren.

**COURSE ON CHORALE PRELUDE
AT CALIFORNIA UNIVERSITY**

Chorale preludes are the subject of a university extension course by Ludwig Altman for the University of California. Mr. Altman will give a historical survey of the chorale and a description of the various forms of chorale treatment. As a special feature, the hymnals in use by various denominations are discussed by members of the respective churches. The topic of organ fugues will be approached from the point of architecture and structure rather than of counterpoint and theory. The course is held in the organ loft of Temple Emanu-El, San Francisco, beginning Jan. 17 at 7:30 p.m. The course gives two academic credits.

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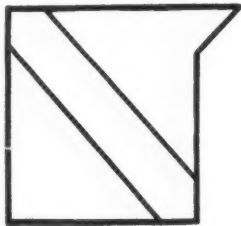
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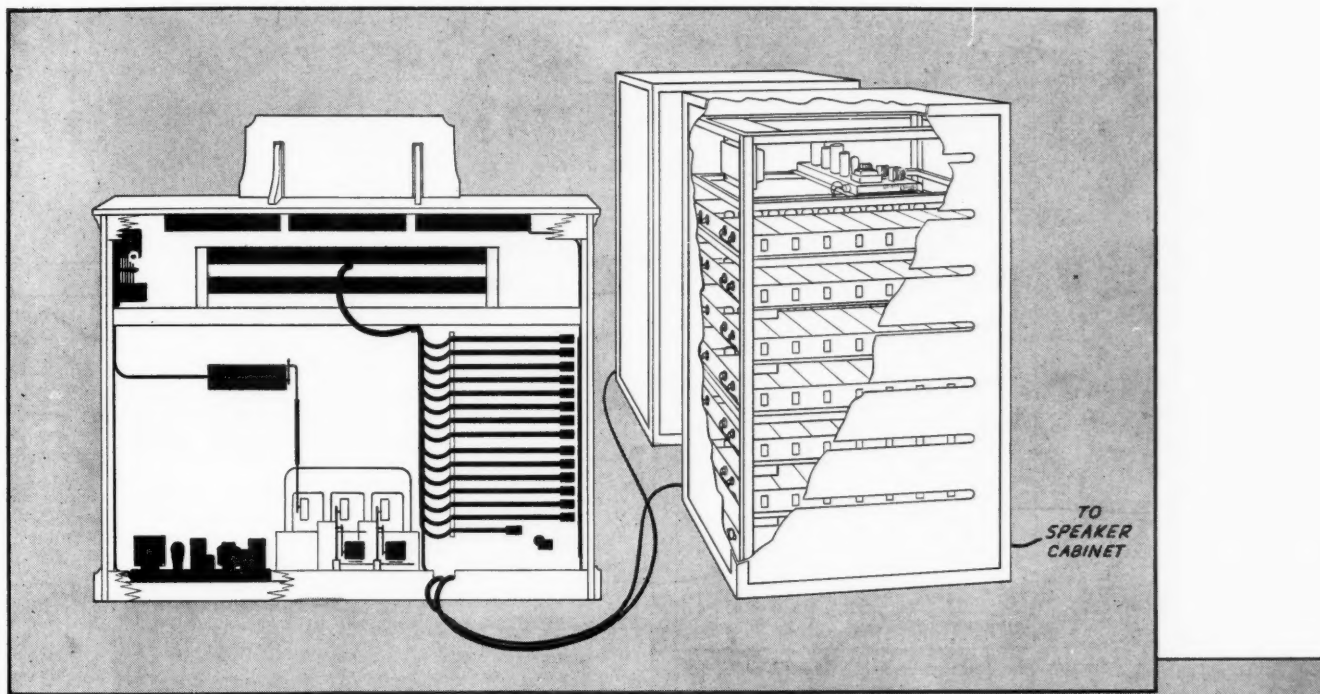


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At the present time makers of electronic organs are producing instruments of various types. Each of these instruments varies from the others in basic principle and construction, *as well is in performance*. Undoubtedly every manufacturer of electronic organs is striving to improve his instrument, as is the *Allen Organ Company*. Developments in electronics occur very rapidly and *constant improvements* can be expected.

In 1940 the *Allen Organ Company* produced the first commercially available electronic organs using electronic tube oscillators as the source of tone production. These original instruments, when installed, did not compare tonally with our present ones. Physically they were very similar; however, the difference in tone was caused by certain factors in the character of electrical currents which ultimately produce the tones.

Since the *basic construction* of these *first Allen Electronic Organs* was the same as in the present instruments, it was possible, some time ago, to change a few minor electrical components in the tone-generation units. The instruments *were thus brought up to date* so that their tone is now identical with that of the present *Allen*. These instruments are not obsolete, because of the logical electronic and mechanical concept of the *Allen Electronic Organ*.

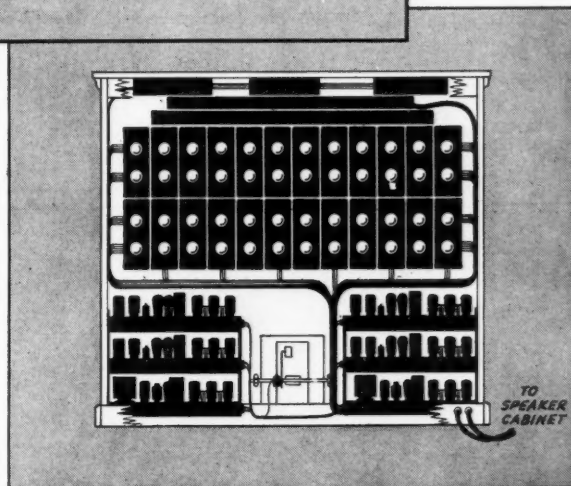


The above illustration offers a mechanical representation of an Allen Electronic Organ, whereas the lower drawing is representative of any other.

The Allen Electronic Organ includes a console which is distinctly separate from the tone generators. This console includes only those types of key action, coupler, switches, etc., which have been time-tested for many years by organ builders.

The tone generators, because of their unique accessibility, and rugged construction, can readily accommodate additional components at any future date.

No "Allen Electronic Organ" can ever become obsolete!



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FOUR-MANUAL REUTER FOR SOUTH CAROLINA

LARGE ORGAN IN FLORENCE

Will Stand as a Memorial in the New First Baptist Edifice—Specification Drawn Up by Samuel Shanko, Jr., Minister of Music.

The Reuter Organ Company has been commissioned to build a four-manual and echo organ for the First Baptist Church in Florence, S. C. The organ is the gift of I. S. Rainwater as a memorial to his parents, William H. and Sophronia Jameson Rainwater, and his wife's parents, Morgan E. and Amanda Swails. The instrument will be installed in the new church building, one of the last churches designed by Walter Thomas, eminent church architect. It will occupy four chambers, two on each side of the chancel, with the echo organ in a space over a stair well at the rear of the building.

The specification was prepared by Samuel W. Shanko, Jr., who is in his second year as minister of music of the church, where he has been successful with a program of multiple choirs. At a Christmas service Dec. 19 more than 250 singers participated.

The console will be detached and the stops will be controlled by stop-tongues placed in side jambs. The intra-manual couplers will be grouped with the division stops and the inter-manual couplers will be in a row across the top of the solo manual. The entire organ will be under expression.

The organ will be eclectic in design, having features of the classic, baroque and romantic organs, with diapason choruses, complete with mutations and mixtures in great, swell and pedal organs. The reed chorus on the swell is likewise complete with 16, 8 and 4-ft. voices and a 3-rk. plein jeu. The two chorus reeds of the solo organ will be voiced to color the full organ. Chimes and harp are by Deagan. The two blowing plants are by Orgoblo. George L. Hamrick of Atlanta, Ga., handled the negotiations for the Reuter Company.

The stop specification is as follows:

GREAT ORGAN.

- Double Principal, 16 ft., 73 pipes.
- Diapason, 8 ft., 61 pipes.
- Principal, 8 ft., 61 notes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Fourniture, 4 rks., 244 pipes.
- Chimes (Solo).

SWELL ORGAN.

- Flute Conique, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 73 notes.
- Geigen Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Plein Jeu, 3 rks., 183 pipes.
- Contra Fagotto, 16 ft., 85 pipes.
- Trompette, 8 ft., 73 pipes.
- Flügel Horn, 8 ft., 73 notes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Nason Gedeckt, 8 ft., 73 pipes.

- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Nasard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- English Horn, 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp Celesta, 49 bars.
- Tremolo.

SOLO ORGAN.

- Claribel Flute, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- 'Cello Celeste, 8 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- French Trumpet, 8 ft., 73 pipes.
- Clarion Harmonique, 4 ft., 73 pipes.
- Chimes, 21 tubes.
- Tremolo.

ECHO ORGAN.

(Playable from Solo.)

- Viola Diapason, 8 ft., 61 pipes.
- Flauto Dolce, 8 ft., 61 pipes.
- Flute Celeste, 8 ft., 49 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Principal, 16 ft., 32 notes.
- Major Bass, 16 ft., 32 pipes.
- Rohrbordun, 16 ft., 12 pipes.
- Sub-quint, 10 1/2 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Principal, 8 ft., 12 pipes.
- Major Flute, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- 'Cello, 8 ft., 32 notes.
- Quint, 5 1/2 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Choral Bass, 4 ft., 12 pipes.
- Flute, 4 ft., 32 notes.
- Mixture, 2 rks., 64 pipes.
- Bombarde, 16 ft., 12 pipes.
- Fagotto, 16 ft., 32 notes.
- Trumpet, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.
- Chimes (Solo).

Abba Leifer

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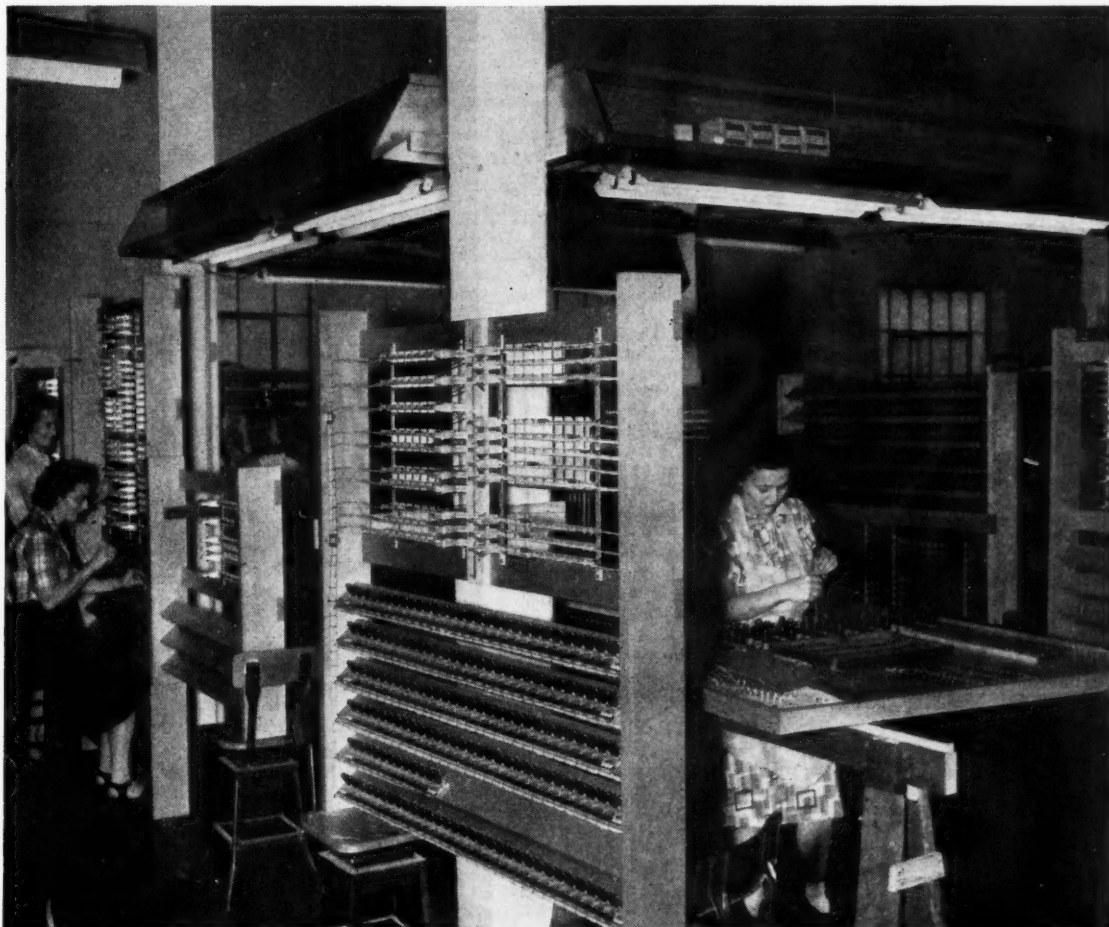
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Helping the Colleagues a Problem Considered by Committee of Guild

By J. LAWRENCE ERB, Mus.D., F.A.G.O.

The majority of the members of the Guild are colleagues. Colleagues are entitled to all the rights and prerogatives of membership, including the holding of office. They suffer no disabilities as compared with academic members. All belong to the same family.

But, as in many other large families, certain inequalities in treatment and opportunity do crop up. That is only natural, since for many years the academic members were virtually the only members, except for the few founders, who never took the examinations. Examinations and certificates held the attention so long that the Guild failed to notice the non-academic members who were so rapidly adding new life and vigor to the organization. Of late it has become increasingly evident that these new "younger children" were being overlooked, if not neglected, in the thinking, if not the activities, of the Guild.

This is an important "discovery"; for the Guild has as one of its most important functions the improvement of worship music throughout the country. Colleagues are all engaged in some phase of worship music; otherwise they would not be colleagues. So the feeling has become increasingly strong that in fairness the Guild should pay more attention to this large and important group, to see what it could do for them.

There is no intention or desire to lessen the emphasis upon the examinations for those qualified to take them. That is the first and principal function of the Guild. But in such ways as may prove feasible it is the desire, through its committee on colleagues, to be of service to those who are not yet ready or in a position to think seriously of the examinations.

Many schemes have been considered to bring about the result desired and none has been finally adopted. Problems pertaining to worship music, instrumental or choral, to organization, to equipment (including organs) all arise, and the committee may be able to help in solving them. It has been proposed that the committee outline courses of topics for discussion in chapter meetings and suggest materials, especially reading matter, for selfhelp. These are some of the matters which the committee has considered. Obviously they cannot all be attempted at once; but the committee would be glad to undertake them, one by one, if it were sure where it should start.

With that thought in mind it has been suggested that interested colleagues, directly or through their chapters, write to the committee, telling where they desire help and in what form. The committee would undertake, within the limits of its resources of time and wisdom, to conduct a question-and-answer clinic for the benefit of colleagues.

So, to start the ball rolling, send in your questions. Only make them clear and concise. We shall do our best to answer them to your satisfaction.

Chapter Formed in Chico, Cal.

A chapter was formed in Chico, Cal., when organists from that community and surrounding towns held their first official meeting Dec. 10 and named Charles Van Bronkhorst as the dean of the chapter. The meeting was held at the home of Mrs. Marie Erwin. Mr. Van Bronkhorst is organist of the Bidwell Memorial Presbyterian Church. He will be assisted by

the following officers: Sub-dean, David Lytle, St. John's Episcopal Church, Chico; secretary, Mrs. Marjorie Roberts, Christian Scientist Church, Chico; treasurer, Mrs. Katherine Thompson; publicity chairman, J. Clark Lambeth, musical director of the First Baptist Church. The executive committee includes the officers and the following members at large: Mrs. Ruth Crittenden Brooks, organist and choir director, Craig Memorial Congregational Church, Paradise; Carl E. Hunter, choir director, First Christian Church, Chico; Preston Rockholt, First Baptist Church, Chico.

Regional Convention in Twin Cities.

The Northwestern regional convention will be held in Minneapolis and St. Paul, Minn., June 14, 15 and 16, under the sponsorship of the Minnesota Chapter, Mrs. Arthur Fellows dean. The convention is expected to draw a large attendance from Minnesota, North and South Dakota, Iowa, Missouri and Wisconsin. Convention headquarters will be at the Curtis Hotel, Minneapolis.

Dorr Thomas has been made general chairman of the convention and the following committees to make the arrangements and prepare the program have been selected: Program, Arthur B. Jennings, Rupert Sircom, Paul E. Lundquist and Edith Norberg; financial, advertising, publicity, William Bachman, Robert P. Aagaard, Kenneth Gertjeansen and Ernest Galbraith; registration-secretarial, Eugene Nordgren, Clea Hagen and Henry Engen; printing, Mary Fellows, Earl Barr and Helen Studlien; social-entertainment, Thomas H. Johnson, Roberta Bailey and Ann Codding; display-exhibits, Arthur J. Fellows and Harry O. Iverson; hostess, Frances Topham Schaefer; transportation, Ralph Shoemaker and Emil M. Schaefer.

The following student recital was presented at the Hamline Methodist Church in St. Paul by the Minnesota Chapter Dec. 14: Fugue in D major, Bach (Albert Ely); Allegro and Cantabile from Sixth Symphony, Widor (Marcia Lange); "Vom Himmel hoch," Bach; Improvisation on "Puer Natus est," Titcomb; "Noel," d'Aquin-Watters (Lynette Halverson); Passacaglia and Fugue in C minor, Bach (Fern Sewell).

Robert Baker in New Orleans.

Easily one of the finest musical events this season in New Orleans was the recital by Robert Baker, organist of the First Presbyterian Church of Brooklyn and of Temple Emanu-El in New York, Nov. 17. Dr. Baker's recital was sponsored by the New Orleans Chapter and was played at Christ Church Cathedral. An audience which included persons from places as distant as Baton Rouge, Shreveport and Hattiesburg, Miss., was treated to an evening of organ music which was an exhilarating experience, as one of the local critics said. Dr. Baker exploited every possibility of his instrument.

Through the courtesy of the Music Teachers' Association, members of the chapter were able to attend an organ clinic on the morning of the recital, conducted by Dr. Baker at the St. Charles Avenue Presbyterian Church. After the recital Dr. Baker was the guest of honor at a reception at the new home of our dean, Elise Cambon. Miss Cambon was assisted by her sister, Miss Marie Cambon.

The December meeting of the chapter took place at Dixon Hall on the Tulane campus. Leading a round-table discussion on choral techniques was Rex Wilder, director of choral music at Tulane and Newcomb Colleges.

Church choirs have been busy during the Christmas season and members of the chapter have presented several outstanding programs. Mendelssohn's "Elijah" was given by the choir of Trinity Church in early December, with Elizabeth Wood Brittingham directing and Elizabeth Bitenbring Schwartz at the organ. The first New Orleans performance of Horatio Parker's "Hora Novissima" was directed by Henri Feux at the St. Charles Avenue Presbyterian Church Dec. 5. Dorothy Sutton Lawrence was organist. The first performance of Vaughan Williams' Fantasia on Christmas Carols in New Orleans was given Dec. 19 at the Napoleon Avenue Presbyterian Church, where Gladys Sinclair is organist and director. Handel's "Messiah" was given three times to capacity audiences—Dec. 9 at McAlister Auditorium by the Tulane festival chorus and the New Orleans Symphony Orchestra, under the direction of Rex Wilder; Dec. 12 at the St. Charles Avenue Baptist Church, W. Plunkett Martin director and Mrs. Walter J. Clark organist, and Dec. 19 at Christ Church Cathedral, W. Donald George, organist and choirmaster.

W. DONALD GEORGE, Reporter.

Marriott Plays for Illinois Chapter.

The Illinois Chapter had a special treat Jan. 13, when, as guests of the University of Chicago, its members heard a recital by Frederick Marriott, organist and carillonneur of Rockefeller Chapel. Mr. Marriott played the program as published in the January issue of THE DIAPASON before an assemblage which included a large representation of the Chicago organ fraternity. His performance was calculated for the enjoyment of organists especially.

Between the Bach, Walther and Reger works which formed the early part of the program and the modern group of Langlais and Dupré, Mr. Marriott played two of his own compositions—a colorful descriptive piece, "Moonlight on the Lake," and "Cathedral at Night," both of them pieces of pronounced originality. And the Roques "Je est ne le Divin Enfant" was something thoroughly enjoyable as registered on the chapel organ. The set program closed with a brilliant rendition of Dupré's "The World Awaiting the Saviour."

All this was supplemented with an improvisation on a theme submitted by Dr. Leo Sowerby, in which Mr. Marriott proved himself a true disciple of his teacher and friend, Mr. Dupré.

About a hundred persons joined in a trip to the bell tower after the organ program to hear Mr. Marriott play the carillon, braving the January wind and the climbing of a multitude of steps.

Hugh Giles Plays in Miami.

The Miami, Fla., Chapter presented Hugh Giles in a recital at Trinity Episcopal Church Jan. 10. The recital was open to the public and a large, enthusiastic audience was on hand to hear this outstanding recitalist. Mr. Giles' program was as follows: Concerto in A minor, Vivaldi-Bach; Chorale Prelude, "I Call to Thee, Lord Jesus," Bach; "Noel" in G major, d'Aquin; Chorale No. 2, in B minor, Franck; Grave and Caprice, Tournemire; Berceuse, Vierne; Scherzetto, Vierne; "The Nativity," Langlais; Chorale Prelude on "St. Columba," Milford; "Mr. Ben Johnson's Pleasure," Milford; "Alleluia," Tournemire.

After the recital the chapter held a reception for Mr. Giles in the parish-house. Receiving was the dean, Mrs. Edward G. Longman, with the sub-dean and program chairman, Bruce H. Davis, F.A.G.O. Assisting were Mrs. D. Ward White at the punch bowl and Mrs. J. N. McArthur at the coffee table. This was an outstanding event in the Guild program for the season.

GORDON MCKESSON, Secretary.

The Warden's Column

We have been receiving letters with reference to some practices at variance with the A.G.O. code of ethics, and Dr. Harold V. Milligan, national secretary of the Guild, has replied to these with assurances of our interest. Attention is called to the publication of the code in this issue of THE DIAPASON, with a letter from Dr. Milligan and a reprint of an excellent editorial on this subject by Mr. Gruenstein. Copies of the code of ethics may be obtained from national headquarters, and we strongly recommend general distribution of the code among ministers and church committees, as well as organists.

It is gratifying that so many chapters are featuring choir training, with discussions and demonstrations at monthly meetings. Choir directors, organists and organist-directors are deriving great benefit from such meetings. We have a large number of choral directors in our membership and exchanges of ideas between the player and director are mutually helpful and valuable.

We are happy to report the continued steady growth in the membership of the A.G.O.: 1,776 members were elected and ninety-six were reinstated in 1948. Now that there are so many chapters in all the states, many members who were previously unable to attend meetings, as they were too remote from any center, are again able to participate in Guild activities. Other former members are cordially invited to be reinstated. Eleven chapters, six branches and nine Guild student groups were organized in 1948. Student groups have recently been formed in Huntingdon College, Montgomery, Ala.; Michigan State College, East Lansing, Mich.; Christian College, Columbia, Mo., and Mount Holyoke College, South Hadley, Mass.

The report of John Holler, national treasurer, for the calendar year 1948 appears in this issue. This is of interest to every member of the A.G.O. All who have not paid 1949 dues are earnestly urged to do so at once.

The Guild, through its committee on college contacts, Dr. J. Lawrence Erb, chairman, is cultivating closer relations with music departments in universities and colleges. We hope to increase the number of candidates for the examinations coming from these schools of music. Several chapters have been organized on college campuses and their number will increase. Student groups are being formed in many educational institutions. These are not connected with chapters and may be formed where there is no chapter. Five or more organ students hold regular meetings under the supervision of an active member of the Guild in the organ department and are informed as to the purposes of the Guild and prepared for membership. They pay dues of \$1 for the academic year and for every five members a subscription to THE DIAPASON is made for the group. Charters and membership cards are given. For further particulars write to headquarters.

Dr. Erb's article on colleagues, in this issue, offers great opportunities. We trust that many of you will respond as requested and help us implement this worthwhile project.

It is not too early to plan service lists for the 1949 national Guild Sunday, which comes on May 8, three Sundays after Easter. Organ and choral compositions by members of the A.G.O. are to be used and ministers are to be asked to speak of the Guild and its work and to make some mention of this in the church program.

S. LEWIS ELMER.

News of the American Guild of Organists—Continued

Organ Music in Trenton Heard by Shoppers Eight Nights before Christmas

As a new civic venture the Central New Jersey Chapter sponsored a series of eight recitals of Christmas organ and choir music. All were played in the historic First Presbyterian Church, in the heart of Trenton's business district, on the last eight shopping nights before Christmas. Each recital was preceded by fifteen minutes of recorded music, played from the tower of the church, and these recordings were compiled and brought to the church by chapter members. The tower music was played from 6:45 until 7 and was followed immediately by a half-hour recital of organ and choral music in the church auditorium. The clergy of the city cooperated, appreciating this emphasis on the spiritual values of the season, and every evening a minister was in the pulpit to read a passage of Scripture and pronounce the benediction. Members of the Guild acted as hosts and ushers.

A comprehensive program for the entire series was prepared through the efforts of Isabel B. Hill, Jeannette V. Haverstick, Albert Ludecke, Jr., Edward W. Riggs and Nelson Hansbury, Jr. Publicity, covering not only local papers, but those in neighboring localities, was handled by Jean S. Eades, Marion H. Flintzer and Helen DelMonte.

The tower music was prepared by Nelson Hansbury, Edith D. Hartman, A.A.G.O., Richard Y. Case, Ramona C. Andrews, Albert Ludecke, Jr., Joseph Denelsbeck, Elsie Gebhard and Dorothy R. Jennings. The recitals were arranged and played by Caroline Floyd (St. Paul's Methodist Church), Herbert Ralph Ward (Trinity Cathedral), John L. Wigley (Gethsemane Baptist Church), James E. Harper (State Street Methodist Church), Dorothy Reitzel Jennings (Pearson Memorial Church), Frederick L. Mitchell (radio station WTTM) and faculty of Trenton Conservatory) and Theodore H. Keller (head of the music department of the Lawrenceville School).

Joseph Denelsbeck served as general chairman and he and the chapter dean, Elsie Gebhard, were responsible for the detail work which the successful accomplishment of such an ambitious project involved.

RAMONA C. ANDREWS, Registrar.

Annual Dinner in Boston.

The annual dinner of the Massachusetts Chapter was held at the First Baptist Church, Boston, Jan. 10. Valdeeko Kangro, violinist and pianist, and Kaljo Raido, cellist, pianist and composer, who are Estonian refugees now in theological training at Andover-Newton, provided the musical part of the program. Their performance was of high quality and great interest. The speaker was the Rev. Cuthbert Fowler, rector of St. Andrew's Church, Belmont, and Protestant chaplain at McLean Hospital, Waverley. His topic was "Church Music." He stated that the minister and organist must have religious leadership together. He closed with this quotation: "Let the Word of God sing its way into the heart of all worshippers."

MARJORIE FAY JOHNSON, Secretary.

Plan Wilkes-Barre Convention.

Louie W. Ayre entertained the members of the convention committee of the Wilkes-Barre, Pa., Chapter at her home Jan. 14. Recommendations to the chapter were, in brief, to hold a three-day convention the third week of June. Two outstanding recitalists will be presented and one choral organization. A tour of points of interest in the historic Wyoming Valley will be arranged.

Wilbur Isaacs of New York, who is a member of the Wilkes-Barre Chapter and of the Wilkes College faculty, gave an interesting illustrated talk on music and musicians in and of France and told experiences enjoyed by him last summer while studying in Fontainebleau.

LOUIE W. AYRE, Secretary.

Recital at Stanford University.

The January meeting of the San Jose, Cal., Chapter was held Sunday afternoon, Jan. 16, in the Stanford University Memorial Chapel, where an audience of over 300 gathered to hear an outstanding re-

Guild Events in New York

The following is a schedule of events on the calendar of the American Guild of Organists in New York City for the remainder of the season:

Feb. 28, 8:15 p.m.—Recital by Francis W. Snow of Trinity Church, Boston, at the Brick Church, Park Avenue.

March 21, 8:15 p.m.—Service at the First Presbyterian Church, Fifth Avenue at Twelfth Street. Portions of Bach's B minor mass will be presented under the direction of Willard Irving Nevins, organist and choirmaster.

April 25, 8:15 p.m.—A.G.O. national competition in organ playing. (Age limit 25 years as of Jan. 1, 1949.) Preliminaries. Place to be announced later.

May 9, 8:15 p.m.—Service at the Lafayette Avenue Presbyterian Church, Lafayette Avenue at Oxford Street, Brooklyn, by the choir under the direction of Marion Clayton Magary, organist and choirmaster.

May 17, 4 p.m.—National annual meeting. Place to be announced.

Recital by the university organist, Herbert B. Nanney, who is a new member of our chapter. His program included: Chaconne, Couperin; Sonata No. 1, in E flat major, Bach; Fantasia in F, Mozart; Allegretto, Haydn-Nanney; Chorale Preludes, "My Heart Is Filled with Longing" and "O World, I'E'en Must Leave Thee," Brahms; Fugue in E flat major ("St. Anne's"), Bach; "Majesty of Christ Praying That His Father Should Glorify Him," from "L'Ascension," Messiaen; "Rhosymedre," Vaughan Williams, and "Thou Art the Rock," Mulet.

Chapter members had the privilege of inspecting the organ and talking with Mr. Nanney. Then they drove to the home of Mrs. Charles Moser on the university campus, where refreshments were served. A business meeting was held at the close of the afternoon, with Dean Iru Price presiding.

On the evening of Jan. 5 a large and enthusiastic audience heard Marcel Dupré in a recital at the San Jose First Methodist Church under the auspices of our chapter. After the recital a reception for Mr. and Mrs. Dupré was held at the home of Mr. and Mrs. LeRoy V. Brant. MARJORIE MARSHALL BONDE, Recorder.

Baroque Organ Louisville Topic.

The Louisville Chapter, departing from the custom of having a dinner meeting, had its monthly meeting at St. Andrew's Episcopal Church Jan. 11. A program of unusual interest was given by Kenneth Pool, instructor of organ at the Southern Baptist Seminary School of Music, and Robert Crone, organist and choirmaster at St. Andrew's Church. Mr. Pool gave a technical description of the baroque organ and the different types of combinations, each of which was illustrated by Mr. Crone.

The chapter is busy with plans connected with the annual spring choir festival. Don Winters, the conductor, is to be assisted by Kenneth Pool, accompanist; Robert Hobbs, organist and choirmaster at St. Mark's Episcopal Church, and Francis Hopper, instructor in organ at the University of Louisville School of Music. FLORENCE L. RITTER, Registrar.

E. Power Biggs in Grand Rapids.

The monthly meeting of the Western Michigan Chapter was held Jan. 10 at the Westminster Presbyterian Church, Grand Rapids, Dean John Dexter presiding. After dinner Kenneth Jewell, minister of music of the church, spoke on "Guild Examinations" and worked out many of the problems in the 1948 tests. The sound film "Singing Pipes" was shown.

Jan. 13 was a red-letter day in the calendar of the chapter. E. Power Biggs gave a recital in the Fountain Street Baptist Church that should stand as one of the high marks of the current season. One of the attributes of Mr. Biggs' playing is its rhythmic quality. This quality is most evident in fugal works, such as the Bach Passacaglia and Fugue in C minor. The other major work on the program was the Liszt Fantasia and Fugue on the Chorale "Ad Nos, ad Salutem Undam." The pleasing Concerto in D minor by Vivaldi opened the recital. Other works on the program included a group of three early English compositions by Byrd, Purcell and Wesley; a sketch and canon for organ by Schumann, and the Mozart Adagio and Rondo. The modern was represented by "Litanies," the work of Jehan Alain, a young French composer killed in the recent war. The concert concluded with two movements from the Fifth Symphony by Widor. As encores Mr. Biggs played two charming pieces: Bach's

Financial Report for 1948

RECEIPTS	
Balance on hand Jan. 1, 1948..	\$ 1,210.30
Membership dues:	
Chapters	\$9,741.59
Headquarters	4,492.45
Subscribers	85.00
Guild student groups	143.50
Dual memberships	25.20
Initiation fees	1,966.30
Dividends and interest	293.50
Examination fees and papers	1,213.31
Sales	530.40
	<hr/>
	18,491.25
	<hr/>
	\$19,701.55

DISBURSEMENTS	
Office secretaries	\$5,352.47
Printing, postage, etc.	4,435.05
Telephone and electricity	261.36
Office rent	1,090.68
Cost of THE DIAPASON (official magazine)	3,240.83
Warden's travel expenses	313.48
Cost of public meetings	940.75
Office expenses and supplies	139.04
Miscellaneous expenses	805.98
	<hr/>
	16,579.64

Balance Dec. 31, 1948..... \$ 3,121.91

SUMMARY	
Balance Dec. 31, 1948.....	\$ 3,121.91
Deposited in North River Savings Bank	1,085.85
Deposited in East River Savings Bank	330.87
Dividend shares capital stock	4,241.00
United States war bond	1,000.00
Consolidated Edison preferred stock	1,000.00
	<hr/>
	\$10,779.63

Respectfully submitted,
JOHN HOLLER, National Treasurer.

"Sheep May Safely Graze" and a Swiss Noel, with Variations, by d'Aquin. A reception was held in the church parlors. At noon Mr. Biggs was guest of honor at a luncheon attended by many organists of the city.

MRS. VAUGHN W. KERSTETTER,
Corresponding Secretary.

Harrisburg Christmas Party.

The annual Christmas party of the Harrisburg Chapter was held Dec. 18 at the home of Dr. Harry J. Rhein. A fine program was presented by the girls' sextet from the John Harris Senior High School and Miss Doris Keeley, soprano. Then followed a period of games, quizzes, etc., and an exchange of gifts, after which the members and their guests were served with refreshments. Carols were sung by the entire group before the gifts were distributed.

MRS. NELSON L. MAUS, Registrar.

Middlesex Chapter.

The Middlesex Chapter held its first clergy-organist meeting Jan. 11 at Christ Church parish-house in New Brunswick, N. J., with members of the Princeton Chapter as guests. Canon Edward N. West, D.D., of the Cathedral of St. John the Divine, New York, gave an inspiring lecture on "The Part of Music and Current Thinking in Liturgies." Canon West traced the relationship between worship and music from the beginning of the Christian Church and pointed out the principles which should govern the performance of liturgical music today.

A reception followed the address, with Mrs. Arthur J. Schreff of the Presbyterian Church, New Brunswick, and Miss Elsie Stryker of the Second Presbyterian Church, Rahway, as hostesses.

LILLA MUNDY SVENDSEN, Secretary.

Christmas Program in Hagerstown.

The Cumberland Valley Chapter presented its second annual Christmas program at St. John's Lutheran Church, Hagerstown, Md., Sunday afternoon, Dec. 19. The Hagerstown A Cappella Choir under the direction of Raymond K. Hollinger was the visiting choral group. In addition to the traditional seasonal hymns the choir sang the following numbers: "While by Our Sleeping Flock," Old German; "Carol of the Bells," Ukrainian; "Hark! Now, O Shepherds," Moravian Carol, and "A Joyous Christmas Song," Gevaert. Ascher S. Edelman, dean of the chapter, played the "Rhapsody on Christmas Themes" by Gigout and "In Thee Is Gladness," Bach. Miss Isabel D. Ferris, A.A.G.O., of Wilson College played "Variations on an Ancient Christmas Carol" by Dethier and "A Carol Rhapsody" by Purvis. Norman Lindsay, organist at St. Paul's Methodist Church, played the Festival Toccata by Fletcher. The Rev. Robert W. Koons was in charge of the devotionals.

CARL J. FARNSWORTH, Secretary.

Three Western States

at Regional Convention

Held in Salt Lake City

Jan. 14 and 15 proved busy days in the lives of organists in the intermountain region as they attended various meetings of the A.G.O. regional convention for eastern Idaho, western Wyoming and Utah. Marcel Dupré opened the series of events with a recital in the Provo Tabernacle Friday evening. The remainder of the convention was held in Salt Lake City, with Dr. Frank W. Asper, dean of the Utah Chapter, playing a noon recital in the Tabernacle. Mr. Dupré was in attendance and later examined the newly-rebuilt organ, improvising at length to the delight of Guild members. Luncheon was then served to seventeen members and guests at Lamb's cafe.

The afternoon session opened at 5 o'clock with a recital by Wayne Devereaux of the Ogden Chapter on the organ in the Assembly Hall. After this splendid recital a discussion was held on the relationship of choir director and organist.

Dinner was served to approximately fifty at the Hotel Utah, after which the group went to the Tabernacle, where G. Donald Harrison, president of the Aeolian-Skinner Company, rebuilders of the Tabernacle organ, explained the new instrument and its construction with Roy Darley, assistant Tabernacle organist, assisting in the demonstration.

About 100 members of the Guild from Salt Lake, Ogden and Provo attended the convention, which was pronounced a decided success.

ELEANOR H. TODD, Registrar.

Records Make Up Long Beach Program.

The Long Beach, Cal., Chapter met Jan. 4 at the First Presbyterian Church with Mrs. A. J. Keltie as hostess. Raymond Parmelee presented an interesting and educational program of recorded organ selections. He preceded each number with a brief note and described the organ used in each one. Judy Moreland and her committee provided refreshments.

VIRGINIA LOVELOCK DAVISON, Reporter.

Brave Los Angeles Snowstorm.

The January meeting of the Los Angeles Chapter was held at Pomona College in Claremont Jan. 10. Sixty-five members and friends braved a snow-storm to attend the dinner, which was held in the Claremont Inn. A feature of the dinner hour was the appearance of the Pomona College Women's Glee Club, under the direction of Arthur Hitchcock, which presented a short program. This organization sings with incomparable finesse and musicianship and the program was received with enthusiasm.

After dinner the group adjourned to Bridges Hall of Music, where Carl Weinrich, on the Pomona campus for several days, gave a recital. Mr. Weinrich displayed his impeccable technique and brilliant registration throughout the program and graciously acknowledged his warm reception with two encores.

Before and after the program the Los Angeles visitors were privileged to view an exhibit of paintings of Alaska by Milford Zornes, well-known California artist and member of the art staff of the college, the exhibit being on display in Rembrandt Hall.

WILLIAM G. BLANCHARD.

San Diego Chapter.

The monthly meeting of the San Diego Chapter was held Jan. 3 at the Park Boulevard Methodist Church. It was opened with a business meeting. The program consisted of a lecture-recital by Dr. Frederic Andrews, F.A.G.O., who spoke on "The Romanticism of Bach." He played several chorales, interspersed with interesting remarks. The program included the Bach G minor Fantasia, a group of chorale preludes and an organ arrangement of the Chromatic Fantasy and Fugue.

IRENE MITCHELL GRAHAM.

Akron, Ohio, Chapter.

The Akron Chapter held its monthly meeting Jan. 10 at St. Paul's Lutheran Church. The topics for discussion were: "What the Organist Expects of the Choir Director," led by Robert Osmon, organist at the Goodyear Heights Methodist Church, and "What the Choir Director Expects of the Organist," led by Burton Garlinghouse, choir director at West Congregational Church. Choir directors were special guests of the evening. Miss Louise Inskip, dean of the chapter, served as hostess. She was assisted by Mrs. Elmer Ende.

ANNE FELBER, Registrar.

News of the American Guild of Organists — Continued

Hugh Porter the Guest
of Indiana Chapter for
Recital and an Address

The Indiana Chapter and the Indianapolis Choir Directors' Association brought Dr. Hugh Porter, F.A.G.O., director of Union Theological Seminary School of Sacred Music, New York, to Indianapolis Jan. 18. The meeting was held at Zion Evangelical and Reformed Church. It was a tribute to Dr. Porter that organ students and their teachers came from Columbus, Bloomington and Newcastle in spite of the weather, which was the stormiest of the winter.

The women of the church served dinner for 185 members and guests of the two organizations. Immediately afterward Dr. Porter spoke for half an hour on the selection of worthy music for the service. Illustrating the high standard to be maintained, he chose different hymn-tunes from the church hymnal. First he compared a dignified setting of "Stand Up, Stand Up, for Jesus" with one not so lofty. He discussed the difficulty of presenting new tunes to the congregation. Corresponding tunes were presented—one not easily learned, the other Vaughan Williams' setting of "For All the Saints," a stirring one readily remembered. He had us sing also the Nicolai "Sleepers, Wake" chorale, the plainchant "Of the Father's Love Begotten" and the "Gloria" intoned as a response. It was a significant demonstration of the effectiveness of these different types of hymn-tunes.

At 8:15 Dr. Porter gave the following interesting program on the three-manual Kimball organ: Trumpet Voluntary, Purcell; Gavotte, Martini; Chorale Preludes, "Come, Saviour of the Gentiles," "Lord Jesus Christ, Be Present Now" and "In dulci Jubilo," Bach; Chorale in B minor, Franck; "Primavera," Bingham; Fantasia on "Abide, Dearest Jesus," Karg-Elert; Elevation, Dupré, and Toccata, Jongen.

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

Plans for Columbia, S. C., Convention.

The Southeastern regional convention, to be held in Columbia, S. C., Feb. 21, 22 and 23, will be an outstanding event for all church musicians and those interested in church music. Dr. Henry Sloane Coffin, dean emeritus of Union Theological Seminary, will be the principal speaker. There will be lectures and demonstrations on liturgical and non-liturgical music. A recital for organ and strings will be given at the home of Mrs. J. W. Haltiwanger. A tea will be served at the governor's mansion and recitals by several visiting organists will be given at various churches.

Mrs. Lawrence Davis, dean of the local chapter, heads the committee on arrangements. Mrs. E. ARTHUR TARRER.

"Choir Clinic" in Springfield, Ill.

The January meeting of the Springfield, Ill., Chapter took the form of a "choir clinic" Jan. 19 at the Laurel Methodist Church. Paul Swarm, dean of the Decatur Chapter, was moderator and gave a preview of his new book, "Guide Posts for the Church Musician." An open discussion of choir problems was held, with local directors contributing to the discussion. Announcement was made that Catharine Crozier will give a recital Feb. 25 at the First Presbyterian Church. Refreshments were served and a short social hour concluded the meeting.

ANNETTE M. WIESENMEYER,
Corresponding Secretary.

Tennessee Chapter Banquet.

The Tennessee Chapter held its annual banquet Jan. 10 at the Hotel Peabody in Memphis. All business was dispensed with and a formal dinner, with Robert E. Griffin, the dean, presiding, was enjoyed by a large number of members and guests. The guest speaker, Miss Ila Huff, director of the Girls' Club of Memphis, spoke on "Music as an Aid in Overcoming Delinquency." Later in the evening dancing was enjoyed in the Skyway.

SALINA KELLOGG ACREE,
Corresponding Secretary.

Central Tennessee Chapter.

A very interesting meeting of the Central Tennessee Chapter was held at Ward-Belmont College Dec. 6, when a number of organ pupils of members of the Guild presented the following well-received pro-

gram: Toccata and Fugue in D minor, Bach (Brooks Davis); Chorale Prelude, "I Call to Thee," Bach, and Introduction and Allegro, Sonata, Op. 42, D minor, Gullmant (Miss Betsy Dodge); "A Child's Dream," Pastorale and "Moonlight," Bonnet (Miss Roberta Harris); Chorale in A minor, Franck (Miss Mildred Williams); Christmas Pastorale, de Lange-Carl, and Postlude from "Twenty-four Pieces in Free Style," Vierne (Miss Betsy Tipps); "Piece Heroique," Franck (Miss Anna Mitchell). After the program a short business meeting was held and Mrs. Arthur Hand of Murfreesboro, Tenn., was elected to membership in the Guild.

On Jan. 11 the regular meeting of the chapter was held at Scarritt College and the following program was presented by members of the Guild: By Nell Louise Harman: "The Sea of Galilee," from "Through Palestine," R. Deane Shure; "Dreams," McAmis, and Fetal Offertorium, Fletcher; by Bertha Lasater: Andante con-Moto, from Sonata in C sharp minor, Gleason, and Fanfare, Lemmens; by Donna Jean Cook: Adagio and Allegro, Tenth Concerto, Handel; "Matins," Vierne, and Toccata from Fifth Symphony, Widor. After the organ playing a brief business meeting was held and Miss Donna Jean Cook and Mrs. L. G. McClean were received into the chapter by transfer.

JAMES G. RIMMER, Secretary.

Willing Plays in Galveston.

The Galveston Chapter brought Donald Willing of Trinity University in San Antonio to Galveston Dec. 6. Mr. Willing presented his program at the Sacred Heart Church. His selections were: Allegro from Concerto in A minor, Vivaldi-Bach; Two Chorale Preludes and Prelude and Fugue in A minor, Bach; Flute Solo and Gigue, Arne; Aria, Peeters; First Movement of Sixth Symphony and Andante Sostenuto from Gothic Symphony, Widor; Air with Variations, Martini; "The Celestial Banquet," Messiaen; Intermezzo No. 6, Schroeder; Allegretto Grazioso from Sonata in G, Bennett, and Fugue in G minor, Dupré. A reception was held for Mr. Willing and Guild members at the home of Mr. and Mrs. Michael Collier.

A film entitled "Singing Pipes" was presented at the First Presbyterian Church Jan. 10. Ernest Stavenhagen, the dean, presented the following organ program: Miniature Suite, Rogers; "Introito," Zuniga; "The Mist," Gaul; Prelude on "B-A-C-H," Biggs. A short business meeting was held after this very entertaining and educational program, and refreshments were served.

EBBA NILSSON, Registrar.

Alamo Chapter.

The Alamo, Tex., Chapter held a council meeting Dec. 9 to make plans for presenting Donald Willing in a recital at the Madison Square Presbyterian Church Jan. 24, to be followed by a reception. This is Mr. Willing's second recital since the new organ was installed, the first having been given as a dedicatory performance.

K. B. RUSH, Secretary.

Program at Temple in Houston.

The Houston Chapter presented a stimulating program at Temple Beth Israel Jan. 10. Anthony Rahe, organist, assisted by Alfred Urbach, cellist, and the temple choir, under the direction of Mrs. Portia Spencer, were assisted by Rabbi Hyman Judah Schachtel, who focused the attention of a large audience on the spirit of the music presented. The program opened with two organ numbers, Prelude on a Traditional Melody ("Mooz Zur"), Milligan, and "Prayer" (Ancient Hebrew Melody), Nowakowski-Dickinson, followed by a choral group consisting of "Sh'ma Yisroel" and "V'shomru," Binder; "Le'ovid Borouch," Gaul, and "Adon o Iom," Warren. The "Kol Nidre" by Bruch was heard as a violoncello solo and Mr. Rahe concluded the program with: Hebrew Melody, Achron-Rahe; "Hear, O Israel," Weinberger; Prelude (from String Quartet), Bloch-Marsh, and "A Song for the Golden Harvest," Gaul. Members of the Beth Israel double quartet participated. The entire audience was invited to the reception which immediately followed the program.

WILHELMENE BIXLER GREENE, Secretary.

Fort Worth Chapter Meetings.

On Jan. 10 the Fort Worth Chapter held a dinner meeting at the Broadway Presbyterian Church. Miss Janie Craig presided and three new members were admitted. Interesting comments were made by Dean Craig on her recent trip to New York for the conclave and by Mr. Whitlock, who had attended a convention in Chicago. After dinner an appreciative audience heard Robert Ellis play a program of organ works both old and new, with sacred and Christmas themes. Mr. Ellis is a member of the music faculty at the Teachers' College in Denton, Tex.

Organ music was featured on the programs of the last two meetings of the Fort Worth, Tex., Chapter. Dec. 14 William Barclay gave a recital on an electronic organ in the home of Mrs. Robert Smith. He was able to produce beautiful

and novel effects, as the instrument had chimes, Vibrachord and echo speaker coupled to it, in addition to the regulation speaker. A nominating committee was appointed, with Mrs. George Orum as chairman. Welcome was extended to colleagues who have recently transferred their memberships from other branches: Miss Beverly Hess, formerly of Syracuse, N. Y.; Miss Gail Daly, from Philadelphia, and Mr. and Mrs. Gordon Young, from Lancaster, Pa.

ELIZABETH C. HOUSE, Secretary.

Season in Texarkana.

The Texarkana, Tex., Chapter is enjoying a season of fine music and renewed interest in the Guild under the leadership of Ralph J. Wesson, the new dean, who is minister of music at the First Baptist Church. The season was opened in September with a luncheon honoring the pastors. With thirty-five members and guests present, the fall activities were off to a good start. The October meeting was held in the First Baptist Church. Mrs. Carl Bates gave a few highlights on Bach and Mr. Wesson played Bach compositions.

Robert Rayfield of Chicago gave a recital Nov. 1 which was well received by the largest congregation ever assembled in Texarkana for an organ program. The public was so pleased with Mr. Rayfield's performance that we are encouraged to undertake a second recital this season.

The November meeting was held Nov. 27 at the First Presbyterian Church (Arkansas side), where Mrs. William Hibbitts is organist-director. She played "Fantasia on Theme Prevençal," Dubois, and "Now Thank We All Our God," Homer Whitford. Mrs. Hibbitts was assisted on the program by John Eargle, a young home-town artist who is a freshman at North Texas State College. He played "Behold, a Rose Is Blooming," Brahms, and "Christ Lay in the Bonds of Death," Bach.

Suffolk Christmas Party.

The third annual Christmas party of the Suffolk Branch in Long Island was held at the home of E. A. Andrews, the regent, Dec. 14. Twenty-two members were present. At a brief business session the officers were authorized to plan the 1949 program from March to August. This was followed by musical games and a slight-of-hand performance by Roscoe Denton, a Guild member. Mrs. Sidney Lush, wife of one of our new members, played two violin solos. She was accompanied by Lawrence Hayford at the organ. The group then sang Christmas carols, Mr. Hayford accompanying. The evening closed with a social hour and refreshments.

ERNEST A. ANDREWS, Regent.

Twelfth Night Party in Toledo.

A Twelfth Night party was held for members of the Toledo Chapter at the Trinity Episcopal Church parish-house under the direction of Mrs. Doris McCarthy. Unique and old games for points kept the revelers excited until the climax, when prizes were awarded and refreshments served.

Members of the chapter were saddened by the death of one of Toledo's prominent organists, Mrs. Ethel Kimbell Arndt, Jan. 10. Claire Coci dedicated a Bach Chorale, "My Soul Doth Magnify the Lord," to the memory of Mrs. Arndt in a recital played at the Toledo Museum of Art Peristyle Sunday afternoon, Jan. 23. In place of the usual chapter meeting the third Tuesday of the month the members were invited to a reception for Miss Coci at the home of the Harold Harders after the recital.

CARROLL THOMAS ANDREWS,

Williamsport, Pa., Chapter.

The Williamsport, Pa., Chapter held a dinner meeting Jan. 8 at the Village tearoom. The dean, Frederick A. Snell, gave an account of his visit to the conclave of deans and regents in New York City.

Feb. 15 was announced as the date for the second in this season's series of recitals by nationally famous artists. Miss Catharine Morgan will be the artist and Mrs. Mary Landon Russell of Williamsport will be pianist on the same program.

As a token of esteem, the chapter members presented John Zorian, retiring secretary, with a gift of an album of a recording of Bach's organ music. Mr. Zorian leaves Feb. 1 to take up his new duties as organist-choirmaster at St. Matthew's Episcopal Church, Wheeling, W. Va.

The dean announced plans for a junior choir festival to be held in March. Miss Louise Stryker was named chairman and Dexter Weikel to act as co-chairman.

Gordon Brearey was named secretary.

J. K. ZORIAN, Secretary.

Redwood Empire Chapter.

The Redwood Empire Chapter met at Bethlehem Lutheran Church, Santa Rosa, Cal., Jan. 4. After a business meeting Dean Gordon Dixon and Hans Hoerlein demonstrated the Wurlitzer electronic organ recently installed in the church. The evening closed with refreshments

served by the women of the church.

On Jan. 6 the Guild chartered a bus and a large group of members and organ students made a trip to San Francisco to hear the Dupré recital at Trinity Episcopal Church. After the recital the group attended a reception for Mr. and Mrs. Dupré.

CLAIRE COLTRIN, Publicity Chairman.

Rocky Mountain Chapter.

The Rocky Mountain Chapter held the first meeting of 1949 on Jan. 17 at the home of Mrs. Seymour Potter in Denver. The theme of this meeting was "An Easter Workshop." In October our Christmas "workshop" evoked much favorable comment. Members were asked to bring their favorite Easter anthems or organ numbers. Mrs. Potter has a Hammond in her studio and the following members played organ numbers: Mrs. Marjorie Nash Getty, Mrs. James Leo, Mrs. Helen Dow Parker and Wesley Koogle. It was decided early in the year that at least one anthem should be shown at each meeting of the current year, thereby creating more interest for those directing choirs. Mrs. Jane Crawford Eller and Richard Shaffer took this part of the program. As a very special added feature Karl Schmidt, of the music faculty of Denver University, spoke on the modes and presented a modal anthem. MYRTLE FREELAND, Secretary.

Christmas Luncheon in Shreveport.

The North Louisiana Chapter, with headquarters in Shreveport, closed the year's activities with a festive Christmas luncheon Dec. 22 at the home of the dean, Mrs. Bertha Moore. During the 1948 season the chapter met once a month, with programs of organ music and constructive papers on organ compositions and composers.

During the year the chapter presented Alexander Schreiner in February at St. Mark's Episcopal Church, with a master class the next day. The dean attended the convention in St. Louis in July and gave a detailed report on this event. William C. Teague, newly-appointed organist and choirmaster of St. Mark's Church, opened the season Oct. 26 with a brilliant recital on the St. Mark's organ. At the regular October meeting in the First Presbyterian Church Dr. Charles A. Sheldon of Atlanta, Ga., was a guest of the chapter. He made an interesting address on Guild work in Atlanta and played a group of organ numbers, including one of his own compositions.

On Nov. 2 the chapter presented Robert Rayfield, brilliant young Chicago artist, in a recital at St. Mark's Church. His thorough understanding of the organ made his recital one of the musical events of the year in Shreveport.

On Feb. 1 the chapter will present E. Power Biggs in a recital at the Scottish Rite Cathedral, sponsored by El Karuba Temple and Shrine Consistory of Shreveport. Mrs. ELIZABETH BYARS, Secretary.

Louisiana Chapter Activities.

The Dec. 12 meeting of the Louisiana Chapter was a Christmas program at Louisiana State University. The University A Cappella Choir of 100 voices, under the direction of Dallas Draper, instructor in voice and a member of the chapter, sang Christmas numbers. Oramay B. Welch, violinist; Kileen L. Jones, organist, and Carleton Liddle, pianist, played the Prelude to "The Deluge," Saint-Saens. Solo organ numbers were: Chorale Prelude, "Come, Saviour of the Heavens," Bach, played by Kileen L. Jones, and Chorale Improvisation on "In dulci Jubilo," Karg-Elert, played by Cecil Gibson.

Frank Crawford Page, F.A.G.O., was host to the third meeting of the season Nov. 15. Mr. Page discussed and played organ records, showing the improvement made in the recording of organ music by modern methods.

Activities for the remainder of the year include a dinner for the press Jan. 17 at the home of Mr. and Mrs. A. C. Pierce, a recital by Claire Coci Feb. 8, a study of the chorale prelude repertoire for organ, led by Miss Louise Utterbach, on Feb. 21, a Bach program March 21 and election of officers April 18. GENEVIEVE COLLINS, Corresponding Secretary.

Hymns the Subject in Macon.

The Macon, Ga., Chapter held its first meeting of the new year Jan. 3. Miss Fanny Matthews, organist of the Vineville Baptist Church, was hostess at her home. Mrs. Hal King, the dean, presided over the business meeting. Miss Kate Henderson, recording secretary, and Herbert Herrington, professor of organ and piano at Wesleyan Conservatory, presented an interesting and informative program on hymns and hymn-tunes. Miss Henderson read a paper concerning hymn sources of 1850 and later utilized by the current Methodist, Presbyterian and Episcopal Churches. Mr. Herrington read a paper on hymns prior to 1850. In the course of the evening there was a discussion of modern music. After the meeting Miss Matthews served refreshments.

RUSSELL WILSON.

News of the American Guild of Organists—Continued

Code of Ethics of A.G.O. and Recommendations Adopted by the Council

RULE 1—No organist shall apply for a position, nor shall any teacher or school of music seek to place anyone in a position, unless a present or prospective vacancy definitely has been determined.

RULE 2—When demanded, churches should give organists a yearly contract, which may be terminated upon expiration, at ninety days' notice.

RULE 3—None but the regular organist of a church shall play at weddings or funerals, except by arrangement with said organist.

The committee recommends:

A. That a bureau (or committee) be established at headquarters and in each chapter to receive complaints of irregular and unfair practices on the part of both organists and churches. Such complaints shall be kept on file and notices of protest may be sent to the offending organists or churches.

B. That organists be cautioned against these unethical practices and advised to be ready to cope with the situation by preparing themselves for all possible requirements of their positions, thus making themselves invaluable to the churches.

C. That churches appoint as "minister of music" an organist who has proven his worth, with full power to carry out the policies in regard to music in the church, as the pastor and music committee may authorize. That such a "minister of music" shall be protected in his tenure of office, and hence be free to do his best work.

Your committee does not think it desirable to unionize the Guild. Nor do we recommend any effort to fix a minimum rate of pay, either in amount or in its relationship to other expenditures of the church. In our opinion, owing to the varied conditions in churches throughout the country, any such effort would be futile. We do, however, strongly recommend that at headquarters and in all chapters steps be taken to strengthen the Guild by bringing into its membership a larger proportion of the organists of the country.

In conclusion we wish to emphasize the fact that a large majority of churches need no code; that in them music has its rightful and highly honored place. But we deplore the increasing number of cases brought to our attention of organists who have been discharged without adequate notice and of efforts by organists and others to supplant another organist in his position.

We hope the mere calling attention to these highly unethical and unprofessional practices may result in their diminution.

COMMITTEE ON CODE OF ETHICS,
Samuel A. Baldwin, Chairman.

Rhode Island Christmas Party.

The annual Christmas party of the Rhode Island Chapter was held Dec. 13 in the parish-house of St. Stephen's Church, Providence. Nearly 100 members and guests enjoyed a smörgasbord supper, followed by the presentation of two films of the National Film Board of Ottawa, Ont. The first picture, "Singing Pipes," portrayed the story of the construction of the Casavant organ and the second film, "Listen to the Prairie," presented the Manitoba music festival of high school students. After this program members of the Guild took their guests into the church to see the organ at St. Stephen's and to hear a brief recital by Roy P. Bailey. The next part of the program took place in the lounge, where our dean, Hollis E. Grant, gave a word of greeting and welcome to all and announced the recital of Miss Elisabeth Papineau Jan. 12 at St. Stephen's Church. Mrs. Roy P. Bailey read the Christmas story from the Gospel of St. Luke and then Santa Claus burst into the room and distributed gifts.
BESSIE W. JOHNS, Registrar.

Monmouth Chapter Meets.

The Monmouth, N. J., Chapter held its monthly meeting Jan. 10 at the Church of St. Uriel the Archangel, as guests of George S. Dare, organist and choirmaster. The program music for the spring choral festival, which will be sung by the combined choirs of members of the Guild and which will consist entirely of music by contemporary American composers, was demonstrated by Mrs. Everett H. Antonides, the dean; Arthur Reines of Atone-ment Lutheran Church, Asbury Park, and James R. Scull of Holy Trinity Lutheran Church, Manasquan. Tempos, dynamics and interpretation of these compositions were decided upon in accordance with instructions from Dr. Westervelt Romaine, organist of the cathedral, Washington, D. C., who will conduct the combined

STUDENT GROUP AT CASCADE COLLEGE, PORTLAND, ORE.



THE NEWLY-ORGANIZED A.G.O. student group at Cascade College, Portland, Ore., is shown in the picture. Lauren B. Sykes, A.A.G.O., teacher of the group and regional chairman, is at the extreme right.

At the console is Esther Turner. Others in the picture, reading from left to right, are: Eudora Barker, Eileen Titterington, James Kratz, Dorothea Macy, Jean Ellen Query, Lyra Willard and Bethel Unruh.

choirs at the festival in March. Mrs. Antonides led a symposium on the topic "Anthems." Classic and contemporary anthems of liturgical, non-liturgical and romantic schools were discussed. It was pointed out that any anthem is a good anthem if it has a suitable text. This means that it must be appropriate to the season of the church year or correspond to the Sunday lesson, if the service is of a liturgical nature. The music must be within the capacities of the group that sings it and must be sincerely religious.

Mrs. Lilyan Connelly and Miss Barbara Fielder, Belmar, gave a brief song recital in costumes. After a buffet supper the Rev. Raymond H. Miller and Mr. Dare led the group on a tour of the church. Mr. Dare demonstrated and spoke briefly on the specifications of the organ.

LILYAN B. CONNELLY,
JAMES R. SCULL.

Lehigh Valley Christmas Party.

Members of the Lehigh Valley Chapter held their annual Christmas party at the Americus Hotel, Allentown, Pa., Saturday evening, Dec. 18. Entertainment was provided by the Bel Canto Trio of Easton, with Edna Kreis as piano accompanist. Plans were discussed for the annual senior and junior choir festivals.

SUE F. ENRIGHT, Secretary.

Lubbock, Tex., Organists Meet.

Fifteen members of the Lubbock, Tex., Chapter met at St. Paul's Episcopal Church Jan. 4. Organists from Lubbock, Floydada and Tahoka attended the meeting. Mrs. David Sieberg was elected treasurer to succeed Mrs. D. W. Douglas, who is moving to Floydada.

Mrs. Wallace Glover introduced Mrs. Carl Scoggin, director of music at St. John's Methodist Church, who led a discussion on "Easter Music." An Allen electronic organ was used.

ROBERT E. SCOGGIN, Sub-dean.
Chapter Reporter.

Dean and Husband as Hosts.

The Minnesota Chapter was entertained by our dean and her husband, Mr. and Mrs. Arthur J. Fellows, at their home in St. Paul Jan. 2. Buffet supper was served and after supper the members were entertained by a favorite Twin City comedian. Later in the evening one of the Guild members showed pictures of interest to the group.

The next meeting was held Jan. 17 in the form of a console party. Accompaniments to anthems were demonstrated.

On Feb. 17 Dr. Robert Baker of New York will give the second recital in the artists' series. The third program will be played by Catharine Crozier in April.
EARL BARR, Secretary.

La Crosse, Wis., Chapter.

The La Crosse, Wis., Chapter held its third meeting of the season at St. Rose Convent Jan. 9. The program of study outlined for the year was resumed. Sister M. Karen concluded the explanation of organ development through the centuries. Mrs. C. B. Burgess, the dean, gave her third in a series of discussions on choral music and its growth. Since her discussion treated extensively of Gregorian chant the schola of St. Rose Convent demonstrated by singing the Proper of the Mass for the day, that of the Feast of the Holy Family. Mrs. Agnes Sayles discussed the forerunners of Bach belonging to the German and English schools. Members of the Guild played the following

organ selections characteristic of the two schools: "Cantilena Anglica Fortunae," Scheidt (Mrs. C. B. Burgess); Toccata, Muffat (Sister M. Lucilda); "Vom Himmel hoch," Pachelbel (Mrs. Calvin Thatro).
SISTER M. KAREN, Secretary.

Atlantic City Chapter Activities.

The highlight of the Atlantic City Chapter's activities was the community Christmas concert Dec. 16 in the senior high school auditorium, where a mixed chorus of seventy-five voices sang a program of choral numbers under the direction of Dr. David Hugh Jones, F.A.G.O., of Princeton and the Westminster Choir College. Nathan I. Reinhart, the dean, played a group of organ numbers on the four-manual Midmer-Losh instrument. Alfred Silipigni, a student at Westminster Choir College and a member of the chapter, conducted the month's preliminary rehearsals. After the formal program Dr. Jones led the audience in the singing of carols.

The next event for our chapter will be a clergy-organist dinner Feb. 26.
E. B. FULLER.

Akron, Ohio, Chapter.

Members of the Akron Chapter were guests of the Friends of Music Club Wednesday evening, Dec. 8, at the Church of Our Saviour. Appearing on the program were Meredith Harding, organist; Calvin Rodgers, violinist, and the choir of the West Congregational Church, under the direction of Burton Garlinghouse, accompanied by Marie Beidler, organist. Harold Tower, former dean of the Akron Chapter, was host. Assisting him were Mr. and Mrs. J. L. Ruth, Mrs. O. E. Browning and Clarenz Lightfritz.
ANNIE FELBER, Registrar.

Central Florida Chapter.

The Central Florida Chapter held its January meeting Jan. 11 in Orlando at the First Methodist Church. Mrs. Paul Penrod, the dean, presided over a short business session. Mrs. Frances C. Mackie of Orlando was accepted for membership. Plans were completed for a recital, sponsored by the chapter, at Rollins College Jan. 27 by Dr. George W. Volkel of New York.

A Guild vesper service is to be held Feb. 6 at 5 p.m. in St. Luke's Cathedral. Bishop John Loutitt will speak, with Arthur Jones at the organ.

Louis Adams gave an interesting talk on the Möller organ. Sixteen members were present.
MRS. R. H. WALTHOUR, Secretary.

Tacoma Discusses Examinations.

The 1949 examinations and test pieces were the subject discussed by Walter Eichinger of the University of Washington music department when the Tacoma Chapter held its first gathering as a chapter at the First Lutheran Church Dec. 13. Mr. Eichinger discussed the various sections of the examinations. He illustrated his talk by dictating to his audience some samples of ear-training tests. With Mr. Eichinger's performance of several test pieces the program was brought to a close. Members gathered in the reception room for refreshments after the program. The First Congregational Church was the meeting-place for the Tacoma Branch Nov. 8. The program, a preview of Christmas music for the organ, was opened by Miss Doris Helen Smith, whose selections were the Chorale Prelude "O Come, Emmanuel," Walton, and "Noel Basque," Benoit. Leonard Raver played "From

Heaven Above to Earth I Come," Pachelbel; Prelude on "Divinum Mysterium," Candlyn; "Silent Night," arranged by Kreckel, and "Noel," Guilmant. The program concluded with D. Robert Smith's performance of "Christmas," Dethier. Miss Orpha Moser opened her home for a social hour.
ESTHER HILD, Secretary.

Metropolitan New Jersey Chapter.

The December meeting of the Metropolitan New Jersey Chapter was the occasion for a Christmas party held Dec. 6 at the Wyoming Presbyterian Church in Millburn. Robert Pereda was the host. The entertainment for the evening was a magic show given by Dr. Thomas Hwabacker, who kept his audience guessing for nearly an hour. There was carol singing, led by J. Clifford Welsh, and games under the direction of Edward A. Hillmuth. Mrs. Blasius was in charge of refreshments.
HELEN H. TYSON, Registrar.

Plays for Texas Chapter.

Although the weather was inclement, an appreciative group of organists came out to the First Methodist Church in Dallas, Tex., Jan. 17 to hear a recital by Robert Ellis, an outstanding young Texas organist who is on the faculty of the North Texas State Teachers' College in Denton. He played an interesting program by Dunstable, Martini, Arne, Handel, Bach, Brahms, Dupré, Roger-Ducasse and Messiaen.

This program followed the monthly meeting of the chapter. Dinner was served in the Texas room of the church preceding the business session, with the dean, Mrs. Blomdahl, presiding. Prizes in the ticket selling contest for the Dupré recital were presented to Mrs. William Barclay, Mrs. Bruce Dougherty, Robert Miller and Henry Sanderson, the recital chairman.

The chapter will present Mrs. Mary Crowley Vivian, formerly of Boston, in a recital Feb. 7 at the Highland Park Methodist Church.

Central Iowa.

The Central Iowa Chapter has been fortunate in acquiring a talented new member, transferred from the Rochester, N. Y., Chapter. It was a pleasure at our monthly meeting in St. Paul's Church, Des Moines, Jan. 17, to have Mrs. Edith Schmitt play an organ program. She is the wife of the new head of the piano department of Drake University. Mrs. Schmitt played with fine interpretation and emotional feeling, as well as great technical dexterity. The following was her program: Prelude, Fugue and Chaconne, Buxtehude; Prelude, Clerambault; "Recit de Tierce en Taille," de Grigny; "Noel," d'Aquin; Prelude and Fugue in D major, Bach; Cantabile, Franck; Scherzo, Second Symphony, Widor; "The Sun's Evensong," Karg-Elert; "Variations sur un Noel," Dupré.
MRS. PEARL RICE CAPPS, Secretary.

Central New York Chapter.

The Central New York Chapter held its first meeting of 1949 Jan. 3 at the Munson-Williams-Proctor Institute in Utica. The business session was conducted by Dean Gilbert Macfarlane and it was announced that Canon West of the Cathedral of St. John the Divine, New York City, would be our guest speaker at the annual banquet in May. Plans are in formation for an organ playing clinic to be conducted by Ernest White, the musical director of the Church of St. Mary the Virgin, New York City.

The February meeting is to be in the form of an open forum, to be conducted by the dean. It will be divided into three parts: Organ playing, church music and hymns of various denominations.

The January meeting was marked by the rendition of the Mozart Concerto for organ and piano by Mrs. Vincent McGinty and Miss Marjorie Newlove. This was followed by a lecture by Miss Marcella Lally, supervisor of music in the Utica schools, on the choral technique of Fred Waring. Refreshments were served, with the Misses Marguerite Briesen and Doris Thorne pouring.
DORIS B. HURD, Secretary.

Southwestern Michigan.

The Southwestern Michigan Chapter held an interesting meeting Jan. 3 at the First Baptist Church in Battle Creek. A brief business meeting was conducted, followed by the showing of two films, "The Singing Pipes," produced by Casavant Freres, and "Shrine of the Nation," a British film featuring Westminster Abbey. The Casavant picture showed the evolution of the organ from the pipes of Pan down to the present. The social hour was in the nature of a Twelfth Night celebration as carried on traditionally in England.

Max Newkirk, organist and choirmaster of the First Baptist Church was the host, assisted by Clark B. Angel, Miss Eileen Einhardt, Mrs. E. R. Beer and Mrs. Max Newkirk.
MARIBELLE HALVERSON, Registrar.

New Music for the Organ

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

Organ Works of Johannes Brahms, in two volumes, revised and edited by Gerard Alphenaar; published by Edward B. Marks Music Corporation, New York.

The organ works of Brahms are properly attracting increasing attention. This splendid new edition will do much to point up this favor. The eleven chorale meditations are contained in the first book. The editor has made the reading of some passages the easier by transcribing them from the alto clef originally used by the composer into the more commonly understood treble clef.

The second book is this publisher's real contribution to the present organ repertory. Several good editions of the chorale preludes are now available (this is one of the best), but the contents of the second volume are nowhere else easily procured at this time. The publisher justly says that this edition is the first to present all the organ works by Brahms in one collection. Certainly the unfamiliar pieces in the second book are well worth study and performance. The pieces comprise two complete Preludes and Fugues, in A minor and G minor, respectively; a separate Fugue in A flat minor and a Chorale Prelude and Fugue on "O Heart-breaking Sadness."

"First Elements of Organ Technic," by Arthur B. Jennings; published by M. Witmark & Sons, New York City.

The first two words in the title of this book honestly describe and delimit the aims and scope of this excellent pedagogical achievement. The volume takes the beginner from the necessary explanations of the essentials of organ playing, both pedal and manual, and provides exercises and studies to develop technique until he is ready to tackle the easy pieces of Merkel and the easier type of service music so frequently used for teaching purposes. The writer of this method has succeeded in making his expositions lucid and sufficient; his grasp of the subjects treated is comprehensive. Better than in many books of like character I have seen are the basic facts about the instrument itself and the playing of it set forth in proper form and order. The hand and cunning of the experienced and wise teacher is everywhere apparent in the orderly treatment of the problems that face the student in his early efforts. Both compiler and publisher of this addition to organ instruction guides deserve high commendation for the joint product now offered the fraternity.

Improvisation on "Christ, the Lord, Is Risen Today," by William McRae; Chaconne, by Louis Couperin, arranged for organ by Joseph Bonnet; "Moonlight on the Lake," by Frederick Marriott; Three Trios for Organ, Beethoven, edited by Robert L. Bedell; Concerto in D minor, Vivaldi, arranged for organ by J. S. Bach; published by the H. W. Gray Company, New York.

In good time for Easter comes this brilliant treatment of the familiar hymn of that season. The improvisation gives us some unusually high-grade contrapuntal writing; the music is not hard to

play and returns a high profit for the player's efforts.

The Bonnet transcription is a noble excerpt from the volume of early French organ music put out by the same firm a year or so ago.

The Marriott piece is a lovely nocturne, ideal for exhibiting the solo stops and the luscious background coloring available on the modern organs. The composer has not printed much detail as to registration, but the possibilities are there for the venturesome player who is willing to go farther than obvious suggestions go.

The Beethoven trios are of no outstanding musical value; they strongly resemble the better grade of kappellmeister essays so plentiful in Teutonic circles between Bach and Beethoven. The three pieces could be of worthy pedagogical use in the earlier stages when exercises, three-part playing, are most desirable and additions to the Buck pedal studies and Rinck trios will be welcomed.

For many years the concerto listed above was deemed to be by Bach and was so published. That talented son of the Leipzig master, Wilhelm Friedemann, later succeeded to the honor. Only with the discovery of Vivaldi's original score was the truth made known. The expert E. Power Biggs has vested Bach's version with registration guides and not much else; the result is a concert work of high musical values and brilliant technical possibilities.

Harmonised Chorales (371) and Chorale Melodies (69) used by J. S. Bach, revised, corrected, edited and annotated by Albert Riemenschneider; published by G. Schirmer, Inc., New York.

Other volumes of the chorales used by Bach have been published, notably by Peters and Breitkopf & Härtel, but none has ever equaled for thoroughness and exactness the edition now at hand. Every organist and choirmaster should use this book for reference and inspiration. The editor has done a magnificent job.

"Thirty-five Miniatures," by Flor Peeters; published by McLaughlin & Reilly Company, Boston, Mass.

The average length of the pieces in this collection is about a page; as to technical grade, they run from simple to moderately easy. The two-staff format is used, with optional pedal suggestions marked in at certain points. The forms and styles are those fitted for use in the Roman Catholic Church. The music is far above the average found in such collections. Devotional music of this high caliber should be welcomed in every communion where sincere music of good quality and appeal has a place.

Seven Chorale Preludes, by T. Tertius Noble; published in one volume by the Arthur P. Schmidt Company, Boston, Mass.

None of the pieces included in this book is new (they bear copyright dates from 1925 on), but they represent the peak level of native organ writing during that period. Several of the titles have become familiar on recital programs; the rest deserve such treatment. The acknowledged excellence of these examples of hymn-tune treatment precludes any necessity for detailed analysis now. A listing of the titles should suffice to describe the contents clearly. The chorale preludes in-

cluded in this book are those on "Rockingham," "Charity," "Stracathro," "Dominus Regit Me," "Melcombe," "Picardy" and "St. Peter."

Festival Prelude on "Vigiles et Sancti," for organ and piano, by W. A. Goldsworthy; published by J. Fischer & Bro., New York City.

Ensemble players should acquaint themselves with this interesting treatment of the familiar old tune. Both parts are amply provided with opportunities for effective display; musical interest is maintained at a high level; the work builds up to a striking climax on the last page. Association with lyrics of Paschal application makes this piece an effective and seasonal one for use at Eastertide.

"Melodie Poetique," for organ, by Charles Demarest; published by Theodore Presser Company, Philadelphia.

A lovely lyrical prelude for service use or a colorful intermezzo for recital. Opportunity is given for the artistic use of solo stops. The hand of the experienced organist is shown in the concise but clear directions for registration. While this music is simple, it is certain to give pleasure to the listeners and gratification to the players.

Prelude and Fugue in E minor ("The Wedge"), by J. S. Bach; Prelude and Fugue in C major, Bach; Toccata, Adagio and Fugue in C major; Prelude and Fugue from the Eighth Harpsichord Suite, arranged for organ by William Pearson; published by Novello & Co., London.

Splendid new editions of old friends, music of tried and true value presented in excellent new formats, easy to read and to handle. The texts are of scrupulous accuracy and the editing and directional markings are of the best. The Handel number is perhaps the least known work listed. It is brilliant Handel, well set for its new medium.

Festive Postlude on "Veni Creator Spiritus," by Camil Van Hulse; "Thumb Box Sketches," by Eric DeLamarter; published by M. Witmark & Sons, New York.

The Van Hulse treatment of "Come, Holy Ghost" includes a brilliant toccata start and close, separated by a lovely ethereal echo organ interlude. Organ writing of unusually high quality!

The seven pieces within the covers of the DeLamarter suite are miniatures of poetic interest. The titles are significant of the types and moods illustrated; they are: "Harvest Sunset," "April Morning," "Shadows in Purple," "The Two Aspens," "Birches in Sunlight," "Quiet Pines" and "Lilt in May." We have music whimsical and music that is solemn, music of tender

mood and some of irony and devotion. This indeed is music of originality and expressed personality. And, what is more to the point, it is also music of quality, set down with that subtle virtue of possessing appeal for both expert and tyro.

Overture to "Otho," by Handel, arranged for the organ by Patrick Williams; published by J. B. Cramer & Co., Ltd., London, England.

One of Handel's finest operatic overtures recast for organ solo with expertness and success. The composer used a more involved form than usual. The customary broad introductory material is followed by the expected fugue; but in this sample of his work these are followed by a Gavotte and an Intermezzo. The Gavotte is repeated as a Finale. Players on the lookout for brilliant music, interesting alike to player and listener, will do well to examine this number.

Special organ part to "The Seven Last Words of Christ," by Dubois, made from woodwind and brass parts for use with strings and timpani, by N. Lindsay Norden; published by J. Fischer & Bro.

In company with Mr. Norden's excellent arrangement of a like character of Handel's "Messiah," conductors are offered something of practical value. In cases where it is impossible to use the full orchestra demanded by Dubois an effective substitution can be made by using this version as arranged by Mr. Norden. Parts for strings and timpani may be procured from the publisher.

DOROTHY K. DRING, a member of the Central Ohio Chapter, A.G.O., was honored at the recent session of the Grand Chapter of Ohio, Order of the Eastern Star, by being appointed grand organist. She is a pupil of Henry F. Anderson of Cleveland, formerly dean of the Northern Ohio Chapter. For three years she served as organist of St. Alban's, Bexley, Ohio, and was a member of the piano faculty of Capital University, Columbus, Ohio. At present she is the organist of Mayflower Congregational Church in Columbus.

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RECITAL PROGRAMS OF 1948 ANALYZED; REVEAL TRENDS

[Continued from page 1.]

gain on the part of the French composers and continued loss on the part of American composers, the former reaching a new high of 23.4 per cent and the latter a new low of 19.8 per cent. German composers other than Bach likewise suffered a further decline, reaching a new low of 11.8 per cent. English composers show no appreciable change.

"With the exceptions noted (which are, of course, purely the personal opinions of the writer), the trends shown by these successive reports continue to be of a decidedly healthy nature, pointing to an eventual renaissance of organ music in this country. Let us hope that these trends may continue until our organ programs are on a par in quality with those of any other instrumental or vocal performance."

Herewith are presented the results of the survey, listing compositions played most frequently, the figures representing the number of performances of each composition:

Table listing compositions by various composers such as Bach, Handel, and Mendelssohn, with their respective performance counts.

Table listing compositions by various composers such as Widor, Dupre, Karg-Elert, and Mendelssohn, with their respective performance counts.

Table listing composers and their respective performance counts, including Widor, Dupre, Karg-Elert, Mendelssohn, Franck, and others.

An analysis by nationalities of composers is as follows: Organ Works of French Composers 2,239 23.4%, Organ Works of J. S. Bach 2,092 21.9%, Organ Works of American and Canadian Composers 1,898 19.8%, Organ Works of German Composers other than J. S. Bach 1,133 11.8%, Organ Works of English Composers (G. F. Handel included) 637 6.7%, All other Organ Works 515 5.4%, Transcriptions 1,053 11.0%, Total Performances 9,567 100.0%

NEW YORK HEARS "EUCCHARIST," CONDUCTED BY JOHN HARMS

The John Harms Chorus presented the first performance in New York of "Eucharist," music from Wagner's "Parsifal," Dec. 8 at St. James' Episcopal Church on Madison Avenue. The sacred text is by Dr. John J. Moment and the work is arranged for organ by Dr. Charlotte Garden.

Handel's "Messiah" was given by the John Harms Chorus Sunday evening, Oct. 10, at St. James' Church in New York as a benefit for the Cancer Fund. Beatrice Hatton Fisk was the organist. The soloists were Jean Watson, contralto, and from the Metropolitan Opera Paula Leuchner, Brain Sullivan and Lawrence Davidson.

John Harms is conductor of the Bergen Choral Society, which presented Haydn's "Creation" at Bergen Junior College, Teaneck, N. J. Walter Wild was at the organ. Mr. Harms is organist at St. Paul's Episcopal Church in Englewood, N. J. Under his direction the choir of boys, men and soloists gave Handel's "Messiah" Nov. 28 and a carol service Jan. 2.

PITTSBURGH FORCES JOIN IN ANNUAL CAROL FESTIVAL

Two presentations of the twelfth annual Christmas carol festival took the place of the regular organ recital at Carnegie Music Hall in Pittsburgh Dec. 12—one at 2 o'clock and the other at 4. The event was directed by Dr. Marshall Bidwell, organist and director of music of Carnegie Institute, and Howard L. Ralston was assisting organist.

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CHICAGO, FEBRUARY 1, 1949

Code of Ethics Deserves Heed

[The editorial herewith reprinted was published in the July, 1938, issue—more than a decade ago. Its reproduction seems timely since conditions have not changed much and since it answers some questions that are asked frequently today. Since there are many organists who apparently are unaware of the fact that there is a code of ethics of the American Guild of Organists and that the effort to have it observed is continued without interruption, it is hoped that all who may not be familiar with this code will read the subjoined editorial.]

Much that is enlightening may be found in the report of the committee on the code of ethics of the American Guild of Organists, presented at the annual meeting in New York last month. For one thing, one will find the answer to the questions frequently heard: "What has become of the code of ethics? What protection does it afford the membership? Is the Guild really able to enforce its code?"

To answer the last question first, Professor Samuel A. Baldwin, chairman of the committee, makes it clear that there are no "teeth" in the code, and that it has no force of law back of it. There is, however, a real moral force, and very few men of standing in any profession feel so independent and so self-righteous that they are willing to act in defiance of the rules of conduct which their fellows have adopted. So there is a strong deterrent effect, and this can be made even stronger if every organist will give his support to the enforcement of the code. Beyond that we would suggest more publicity whenever this would help rather than hinder in dealing with complaints.

An incident in the course of the year, described by Professor Baldwin, proves, of course, that not always does moral suasion prove effective. He reports:

"The Guild frowns upon indiscriminate applications for positions where no vacancies exist. An organist in Portland, Ore., complained that one residing near New York had applied for his position. In his reply to a letter taking him to task, this organist asserted his independence of the Guild and his legal right to apply for any position he pleased. A vote of censure from the council closed the incident. It is not a question of legal rights, but of an unethical practice. And any organization may prescribe rules of conduct for its members."

A new cause of difficulty encountered during the year is interesting. In a certain church an assistant organist was appointed without the consent of the organist, with the sole object, it was charged, of giving the assistant the privilege of using the organ. The council has adopted a new rule which will apply in such cases. It is as follows:

Rule 4 (a.) Whenever an assistant organist is to be appointed, such appointment should be made upon recommendation by the organist-in-chief.

(b.) The entire use of the organ shall be under the control of the organist.

Chairman Baldwin summarizes his report very sensibly when he writes: "Our

'code' is a simple one, but ample for our needs. But in an organization as farflung as ours it can be made effective only through the efforts of our members to make its provisions known, and to secure the friendly cooperation of the churches."

As time goes on and as more organists take advantage of the services of the committee on ethics, the power of the Guild will grow and consequently more churches and organists will regard its advice and heed its rulings. Though there is no system of penalties and no legal authority that can be used as a club, the number of those who will dare to incur public censure from those administering the code will decrease.

Professor Baldwin cheerfully states that his committee, created to deal with unpleasant situations, has found the pleasant ones far outnumbering the unpleasant, and reports that in many churches the ideals of the Guild are fully exemplified in the musical relationships. This is undoubtedly true, and we should all rejoice over the fact. On the other hand, we encounter sad cases to which the committee may well devote its attention. A recent instance concerns a prominent church in an important city, where there is an excellent organ and where outwardly every prospect pleases. Yet one organist after another, lured by these prospects, finds himself facing a trying situation before he has been many months in the place. A one-man musical authority creates conditions which seem repeatedly to cause disappointment and heartache to men who are attracted from a distance and are quickly disillusioned. Is there a way in which the committee on ethics after making an investigation, if it finds conditions as reported, could issue a warning that would prevent the story from repeating itself?

The code of ethics is a long step toward winning for the church musician the respect to which his professional standing entitles him. It should serve, with the cooperation of the Guild the country over, to stop some churches from dealing with organists as they would not dare to deal with ministers and some ministers from compelling organists to endure what they themselves would not endure.

A Tooth for a Cipher

Barter and exchange now and then enter into the organ business. And we have in the United States professional men who make the organ their hobby. For example, there is Dr. Donald C. Balfour, head of the famous Mayo Clinic in Rochester, Minn., who owns and plays an organ in his home. And there is Dr. Raymond Mixsell, whose fame as a pediatrician is nationwide, who has a large organ in his home and is interested in everything pertaining to organ music. Incidentally he has been a reader of THE DIAPASON for thirty-six years. There are a number of others, whose names do not come to mind at the moment. Yes, we have dentists, too. The name of that well-known Milwaukee church organist, Dr. O. M. J. Wehrley, suggests itself at once, for he is as adept at playing a service as he is at filling a cavity.

All of this is suggested by a letter from an organ builder in which he tells of a dentist in Harrisburg, Pa., who has a two-manual organ in his home and is rated as an accomplished organist. The organ man recently stopped to see the doctor and have him look at an aching molar. The dentist found it necessary to extract the offending member. The dentist happened to have an aching cipher in his organ. The organ man remedied the cipher. No charge by either expert. It was a tooth for a cipher—even exchange of professional services. The dentist is Dr. Harry D. Rhein, for many years a member of the American Guild of Organists. The man who cured the cipher is A. M. Cannarsa of Hollidaysburg, Pa.

A REPEAT PERFORMANCE, by popular request, of "The Messiah" at the cathedral in Garden City, N. Y., Sunday, Jan. 2, was given by the Long Island Choral Society, Karl Bollhorst, Jr., organist-accompanist, and Maurice Garabrant, organist and director.

RICHARD KLAUSLI



RICHARD KLAUSLI MOVED to Lansing, Mich., last fall to assume a position on the music faculty of Michigan State College, where he teaches history of music and church music and directs the college a cappella choir. He was also appointed minister of music of Plymouth Congregational Church. To combine this position with the one at the college, Mrs. Klausli has taken charge of the boy, carol and junior choirs of the church, while Mr. Klausli plays the organ and directs the chapel and chancel choirs.

Before going to Michigan Mr. Klausli was successively organist and choir-master of the Church of the Ascension, Cambridge, Mass., minister of music of Union Church in Boston and minister of music at the Congregational Church, Pawtucket, R. I. Both Mrs. Klausli and he hold master of music degrees from the New England Conservatory of music. During the three years he served in the Pacific with the Forty-first Infantry Mrs. Klausli was in charge of the music at the Rhode Island church.

On Dec. 10 the M.S.C. a cappella choir sang the following program at Plymouth Church: "All Breathing Life," Bach; "Adoramus Te," Palestrina; "A Legend," Tchaikowsky; "Go Not Far from Me," Zingarelli; "Salvation Is Created," Tschesnokoff, and two spirituals—"Behold, the Star" and "Ain't That Good News," both arranged by William Dawson. This choir was scheduled to broadcast from WKAR Jan. 11 and 27 and Feb. 22.

MRS. ETHEL KIMBELL ARNDT
TAKEN BY DEATH IN TOLEDO

Mrs. Ethel Kimbell Arndt, for years one of Toledo's leading musicians, died Jan. 10 at her home after an illness of several months. Mrs. Arndt had been organist and minister of music of the First Baptist Church since the church was completed twenty-one years ago. Prior to that she served Plymouth Congregational Church for five years. She also was a teacher of piano, a volunteer worker at the Crippled Children's Convalescent Home, and a member of the teaching staff of the Recreational Leadership Institute. She was a member of the Americana Guild of Organists, a life member of the Toledo Choral Society, for which she served as accompanist, and a member of Mu Phi Epsilon, the Euterpean Club, the Toledo Pianoforte Teachers' Association, the Monday Musicales and the Toledo Woman's Club. At one time she directed the Helen Beach Jones Chorus of the Woman's Club. In December, 1945, she organized and trained the chorus which Mlle. Nadia Boulanger conducted in a presentation of Gabriel Faure's "Requiem" as a memorial to Toledo's war dead in the Museum of Art Peristyle.

Mrs. Arndt, a native of Toledo, born forty-seven years ago, received her musical training there and at the New England Conservatory of Music. She studied organ under the late John Gordon Seely. She also studied at the Father Finn Choral School, the Christiansen Choral School and the Westminster Choir College.

Surviving are her husband, Alex J. Arndt, vice-president-secretary of the Roberts Printing Company; a daughter, Elizabeth Kimbell Arndt, a sophomore at Northwestern University; her mother,

Looking Back Into The Past

Thirty-five years ago the following news was recorded in the issue of Feb. 1, 1914—

A new factory building was completed in Dorchester, Boston, Mass., by what was then the Ernest M. Skinner Company and is now the Aeolian-Skinner Organ Company.

A report by the music commission of Portland, Maine, on the results of the first year of recitals on the great organ presented by Cyrus H. K. Curtis to the city showed that approximately 225,000 people had heard Will C. Macfarlane play the Austin instrument.

Twenty-five years ago the following news was recorded in the issue of Feb. 1, 1924—

Adolph B. Spreckels, donor of the Palace of the Legion of Honor to San Francisco, engaged the Skinner Organ Company to build a large four-manual organ for the new building.

To introduce the large four-manual Casavant installed in the Madison Avenue Presbyterian Church in New York, Seth Bingham, organist of the church, arranged a series of recitals, which were played in January and February by Harry B. Jepson, Charles H. Doersam, Lynnwood Farnam and Walter C. Gale. Mr. Bingham gave the final recital Feb. 5.

Ten years ago the following news was recorded in the issue of Feb. 1, 1939—

Losses of the month included the death of Frank Wright, a founder, former warden and for many years chairman of the examination committee of the A.G.O., and of Albert W. Snow, eminent Boston organist and teacher.

Dr. Caspar Koch played the 2,000th recital given at Carnegie Hall, North Side, Pittsburgh, since the steelmaster presented the organ to the city.

In his reminiscences, translated from the French by Esther Jones Barrow, Louis Vierne told of his association with Guilman and revealed details of the "Trinité scandal."

Mrs. Grace W. Kimbell, and a brother, William Kimbell, Toledo.

Funeral services at the First Baptist Church were conducted by the three clergymen with whom Mrs. Arndt was associated—the Rev. Alexander S. Carlson, pastor of Pilgrim Congregational Church; the Rev. Albert K. Morris, Cincinnati, who was pastor of First Baptist Church during most of the years she was minister of music there, and the Rev. Milo C. Sawyer, present pastor of First Baptist.

Blowers and Organ Wind.

Welling, Kent, England, Nov. 14, 1948.

—Dear Mr. Gruenstein:
Your references to the "History of Organ Wind" and the "reprint" "Romance of Organ Wind" on page 16 of the October issue of THE DIAPASON made most interesting reading.

When appreciating the tonal qualities of organs, how few "enthusiasts" ever pause to consider the importance of a steady wind supply. This subject of wind supply, largely as a result of the reliability of "fan" blowing, tends to make both organist and congregation take it for granted.

In publishing its twenty-first anniversary handbook, the Organ Club decided to include an article on "Blowers and Blowing," which was written by the late Frank Webb, who was not spared to live to see his article in print. Readers of THE DIAPASON who wish to read the article can acquire a copy of the handbook from the writer, price 2/d post free, or from Mr. James C. Andrews, 47 Outer Drive, Oak Ridge, Tenn., at the United States' equivalent of 2/9.

Yours truly,
J. R. KNOTT.

14 Yorkland Avenue, Welling, Kent.

HANDEL'S "JUDAS MACCABAEUS" was performed at Emmanuel Baptist Church, Brooklyn, N. Y., Nov. 21, under the direction of Henry Fusner, M.S., A.A.G.O., organist and choir-master. On Sunday afternoon, Dec. 19, the annual service of carols by candlelight was presented. Traditional and modern carols were performed by the choir and congregation in the candle-lighted church. Mary Canberg, concert violinist, played as prelude the Church Sonata in D by Corelli.

EMANUEL A. SUTTER, Robert M. Webber and John P. West were presented in their junior organ recital Sunday afternoon, Jan. 16, at the Second Baptist Church, St. Louis, by the St. Louis Institute of Music. Their program was well received by an audience which overlooked the miseries of a snowstorm.

WILLIAM SELF

New Book on Carillons



CHRISTMAS CAROLS SUNG by the All Saints' choir of men and boys drew 700 to the Worcester, Mass., Art Museum Dec. 19 despite a raging storm. The ensemble of twenty-five younger boys and seventeen men and older boys was directed by William Self, with George Young, Jr., accompanist. The entire hour was broadcast.

One of the most effective presentations was a "Catalonian Christmas Carol" requiring two choirs performing antiphonally. Phrases by the visible choir were closed abruptly and responses by the distant choir (conducted by Ward Mansur) were prompt and true to pitch.

One of the most interesting numbers was the traditional Andalusian carol, "Villancio Andaluz," sung in Spanish and augmented by castanets, finger cymbals and tambourine played by Gordon Clem, Robert Chadwick and George W. Gow.

FORMER KIMBALL HALL ORGAN PLACED IN PEORIA CHURCH

Dedicatory services for the three-manual Kimball organ in the First Methodist Church of Peoria, Ill., were held in January and the dedicatory recital, to be played by the church's minister of music, D. Deane Hutchison, will follow. The instrument was originally installed in Kimball Hall, Chicago, in 1942, and has been played by many noted organists. It has over 4,000 pipes. The original case, minus the pipes, is again used with ornamental wood grilles replacing the pipes.

WITH A PERFORMANCE of parts 1 and 2 of the Bach "Christmas Oratorio" Dec. 26, the senior choir of St. Andrew's Church in Louisville has completed the first half of a busy season devoted to musical services. Heard earlier were Mozart's "Requiem" in D minor Nov. 7 and excerpts from Mendelssohn's "Elijah" Nov. 28. The Mozart and Bach works were accompanied by organ and strings. Of interest to music circles in Louisville in January was an organ recital at the church by Carl Weinrich. Robert F. Crone, organist and choirmaster of St. Andrew's, announces a service of choral evensong for March 6.

The latest addition to the scarce literature of bells is a volume entitled "Carillon," the work of Arthur Lynds Bigelow. The book is published by the Princeton University Press. A valuable feature is a list of the carillons in the United States and Canada, with the names of the founders, the men who play them and when recitals are given on these bells, with other information. This is probably the first time that such data have been collected and made available to the public. There are also beautiful illustrations.

The author, bellmaster of Louvain for six years before the recent war, has held the same position at Princeton University for the last eight years and was responsible for the reorganization of the 1892 carillon and the addition of fourteen treble bells. He tells the story of these Princeton bells from their founding in England two decades ago to the renovation and enlargement which has earned this instrument a prominent place among the carillons of the world.

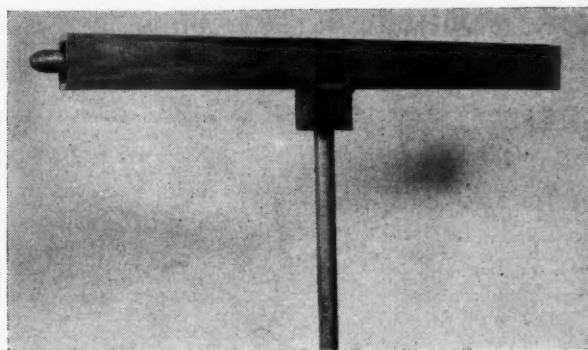
Being an authority on the technical aspects of bell founding as well as on the history of bells and bell towers throughout Europe, Mr. Bigelow answers in this book the questions on carillons that might be asked by the casual listener, the trained musician, the engineer or the music historian—why a bell is shaped as it is, how it is hung, what accounts for its tone; what is change ringing, pealing, a chime tune, carillon music and what are the advantages and disadvantages of electrical operation. A final chapter describes the development of the carillon in America.

E. POWER BIGGS ON RECITAL TOUR AROUND THE COUNTRY

E. Power Biggs left Jan. 16 for an extended concert tour circling the country. Mr. and Mrs. Biggs are to travel as far south as Texas and Louisiana, and the last recital will be given in Washington state. Many of the performances are to be given with string orchestra, and in these Mr. Biggs will play and conduct from the keyboard. Cities to be visited include Grand Rapids, Mich., Naperville, Ill., Galveston, Tex., Pineville, La., Shreveport, La., Oklahoma City, Okla., Ottawa, Kan., Marysville, Ohio, Flint, Mich., Wilmette, Ill., Appleton, Wis., Bloomington, Ind., Los Angeles, Cal., Ellensburg, Wash., Walla Walla, Wash., Montreal, Que., and Newark, N. J.

During the trip Mr. Biggs will originate two of his regular Sunday broadcasts from distant points—Feb. 20 from Chicago and Feb. 27 from Salt Lake City. The remainder of the broadcasts will be played by guests from Cambridge—Catharine Crozier Jan. 23 and Arthur Poister Feb. 13, with four broadcasts by Daniel Pinkham and Theodore Chanler.

Announcement is made of the release of a new Columbia Masterworks Album of French organ music, recorded by Mr. Biggs on the organ in St. Paul's Chapel at Columbia University. Music included in this album is as follows: Toccata from Fifth Symphony and Pontifical March, Widor; Grand Chorus and "Dialogue," Gigout; Chorale, Minuet and Toccata from Gothic Suite, Boellmann; Antiphon, "I Am Black but Comely," Dupré; "Litanies," Alain; Finale from First Symphony, Vierne.



A visitor at our factory recently asked: "Is it necessary that a pipe have its mouth at the lower end and stand in a vertical position in order to produce a sound?"

The above photograph shows a stopped wood pipe with its block moved from the end to a new mouth in the mid-section of the pipe. The original mouth end was covered. The result is that the pipe then spoke a major seventh above its original pitch, due to the reduction of the vibrating air column's length to about half what it had been.

This simple demonstration clarified a question put by our inquiring visitor.

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Toronto Center.

"Bigger and better" seems to be the motto of the Toronto Center as the New Year's party is held with much merriment each succeeding year. On Jan. 6 the entertainment reached a high mark in attendance and enjoyment. The committee, under Miss Muriel Gidley's direction, arranged a program, mostly in lighter vein, which included such features as a fashion show (presented by some of the male members), a broadcast quiz sponsored by "Our Anthems, Inc.," and an examination in organ playing (at the piano) in which the candidate, referring to his liquor permit for notes on registration, played extracts from the D minor at supersonic speed, but fell down deplorably in transposition. "Changing the combinations"—behind a screen—and reappearing in full Mother Hubbard was vividly acted by—but here I must stop. Equally diverting was a German lied sung by Herr Adolph Winkler, the topical nature of which would have been more fully appreciated had a translation been available.

On the more serious side T. J. Crawford (Tommy to all of us) played and sang his own setting of "Mr. Sleep," a poem for children written by an old friend, the late Captain Oliphant Down. Mr. Crawford also read one of his famous poems recounting the various ups and downs of C.C.O. history.

Refreshments were served and everyone went home in very, happy mood.

H. G. LANGLOIS.

A recital of carols and other Christmas music was given in Yorkminster Church Dec. 14. The Yorkminster Choir had the assistance of soloists and members of the choirs of the Deer Park United, Epiphany, Old St. Andrew's, St. Thomas' and Timothy Eaton Memorial Churches. D'Alton McLaughlin conducted and David Ouchterloney was at the organ. This recital was under the auspices of the Toronto Center and was one of the efforts of the College to raise money for the British Organ Restoration Fund. The numbers rendered included compositions by Hugo Wolff, Crotch, Rowley, Reinecke and Kastalsky, as well as old Norwegian, Portuguese, Spanish and Russian numbers. Mr. Ouchterloney played "Two Old French Noels" by Balbastre. There was a very good attendance and a nice sum was realized for our objective.

T. M. SARGANT, Secretary.

Kitchener Center.

The Kitchener Center presented part 1 of Handel's "Messiah" at St. Andrew's Presbyterian Church Dec. 29. The choir of seventy voices was chosen from city churches and choral groups and was conducted by Ralph Kidd of Guelph and W. E. France of Stratford. The soloists were Ety Economova, soprano; Pauline Hymmen, contralto; Gordon Scott, tenor, and Hugh Funnell, bass. The church was filled to capacity and the proceeds were in aid of B.O.R.F.

AGNES FISCHER, Secretary.

St. Catharines Center.

One of the highlights of the Christmas season was the carol service in the First United Church on the evening of Dec. 20. This was under the auspices of the St. Catharines Center. All the local choirs were combined and sang carols and several choruses from Handel's "Messiah." Arthur Hannahson directed, with Eric Dowling at the organ. Lewis Jones played the preludes, offertory and postlude. A large congregation was present and the offering was devoted to the B.O.R.F.

BERNARD A. MUNN, Secretary-Treasurer.

Oshawa and District Center.

The annual carol festival of the Oshawa Center took place at the Simcoe Street United Church on Dec. 12. This, the most commodious church in the city, was filled

to the doors. The Rev. H. D. Cleverdon, rector of Christ Anglican Church, said the opening prayers. John Robertson was organist for the occasion, using the following works: Pastorale, Corelli; Fantasie on "O du Fröhliche," Rebling; "Gloria in Excelsis," Schubert. Besides six well-known carols for congregational singing there were three groups by choirs: Oshawa Public Schools' Choir, directed by Wallace Young—"Give Me Wings," Baynon; Christmas Hymn, Praetorius; "Unto Us a Boy Is Born," Fifteenth Century; "I Wish You a Merry Christmas," Old English.

Combined Choirs of the Northminster United Church, under Kelvin James, and Christ Anglican Church, under W. George Rapley—"Break Forth, O Beauteous Heavenly Light," Bach; "The Shepherds' Noel," Ingham; "The Dawn of Christmas," Mueller; "What Is This Lovely Fragrance?," Willan; "Christmas Day," Holst.

Trinity United Church, Bowmanville, conducted by R. Gordon Harle—"Let Carols Ring," Swedish-Black; "In Winter Cold," Leslie Bell; "Glory to God," Stebbins; "Mid-Winter Carol," Marryott.

A brief business session was held at the conclusion of the service. The center looks forward with keen pleasure to the singing of the Pergolesi "Stabat Mater" by the Oshawa Elizabethan Singers, under their conductor, Mrs. Lyona Hunt Mangan, on Monday, Jan. 31. William Wickett, A.C.C.O., will play a number of organ works at this time and Kelvin James will accompany the choir.

ELIZABETH R. WELER, Secretary.

RADIO RECITALS AND OTHER ENGAGEMENTS OF MRS. FEELY

Mrs. Byr Della Sankey Feely for the past three months has played a series of recitals entitled "Beauty in Music" over radio station KWWL from Waterloo, Iowa. For six years Mrs. Feely has played a fifteen-minute recital as a prelude to each service in Grace Methodist Episcopal Church, which is in its eighth year of broadcasting its regular services over radio station KXEL. In the spirit of Christmas the James Blacks department store in Waterloo presented Mrs. Feely in a series of organ programs. They were heard twice daily throughout the Christmas season. Dec. 19 Mrs. Feely was guest organist for the presentation of "The Messiah" in the Oelwein, Iowa, Auditorium. All Oelwein civic and church choirs united to form a chorus of over 200 for this event. Other guest performances were Dec. 18 for the Waterloo Woman's Club chorus; Dec. 20 for the Waterloo "Mother Singers"; Dec. 22 for the Cedar Falls Woman's Club chorus and Dec. 23 for the Waterloo Y.M.C.A. chorus.

VESPER RECITAL SERIES AT EDGEWATER PRESBYTERIAN

The ministry of music of the Edgewater Presbyterian Church, Chicago, at the head of which is Alden Clark, has launched a series of vesper recitals for the third year. The first recital took place Sunday afternoon, Jan. 23, when Mr. Clark was assisted by Eleanore Warner, soprano, in a program which included the following organ numbers: Toccata in E minor, Pachelbel; Prelude in B minor, Bach; "Thee Will I Love, My Strength, My Tower," Karg-Elert; Adagio, "Ninety-fourth Psalm," Reubke; "Basse et Dessus de Trompette," Clerambault; "Carillon de Westminster," Vierne.

The remaining recitals in the series will be presented March 6, May 1 and June 12.

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To hear or to sing the Christmas portion of Handel's "Messiah" is always one of the inspirational and joyous experiences of the Yuletide season. This music had not been performed in Wilkes-Barre, Pa., for several years, and it was with enthusiasm that a chorus of 157 voices worked for two months under the direction of Charles Henderson to prepare and perfect this music in all its glory and beauty. It was well worth the hard work, for the two performances, given Dec. 12 and 13, were thrilling to both chorus and overflowing audiences.

The orchestra of twenty-four pieces used the original scoring and not the augmented one of Mozart's arrangement. Mr. Henderson showed distinguished musicianship and a spiritual understanding in his work.

The performances were given at St. Stephen's Episcopal Church under the auspices of the Wyoming Valley Council of Churches and the chorus was composed of singers from many churches and nationalities.

Mr. Henderson is organist and choir director of the First Presbyterian Church and conductor of the Singers' Guild of Scranton. He was assisted by Clifford Balshaw, F.A.G.O., and Mary Sheeder Wilson and Louie Weigand Ayre, members of the A.G.O.

**STROMBERG-CARLSON FINDS
BIG DEMAND FOR CARILLONS**

Production and installation of Stromberg-Carlson Liberty carillons have taken place in a number of cities, according to Anthony G. Schifino, manager of the Rochester firm's sound equipment division, and a large backlog of orders is on hand for 1949. Stromberg-Carlson bought Liberty Carillons, Inc., last July and moved the production facilities from New York to its Rochester plant. By means of electronics bell-like tones caused by striking a small piece of metal against another are amplified to sound like bells weighing several tons, and the cost of the new apparatus is so small that every church desiring bells can now afford it. Mr. Schifino explained. The bell effect in the "movie" "Miracle of the Bells" was derived from Liberty carillons and a popular radio feature, "Cavalcade of Sports," uses them in its commercials. The equipment is designed for either automatic or manual operation.

FRANKLIN GLYNN CONDUCTED an outstanding "Messiah" performance at the Academy of Music in Roanoke, Va., Dec. 10, with the Roanoke Civic Chorus and Orchestra taking part. The auditorium was filled and several hundred people could not gain admittance. Mr. Glynn formed this chorus four seasons ago and has built it up to 100 voices.

THE ARRIVAL OF LLANDA MAE RICHARDSON in the home of Mr. and Mrs. Hubbard Richardson at Springfield, Vt., is announced. The young lady made her debut Dec. 18. Her mother is a well-known organist who as Harriette Slack Richardson has achieved a fine reputation as a recitalist.

AT AN HOUR OF SACRED MUSIC in St. James' Episcopal Church at Texarkana, Ark., Sunday afternoon, Nov. 21, Mrs. Louise Stuart Holman, organist of the church, and C. N. Temple, Jr., assistant organist, presided at the organ for a program of vocal and instrumental numbers.

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A CHRISTMAS CANDLELIGHT service was held at the Church of the Holy Spirit (Episcopal) in Mattapan, Mass., Sunday afternoon, Dec. 26. The music was under the direction of James Taylor, organist and choirmaster of the church. Co-ordination of the Christmas story through

Scripture readings and the singing of carols, anthems and hymns constituted an interesting program. Both junior and senior choirs participated.

MEMBERS OF the Van Dusen Organ Club were privileged to hear a Bach program Jan. 10 by Miss Sylvia Tempest.

Miss Eleanor Clingen, Rene Dosogne, Thomas Ritchie and Robert Lodine. Dr. Van Dusen read analytical notes pertaining to the numbers played and brought out in detail the essential elements which enter into a proper performance and interpretation of Bach's works.

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GUIDEPOSTS FOR THE CHURCH MUSICIAN
PAUL SWARM EDITOR
LET'S IMPROVE CHURCH MUSIC

Electronic Organs Studied in Relation to Church Problem

[The following is an abstract of a paper read Jan. 1 before the Music Teachers' National Association at its session in Chicago by Dr. Barnes, describing the various electronic organs, comparing them with pipe organs and setting forth his convictions as an organ adviser and designer.]

By WILLIAM H. BARNES, Mus. D.

In this era of unprecedentedly high prices for building, and for all other things that go to furnish a church, the problem of raising money sufficient to build a church and to buy an adequate organ becomes very real. The same problem is faced in the case of an old church which has to make alterations to house a new organ. Since the war I have found it to happen repeatedly, when a church is erecting a new building, that when the final costs were in they exceeded the original estimates by 50 to 100 per cent. I know that one church had to make not less than three successive drives for building funds to keep up with the advancing costs of construction.

In these circumstances it is not strange that building committees look about to see where something may be saved, and most frequently it is on the cost of a new organ.

Two months ago I advised with a community church that was spending \$350,000 for a new church plant. It had allowed \$3,500, or 1 per cent of the cost of the building, for a musical instrument. Naturally this could be nothing more than one of the electronic organs. It was suggested by one of the group that met at luncheon that, of course, a pipe organ would be nice, but was really a luxury. I suggested that after looking at the plans of the church I noticed that they called for a slate roof. I told them that a tarpaper roof would keep the rain out just as well and that a slate roof was a luxury. Also the plans called for a steeple—pure luxury. It all depends on what the church considers a luxury. This particular church will buy an organ.

In many other cases the choice of musical equipment is settled by buying the cheapest substitute for an organ because the church has come to the end of its financial resources and must be satisfied, temporarily, at least, with a substitute.

So much by way of introduction. Electronic instruments are purchased by churches because of their low cost and sometimes because the music committee, which listens to a demonstration, can hear this low cost so much better than the musical results the instrument is producing. The price sounds wonderful in the ears of the harassed committee. Something for nothing, or at a nominal figure—this sounds like the answer to the churches' prayer. Here is one place where money can be saved in building and equipping a new church. But is it the answer?

Let us examine these electronic substitutes.

All electronics have the following qualities in common with organs: 1. The tone may be sustained indefinitely. 2. The tone may be increased or decreased, while being sustained, at the will of the performer. 3. The range of tone volume from soft to loud is entirely comparable with that of organs. These three characteristics make the sound of electronics sufficiently like the sound of organs to the uncritical ear of the casual listener so that it has been possible to sell thousands of them as substitutes for organs.

Electronics at present differ materially from organs in the following qualities: 1. Many qualities of tone common in any fair-sized organ have not to date been imitated successfully or even approximated with electronics. More important still, the chorus or ensemble effects are only feebly suggested. 2. The attack and release of the tone is very different from that of an organ. 3. The tone must invariably be heard by means of one or more loud-speakers in all electronics.

I credit Dr. Lee DeForest with the original work which made possible all electronic organs that have been built to date. About forty years ago a basic patent was granted to Dr. DeForest on a vacuum tube containing three electrodes. Hardly a field of industry is left which

the vacuum tube has not influenced. It was to be expected that sooner or later the field of music would be touched. All electronic instruments depend on vacuum tubes (or, as they are commonly called, "radio tubes") as an indispensable part of the mechanism for amplifying the initial sound impulses, which are normally nearly inaudible without such magnification.

The first successful electronic organ to be made available commercially was invented by Laurens Hammond of Chicago about 1935. About the same time as the Hammond appeared Frederick Albert Hoshcke, a well-trained musician, was working on another type of electronic. In his instrument the tone is produced by free reeds, the same as in that lowly instrument, the harmonium or melodeon. But the tones produced by the reeds are modified by electrostatic "pick-ups" placed above each reed and then transmitted to the amplifier and speaker. The Everett Piano Company manufactured the "Orgatron," as this instrument was called, until two or three years ago. Since then its manufacture has been taken over by the Rudolph Wurlitzer Company and it is now known as the Wurlitzer organ.

In 1938 Laurens Hammond introduced to the public an entirely different type of electronic musical instrument, which he termed the "Novachord." The sounds are produced by means of oscillating radio tubes. The only things that move to produce music are electrons. The electrons are caused to oscillate at various frequencies in accordance with the pitch of the tone desired. Mr. Hammond had in mind, when he invented this instrument, not a substitute for an organ, which he already had in the Hammond organ, but an entirely new type of instrument. As a consequence it was equipped with only one manual, like a piano keyboard, and a sustaining pedal, and various other controls to alter the tone quality and the attack and release of the tone.

The principle of the oscillating radio tube, as demonstrated by Mr. Hammond to be a practical way of producing sustained tones similar to those of an organ, immediately engaged the attention of other inventors and manufacturers. Possibly some were working on the idea before Mr. Hammond.

Apparently the principles involved are much simpler than their practical development into an "organ" which can actually be manufactured to sell for a price comparable to that of the Hammond organ or the Orgatron. Judging from present accomplishments, I believe that the future of electronics lies in the oscillating tube models.

At present there are at least four, and possibly more, builders of electronic organs who use the oscillating tube principle. They are the Allen, the Baldwin, the Consonata and the Lowrey organs. The first three are available commercially and are sold through dealers, as are the earlier electronics. The Lowrey, which is being developed by the Central Commercial Company of Chicago, is still in the laboratory stage. The Baldwin, made by the Baldwin Piano Company of Cincinnati, and the Consonata, made by the Conn Band Instrument Company of Elkhart, Ind., are each two-manual and pedal instruments, with stop controls and couplers similar to those of the Orgatron. They have consoles fairly close to A.G.O. standards and consequently are easy for any organist to play and become accustomed to in a short time. The Allen, made by the Allen Organ Company, Allentown, Pa., is more or less a custom-built instrument with as many as three manuals and the prices for the larger models similar to those for a good-sized organ.

I certainly do not wish to be in the position of attempting to say which one is better than the others. My recommendation to any intending purchaser is to hear them all, if possible. All the big cities have dealers who sell both the Consonata and the Baldwin. Developments are taking place so rapidly in this field that any statement of preference by me might easily become out of date in less than a year. Presently the Baldwin has resistances placed under the keys which delay the attack and permit it to give about the normal attack of an organ. It is also possible to obtain an accent, because of the resistances.

It should be remembered that the number and quality of the loud-speakers and amplifiers, as well as the auditorium or room in which the instrument sounds, all affect the quality of tone the listener

hears on any electronic. A room with good resonance and a fairly long period of reverberation is a great help to any electronic, as it is to organs. But electronics are even more sensitive to acoustical conditions than the organ.

Considering the relative merits of electronics and organs in 1949, I am of the opinion that small churches would probably do better were they to spend the same amount of money that an electronic would cost on a pipe organ of three or four ranks of pipes, unified. But I realize that this statement is debatable. Claims and counter-claims are made by both electronic and organ salesmen. What to do? So far as the four-stop unit organ goes, it leaves much to be desired. Unfortunately, so does any electronic. A final answer to this question must wait for future developments.

One thing should be noted. It is essential that any of the small unit organs contain a chorus reed as one of its stops if it is to be considered an organ at all. It is amazing what effect a well-balanced chorus reed will have on the ensemble of a very small organ. Let us grant that such small organs are by no means ideal and that the millennium has not yet arrived, making it possible to buy the equivalent of a \$10,000 organ for \$3,000 or less from any organ builder; neither is it possible to do so from any builder of electronics at present.

The primary purpose of a church organ is to help to create a religious atmosphere in the church. For use in funeral parlors, or in one's home, the present electronics are probably very suitable. They are also, especially the Hammond, adapted to restaurants, night clubs and other distinctly secular places in conjunction with a jazz orchestra, or where portability is important, as well as low cost. The Wurlitzer and the oscillating tube electronics are better adapted for use in church. Of course, a more or less standard console is almost a necessity to make electronics useful for organ practice purposes. Several of the electronics have such consoles and the Hammond now has available at additional cost one which is more like an organ console than their earlier models.

Personally I prefer to hear voices or instruments directly, rather than over a

loud-speaker. Inasmuch as all electronics are dependent upon amplifying and loud-speaking equipment, until these are greatly improved I am only going to be partly satisfied, and then only for a limited range of effects, with the musical results possible. The downward and upward range of frequencies is too limited, for one thing.

It is no doubt unfair to blame all the shortcomings of electronics on the amplifying and loud-speaker mechanism. It should be carefully noted that a series of loud-speakers will provide better results than one, as they can then be used with moderate power. This adds to the cost, but is distinctly worth while, rather than to overcrowd the capacity of a single speaker. Nearly all musicians and those who have good musical judgment who have heard electronic instruments are agreed on the statement that the softer effects are much pleasanter than the louder. In other words, the sound will stand only a limited amount of amplification or magnification, after which it becomes increasingly unpleasant. This defect is minimized, but not overcome, when many speakers are used as suggested.

To sum up: I have tried to be fair and give the point of view of a man who has spent a lifetime studying organs and who has an intimate knowledge of them. A less discerning person obviously would be better satisfied than I am with electronic substitutes. For the small church in which the village piano teacher plays the hymns and a few ditties and more or less accompanies the choir on Sunday I recommend the electronics. Such players will not "worry" the instrument by playing Bach or his precursors. For the city church, with a more ambitious musical program, I am in favor of an organ with as few as six sets of pipes rather than any electronic.

And right here is a point worth noting: If preparations are made in the console for future additions, the church can, at a later date, make additions to a small organ conveniently and advantageously if space is available. Thus it can round out and complete an inadequate organ. But no such thing can be done with electronics. The only change that can be made here is in the number and location of the loud-speakers.

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MOTHER OF DR. THOMPSON DIES AT AGE OF 82 YEARS

Mrs. Samuel J. Thompson, mother of Dr. Harold W. Thompson, professor of English at Cornell University and staff contributor to THE DIAPASON, died Dec. 13 in Westfield, N. Y.

Mrs. Thompson was born in Buffalo June 5, 1866. She was married to Samuel J. Thompson, a manufacturer and officer of the Pierce-Arrow Company, in 1889. After the death of her husband in 1902 she moved to Westfield, where her husband's family had lived, with her three children. She was very musical, played the organ and had a fine alto voice, and her children all received musical training. Her daughter, Helen, who died in 1929, was a pianist and accompanist in New York City and at Chautauqua. Her oldest child is Dr. Thompson. Her younger son is Arthur R. Thompson, director of public relations of the Bell Laboratories and former president of the American Institute of Graphic Arts.

Mrs. Thompson was a devoutly religious woman, for many years superintendent of the primary Sunday-school of the First Presbyterian Church in Westfield and a trustee of the Y.W.C.A. She lived to have two great-grandsons, the younger of whom, David De Porte, Dr. Thompson's daughter's son, was recently christened at the Old First Presbyterian Church of New York.

Mrs. Thompson had the rather unusual experience of having two sons in "Who's Who in America." The year in which Harold was president of the American Folklore Society his brother Arthur was president of the American Institute of Graphic Arts.

BOSTON MEMORIAL SERVICE FOR WILLIAM ARMS FISHER

On Jan. 4, at the Arlington Street Church in Boston, a memorial twilight service for William Arms Fisher was held. Dr. James F. Cooke gave the tribute, and the Rev. Dana McLain Greeley the invocation and prayer. John Woodworth was the organist and Henry Heald soloist. Organ selections included two Bach chorale preludes; "Whate'er My God Ordains Is Right," Karg-Elert; Andante Cantabile, Widor; Air from Concerto 12, Handel; "A Rose Breaks into Bloom," Brahms. Two of Mr. Fisher's songs were sung—"Sleep, Darling, Sleep" and "Rest, Pilgrim, Rest"; also his arrangement and words of Dvorak's "Goin' Home." A setting of the Lord's Prayer by E. Russell Sanborn of Concord, N. H., a close friend of Mr. Fisher, also was sung.

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It would require too much space to do more than outline the varied contents of Mr. Klein's book. There is a wealth of historical material dealing with composers and instruments from Dunstable to Johann Sebastian Bach, chronologically presented. Delving into the earliest history of the organ a large number of manuscripts and pictures of famous organs are reproduced. All of this has been incorporated in a de luxe edition. The printing is of the highest excellence.

Of leading interest to the performing organist are the compositions in the two volumes. Of these there are seventy-two, by seventy-one composers. They cover much of the best part of the works of the predecessors of Bach. The oldest composer represented is John Dunstable, born about 1370, who died in 1453.

One is impressed by the beauty of much of this early music. There is, for example, a lovely Toccata and Pastorale by Pachelbel, a gem in the form of a Pastorale by Zipoli, a fine chorale prelude on "Aus tiefer Noth," by Samuel Scheidt, and one on "Herzlich thut mich verlangen" by Delphin Strungk.

Specifications of the organs on which the composers played these works form a valuable feature. The stoplist of a model organ as presented by Praetorius in his "Syntagma Musicum," Wolfenbüttel Edition of 1619, will interest students of organ design.

One may conscientiously echo the opinion expressed by E. Power Biggs in a foreword when he writes that credit is

due Mr. Klein "for an outstanding contribution to the practical organ repertoire of today, as well as for a complete chronological diagram of the course of musical composition" from its birth to Bach.

**LARGE PHILADELPHIA CHURCH
BURNS; ORGAN DESTROYED**

Fire starting deep in the sub-basement Jan. 13 spread into the auditorium of the First Baptist Church of Philadelphia, where last month the congregation marked its 250th anniversary. It took firemen, mobilized by three alarms, more than two hours to stop the onrush of the flames after they had destroyed the large organ and burned out the organ and choir loft. The three-manual instrument was installed by C. S. Haskell when the congregation occupied its new building in 1900.

Walter Baker, the church organist, and church officers were standing inside the auditorium and had been assured by firemen that the flames would not reach it. Suddenly a spark glowed in the organ loft, behind and above the pulpit. The next instant the organ itself burst into flames and went up like a piece of tissue paper. The chimes fell to the floor, their jangle giving forth a mournful note.

Dr. David D. Wood was consultant when the instrument was built and the opening recital was played by Frederic Archer, then city organist of Pittsburgh. Frederick Maxson was appointed organist and director of music in October, 1902, holding this position until his passing Jan. 21, 1934. Alexander Guilman gave a recital on this organ in November, 1904. Mr. Maxson was chairman of the examination committee of the American Organ Players' Club for over twenty years, and during this time the candidates took their examinations at the First Baptist Church. Edward Shippen Barnes composed a Fantasie for organ and voices for the 500th recital of the club, given at this church, and in the late twenties Lynnwood Farnam appeared on a program under the club's auspices.

In October, 1934, Walter Baker became organist and director of music. During Mr. Baker's regime the church has carried on a distinguished musical program, being one of the few churches in the country to present an oratorio every Sunday evening.

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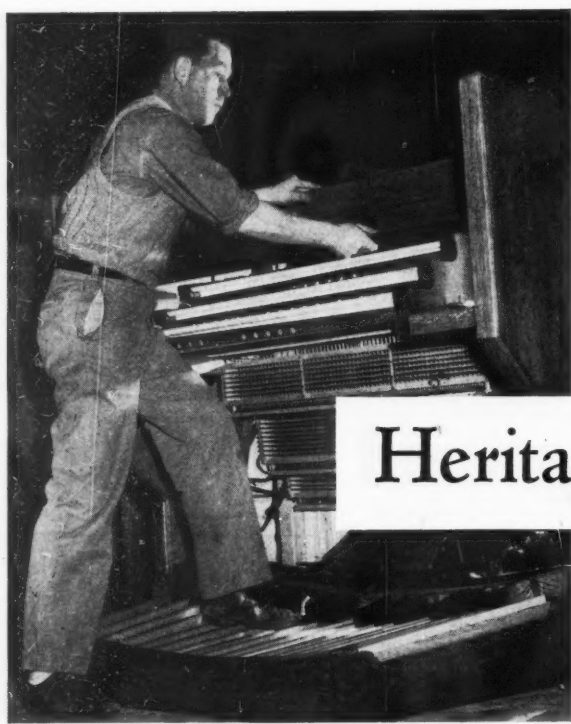
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While the record of the Watts bicentenary is not complete, we can say confidently that it was the greatest hymnic celebration the country has known. It covered every section and every state, and was recognized and promoted by the major communions. In three or four of them the set of printed "covers" prepared for the use of churches for their weekly announcements last fall included one for "Watts Sunday," these issues totaling more than half a million.

The coverage in the religious press was effective and several journals printed special articles and editorials. Some of the latter were headed "A Singer of the Lord's Song," "That Seraphic Doctor," "Watts and His Whims." The society's paper on Watts proved useful to both writers and preachers. A record was set by *The Christian Sun*, organ of the Southern convention of the Congregational-Christian Churches, which made its issue for Nov. 25 (Watts' birthday) a church music number. The contents included articles on Watts—"The Prophet of the People's Praise"—and on the future of church music by A. L. Jacobs, editorials on the organist and the choir, and the declaration of principles of the A.G.O., while front and back covers featured a "Prayer for Music Sunday," and a reprint of "The Singing Church." Copies of this issue are available for loan from the undersigned.

Over 80,000 copies of the society's own commemorative order of worship were ordered and hundreds of other churches modeled their own services on it. The brief listing of anthems based on hymns by Watts was in great demand, over 15,000 copies being distributed. Many A.G.O. chapters held joint services. Programs were sent in by the Minnesota, Charlotte, N. C., and Harrisburg, Pa.,

Chapters and the Kansas State College student group. We also received a fine program from the Montreal Center of the Canadian College of Organists.

A number of the sermons and addresses on Watts have been sent to us; in a few cases there was a narrative or series of comments on the hymns and tunes. Some services were broadcast and several studio broadcasts were given.

Many New Yorkers visited the excellent Watts exhibit in the music-room of the Public Library.

Among the accounts came the following from First Church, Hudson, N. Y.: "We held our Watts service Nov. 28. I spoke first to the children and then preached to the older people, using Watts as the basis of my message. The next night we put on a special drive for new hymn-books—and got them!"
 REGINALD L. McALL.

AN INTERESTING CHRISTMAS carol service entitled "Christmas around the World" was presented at St. John's Evangelical and Reformed Church, Fort Wayne, Ind., under the direction of Ralph W. Doctor, organist. After a fifteen-minute recital by Mr. Doctor, which consisted of "In Bethlehem's Town," Mueller; "Star of the East," Kennedy, and "Nativity Miniatures," Taylor, the chancel quartet sang "Silent Night" from an adjoining room. The junior choir, under the direction of Mrs. Richard Kimball, with Mrs. Clarence Henschen at the piano, sang "Away in a Manger," by Luther, and "Break Forth, O Beauteous, Heavenly Light," Bach. The pastor, the Rev. Charles Hartman, acted as narrator and the congregation sang five carols. Interspersed between the carols were solos by Mrs. Richard Kimball, soprano; John Gosney, tenor; Mrs. Robert Altesfot, Miss Helen Limbert, soprano, and Fred Bloemker, bass. The additional organ numbers by Mr. Doctor were: "Christmas in Sicily," Yon; "An Old Dutch Lullaby," Dickinson, and "From Heaven Above," Bach.

TEMPLE UNIVERSITY, in cooperation with Fellowship House, Philadelphia, is sponsoring a movement named "The Singing City," organized to form various choral groups. Elaine Brown, New York choral conductor, comes from the Juilliard School of Music to establish "The Singing City." At the university Mrs. Brown will conduct courses suited to the needs of musicians now conducting choral groups in churches, schools and industry. She will also train students interested in becoming choral conductors.

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Programs of Organ Recitals of the Month

H. Frank Fozyan, New Haven, Conn.—Mr. Fozyan played the following works in a recital on the Newberry organ in Woolsey Hall at Yale University Jan. 9: "Pasamezzo" (variations), Scheidt; Prelude and Fugue No. 7, Buxtehude; "Von Gott will ich nicht lassen" (two versions), Buxtehude; Sonata, Op. 33 (first performance), H. Leroy Baumgartner.

William E. Zeuch, Boston, Mass.—In an "hour of organ music" at the First Church in Boston Sunday afternoon, Dec. 12, Mr. Zeuch presented the following program: "Sleepers, Wake," Karg-Elert; "Sleepers, Wake," Bach; Prelude and Fugue in G major, Bach; Air in D, Bach; Scherzo, Second Symphony, Vierne; "Ave Maria," Schubert; "Christmas Evensong," Mauro-Cottone; "Gesu Bambino," Yon; "Marche Champetre," Boex; "The Angelus," Massenet; Toccata, "Vom Himmel hoch," Edmundson.

Caspar Koch, Pittsburgh, Pa.—Dr. Koch was assisted by Joseph Quinlin, tenor, accompanied by Charles A. Stitt, at his recital in Carnegie Hall, North Side, Jan. 2. The organ numbers included: Flute Concerto, Rinck; "Epiphany," Edmundson; "Hear the Pretty Tinkling Bells," Mozart; "Belgian Mother's Song," Courboin; "March of the Magi," Dubois.

Robert Birch, Chicago—Dr. Birch, organist and choirmaster of Christ Church, Winnetka, gave the annual recital for the Lake Forest Music Club at the Church of the Holy Spirit in that suburb Jan. 9. He played: Concerto No. 4, first movement, Handel; Adagio, Vivaldi-Bach; Rondo from Concerto for Flute Stop, Rinck; "Song of the Brook," Dethier; "La Nativité," Langlais; "Carillon de Westminster," Vierne; Pastorale, Milhaud; Finale from Sonata, "The Ninety-fourth Psalm," Reubke.

Griff Perry, Anniston, Ala.—Mr. Perry, organist of Parker Memorial Baptist Church, played the following Christmas selections at special services during Advent:

Nov. 28—"Blessed Is He That Cometh," Reger; "A Lovely Rose Is Blooming," Brahms; Overture to "For Us a Child Is Born," Bach-Gaul; "Blessed Is He That Cometh," Rowley; "Greensleeves," Purvis; "Noel," Dubois; "O Come, O Come, Emmanuel," Edmundson; "March of the Wise Men," Gaul.

Dec. 5—"Come, Redeemer of the Earth," Willan; "The Christchild," Halling; "Shepherds' March," Yon; "Nativity Miniatures," Taylor; "A Christmas Lullaby," Voris; "Good News from Heaven," Pachelbel.

Dec. 12—A Christmas Pastorale, Harker; "Noel," Mulet; "March of the Magi," Edmundson; "The Nativity," Langlais; Prelude on "Crusaders," Schmutz; "Noel Provencal," Bedell; "Offertoire sur Des Noels," Commette; "God Rest Ye Merry, Gentlemen," Roberts.

Dec. 19—"O Hail This Brightest Day of Days," Bach; "Emmanuel," Rossini; "At the Cradle of Jesus," Bingham; "March of the Magi," Dubois; "The Christmas Pipes of County Clare," Gaul; Berceuse, Dickinson; "Silent Night, Holy Night," Gruber-Black; Pastoral Symphony ("Messiah"), Handel.

Harold R. Hunt, York, Pa.—Mr. Hunt, dean of the York Chapter, A.G.O., and director of music at Grae Lutheran Church, gave a recital in the Methodist Church of Gettysburg, Pa., in connection with the rededication of the organ and presentation of the memorial chimes. His program included: Festival Toccata, Fletcher; "The Bells of St. Anne de Beaupré," Russell; Prelude and Fugue in E minor ("The Cathedral"), Bach; two settings of the chorale "Vater Unser im Himmelreich," Schneider and Krieger; "The Musical Clocks," Haydn-Biggs; Andante Cantabile from Fourth Symphony, Widor; "L'Organo Primitivo," Yon; Toccata in B minor, Gigout.

Frederick L. Marriott, Chicago—Mr. Marriott, organist and carillonist of Rockefeller Chapel, University of Chicago, gave a recital for the Music Teachers' National Association on the evening of New Year's Day. His program was made up of the following compositions: Prelude and Fugue in A major, Wither; "In dulci Jubilo," "The Old Year Now Hath Passed Away" and Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; "Song of Peace" and "Song of Joy," Langlais; "Le Banquet Celeste," Messiaen; Finale, Dupré.

Julian Williams, Sewickley, Pa.—Mr. Williams was the performer selected to give the twentieth annual recital at Westminster Presbyterian Church, Steubenville, Ohio. He presented the following program Jan. 2: Prelude in C minor, Bach; Concerto in F major, Handel; Pavane from "Parthenia," Byrd; Prelude and Fugue on "B-A-C-H," Liszt; "Vision," Claude L. Fichthorn; "The Shepherds in the Field," Valentini; Music from a Medieval Christmas Mystery, Traditional; Prelude on the Tune "Greensleeves," Purvis; Noel, Two Variations

and Finale, Dupré; "On Wings of Song," Mendelssohn; "Un Tabatiere a Musique," Liadoff; "Bell Benedictus," Weaver; Allegro from Second Symphony, Vierne.

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer, organist and choirmaster of the United States Military Academy, played the following compositions at his recital in the cadet chapel Nov. 21: Military March in D major, Beethoven, and Dead March from "Saul," Handel (played in memory of the dead in the world war); Prelude and Fugue in A minor, Bach; "Finlandia," Sibelius; "Poeme Heroique," Dupré (with organ, trumpets, trombones and drums).

Mae Weeks Hinton, Bangor, Maine—Mrs. Hinton gave an invitation organ and piano recital at her studio at the Northern Conservatory of Music in November. The program included: Organ, Chorale Preludes, "The Mystic Adoration" and "In Thee Is Joy," Bach; piano, Sonata, Op. 90 (Allegro), Beethoven; Mazurka in B minor, Chopin; Intermezzo, Brahms, and "Cordova," Albeniz; organ, Chorale in B minor, Franck; piano, Prelude, "Suite pour le Piano," Debussy; Prelude, Op. 28, No. 1, Chopin, and Valse, Poulenc; organ, "Introspection," Frederick Stanley Smith; Berceuse, Dickinson, and Toccata on "O Filii et Filiae," Farnam.

Robert Kee, New York City—Mr. Kee gave a recital Dec. 20 at the First Evangelical and Reformed Church of New Knoxville, Ohio, on the large three-manual Schantz organ. His program consisted of these compositions: Trumpet Tune and Air, Purcell; Concerto in F, "The Cuckoo and the Nightingale," Handel; Two Chorales, Bach; "Fugue a la Gigue," Bach; Introduction and Fugue, "Ninety-fourth Psalm" Sonata, Reubke; Scherzetto, Vierne; "Au Couvent," Borodin; "Marche Champetre," Boex; Toccata, Widor; Carol Rhapsody, Purvis; "Christmas in Sicily," Yon; "Ave Maria," Schubert; Variations on a Noel, Dupré.

Edward H. Johe, Washington, Pa.—For his Advent vespers at the Second Presbyterian Church Dec. 12 Mr. Johe selected compositions of Joseph W. Clokey. The choir sang the cantata "Christ Is Born" and the organ numbers were these: Ballade in D; Two French Clavecin Pieces, arranged by Clokey ("Awakening," Couperin, and "The Hen," Rameau); Nature Sketches, "Dripping Spring" and "Twilight Moth"; Bell Prelude.

Mr. Johe's program Nov. 28 included, besides carols by the choir, the following organ numbers: "Piece Heroique," Franck; "At the Cradle of Jesus," Bingham; Noel with Variations, d'Aquin; "The Nativity," Hokanson; "A Rose Breaks into Bloom," Brahms; Carol Prelude on "Chartres," Purvis.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—For his recital at Trinity Cathedral Jan. 2 Mr. Kraft selected the following program: Processional (dedicated to Mr. Kraft), Balogh; Minuet, Dethier; "A Rose Breaks into Bloom," Brahms; Carol Rhapsody, Purvis; "The First Noel," Balogh; Chorale Improvisation on "Aus meines Herzens Grunde," Karg-Elert; Chorale Prelude, "In dulci Jubilo," Bach; Festival Postlude on "Veni Creator Spiritus" (dedicated to Mr. Kraft), Van Hulse; Two Dances from the "Nutteracker" Suite, Tschalkowsky-Kraft; "Noel," Mulet.

Andrew Tietjen, New York City—Mr. Tietjen played the following compositions at his noonday recital in Trinity Church Dec. 29: Overture and Pastoral Symphony, "The Messiah," Handel; Chorale Prelude, "Good Christian Men, Rejoice," Bach; Offertoire on Two Christmas Hymns, Guilman; Toccata, "From Heaven Above to Earth I Come," Edmundson.

George Mead, New York City—Dr. Mead's program for the noonday recital in Trinity Church Dec. 31 included: Chorale Prelude, "The Old Year Now Hath Passed Away," Bach; "The North Wind," Rowley; Cantabile and "Panis Angelicus," Franck; "March of the Priests," Mendelssohn.

Robert Reuter, Red Springs, N. C.—Dean Reuter of the conservatory of music of Flora Macdonald College gave a recital Dec. 29 in Holy Trinity Episcopal Church, Palm Beach, Fla., for the National Institute of Church Music. His program consisted of the following: Toccata in E minor, Pachelbel; "Salvation Now to Us Is Come," Buxtehude; "Wake, Awake, for Night Is Flying," Karg-Elert; Prelude and Fugue in A minor, Bach; Variations on the Chorale "Thou Prince of Peace," Johann Bernhard Bach; "The Ninety-fourth Psalm," Reubke; Antiphon 2 and Antiphon 5, Dupré; "Sonata da Chiesa," Andriessen; "Piece Heroique," Franck.

Jeanne Gentry Waits, Tulsa, Okla.—Mrs. Waits, a member of the fine arts faculty at the University of Tulsa, played the following program in a recital at the First Presbyterian Church of Hominy, Okla., Nov. 16: Fugue in D major, Bach; "Come, Sweet Death," Bach-Fox; "The

Musical Clock," Haydn; Fantasie and Fugue on "B-A-C-H," Liszt; "Soul of the Lake," Karg-Elert; "Benedictus," Reger; Finale, First Symphony, Vierne; "The Squirrel," Weaver; "Dreams," McAmis; Intermezzo, Sixth Symphony, and Toccata, Fifth Symphony, Widor.

Norman Caldwell Coombs, Philadelphia, Pa.—Mr. Coombs' organ music at St. Mark's Church in December included the following: Chorale Improvisations for Advent, Karg-Elert; Communion, Gigout; Andantino, Tournemire; Offertory, Jongen; "Moments Mystiques," De Monfred; Kyrie on "Orbis Factor," Potiron; "Noel," Mulet; Pastoral Symphony, Handel; "Noel Basque," Benoit; Prelude on "Divinum Mysterium," Caudlyn; Prelude on Two French Noels, Balbastre.

Russell L. Hershberger, Pottsville, Pa.—Mr. Hershberger, organist and director at the Second Presbyterian Church, gave a recital for the Pottsville Music Club Dec. 14, presenting the following program: Variations on an Ancient Christmas Carol, Dethier; Improvisation on "Silent Night," Kreckel; "The Virgin's Slumber Song," Edmundson; Two Lithuanian Folk-songs, arranged by T. C. Whitmer; "Now Is Born the Divine Infant," arranged by Bedell; "A Christmas Cradle Song" (traditional Bohemian), arranged by Poister; "A Christmas Pastoral," Valentini-Biggs; "In Bethlehem's Town," Mueller; Rhapsody on Four Noels, Piché.

Stanley E. Saxton, Saratoga Springs, N. Y.—Mr. Saxton of the Skidmore College faculty gave a recital Jan. 9 in the West Main Street Methodist Church to dedicate a rebuilt and electrified organ. This recital was a feature of a regional ministers' conference. The program: "A Mighty Fortress Is Our God," Faulkes; Nocturne in F minor, Schumann; "The Bells of St. Anne de Beaupré," Russell; "In Thee Is Gladness," Bach; Prelude to "Lohengrin," Wagner; Scherzo, Sonata in C minor, Guilman; "Song of the Lonely Njeri," Saxton; Menuet and Toccata, "Suite Gothique," Boellmann.

Mr. Saxton gave a recital Dec. 19 at the First Baptist Church of Ballston Spa, N. Y., for the dedication of an organ built by DeLosh Brothers. His program included: Prelude and Fugue in E minor, Bach; Nocturne, Schumann; "Distant Chimes," Snow; Toccata from "Suite Gothique," Boellmann; "Christmas in Sicily," Yon; "In dulci Jubilo," Dupré; "The Little Shepherd," Debussy; "Dere's a Star in de East," Stanley E. Saxton.

Oswald E. Ragatz, Bloomington, Ind.—In an Advent recital Dec. 12 at the First Methodist Church Mr. Ragatz had the assistance of the double quartet. His numbers were the following: Advent Chorale Preludes, "Sleepers, Awake!"; "A Saving Health to Us Is Brought"; "From Heaven Came the Angelic Hosts" and "Come Now, Jesus, Down from Heaven," Bach; Chorale Preludes on "From Heaven Above to Earth I Come," Bach, Pachelbel and Edmundson; Two Noels, d'Aquin; Improvisations on "Adeste Fideles," Karg-Elert and Edmundson; "La Nativité," Langlais; Improvisations on "In dulci Jubilo," Bach, Dupré, Edmundson and Karg-Elert.

Vincent E. Slater, Fort Wayne, Ind.—Mr. Slater, minister of music of Plymouth Congregational Church, gave a program of Christmas music Nov. 28. It included these numbers: "From Heaven Above to Earth I Come," Pachelbel; Two Chorale Preludes on "In dulci Jubilo," Bach; A Christmas Cradle Song, Poister; Nativity Song, Bingham; "Gesu Bambino," Yon; Carol Rhapsody, Purvis.

On Sunday evening, Nov. 21, Mr. Slater was the guest artist at the first chamber music concert of the Fort Wayne Philharmonic, playing the piano part in the F minor Quintet of Brahms. On Sunday, Nov. 28, he presented a brief program of Christmas music.

Murray Vanderburgh, Halifax, N. S.—Mr. Vanderburgh played the following programs in recitals before the evening services at St. Andrew's United Church in December:

Dec. 5—Prelude and Fugue in C minor, Mendelssohn; Grave and Adagio from Sonata 2, Mendelssohn.

Dec. 12—Toccata and Fugue in the Dorian Mode, Bach; "Evening Song," Bairstow.

Dec. 19—Carol Preludes, "O Little Town of Bethlehem," "The Holly and the Ivy," Coventry Carol, "This Endris Night," "The Angel Gabriel" and "The First Nowell," Gordon Phillips; "Greensleeves," Vaughan Williams; Carol and Musette, Vaughan Williams.

Dec. 26—Chorale Improvisations, "Ah, Leave Us with Thy Grace," "From the Depth of My Heart," "All Depends on God's Blessing," "Rejoice Greatly, O My Soul," "Be Thou in Earnest," "O Children of Men," "From Heaven Above to Earth I Come" and "I Bid You Farewell," Karg-Elert.

Homér Wickline, Pittsburgh, Pa.—Mr. Wickline played these compositions at the Sunday afternoon recital in Carnegie Hall,

North Side, Dec. 26: Variations and Finale on an Old Flemish Noel, Peeters; Noel (A Cycle of Ancient Carols), DeLamarter; "L'Orgue Mystique," volume 3, Tournemire; Five Christmas Songs for soprano and organ; Six Carol Preludes, Gordon Phillips.

Jane Riddle was the soprano soloist.

Robert Glover, New York City—Mr. Glover gave a recital at James Chapel, Union Theological Seminary, Dec. 8, presenting the following program: Prelude and Fugue in C major, Böhm; "By the Waters of Babylon," Bach; "Once He Came in Blessing," Bach; Toccata, Adagio and Fugue in C major, Bach; "Benediction," Karg-Elert; "Gloria in Excelsis," Reger; Meditation on "Picardy," Sowerby; Little Fugue in G minor, Virginia Glover; Prelude and Fugue, Effinger.

John McDonald Lyon, Seattle, Wash.—Mr. Lyon gave the fourth recital of his 1948-9 series at the Ravenna Methodist Church Jan. 16, presenting the following program: "Jesu, Joy of Man's Desiring," Bach; Two Preludes on Old English Psalm-tunes, Harwood; "Piece Heroique," Franck; "Song of the Basket Weaver" and "The Bells of St. Anne de Beaupré," Russell; "Lied," Vierne; "Cortege et Litanie," Dupré.

On the program for Dec. 19 were the following compositions: Prelude on "Rhosymedre," Vaughan Williams; "Giles Farnaby's Dream," Farnaby; Fantasie in A major, Franck; "Opus Sacrum" ("In Nativitate Domine"), de Maleingreau.

On the four Sundays in February Mr. Lyon will give his annual series of Bach recitals. This year the first program will be devoted to works of forerunners of Bach; the second and third will consist of organ works of Bach, including the six Schübler chorales; the fourth will consist of a performance of "The Art of Fugue."

Helen Allinger, DeLand, Fla.—Miss Allinger of John B. Stetson University was heard in a faculty recital at Elizabeth Hall Jan. 7, playing the following program: Chorale Preludes, "O God, Thou Holy God," Karg-Elert; "A Rose Breaks into Bloom," Brahms, and "O Man, Bewail Thy Grievous Fall," Bach; Concerto for Organ, "The Cuckoo and the Nightingale," Handel; "Benedictus," Reger; "Psalm 19," Marcello-Dubois; Pastorale, Guilman; Prelude and Fugue in C major, Bach.

James Taylor, Mattapan, Mass.—The following numbers were played at Christmas in the Church of the Holy Spirit by Mr. Taylor, organist and choirmaster: "Jesu, Joy and Treasure," "Rejoice, Good Christian Men" and "In Thee Is Gladness," Bach; "At the Cradle of Jesus," Bingham; "The Christ-child," Halling; Croon Carol, Whitehead; Pastorale, Handel; "In dulci Jubilo," Bach; "Puer Natus est," Titcomb; Noel on flutes and reeds, d'Aquin; Noel, Mulet; "A Rose Is Blooming," Brahms.

H. Velma Turner, Wayne, Pa.—Miss Turner gave a recital at her home and studio Dec. 10 for the benefit of the Tri-County Concerts Association. She had the assistance of Anne Simon, contralto. The organ selections included: Arioso, Handel; Toccata and Fugue in D minor, Bach; "Hymn of the Nuns," Lifebure-Wely; "Lo How a Rose E'er Blooming," Sixteenth Century Melody, arranged by H. V. Turner; "Vision," Rheinberger; "Wiegenlied," Reger; Colonial Song," Grainger; "Prologue de Jesus," Traditional, arranged by Clokey.

R. Kenneth Holt, Honolulu, Hawaii—For a recital of Christmas music at the Central Union Church Dec. 12 Mr. Holt chose the following selections: "Good News from Heaven the Angels Bring," Pachelbel; "Ave Maria," Schubert; "Jesu, Joy of Man's Desiring," Bach; "In dulci Jubilo," Bach; "The Jolly Shepherd," R. Kenneth Holt; "Salvation Has Come to Us" and "Now Thank We All Our God," Karg-Elert.

Luther T. Spayde, M. Mus., Fayette, Mo.—Professor Spayde, head of the organ department at Central College, gave the dedicatory recital on a two-manual Möller organ in Immaculate Conception Catholic Church, St. Joseph, Mo., Sunday afternoon, Dec. 19. The program: Chaconne, Couperin; "Air Tendre," Lully; "The Fifers," d'Andrieu; Air from "Water Music," Handel; Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; "Priere a Notre Dame," from "Gothic Suite," Boellmann; Scherzo in G major, Dunham; "Gesu Bambino," Yon; Toccata, Widor.

Orpha Ochse, M. Mus., Fayette, Mo.—Miss Ochse, instructor in organ at Central College, gave a faculty recital in the Linn Memorial Methodist Church Sunday afternoon, Jan. 9, playing: Christmas Chorale, Pachelbel; Fugue in A major and Two Chorale Preludes ("Kommst Du nun, Jesu, vom Himmel herunter" and "In Dir ist Freude"), Bach; Chorale in E major, Franck; "Divertissement," Vierne; First Sonata, Hindemith.

Programs of Organ Recitals of the Month

Frederick Erickson, Baltimore, Md.—Preceding the Christmas carol service at Emmanuel Church Dec. 19 Mr. Erickson gave a recital at which he played: Trio in C minor, Bach; "Noel" and Canon, Dubois; Martin Luther's Christmas Carol, arranged by Gaul; Chorale Preludes, "How Shall I Fitly Greet Thee?," "From the Depths of My Heart" and "From Heaven Above to Earth I Come," Karg-Elert.

Raymond J. Martin, Gainesville, Ga.—In a faculty recital at Brenau College Nov. 23 Mr. Martin played the following compositions: Fugue on the Kyrie, Couperin; Toccata in F major, Bach; Chorale Prelude, "I Cry to Thee," Bach; Allegro from Sixth Symphony, Widor; Canon in B minor, Schumann; "Ave Maria," Bach-Gounod; "Comes Autumn Time," Sowerby.

William Clendenin, Ames, Iowa—Mr. Clendenin gave a recital at Iowa State College Jan. 23, playing these numbers: Fantasia and Fugue in G minor, Bach; "The Musical Clocks," Haydn; Allegro maestoso, "Sonata Cromatica," Russell H. Miles; "The Bells of St. Anne de Beaupré," Russell; "The Squirrel," Weaver; "Carillon de Westminster," Vierne.

Joyce Gaither Hand, Murfreesboro, Tenn.—Mrs. Hand, organist of the Cumberland Presbyterian Church, gave a recital at her church Dec. 22, playing the following numbers: "Yuletide Echoes," William Hodson; "Chant du Berger," Merkel; "How Brightly Shines Yon Morning Star," Bach; Christmas Fantasia, Bach-Rebling; "March of the Three Kings," Provençal; Pastorale in B flat, Mozart; "Christmas Night," Goller.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following program will be played by Dr. Tidmarsh at the Union College Chapel Feb. 13 at 4: Trumpet Tune, Purcell; Prelude, Clerambault; "Le Coucou," d'Aquin; Aria, Lotti; Gavotte, Rameau; "Aux Etoiles," Duparc; Pavane, Ravel; Aria, Peeters; "God among Us," Messiaen; "Carillon," Sibelius; "The Swan of Tuonela," Sibelius; "Finlandia," Sibelius.

Henry J. Booker, Washington, D. C.—Mr. Booker, director of music at Lincoln University, gave a recital at the Washington Cathedral Dec. 5, playing these compositions: Chorale Prelude, "Praise to the Lord," Walther; Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "O Lamb of God," Bach; Chorale in B minor, Franck; Prelude and Fugue on "B-A-C-H," Liszt.

Helen Henshaw, F.A.G.O., Schenectady, N. Y.—The following recital was played by Miss Henshaw at the Union College Chapel Jan. 9: Fugue in E flat ("St. Anne's"), Bach; Sonata on the Ninety-fourth Psalm, Reubke; Two Eclogues,

DeLamarter; Scherzo and Finale, First Symphony, Vierne.

Thomas J. Tonneberger, Tecumseh, Mich.—Mr. Tonneberger, a student at the University of Michigan School of Music and organist and choirmaster of St. Peter's Episcopal Church, Tecumseh, presented the following program at his church Dec. 22: Prelude and Fugue in A major and "In Dir ist Freude," Bach; "Noel," d'Aquin; Three Preludes on Christmas Carols, Boely; Allegro Vivace, Air, Hornpipe ("Water Music" Suite), Handel; Communion on a Noel, Hure; "Gesu Bambino," Yon; Finale, Sixth Symphony, Widor.

Gerald Bales, Toronto, Ont.—Mr. Bales, organist and choirmaster of St. Andrew's Presbyterian Church, Toronto, gave the opening recital on the rebuilt organ in the Brant Avenue United Church, Brantford, Dec. 9. Nicolette Ysaeye, soprano, assisted. Mr. Bales played: Prelude and Fugue in C minor, Bach; "The Swan," Saint-Saens; Choral Song and Fugue, Wesley; Meditation, Bales; Chorale in A minor, Franck; Berceuse and "Carillon," Vierne; Toccata, Fifth Symphony, Widor.

Max Miranda, Billings, Mont.—Mr. Miranda was at the organ for the candle-light Christmas vesper service at Rocky Mountain College Dec. 12, with Mrs. Erma Hoag Miranda as director. The chorus sang Christmas numbers and Mr. Miranda played: Pastorale on "Silent Night," Harker; "March of the Magi," Dubois; "The Shepherds' Pipes and the Star," Stecherbatheff; "Rhapsodie Catalane," Bonnet. The program contained two compositions for the chorus by Mrs. Miranda and several selections from Handel's "Messiah."

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—At his memorial recital in Grace Church Dec. 2 Dr. Boothroyd played: Sixth Concerto, Handel-Best; Andantino from Piano Sonata, Op. 12, Sibelius; "Romance," Grieg; Grand Chorus, Gullmant.

Dr. Boothroyd directed a performance of Brahms' "Requiem" Dec. 9 with the Taylor Oratorio Chorus and the Colorado Springs Symphony Orchestra of twenty-six pieces before a packed house. The performance was recorded and later broadcast.

Harold C. O'Daniels, Binghamton, N. Y.—At his Thursday noon recital in Christ Church Jan. 6 Mr. O'Daniels played: Prelude and Fugue in E minor ("Cathedral"), Bach; Prelude and Sarabande, Corelli; Prelude in F major, Dubois; Berceuse, Dickinson; Cantabile, Franck.

Mr. O'Daniels gave a recital at the North Presbyterian Church in Binghamton on Christmas Eve, with this program: "In dulci Jubilo," Bach; "Praised Be Thou, O Jesus Christ," Bach; "Puer Natus Est," Titcomb; Five Short Noels, Franck; "Noel Basque," Benoit; "A Lovely Rose Is Blooming," Brahms; Fantasia on "Adeste Fideles," Geoffrey Shaw.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist at Luther Memorial Church, played the following compositions in recent Sunday morning fifteen-minute recitals: "In Thee Have

I Put My Trust," "Salvation Now Has Come to Earth," "Deck Thyself with Joy and Gladness," "Lord Christ, the Only Son of God," "Now Praise We Christ the Holy One," Fantasia in G, Fanfare Fugue and Fugue in B minor, Bach; Chorale Prelude on "A Mighty Fortress," Buxtehude; Fugue on "B-A-C-H," Schumann; Fugue and Finale, Sixth Symphony, Mendelssohn; "Grande Piece Symphonique"

(entire), Franck; Sixth Symphony (four movements), Widor; "Cathedrales," Vierne; "Noel Basque," Benoit; "Angelus," Dupré; "Vision of the Church Eternal," Messiaen; Pastorale and Chorale in E major, Franck; "Adeste Fideles" and "Saluto Angelico," from "Cathedral Windows," Karg-Elert; Arioso, Sonatina (first two movements) and Meditations on "Sacramentum Unitatis," "Picardy" and "Luise," Sowerby.

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JOHN K. ZORIAN APPOINTED TO CHURCH IN WHEELING

John K. Zorian, F.A.G.O., who has been organist and choirmaster at Christ Episcopal Church in Williamsport, Pa., for over ten years, has accepted an appointment to St. Matthew's Episcopal Church, Wheeling, W. Va., effective Feb. 1.

Mr. Zorian went to Williamsport in 1938 from St. George's Church, Schenectady, N. Y. Mr. Zorian gave recitals Saturday afternoons during Lent every year for the lovers of organ music. He had as pupils many church organists in Williamsport and vicinity. Besides teaching the organ he taught voice, piano and harmony. He has acted as examiner for candidates taking Guild examinations and is an associate of the Royal College of Organists, London.

At Wheeling Mr. Zorian succeeds Robert Knox Chapman, who has resigned to go to Bethlehem, Pa. The Wheeling church has a large four-manual Skinner organ.

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DR. OSCAR WALCKER, NOTED GERMAN ORGAN BUILDER, DIES

Word has reached THE DIAPASON by way of Switzerland of the death on Sept. 4, 1948, of Dr. Oscar Walcker, head of the well-known German organ building firm of E. F. Walcker & Co. The noted organ builder reached the age of 79 years.

Dr. Walcker was descended from a family of organ builders that has had its headquarters in Ludwigsburg since 1820. Oscar Walcker was born in that city Jan. 1, 1869, and at the age of 30 years entered the firm, of which he had been the sole proprietor since 1916. For many years he was president of the Federation of German Organ Builders. The University of Freiburg, for whose institute of the science of music he built the famous Praetorius organ in 1921, conferred an honorary doctor's degree on him. In his book entitled "Reminiscences of an Organ Builder," published in 1948 by the Bärenreiter Verlag in Kassel, many events of the last generation are recalled.

The Walcker establishment built a number of the world's famous organs. One of these is the instrument in St. Michael's Church, Hamburg, of five manuals and 154 ranks. In 1863 it built the organ for the Boston Music Hall, recently rebuilt and standing in the Methuen, Mass., Music Hall.

Dr. Walcker's nephew, Werner Walcker-Mayer, has taken charge of the Ludwigsburg factory.

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**MAX B. MARKS, PUBLISHER,
DIES SUDDENLY IN NEW YORK**

Max B. Marks, vice-president of the Edward B. Marks Music Corporation, died of a heart attack Jan. 6 at his apartment in the Fifth Avenue Hotel, New York. He was 74 years old.

Mr. Marks was with a clothing firm when his brother, the late Edward B. Marks, who later became a song writer and author of the book "They All Sang," founded the music publishing firm of Joseph W. Stern & Co. The next year he joined the firm, which in 1920 was re-organized into the Edward B. Marks Music Corporation.

Mr. Marks was a member of the board of governors and the executive board of the Brooklyn Hebrew Home and Hospital for the Aged and was honorary chairman of its admissions board, of which he had been chairman for twenty years.

Surviving are the widow, Mrs. Louisa Spiero Marks; a son, Stephen S. Marks of Chappaqua, N. Y., and a brother, Mitchell B. Marks of New York.

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exception of the pipes. One addition was made to these in an 8-ft. trumpet. New chests by the American Organ Supply Company, a console by Hillgreen, Lane & Co., a new blower and swell shutters have been installed. The organ is in divided chambers and speaks directly into the auditorium. A set of Deagan class K chimes also was added. The organ is "straight," and the only change in the stoplist is that the manual bourdon was moved to the pedal and is available at four pitches.

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ELISABETH PAPINEAU



MISS ELISABETH PAPINEAU, A.A.G.O., assistant organist and instructor in music at Wheaton College, Norton, Mass., gave a recital Jan. 17 at St. Stephen's Church in Providence for members and guests of the Rhode Island Chapter of the A.G.O. The program was as follows: Prelude and Fugue in G major, Bach; Sonata 2, Hindemith; "Fugue a la Gigue," Buxtehude; "Cathedrales," Op. 55, "Lied," Op. 31, and "Legende," Op. 31, Vierne; "Les Enfants de Dieu," Messiaen; "Lamento," "Petite Piece," "Monodie," "Variations sur Lucis Creator" and "Litanies" (1942), Alain.

Miss Papineau has studied at St. Dunstan's College of Sacred Music, Pembroke College, the Peabody Conservatory of Music and Johns Hopkins College for Teachers. She is also a graduate of the Longy School of Music. In 1947 she became an associate of the American Guild of Organists. Her piano studies have been with H. Maitland Barnes, Guiseppe De Lellis and Ruby Hamlin. She has studied organ with E. Power Biggs, Louis Robert, Willard Retallick and Percy Chase Miller.

Miss Papineau has taught piano and organ in Connecticut and Massachusetts and has held positions as organist and director of music at the United Church of Chester, Conn., the Trinitarian Congregational Church in Concord, Mass., and the Central Congregational Church in Jamaica Plain. During the summer of 1946 she taught organ at the Longy School during the absence of Mr. Biggs. Since September, 1946, Miss Papineau has had a busy schedule. In addition to weekly chapel services, Sunday services and recitals she gives instruction in organ playing, appreciation of music and choral conducting. The Wheaton Guild student group of the A.G.O. is under the supervision of Miss Papineau.

THE CHICAGO CHOIRMASTERS' Association held a festival evensong service Nov. 28 in two sections. North Side boy choirs took part at St. Mark's Church, Evanston, and South Side choirs at St. Paul's Church, Kenwood. The anthems were a "Prayer to Jesus" by Oldroyd and "All Creatures of Our God and King," by E. T. Chapman. Thomas Matthews and Robert Birch were the organists.

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**HENRY FRANCIS ANDERSON,
CLEVELAND ORGANIST, DEAD**

Henry Francis Anderson, F.A.G.O., prominent Cleveland organist, choir-master and teacher, died Jan. 19 in St. Luke's Hospital in that city. He was 72 years old. For the last thirty-two years Mr. Anderson had been organist and choir-master of Emmanuel Episcopal Church. He had been teacher of organ at the Cleveland Institute of Music for more than twenty years and also had a wide private teaching practice. Mr. Anderson, a native of Montreal, was reared in Prince Edward Island. As a boy he went to New York, where he sang as a soprano in the Church of the Heavenly Rest under Dr. Walter Henry Hall of Columbia University.

Mr. Anderson studied organ under Walter E. Gilbert, organist of one of the chapels of Trinity Episcopal Church in New York. He held his first position as organist at 16 in St. Peter's Episcopal Church, Perth Amboy, N. J. After being organist of churches in the East he went to Columbia, S. C. There he married Isabel Davis, who survives him. After teaching in several institutions in the East Mr. and Mrs. Anderson moved to Cleveland in 1916.

Surviving besides his widow are two sisters and two brothers in Westport, Conn., and a brother of Bedford Hills, N. Y.

◆
Organ Index

Rohrflöte—Made in the Jungle.
Tenor C—Not very far.
Diaphone—Make it blue.
4-ft. coupler—For freight cars.
8-ft. coupler—For cattle cars (pew).
Treble—What my salary ought to be.
32-ft. Bombarde—What a gun!
Duplex—Expensive apartment for a swell.
Echo to Choir—Last wail of Amen.
8-ft. Swell to Choir—Tall new member for the director.
Manual Keys—Jewish Scotchman.
73-note Chest—Some singer.
Echo on, Solo off—Well, which is it?
Stop Jams—Job for traffic cop.
Perfect Pitch—One for Babe Ruth.
Swell Shades—Those Easter Bonnets.
Chimes, Harp, Vox—Nuts.
Corno d'Amore—Please censor.
Sesquialtera—Indian princess.
Twelfth—Makes a dozen.
Fifteenth—Raise you three.
Seventeenth—What's the use?
Reedwork—And then play.
Fluework—He hated labor.
Sub coupler—Undersea hookup.
Choir to pedal—Has it come to this?
Case—Scotch, please.
Dear Mr. Gruenstein: I jotted this down in a frivolous moment. It might bring a laugh.

RICHARD KEYS BIGGS.
◆

RAYMOND H. HERBEK, A. A. G. O., Ch.M., was the featured artist at the dedicatory recital on the new organ in B'rith Achim Synagogue, Petersburg, Va., Nov. 14. The program, heard by an audience of 400, was enthusiastically received. Mr. Herbek opened the recital with the chorale prelude "O Hail This Brightest Day of Days," Bach, and closed with the last three movements of his own "Sonata in Miniature." He also accompanied the three soloists.

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FRANK H. GODLEY



SINCE HIS RETURN from England and India in 1946 Frank H. Godley has been organist and choirmaster of St. Andrew's United Church in Moose Jaw, Sask. In this large western Canadian church he has a four-manual Casavant organ, a senior choir which has grown to sixty voices, a newly-organized junior choir of about forty and a male choir under the auspices of the Y.M.C.A. He also is in charge of the music at the Central Collegiate High School, where he directs a very active group of fifty which has thus far been heard in two broadcasts. At Christmas the senior choir of St. Andrew's sang a part of Handel's "Messiah." Mrs. Godley, who is a graduate of the Royal Conservatory in Toronto, is doing quite a bit of singing and Mr. and Mrs. Godley both have large private classes, Mrs. Godley teaching voice production and Mr. Godley piano, organ and voice.

HAROLD SCHWAB CONDUCTED a vesper musicale at the Newton Highlands, Mass., Congregational Church Dec. 5. The program included organ works by Marcella, Bach, McKinley, DeLamarter and Reger, tenor arias from "The Creation," "Elijah" and "The Messiah" by Norman Dow and the first movements of the Mozart Piano Concerto in C minor and the Beethoven Third Piano Concerto, with organ accompaniment. June Robert and Philip Robert were the pianists.

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The combined Lutheran choirs of the greater Philadelphia area, under the auspices of the Lutheran Action Council, presented a Christmas candlelight service at St. Matthew's Lutheran Church in Philadelphia Dec. 12. The service was prepared and conducted by George L. DeHart. Mr. DeHart is a student at Westminster Choir College, where he is majoring in organ, and is minister of music at Holy Trinity Lutheran Church, Trenton, N. J. The organist for the service was Clair Hardenstine. Mr. Hardenstine is also a student at Westminster Choir College, majoring in organ. He chose the following numbers for the service: "How Brightly Shines the Morning Star," Buxtehude; "Behold, a Rose Is Blooming," Brahms; "The Nativity," Langlais, and "Veni Emmanuel," Egerton. Miss Ida Coe, soprano, of Westminster Choir College sang "He Shall Feed His Flock" and "Come unto Me" from "The Messiah," by Handel. The service included the following anthems: "Cherubim Song," Bortniansky; "Carol of the Bells," Leontovich; "The Song of the Shepherds," arranged by Jungst; three Bach chorales; "Amid the Snows, a Rose," Jones, and "O Holy Night," Adam. The service also included the children's choir of St. Luke's Lutheran School, Croydon, Pa., conducted by Mr. DeHart. The combined choirs sang "The Light of Bethlehem," arranged by Mueller, and "O Saviour Sweet," Bach.

**SONS SUCCEEDED LATE FATHER,
SAMUEL D. HARRIS, IN CHICAGO**

Frank Hayden Connor, president of Carl Fischer, Inc., New York, has announced the appointment of Sidney and Irving Harris as co-managers of Carl Fischer, Inc., in Chicago to succeed their late father, Samuel D. Harris, who died suddenly Dec. 21.

Mr. Harris was throughout his life a well-known figure in the music business. Born in Chicago, he began his career there as an errand boy for the White-Smith Music Publishing Company. He was also associated for a time with the Willis Music Company and later with the Gamble Hinged Music Company before joining the staff of Carl Fischer, where he served as manager for the last twenty-four years.

Mr. Harris, who was 68 years old, is survived by his widow, a daughter and two sons, who for many years have been in business with their father, Sidney as head of the retail division and Irving as manager of the wholesale department.

THE COMPOSERS' FORUM of the Pennsylvania College for Women, under the auspices of the music council, announces that Dr. T. Carl Whitmer, noted composer, teacher, writer and critic, and now composer in residence at the college, has consented to review original manuscripts in the music center of the college. This opportunity to benefit from Dr. Whitmer's guidance is extended to all composers in Pittsburgh and surrounding territory, regardless of race, creed or age, and is provided without charge. The basic requirement is that each manuscript be presented in person on Saturday morning, from 10 to 12 o'clock, including holidays, until June. Interest in original music will be fostered by music educators in the public and private schools and the colleges and universities of the tri-state area.

THE THEODORE PRESSER COMPANY announces the promotion of Dr. Rob Roy Peery to additional executive responsibilities. Dr. Peery has been musical editor of the company for eighteen years, during which time he has earned an international reputation both as editor and composer. He now becomes editor of education and instruction publications in addition to assignments on special marketing projects for the company.

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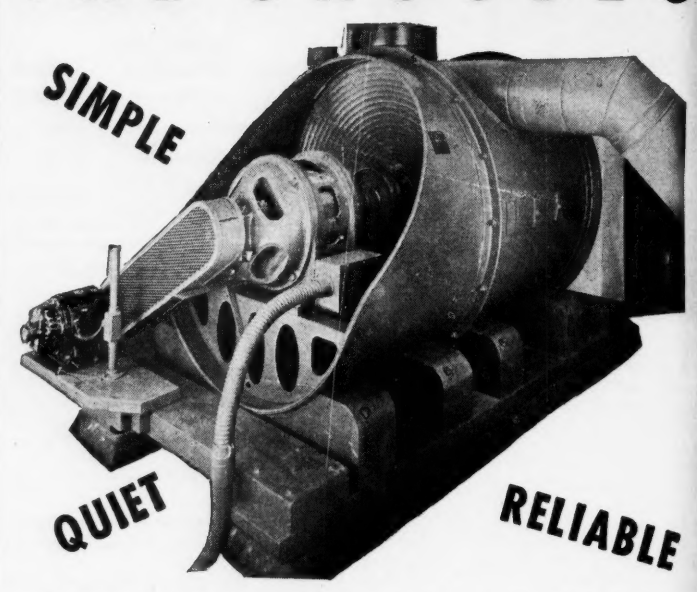
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